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WELCOME TO DUBROVNIK / DOBRO DOŠLI U DUBROVNIK 2020

# Welcome



GRATIS



Broj /Number

32

ANTONETA ALAMAT  
KUSIJANOVIĆ

Intervju - Interview

RED HISTORY  
MUSEUM

Muzej Crvene povijesti

“DUBROVNIK,  
A SCARRED CITY”

Izložba - Exhibition





# CORAL BEACH CLUB

*Dubrovnik*



**AMAZING MOMENTS OF LIFE**

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## POŠTOVANI POSJETITELJI

Hvala vam što ste upravo naš Grad izabrali kao odredište koje ćete posjetiti i u kojemu ćete uživati. Dubrovnik je, a to ćete vrlo brzo po dolasku u naš Grad i spoznati, s pravom nazivan hrvatskom Atenom. Stoljeća povijesti vidljiva su na svakom koraku, u svakoj gradskoj ulici i u svakom kamenu od kojega je Grad sazdan. I nije samo ljepota ono što je ovaj Grad krasilo, i još uvijek krasí. Dubrovnik je krasila i politička mudrost njegovih stanovnika. Stoga ne čudi da je upravo Dubrovnik tijekom niza stoljeća (1358.-1815.) jedini u ovom dijelu Svijeta uživao u slobodi, okružen velikim silama i naizgled stiješnjen na svojoj Laus hridi. Sloboda je nešto što je ovaj Grad, i kao Republika, i kao dio samostalne hrvatske države, znao cijeniti. Sloboda je ono što je postavljeno kao najveći cilj. Slobodi je posvećen i natpis iznad ulaza u utvrdu Lovrjenac, a kaže kako „svo blago svijeta nije vrijedno slobode“. Kako kroz stoljeća, tako je i u osvit hrvatske države Dubrovnik dao svoj obol u borbi za slobodu tijekom Domovinskoga rata.

Tu posljednju bitku za slobodu, kroz prikaz razaranja i obnove, pokazali smo izložbom „Dubrovnik, a Scarred City“ u sjedištu Ujedinjenih naroda u New Yorku, a zatim i u Washingtonu. Izložbu sada možete vidjeti u kompleksu Lazareta, prošle godine obnovljenom jedinstvenom kompleksu nekadašnje karantene na istočnom ulazu u Grad, a koja je u potpunosti posvećena kulturi i kreativnome stvaralaštvu.

Godina pred nama svakako će biti obilježena i činjenicom da će Hrvatska do konca lipnja predsjedati Europskom unijom te da će i Dubrovnik u tom kontekstu imati svoju ulogu - upravo preko kulture. Grad poput Dubrovnika, sada svjetski poznatom



### MATO FRANKOVIĆ

*Gradonačelnik Grada Dubrovnika  
Mayor of Dubrovnik*

po hollywoodskim i bollywoodskim mega hitovima, svake godine ima značajne obljetnice, od kojih su neke zaista vrijedne šire pozornosti. Ove godine ćemo obilježiti čak 600 godina od osnutka Ljekarne u Domus Christi, jedne od najstarijih europskih i svjetskih socijalnih ustanova koja i danas radi.

I slavni firentinski arhitekt Michelozzo di Bartolomeo Michelozzi dao je veliki obol gradnji Dubrovnika, pa ćemo zahvaljujući i njemu ove godine obilježiti 500 godina od završetka gradnje utvrde Bokar, rađene prema njegovom projektu napravljenome nekoliko desetljeća ranije. Cijeli potez obrambenoga predziđa od utvrde Asimon do Bokara, kao najveći fotifikacijski poduhvat tog vremena, a kojemu se i danas svi dive, djelo je ovog Firentinca.

U ovoj 2020. godini obilježava se i niz kulturnih događaja. Pred nama su: obljetnica 350. godina od tiskanja prvoga izdanja „Kristijade“ pjesnika Đona Palmotte, 250. godišnjica rođenja dubrovačkoga pjesnika Bara Bettere i 250. godišnjica smrti pjesnika Bara Boškovića, starijega brata slavnoga dubrovačkog fizičara i diplomata Ruđera Boškovića.

Grad s tolikom i takvom poviješću, kao Grad kojega ste odabrali za posjet, iskustvo je koje se pamti zauvijek, bili u njemu tijekom ljeta te uživali u njemu i njegovim otocima i okolici, ili pak odabrali neko drugo doba godine. Neponovljiva povijest, niz kulturnih događanja i memorija na filmske spektakle snimane posljednjih godina, ali i iznimna eno-gastronomska ponuda, jamac je da ste odabrali najbolje moguće mjesto za odmor.

Hvala vam što ste odabrali upravo nas i naš Grad. Želim vam u svoje ime, i u ime Grada, ugodan boravak.

S poštovanjem

A handwritten signature in black ink, likely belonging to Mato Franković, the Mayor of Dubrovnik.

## DEAR VISITORS

Thank you for choosing our city as your destination, to visit and to enjoy. As you will come to know very soon upon arrival in our city, Dubrovnik is rightfully called the Athens of Croatia. Centuries of history are visible at every turn, in every city street and in every stone. But Dubrovnik has not only been given great beauty, it has also been gifted with the political wisdom of its inhabitants. It is not surprising, therefore, that for many centuries (1358-1815), Dubrovnik was the only city in this part of the world to enjoy political independence, a tiny islet surrounded on all sides by great powers. Freedom has always been the highest objective of this city, both during the time of the Dubrovnik Republic and today as part of the independent Croatian state. As is inscribed in Latin into the stone above the entrance to Fort Lovrjenac "Freedom is not to be sold for all the treasures in the world". Throughout the centuries, and more recently in the dawn of the Croatian state, Dubrovnik contributed to the fight for freedom during the Homeland War.

The story of this last battle for freedom, the destruction and rebuilding of the city, is told in the exhibition "Dubrovnik, a Scarred City." The exhibition was shown at the United Nations headquarters in New York and then in Washington, D.C., and can now be seen at the Lazareti complex, the unique quarantine complex at the eastern entrance to the city, renovated last year and entirely dedicated to culture and creative arts.

The year ahead will certainly be marked by the fact that Croatia will preside over the European Union until the end of June. Dubrovnik will also play its role in



## GRAD DUBROVNIK

this context – precisely through culture. Dubrovnik, now world-renowned as a filming location for Hollywood and Bollywood mega hits, has significant anniversaries each year, some of which are truly worthy of wider attention. This year we will mark 600 years since the founding of the pharmacy in the Franciscan monastery of Domus Christi, one of the oldest European and world social institutions which is still in operation even today.

The famous Florentine architect Michelozzo di Bartolomeo Michelozzi made significant contributions to the construction of Dubrovnik, so thanks to him this year we will mark the 500<sup>th</sup> anniversary of the completion of the Bokar fort. The entire span of the secondary walled defense from the fortress Asimon to Bokar, as the greatest fortification initiative of that time, and which is admired to this day, is the work of this Florentine.

This year 2020 is also marked by a series of cultural events. Ahead of us are: the 350<sup>th</sup> anniversary of the printing of the first edition of *Christiade* by the poet Junije Džono Palmotić, the

250<sup>th</sup> anniversary of the birth of the Dubrovnik poet Baro Bettera, and the 250<sup>th</sup> anniversary of the death of the poet Baro Bošković, the elder brother of the famous Dubrovnik physicist and diplomat Ruder Bošković.

Your visit to Dubrovnik, a city with so much history, is an experience to be remembered forever, whether you are visiting during the summer and enjoying the city and its islands and surroundings, or perhaps during another time of the year. A unique history, a series of cultural events and memories of the film spectacles that have been made here in recent years, as well as exceptional wine and gastronomy choices, promise you an exciting and memorable stay.

Thank you for choosing us and our city. Personally and on behalf of the City of Dubrovnik, I wish you a pleasant stay!

Sincerely

# ANTONETA ALAMAT KUSIJANOVIĆ

*- mlada dubrovačka redateljica pod zaštitom Martina Scorsesea*

Vijest da će producentska kuća Sikelia Prods Martina Scorsesea uz RT Features Rodriga Teixeire sufinancirati i koproducirati debitantski dugometražni film „Murina“ dubrovačke redateljice Antonete Alamat Kusijanović odjeknula je u hrvatskoj javnosti. Rezultat je to višegodišnjega rada. Nakon što je diplomirala produkciju na zagrebačkoj Akademiji dramskih umjetnosti, Dubrovkinja je magistrirala filmsku umjetnost na Sveučilištu Columbia u New Yorku. Film je proteklog ljeta snimala na hrvatskim otocima, a montira ga u Zagrebu. Radi i po 15 sati dnevno, zadovoljna je svim fazama stvaranja „Murine.“

MOŽETE LI OBJASNITI KAKO JE DOŠLO DO SURADNJE S MARTINOM SCORSESEOM, JEDNIM OD NAJVEĆIH REDATELJA SVIH VREMENA?

Nakon što je moj kratkometražni studentski film U plavetnilo osvojio nagradu na Berlinskom filmskom festivalu, a tijekom 2017-te bio uspješno plasiran na svim važnijim filmskim festivalima, film su primijetili

producenti i agenti. Kontaktirali su me i pitali koji je sljedeći korak u mojoj karijeri.

KOLIKO VAM JE KAO MLADOJ REDATELJICI VAŽNA SURADNJA SA SCORSESEOM?

On je zaista master u svom poslu, jako cijenim njegov filmski opus, osobito film *Taxist*. Imati Martina Scorsesea za mentora na svom prvom filmu nevjerojatna je podrška i zaštita. Istodobno, netko kao on, iznimno je bitan za plasman filma na festivale i u kino distribuciju.

KAKO JE PROŠAO VAŠ SUSRET, JE LI VAM MARTIN SCORSESE NEŠTO SAVJETOVAO, SUGERIRAO ?

Rekao je da sam u dobrim rukama, da trebam raditi samo svoj film, ničiji drugi.

MOŽETE LI NAM PREDSTAVITI „MURINU“, RIJEČ JE O SVOJEVRSNOM NASTAVKU VAŠEG NAGRAĐIVANOG KRATKOG FILMA U PLAVETNILO?

Murina je nastavak „Plavetnila“ u smislu što pratimo isti lik, samo što ona sad ima 17 godina, starija je tri godine. Pratimo je u svijetu odraslih kroz neke njezine konflikte i probleme koji dolaze sa željom da otiđe iz svog miljea, izgradi vlastitu snagu i osobnost. Glumi je mlada Dubrovkinja Gracija Filipović. Suradnja s Gracijom Filipović za nas obje bilo je nevjerojatno iskustvo. To je naš prvi zajednički film i to prvijenac. Impresionirana

sam i oduševljena njezinom snagom, podrškom, ta naša posebna povezanost trebala bi se osjetiti i na platnu. Film je psihološka obiteljska drama, s notama oportuniteta, korupcije i rasprodaje hrvatske zemlje za lagan život.

UZ GRACIJU FILIPOVIĆ, U FILMU GLUME LEON LUČEV, DANICA ČURČIĆ TE NOVOZELANDSKI GLUMAC S HOLIVUDSKOM ADRESOM CLIFF CURTIS. USPJELI STE OKUPITI RESPEKTABILNU GLUMAČKU EKIPU.

Ovakav projekt na svakoj razini produkcije i kreativnog tima ima iznimne umjetnike. Helene Louvart snimateljica je filma, Evgueni Galperine, s kojim sam već prije surađivala, je skladatelj, Julij Zornik dizajner zvuka, Vlado Gojun montažer, a naša Dubrovkinja Amela Bakšić je kostimografkinja. Kad iza sebe imate snažnu producentsku kuću primamljivi ste agentima. Zato imamo izuzetno jaku glumačku ekipu, Danica Čurčić izvanredna je glumica u Danskoj, poznata u cijeloj Europi, Cliff Curtis je glumac kojeg sam prvi put zapazila u filmu *Dark horse* i od tada sam željela s njim surađivati.

SNIMALI STE 40-AK DANA NA OTOCIMA KALAMOTI, HVARU I KORNATIMA. KAKO JE PROŠLO SNIMANJE?

Na Kalamoti smo snimali podvodne snimke, uglavnom špilje, po noći smo osvjetljavali Bezdane, bilo je iznimno uzbudljivo i prekrasno. Snimanje je





bilo intenzivno. Teško je bilo početi u srcu turističke sezone, borili smo se s gužvama jer smo željeli postići izolaciju, opustošenu prirodu. Kako je odmicao rujan bilo je sve lakše. Posebno na Kornatima koji kao da su neki drugi planet. Najdulje smo snimali na Hvaru, 25 dana, u uvali Dubovica. To je glavna lokacija u koju je smještena priča, u vili iz 16. stoljeća.

FILM MONTIRATE U ZAGREBU, S MONTAŽEROM VLADIMIROM GOJUNOM, JOŠ JEDNIM USPJEŠNIM DUBROVČANINOM U FILMSKOM SVIJETU. HOĆETE LI POSTPRODUKCIJU RADITI U INOZEMSTVU?

Postprodukciju slike radimo u Zagrebu, zvuka u Sloveniji, a glazbu u Francuskoj. Film bi trebao biti završen i spreman za plasman do trećeg mjeseca.

GDJE ĆE SE ODRŽATI SVJETSKA PREMIJERA FILMA?

Najprije moram u Dubrovniku održati premijeru „U plavetnilo“ jer to dosad nismo stigli napraviti. Ne znam gdje će

biti svjetska premijera „Murine“, to ovisi o svjetskim selektorima i festivalima. Nadamo se da će film biti primljen na jedan od A festivala, i tako biti plasiran na svjetskoj razini. Planiram i regionalnu premijeru, te posebnu premijeru u Dubrovniku.

MOŽEMO LI OČEKIVATI DOLAZAK MARTINA SCORSESEA I GLUMAČKE EKIPE NA DUBROVAČKU PREMIJERU?

Nadam se da će Martin Scorsese doći na svjetsku premijeru. Pitati ću ga hoće li doći u Dubrovnik, ja dobro znam „plasirati“ Dubrovnik pa možda, tko zna? Glumci će sigurno doći i podržati film. Jako im se svidio Dubrovnik. Proveli smo puno vremena na Stradunu, plažama, dobrim restoranima. Mislim da njima neće biti teško vratiti se.

AMERIČKA AKADEMIJA FILMSKIH UMJETNOSTI I ZNANOSTI NEDAVNO JE VANJI ČERNJULU I VAMA UPUTILA POZIV ZA ČLANSTVO. VELIKA JE TO ČAST I PRIZNANJE ZA VAŠ RAD. ŠTO TO TOČNO ZNAČI, KOJE SU VAŠE OBVEZE?

To znači da sam svake godine uključena u izbor novih nominacija za Oscara. Dakle, u prosincu počinje period glasanja kada gledamo preliminarno selekciju filmova, onda biramo filmove za nominacije, nakon toga je glasanje za Oscara. Imam priliku biti dio filmskog svijeta, članovi kojeg su najtalentiraniji ljudi, ne samo Amerike, nego cijeloga Svijeta, to je velika čast.

PRIPREMAJE LI NOVE PROJEKTE, IMATE LI VREMENA UZ RAD NA MURINI?

Pripremam projekt koji je prvi podržao Grad Dubrovnik. Zove se Mara i Lea i to će biti moj prvi sljedeći dugometražni film.

*Antonetu Alamat Kusijanović proglasili su novom nadom hrvatskog filma. Redateljica višestruko nagrađivanog filma U plavetnilo, kojoj je Martin Scorsese mentor, a članica je Američke akademije filmskih umjetnosti i znanosti, nadišla je hrvatske okvire...*

# ANTONETA ALAMAT KUSIJANOVIĆ

- a young Dubrovnik director under the wing of Martin Scorsese

News that Martin Scorsese's production house Sikelia Prods, together with Rodrigo Teixeira's RT Features, will co-finance and co-produce the debut feature film "Murina" by Dubrovnik director Antoneta Alamat Kusijanović reverberated strongly in Croatia. This is the result of many years of work. After graduating from the Zagreb Academy of Dramatic Arts with a major in production, the Dubrovnik native earned her Master's degree in Film Arts at Columbia University in New York. She filmed the movie this past summer on Croatian islands and it is being edited in Zagreb. She works up to 15 hours a day, pleased with all the stages of creating "Murina".

TELL US HOW THE COLLABORATION WITH MARTIN SCORSESE, ONE OF THE GREATEST DIRECTORS OF ALL TIME, HAPPENED.

After my student short film "Into the Blue" won the award at the Berlin Film Festival, and was successfully ranked at all major film festivals in 2017, the film was noticed by producers and agents.



They contacted me and asked what the next step in my career would be.

AS A YOUNG DIRECTOR, HOW IMPORTANT TO YOU IS COOPERATION WITH SCORSESE?

He is indeed a master; I greatly appreciate his film *opus*, especially the movie "Taxi Driver". Having Martin Scorsese as a mentor on your first movie makes for amazing support and protection. At the same time, someone like him is also extremely important for film placement at festivals and for cinema distribution.

HOW DID YOUR MEETING GO, DID MARTIN SCORSESE GIVE YOU ADVICE, SUGGEST ANYTHING?

He said that I was in good hands, that I should only do my film, nobody else's.

CAN YOU INTRODUCE US TO "MURINA", A SORT OF SEQUEL TO YOUR AWARD-WINNING SHORT FILM "INTO THE BLUE"?

"Murina" is the continuation of "Into the Blue" in the sense that we follow a similar character, except that she is now three years older, at 17. We follow her in the world of adults through some of the conflicts and problems that come with the desire to leave her milieu, develop her own strength and personality. She is played by young Dubrovnik actress Gracija Filipović. Cooperation with Gracija Filipović was an incredible experience for both of us. It's our first feature film together and it is a debut. I am impressed and delighted with her strength, support, and that

special connection between us should also be felt on screen. The film is a psychological family drama, and touches on themes of opportunism, corruption and the sale of Croatian land for easy living.

IN ADDITION TO GRAZIJA FILIPOVIĆ, LEON LUČEV, DANICA ČURČIĆ AND NEW ZEALAND ACTOR WITH A HOLLYWOOD ADDRESS, CLIFF CURTIS, STAR IN THE FILM. YOU MANAGED TO ASSEMBLE A RESPECTED GROUP OF ACTORS.

This project has exceptional artists at each level of production and on the creative team. Hélène Louvart is the cinematographer, Evgueni Galperine, with whom I have collaborated before, is a composer, Julij Zornik sound designer, Vlado Gojun film editor, and Dubrovnik's own Amela Bakšić is costume designer. We have a strong production company backing us which is important, as well as an exceptionally strong acting team. Danica Čurčić is an outstanding actress in Denmark, known throughout Europe, Cliff Curtis is an actor that I first noticed in "Dark Horse" and ever since then I have wanted to work with him.

YOU FILMED FOR ABOUT 40 DAYS ON THE ISLANDS OF KALAMOTA, HVAR AND KORNATI. HOW DID THE SHOOTING GO?

At Kalamota we did underwater footage, mostly caves, while at night we illuminated the Abyss, it was extremely exciting and wonderful. Shooting was





intense. It was difficult to start at the peak of the tourist season, we struggled with the crowds because we wanted to achieve a look of isolation, and desolate nature. As September progressed, it became easier. Especially so on the Kornati islands which felt like another planet. We filmed the longest on Hvar, 25 days, in Dubovica Bay. This is the main location where the story is set, in a 16<sup>th</sup> century villa.

YOU ARE EDITING THE FILM IN ZAGREB, WITH EDITOR VLADIMIR GOJUN, ANOTHER SUCCESSFUL DUBROVNIK NATIVE IN THE FILM WORLD. WILL YOU BE DOING POSTPRODUCTION ABROAD?

We are doing visual postproduction in Zagreb, sound in Slovenia and music in France. The film should be completed and ready for release by March.

WHERE WILL THE WORLD PREMIERE OF THE FILM BE HELD?

First, I have to hold the premiere of "Into the Blue" in Dubrovnik, because so far we haven't been able to do that. I don't know where the world premiere

of "Murina" will be, it depends on world selectors and festivals. We hope that the film will be admitted to one of the A level festivals, and thus be marketed globally. I am also planning a regional premiere, and a special premiere in Dubrovnik.

CAN WE EXPECT THE ARRIVAL OF MARTIN SCORSESE AND THE TEAM OF ACTORS AT THE DUBROVNIK PREMIERE?

I hope Martin Scorsese will come to the world premiere. I will ask him if he will come to Dubrovnik, I am good at "marketing" Dubrovnik, so maybe, who knows? The actors will certainly come and support the film. They liked Dubrovnik very much. We spent a lot of time on Stradun, beaches, and in good restaurants. I don't think it's going to be hard for them to come back.

THE AMERICAN ACADEMY OF FILM ARTS AND SCIENCES INVITED VANJA ČERNJUL AND YOU TO BECOME MEMBERS. IT'S A GREAT HONOR AND ACKNOWLEDGEMENT FOR YOUR WORK. WHAT EXACTLY DOES

IT MEAN, WHAT ARE YOUR OBLIGATIONS?

That means that every year I am involved in the selection of new Oscar nominations. So, in December the voting period begins, when we preliminarily watch the selection of films, then we choose the movies for the nominations, and then the Oscar voting takes place. I have a chance to be a part of the film world, whose members are the most talented people, not only of America, but the whole world. It's a great honor.

ARE YOU PREPARING NEW PROJECTS, DO YOU HAVE TIME TO WORK ON MURINA?

I am preparing a project that was first supported by the City of Dubrovnik. It is called "Mara and Lea" and will be my next feature film.

*Antoneta Alamat Kusijanović has been proclaimed a rising star of Croatian film. She is the director of the multiple award-winning film "Into the Blue", mentored by Martin Scorsese and a Member of the American Academy of Film Arts and Sciences.*



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# SV. VLAHO I SV. BLAŽ

- čvrsta su poveznica Dubrovnika i Zagreba

NAPISALA MAJA NODARI

Hrvati za sveca, liječnika, biskupa i kršćanskog mučenika iz armenske Sebaste imaju dva imena, Blaž i Vlaho. Ta dva imena sveca zaštitnika ujedno povezuju i dva važna hrvatska grada: glavni grad Republike Hrvatske Zagreb i njegov južni povijesni dragulj Dubrovnik. Da se Dubrovnik naziva Gradom sv. Vlaha i da mu je nebeski zaštitnik odrednica identiteta, zajedno sa slavnom Festom, što se više od milenija zdušno slavi svake veljače - dobro je poznata činjenica.

Manje je poznato da je sv. Blaž (uz sv. Marka) bio u povijesti zaštitnik slobodnog i kraljevskog grada na zagrebačkom brdu Gradec o čemu svjedoči i jedna slika iz 18. stoljeća - kao izuzetni dokument i podsjetnik na zagrebačka stoljeća, na gotovo zaboravljeni datum 3. veljače, kada su se o godu sv. Blaža donosile odluke prema kojima se stoljećima odvijao život u gradu, o čemu svjedoče i zapisi uglednih kroničara Dragutina Hirca i Gjure Szaba (obojujica autori istoimenih knjiga Stari Zagreb): "Izbor gradskoga sudca obavljao se na Blaževu, koje pada na treći dan mjeseca veljače. Bivali su ga u gradskoj viećnici ili pred njom na trgu sv. Marka. Kad je kralj izbor sudca povrdio, položio je u crkvi sv. Marka prisegu poslije koje su

*mu predali žezlo i gradske ključe. Prema kraljevskoj Zlatnoj buli (povlastici podijeljenoj 1242.) birali su građani s Gradca na dan sv. Blaža sami suca, index civitatis, zatim osam prisežnika i dvadeset i četiri vijećnika. Tako je bio sastavljen magistrat."*

Povijesni prikaz sv. Blaža na slici povećeg formata (120x100) koja se nalazi u postavu Muzeja grada Zagreba prikazuje sveca u biskupskom ornatu s mitrom i pastoralom, kako čini čudo nad dječakom, uklanjajući mu kost iz grla, blagoslivljajući ga i spašavajući od gušenja. Prizor potvrđuje legendu o zazivanju sv. Blaža protiv bolesti grla. Slika je rad nepoznatog autora, no znanog naručitelja i donatora. Gospodin Adam Ballogh, varaški sudac u tri navrata, dao je 1749. godine naslikati



sliku sa svetim Blažem u tehničarstvu ulja na platnu, o vlastitom trošku za urešavanje kuće magistrata, kako govori latinski zapis. Slobodna kraljevska varoš na brdu Gradecu dobila je novi sustav gradske uprave na Blaževu 1609. godine. Promjene potvrđene novim Statutom gradske uprave uz neke izmjene iz 1618. godine ostale su najvećim dijelom na snazi do sredine 19. stoljeća, nakon čega Blažev patronat nad Gradecom blijedi.

Slika je izložena u stalnom postavu Muzeja grada Zagreba uz ostala gradska znamenja, kao što su zastave grada, pečatnjaci gradske općine, diplome, simbolične gradske ključeve i počasni lanac gradskog načelnika.

I tako je ova slika s prikazom sv. Blaža ocrtała, ne samo kulturnu povijest Zagreba, već ostavila dokaz štovanja sveca na hrvatskim prostorima, gdje mu slike i nisu baš česte, izuzimajući dubrovačku sredinu i okolicu. Svake veljače, Dubrovčani koji žive u Zagrebu, ali i mnogobrojni štovatelji sv. Vlaha, okupljaju se na slavlje u Crkvi sv. Blaža, djelu slavnog arhitekta Viktora Kovačića, na Prilazu Gjure Deželića, održavajući kult zaštitnika i lijepu tradiciju štovanja nebesnika, zaštitnika starodrevnoga Dubrovnika i bijeloga Zagreba.



# ST. BLAISE

– a strong link between Dubrovnik and Zagreb

BY MAJA NODARI

Croats have two names for the saint, doctor, bishop and Christian martyr from the Armenian city of Sebastia (today Sivas, Turkey) – Blaž and Vlaho.

These two names of the patron saint also connect two important Croatian cities: the capital city of the Republic of Croatia, Zagreb, and its southern historical jewel, Dubrovnik. Many people know that St. Blaise is Dubrovnik's patron saint and heavenly protector, honored with the glorious Festivity of St. Blaise, which has been celebrated every February for more than a millennium.

It is less known that in history St. Blaž (along with St. Mark) was the protector of the free and royal city on the Zagreb hill of Gradec, as depicted in an 18<sup>th</sup> century painting, an exceptional document and a reminder of Zagreb in past centuries when on St. Blaise's Day, on the almost forgotten date of February 3<sup>rd</sup>, decisions governing the life of the city used to be made, as evidenced by the writings of prominent chroniclers.

*The selection of the city judge was performed on St. Blaise's Day, which falls on the third day of February. City councilors chose the judge in the City Hall or in front of it on St. Mark's Square. Once confirmed by the king, the judge took the pledge of oath*

*in the Church of St. Mark after which the scepter and the city keys were given to him. According to the Royal Golden Bull (a privilege bestowed in 1242), on St. Blaise's Day citizens of Gradec elected a judge themselves, Iudex Civitatis, then eight sworn men and twenty-four councilors. This is how the magistrate was assembled.*

Historical representation of St. Blaise in a large painting (120 x 100 cm), which is on display in the Zagreb City Museum, depicts the saint in the bishop's ornament with a mitre and a pastoral, performing a miracle over a boy by removing a bone from his throat, blessing him and saving him from suffocation. The scene confirms the legend of the invocation of St. Blaise against diseases of the throat.

The painting is the work of an unknown author but of a known sponsor and donor. In the year 1749, Mr. Adam Ballogh, a three-term city judge, commissioned a painting with Saint Blaise in the technique of oil on canvas, at his own expense, for the decoration of the House of the Magistrate, according to an inscription in Latin.

On St. Blaise's Day in the year 1609, the free royal city on Gradec hill got a new city administration system. The changes confirmed by the new Statute of the city administration,

with some amendments from 1618, largely remained in force until the mid-19<sup>th</sup> century, after which St. Blaise's patronage over Gradec faded.

The painting is exhibited as part of the permanent display of the Zagreb City Museum along with other city signs, such as the city flags, city municipal seals, diplomas, symbolic city keys and the City Mayor's honorary chain.

And so, this picture depicting St. Blaise outlined not only the cultural history of Zagreb but also left evidence of veneration of the saint in Croatian lands, where his paintings are not that common, excluding Dubrovnik and its surroundings.

Every February, people from Dubrovnik who live in Zagreb, but also many other worshippers of St. Blaise, gather to celebrate in the Church of St. Blaž (Blaise), the work of the famous architect Viktor Kovačić, maintaining the cult of St. Blaise and the beautiful tradition of worshiping him as heavenly protector, the patron saint of 'Old Dubrovnik' and 'White Zagreb'.



# TIRAMOLE

– svjedoci života u Gradu

NAPISALA **LORITA VIERDA**

Nitko se više ne može sjetiti kome je prvome palo na pamet, ali dvostruki konop rastegnut između dva mala kolotura zabijena u kutove zgrada, u narodu poznatiji kao tiramola, izum je kojega i danas teško mogu zamijeniti tehnološka čuda poput sušilice za rublje.

Traži pozornost vlasnika, nekad i noću, ako je jak vjetar ili se sprema kiša, a roba se još nije osušila. Svaka je minuta bitna, ako se s tiramole roba skine prerano bit će vlažna, prikupit će i onaj čudan miris, ako se ostavi predugo ili će pokisnuti, pa treba sve ispočetka, ili će se toliko spržiti na suncu da će 'kost' u koju se pretvorila biti neugodna za nošenje. Vjetar je ipak posebna priča, on će robu s tiramole možda samo zapetljati, ili je odnijeti i nekoliko stotina metara dalje, pa ćete, ne daj Bože, imati posla sa susjedom s kojim možda i niste u dobrim odnosima. S druge strane, upravo u tom trenu možda počinje i neko prijateljstvo, nikad se ne zna.

Robu koja veselo leprša između kuća na ulici može se vidjeti u svim zemljama i gradovima na Svijetu s toplom klimom poput naše, a i tamo je, kao i kod nas, jasan i simpatičan znak života. Dubrovačke su ulice nažalost zadnjih godina sve manje okupane mirisom svježe oprane odjeće, sve manje ljudi, kad prolaze ulicama, gledaju uvis, tražeći makar i mali znak da tu netko živi.

Na sam spomen ukidanja tiramole Dubrovčani su se uznemirili, i shvatili

da će biti najbolje ignorirati nečiju potpuno začuđujuću ideju o vizurama javnih površina i onome što se tamo ne smije vidjeti. Zato i ne volimo zgrade sa stanovima bez balkona, kuće u Gradu unutar Zidina između kojih se ne vijori ništa nego prikupljena prašina, odjeću koja, uz mirise svježine iz perilice, nije pokupila i čisti zrak kojeg sa sobom nosi prvi dan bure.

U kišnim mjesecima likuju oni sa sušilicama, njima životni prostori nisu pretrpani robom raspoređenom po stolicama, radijatorima, policama, vješalicama, gdje god se što može raširiti da bi se u danima visoke vlage kroz koji dan osušila. Onima koji je imaju, tiramola je jedna od najvažnijih potreba svakodnevnice. U Gradu u Zidinama, ona je na najvišoj mogućoj točki kuće. Jedan je dio obično na kantunu tvoje, a drugi na kantunu susjedove kuće, jer tako je najdulja, a nikome ne smeta. Obično škripi, za objesiti robu treba se dobro rastegnuti, i potezati dok roba ne dođe na određeno mjesto, otkriva sve ono što se događa u jednoj obitelji, jednom životu, jednoj kući. Ili ne događa. Obično, ako tiramole nema, nema ni stanara, nema života, pa je zbog toga i ta vizura koju neki pokušavaju 'zaštiti' od gaćica, bječava i lincula, pusta. Kamen i kap sunca koje prodire u gradske ulice tada nemaju ni okusa ni mirisa, i ostavljaju dojam da je sve ovo oko nas samo fasada. Ako je roba na tiramoli tu, prizor se običnom prolazniku – gledatelju otvara

na potpuno drugačiji način. Iza freško oprane robe krije se priča s toliko elemenata da ju je teško staviti u jednu sliku. Kriju se sve emocije koje se vrtlože među vlasnicima odjeće, obiteljska okupljanja i rastanci, neplanirane igre i veselja, promjene godišnjih doba, borbe suvremenog i nasljeđa, onoga što više volimo, i despet. Iako nam se teško penjati do najviših katova kuća, naginjati se dok gotovo višimo samo na prstima preko prozora, potežemo i ravnamo robu, ponešto nam i ispadne iz ruku na ulicu, pa će trebati sve ponovo, ali neka. Iz despeta. I iz ljepote. I praktičnosti tiramole, iako ama baš svakom prolazniku daje otvoren ulaz u naše živote, sve se na njoj vidi, i što bismo htjeli i što bismo svakako htjeli skriti od svijeta. Kompromis kojeg baš i ne želimo, ali... Neke među nama uči otvorenosti, neke stvari moraš pokazati iako radije ne bi. Oni kojima se ideja o ukidanju tiramole rodila u glavi, ovaj naš način sušenja rublja čini se sirotinjski, za njih je to znak bijede i nemogućnosti 'boljega'. Nesvjesni koliko su u krivu, ustraju u tome, a na nama s duhom je boriti se protiv ubijanja našega načina života. Onog lijepog, kakav je u Gradu zaista bio, pa makar i samo na tiramoli.



# TRADITIONAL CLOTHESLINES

*– Witnesses of life in the city*



No one can remember any more who was the first to think of it, but the double rope stretched between two small pulleys jammed into the corners of buildings, the humble *tiramola*, is an invention which to this day is difficult to replace, even with technological miracles such as clothes dryers.

These traditional clothes lines claim their owners' attention, even at night, if the wind is strong or it's about to rain and the clothes haven't dried yet. Every minute is important; if the laundry is removed too early, it will be damp and get that strange smell and if left for too long it will either get wet in the rain, so you must go back to square one, or it will fry so much in the sun that the 'stiff leather' that it turns into will be unpleasant to wear. The wind is yet another story, as it might just tangle the laundry on the line or blow it a few hundred meters away, so that you have to, God forbid, deal with a neighbor with whom you may not be on good terms. On the other hand, that very moment might be the beginning of a friendship, one never knows.

Clothes that flutter merrily between the houses on the street can be seen in all countries and cities in the world with warm climates like ours, and there, like here, it is an apparent and charming sign of life. Regrettably, in recent years Dubrovnik streets have been less filled with the scent of freshly washed clothes, with fewer people passing through the streets looking up or for even a small sign that someone lives there.

Recently, at the mention of a possibility of a regulation prohibiting these traditional clothes pulleys in the old town, the locals were disturbed, but quickly realized that it would be best to ignore this completely ridiculous idea

of public spaces and what should not be seen there. That is why we don't like apartment buildings without balconies, or houses inside the Old City walls that lack anything fluttering besides accumulating dust, or clothes that, along with the fresh scent from the washing machine did not also pick up the clean scent of the northern bora wind.

Those few residents with clothes dryers revel during the rainy months, as their living spaces are not overcrowded with drying laundry piled over chairs, radiators, shelves, hangers, wherever something can be spread out so that it eventually dries during the days of high humidity. For those who have it, the outdoor clotheslines on pulleys are one of the most important necessities of everyday life. In the Old City within the city walls, it is placed at the highest possible point of the house. One end is usually placed on the corner of your house and the other on the corner of the neighbor's house, because in that way the rope is the longest and it is not in anyone's way. *Tiramola* usually creak; in order to hang the clothes you have to stretch yourself considerably and draw the line until the clothes come to a certain place, thereby revealing everything that happens in one family, one life, one home. Or, doesn't happen. Usually, if there is no clothesline, that means there are no tenants, there is no life. So the cityscape that some people try to 'protect' from panties, socks and sheets, ends up barren. The stone and rays of sunlight that penetrate into the city streets then neither have taste nor smell and leave the impression that all this around us is just a staged façade.

If the clothes are on the line the view is seen by an ordinary passer-by in a completely different way. The freshly washed clothes hide a story with so many elements that makes it difficult to squeeze it all into a single picture.



Hidden there are the emotions that swirl among the owners of the clothes, the family gatherings and partings, unplanned games and celebrations, changes of the seasons, the struggle between the contemporary and legacy, of that which we like most. Of course it is difficult to climb to the highest floors of houses, to lean out from windows as we hang almost on our tiptoes, and then draw and straighten the clothes while some items inevitably drop out of our hands onto the street thus requiring that we do it all over again, but let it be. We will keep our old clotheslines. Out of spite. And beauty. And sheer practical usefulness. But more than that, our clotheslines offer an open door into our lives to every single passer-by, everything is seen on it, that which we would like to be seen and that which we would definitely want to hide from the world. A compromise that we don't really want, but ... this teaches openness to some of us, we must show some things even though we'd rather not. To those who came up with the idea of removing *tiramole*, this way of drying laundry seems poor. For them it is a sign of poverty and the inability to do 'better'. Unaware of how wrong they are, they persist, and it is up to us guardians of spirit to fight against the killing of our way of life. That which is beautiful, as the city really was, even if just on the *tiramola*.



Svatko pronade nešto za sebe u Dubrovniku, a ako ste ljubitelj 'Igre prijestolja' otkrit ćete cijeli paralelni svijet, tek ekran dubok, u čudesnom suživotu s okamenjenom poviješću UNESCO-m zaštićenoga Grada. Između omiljenih vina i tradicionalnoga nakita, među poznatim ribljim restoranima i raznovrsnim muzejima živi i Kraljev Grudobran

- izmišljeni grad genijalnog G.R.R. Martina kojeg je HBO oživio upravo na dubrovačkim ulicama. Literarno remek djelo inspirirano stvarnom poviješću Europe i Mediterana ugnijezdilo se u ljepotu postojećih ulica, vrtova i panorama. Anegdote sa snimanja žive u lokalnom stanovništvu koje je imalo sreću postati dijelom globalnoga fenomena. Pridružite se milijunima gledatelja koji su se približili omiljenoj produkciji kroz usporedbu vizura s razglednica i screenshotova iz serije. Generacije namjernika stvarale su

Dubrovnik, a Dubrovačka Republika je diplomacijom gradila i očuvala baštinu koja nas okružuje. Umjetnost i teatar su se odavno udomačili pod našim zvijezdama, a sada se fanovi iz čitavoga svijeta okupljaju kako bi posjetili predivne lokacije koje su udahnule život njihovim najdražim scenama. Arboretum Trsteno, gdje su se političke spletke odvijale tijekom dubrovačke povijesti, imao je gotovo istovjetnu ulogu i kao vrt matrone Tyrell na ekranu, oduševljavajući predivnom botaničkom zbirkom. Otok Lokrum je oaza zelenila i mira koja je udahnula



# GAME OF THRONES

## NA ULICAMA DUBROVNIKA, KING'S LANDINGA



život Qarthu. Njegovi vrtovi postali su mjestom hodočašća gdje ljubitelji serije, poput Khaleesi, mogu tražiti zmajevu među vrlo stvarnim zečicama i paunovima. Tek nekoliko skalina od glavnoga ulaza u povijesnu jezgru Grada pogled puca na zaljev Pile gdje su se u finalu rastali preživjeli članovi obitelji Stark, a na klisuri iznad mora, utvrda Lovrjenac, stoljećima čuva ulaz u Grad. Terasa s kojih puca jedinstveni pogled udomile su mnoge omiljene scene unatoč teškom pristupu koji je u ljetnim mjesecima testirao predanost statista u teškim oklopima i haljinama. Čim prijedete drveni pomični most i nađete se među Zidinama i krovovima Grada

gotovo sve će vam izgledati poznato. HBO je izbrisao moderne detalje i preokrojio geografiju, ali je zadržana jedinstvena energija Dubrovnika - naše ptice, zvona i vreva. Sličnost je ponekad toliko izražena da se i domaći zbune, a teška sudbina izmišljenoga grada u posljednjoj sezoni mnoge je podsjetila na vrlo stvaran rat koji je Dubrovnik preživio pred nepunih 30 godina. U staroj jezgri, u Gradu, mnoge su ulice iskorištene za snimanje. Najpoznatije lokacije do danas ostaju ulice gdje je sniman Cerseiin 'Walk of Shame'. Skale od Jezuita su mjesto gdje su oduvijek sretni parovi obilježavali

svoju ljubav savršenom slikom, a sada je to obvezna postaja i za Throniese - jednako kao i obilazak replike titularnog trona. Između obilaženja scena iz 'Igre prijestolja', obvezno otkrijte filozofiju našega 'pomalo'. Dajte sebi vremena iskusiti sve što Dubrovnik pruža. Popijte kavu 'po naški' upijajući čaroliju u jednoj od kavana ili se odlučite za poznato vino, poput Cersei. Dopustite da vas Grad očara kao što je očarao i vaše omiljene glumce - dobro došli u King's Landing, uživajte u Dubrovniku! Valar Morghulis, pa zato: Carpe diem!



# GAME OF THRONES

## ON THE STREETS OF DUBROVNIK, KING'S LANDING

BY IVANA RADIĆ

Everyone can find something special for themselves about Dubrovnik, and if you are a fan of Game of Thrones you will recognize a familiar world. Among renowned wines and traditional jewelry, between famous fish restaurants and various museums, lives King's Landing, the fictional city of the ingenious G.R.R. Martin brought alive by HBO on the streets of Dubrovnik. A literary masterpiece inspired by the history of Europe and the Mediterranean came to



life among the beauty of existing streets, gardens and panoramas. Anecdotes from filming live on among the local population that was fortunate enough to become part of the global phenomenon. Join the millions of viewers who were brought closer to their favorite production by comparing views from postcards and screenshots from the series. The traditions of art and theater are centuries old here, and now fans from around the world are gathering to visit the beautiful locations that have breathed life into their favorite scenes.

The Trsteno Arboretum, where political intrigues have taken place throughout Dubrovnik's history, has played almost the same role as the garden of the matron Tyrell on screen, delighting viewers with its wonderful botanical collection. Lokrum Island is a green oasis of peace that breathed life into Qarth. Its gardens have become a place of pilgrimage where fans of the series, like Khaleesi, can search for dragons among very real rabbits and peacocks. Only a few steps from the main entrance to the historic center of the city lies Pile Bay, where the surviving members of the Stark family said their goodbyes during the finale. Just above, on the cliff above the sea, the Lovrjenac Fortress guards the entrance to the City.

The terraces that offer unique views have witnessed many favorite scenes, despite the difficulties that tested the dedication of extras, costumed in heavy armor and gowns during the summer. As soon as you cross the wooden drawbridge and find yourself among the walls and roofs of the city, almost everything will look familiar.



Postproduction experts erased modern details and reshaped geography, but kept the unique energy of Dubrovnik – our birds, bells and bustle. The resemblance is sometimes so pronounced that even the locals can get confused, and the difficult fate of the fictional city in the last season reminded many of the very real war that Dubrovnik survived almost 30 years ago.

The most famous locations to this day remain the streets where Cersei's "Walk of Shame" was filmed. The Jesuit Staircase is a spot where happy couples have always captured their love with a perfect image, and now it's a must-see for Thronies as well, just like a visit to the replica of the Iron Throne.

In between touring scenes from Game of Thrones, be sure to discover the philosophy behind phrase *pomalo* or "take it slowly". Give yourself time to experience all that Dubrovnik has to offer. Have cup of coffee like a local, while absorbing the magic in one of the cafes, or opt for a well-known wine, such as Cersei. Let the city enchant you as it enchanted your favorite actors. Welcome to King's Landing, enjoy Dubrovnik! Valar Morghulis, therefore: *Carpe diem!*



# Dubrovnik, a Scarred City

## THE DESTRUCTION AND RESTORATION OF DUBROVNIK 1991 - 2000

Dubrovnik, a Scarred City: The Destruction and Restoration of Dubrovnik 1991 - 2000 is an exhibition organized on the occasion of the fortieth anniversary of Dubrovnik's inscription on the UNESCO World Heritage List (1979) and the twentieth anniversary of its removal from the UNESCO List of World Heritage in Danger (1998). The exhibition presents the devastation of Dubrovnik caused by the Yugoslav People's Army (JNA) in the 1990s, but also Dubrovnik's rapid and impressive reconstruction since then.

The damage that Dubrovnik suffered during the war set two precedents. On one hand, for the first time in its history, UNESCO sent special envoys into a war-torn area. With the help of local and national institutions, their aim was to record and protect - and later reconstruct - the damaged world-renowned heritage site. On the other hand, the verdicts against the commanders of the JNA's assault on Dubrovnik brought by the United Nations' International Criminal Tribunal for the former Yugoslavia (ICTY) were the first verdicts regarding crimes against cultural heritage ever to be handed down in an international criminal procedure.



Destruction in  
the Old City on  
December 1991

# “DUBROVNIK, A SCARRED CITY”

– *izložba o ratnom stradanju i obnovi Dubrovnika*

*iz New Yorka krenula u Svijet*

NAPISALA **JULIJANA ANTIĆ BRAUTOVIĆ**

Izložbom “Dubrovnik, A Scarred City: stradanje i obnova Dubrovnika 1991. – 2000.”, autora Julijane Antić Brautović, Mata Brautovića i Gorana Cvjetinovića, predstavljeno je stradanje Dubrovnika uslijed ratnog razaranja koje je počinila Jugoslavenska narodna armija, ali i njegova brza i impresivna obnova. Izložbu je organizirao Grad Dubrovnik povodom 40. obljetnice uvrštenja dubrovačke povijesne jezgre na UNESCO-ov Popis svjetske kulturne baštine (1979.) i 20. obljetnice njezinog uklanjanja s Popisa ugrožene svjetske baštine (1998.), a realizirana je pod visokim pokroviteljstvom predsjednice RH Kolinde Grabar Kitarović i Vlade RH te uz sponzorstvo Društva prijatelja dubrovačke starine i Turkish Airlinesa. Najprije je bila postavljena u sjedištu Ujedinjenih naroda u New Yorku u prosincu prošle godine, nakon čega je gostovala u Washingtonu u veljači 2019. godine. Trenutno je postavljena u Lazaretima, gdje će posjetiteljima biti dostupna do 15. veljače 2020. godine. U postavu izložbe korištena je građa Muzeja Domovinskog rata, Zavoda za obnovu Dubrovnika, Društva prijatelja Dubrovačkih starina, Ljetnih igara i Hrvatske radiotelevizije, a prikazane su i fotografije Petera Dentona, Damira Fabijanića, Boža Gjukića, Ana Marie Grill, Mira Kernerera, Mila Kovača i Pava Urbana.

Iako obrađuje različite aspekte ratnoga stradanja Dubrovnika u Domovinskom ratu, od političkih okolnosti napada, preko kronologije rata i stradanja šireg dubrovačkoga područja, do svakodnevice pod opsadom te civilnih i vojnih žrtava, izložba se prvenstveno bavi stradanjem i obnovom povijesne jezgre Dubrovnika, kao zaštićene UNESCO-ove baštine.

Povijesna je jezgra najžešće granatirana u listopadu, studenome i prosincu 1991. te u svibnju i lipnju 1992., iako je povremeno granatirana sve do rujna 1995. godine. U tim je napadima oko dvije tisuće granata različitih kalibara uzrokovalo značajne štete na javnim, privatnim, sakralnim objektima, ulicama, trgovima, krovovima i gradskim Zidinama. U ratnim razaranja povijesne jezgre Dubrovnika oštećeno je 72 posto gradskih zgrada, od kojih je 9 u potpunosti izgorjelo, dok su na još četiri djelomično izgorjeli krovovi. Dubrovnik je ratna razaranja dočekao s ustanovom zaduženom za njegovu obnovu koja je kontinuirano djelovala još od 1979. obnavljajući ga nakon razornoga potresa. Zavod za obnovu Dubrovnika je, u suradnji s Hrvatskim zavodom za zaštitu spomenika i UNESCO-om, s evidencijom ratnih šteta i promišljanjem poslijeratne obnove počeo nakon prvih granatiranja Grada. Dok su neophodne sanacije rađene usporedo s ratnim razaranja,

detaljan plan poslijeratne obnove donesen je u suradnji s UNESCO-om u veljači 1993. godine.

Utvrđene su metode obnove krovovišta te kamenoklesarskih restauratorskih radova, kao i Plan realizacije te nadležnosti uključenih institucija. Prioriteti u obnovi bili su 9 spaljenih zgrada te ostale značajnije ili konstruktivno ugrožene palače i zgrade, Zvonik, krovovi i pročelja na Stradunu, najznačajnije oštećeni sakralni objekti, Stradun, skalini Uz Jezuite i gradske fontane te ulazi u povijesnu jezgru s najznačajnijim tvrđavama i kulama. Sustavna obnova počela je već 1992. godine i trajala je do 2000. godine, a ukupna sanacija štete je iznosila je oko 35 milijuna dolara.

Dubrovačko ratno stradanje stvorilo je dva presedana: UNESCO je prvi put u povijesti svoga djelovanja poslao izaslanike u područje zahvaćeno ratom kako bi u suradnji s lokalnim i nacionalnim institucijama zaštitili te evidentirali, a kasnije i obnovili uništenu baštinu svjetskog značaja, dok su presude zapovjednicima napada na Dubrovnik Jugoslavenske narodne armije pred UN-ovim Međunarodnim kaznenim sudom za bivšu Jugoslaviju bile prve presude za zločin protiv kulturne baštine u nekom međunarodnom kaznenom postupku.



# Devastation and Restoration of Roofs



# “DUBROVNIK, A SCARRED CITY”

## – *an exhibition on the wartime destruction and rebuilding of Dubrovnik*

BY JULIJANA ANTIĆ BRAUTOVIĆ

The exhibition “Dubrovnik, a Scarred City: the suffering and rebuilding of Dubrovnik 1991 – 2000”, by Julijana Antić Brautović, Mato Brautović and Goran Cvjetinović shows the suffering of Dubrovnik from wartime destruction committed by the Yugoslav People’s Army, as well as its swift and impressive rebuilding.

The exhibition was organized by the City of Dubrovnik on the occasion of the 40<sup>th</sup> anniversary of the inclusion of Dubrovnik’s historic center on UNESCO’s List of World Cultural Heritage (1979) and the 20<sup>th</sup> anniversary of its removal from the List of Endangered World Heritage Sites (1998). The exhibition was organized under the high patronage of the President of the Republic of Croatia Kolinda Grabar Kitarović and the Government of the Republic of Croatia, with the sponsorship of the Association of Friends of Dubrovnik Antiquities and Turkish Airlines. It was first shown at the United Nations Headquarters in New York in December 2018, after which it was invited to Washington in February 2019. It is currently being shown in Lazareti, where it will be open to visitors until 15 February 2020.

A selection from the holdings of the Museum of the Homeland War, the Institute for Restoration of Dubrovnik, the Society of Friends of Dubrovnik Antiquities, the Dubrovnik Summer Festival and Croatian Radio and Television was used for the exhibition, as well as photos by Peter Denton, Damir

Fabijanić, Božo Gjukić, Ana Maria Grill, Miro Kerner, Milo Kovač and Pavo Urban.

The exhibition addresses various aspects of the wartime suffering of Dubrovnik in the Homeland War, from the political circumstances of the attack, through the chronology of the war and the suffering of the wider Dubrovnik area, to everyday life under siege and civilian and military casualties. The primary focus of the exhibition is the destruction and the restoration of the historic center of Dubrovnik, as protected UNESCO heritage.

The historic center was shelled most intensively in October, November and December of 1991, and then again in May and June of 1992, although occasional shelling continued until September 1995. In these attacks, about 2,000 shells of different calibers caused significant damage to public, private, and sacral buildings, streets, squares, roofs and the city walls. In the wartime destruction of Dubrovnik’s historic center, 72% of the city’s buildings were damaged, of which 9% were completely burned, whereas another 4% of roofs were partially burned.

Dubrovnik met war devastation with an institution tasked with its restoration, which had been operating continuously since a devastating earthquake in 1979. The Institute for Reconstruction of Dubrovnik, in cooperation with the Croatian Institute for the Protection of Monuments and UNESCO, began by

recording war damage and carefully planning for post-war renewal after the first shelling of the city. While the necessary repairs were made in parallel with the war devastation, a detailed plan of post-war renewal was adopted in co-operation with UNESCO in February 1993.

The priorities in the reconstruction were nine burned buildings and other more significant or construction-wise endangered palaces and buildings, the city Bell Tower, roofs and facades on the main street of Stradun, the most significantly damaged sacral objects, Stradun itself, the Jesuit Steps, city fountains and the gates into the historic center with the most important fortresses and towers.

Systematic renewal began already in 1992 and lasted until 2000, and the total value of damage repair amounted to about 35 million dollars.

Dubrovnik’s wartime devastation created two precedents: for the first time ever, UNESCO sent delegates to an area affected by war to protect and record and subsequently renew the destroyed heritage of world importance in cooperation with local and national institutions, while the verdicts received by the commanders of the Yugoslav People’s Army before the UN International Criminal Tribunal for the former Yugoslavia were the first convictions for crimes against cultural heritage in an international criminal proceeding.



# DRUGI DOM MANFREDA

NAPISALA **KATARINA FIOROVIĆ**

**S**tudeni je, jesen je donijela kiše i jugo, koje ponekad zamuti razum, ali i neponovljive boje. S tarace svoje kuće iz snova vlasnik tvornice parketa, inovator i kolekcionar umjetnina iz južnonjemačkog grada Rot am Seeu, promatra rani jesenji zalazak sunca. Pogleda uprtog u Lopud, okupan u ljubičastom moru i ogrnut bakrenim nebom, prisjeća se trenutka, kad je prvi put, prije 20 godina, s broda zakoračio na ovaj otok i odmah se zaljubio. Godine su prolazile, a Manfred Graf se vraćao Lopudu i Dubrovniku. Upoznao je ljude i običaje, zavolio baštinu i prirode te u Orašcu napravio vlastiti kutak za uživanje.

-Rođen sam u malom gradu u Rot am Seeu u Južnoj Njemačkoj 1960. godine. Moj djed i otac imali su pilanu. Bavili su se proizvodnjom i ugradnjom parketa. Od djetinjstva su obrada drva i parketi bili svakodnevni dio moga života. Prirodno sam nastavio školovanje i usavršavanje u tom smjeru, a s 20 godina, silom prilika, nakon što se otac morao povući u mirovinu zbog srčanoga udara, preuzeo sam posao. Zbog tehničkoga znanja stečenoga u ranim godinama i iskustva u branši, počeo sam se baviti tehničkim savjetovanjem drugih tvornica parketa širom Europe. Prodavao

sam odgovarajuću strojnu tehnologiju, ali i nekoliko vlastitih patenata. Ponosan sam na našu tvornicu i uspjeh cijele obitelji. A sve je počelo 1919. godine, malim obrtom s tek dvojicom zaposlenih, a djedovim i očevim trudom, pa na kraju i mojim, a 100 godina poslije to je moderna tvrtka s 40 zaposlenih, ponosno priča Manfred, koji je zbog svoga posla proputovao cijelu Europu i popriličan dio Svijeta, a posao ga je doveo i u Dubrovnik, gdje je pronašao svoj drugi dom.

- Poslom sam 1999. došao u Karlovac. Bilo je to jednogodišnje savjetovanje u velikoj tvornici parketa. Sprijateljio sam se s vlasnicima pa su oni mene i moju obitelj ugostili na Lopudu, kao zahvalu i priznanje za obavljeni posao. Vido Bogdanović, bivši gradonačelnik Dubrovnika i dobar prijatelj vlasnika tvornice, dočekao nas je na aerodromu i odveo na otok. Zaljubio sam se na prvi pogled, a kad sam posjetio dubrovačku povijesnu jezgru ta je ljubav samo ojačala.

NEKOLIKO GODINA POSLIJE, NAKON RAZVODA, MANFRED SE VRAĆA NA OTOK I OTADA SVAKE GODINE ČETIRI TJEDNA PROVODI NA OTOKU SA SVOJIM KĆERIMA NADJOM I CHARLOTTE. NISU TO

SAMO LJETNI, MORSKI ODMORI, VEĆ NA LOPUDU ČESTO SLAVE I BOŽIĆ I USKRS, ALI I FESTU DUBROVAČKOG PARCA SV. VLAHA. ČESTI DOLASCI, OSOBITO VAN TURISTIČKE SEZONE, KAD NA OTOKU IMA OKO 200-TINJAK STANOVNIKA, NEIZBJEŽNO SU STVORILI BLISKA PRIJATELJSTVA I JEDNO JE VODILO DRUGOM.

-Prijateljstvo s obitelji Krista Obuljena, nekadašnjeg predsjednika Mjesnog odbora Lopud, kao i s mnogim drugim otočnim obiteljima, učinili su da se tu osjećam, kao doma, uvijek dobrodošao. Moje kćeri provele su većinu svojih praznika sa mnom na otoku. Obje su naučile plivati na plaži Šunj. Smetali su mi traktori (o.p. na Lopudu nije dozvoljen promet automobilima), koji su svako jutro donosili poštu, stvarali buku i smrad te narušavali otočni mir. Moj prijatelj Dubo i ja smislili smo rješenje. U Njemačkoj sam otkupio električna vozila iz vojnih zaliha, neka čak i iz kancelarkinog bunkera i poslao ih kamionom na Lopud. Većina vlasnika restorana kupila je nova električna vozila i Lopud je postao malo tiši. Bilo je tu puno posla, ali definitivno se isplatilo. Mnogi me pitaju zašto se iznova vraćam u Dubrovnik. Puno sam lijepih gradova,



# GRAFA

## *Njemački industrijalac zarobljen ljepotom „europskih Kariba“*

sela i regija u Europi upoznao na poslovnim putovanjima, ali Dubrovnik je posebno lijep, čist, njegovan i ljubazan. More je savršeno, jer u blizini nema industrijskog područja. Ljeti nije previše vruće, a zimi je rijetko previše hladno. Elafiti su jedinstveni i zaslužuju se zvati “Europskim Karibima”.

ČETIRI TJEDNA NA LOPUDU, MANFREDU SU POSTALA PREMALO, PA JE 2009. KRENUO U AVANTURU. KUPIO JE GRAĐEVINSKO ZEMLJIŠTE U ORAŠCU, NEDALEKO OD DUBROVNIKA S POGLEDOM NA ELAFITSKE OTOKE I KRENUO GRADITI SVOJU MORSKU KUĆU IZ SNOVA. TRAJALO JE TO OKO DVIJE GODINE, UZ PUNO POMOĆI LOKALNIH PRIJATELJA, JER HRVATSKA BIROKRACIJA IMA SVOJ SPOR I ZAPETLJAN PUT, KOJI MALO KOJI STRANAC MOŽE RAZUMJETI.

-Moj san o kući uz more konačno se obistinio. Iz Orašca uživam u prekrasnom pogledu na otoke Koločep, Lopud i Šipan. Nisam daleko od dubrovačke vreve dok uživam u jedinstvenom spokoju oraških brda. Kuća mi nije bila dovoljna. Nabavio sam i barku. Prvo je to bio veći gliser,

koji sam kupio s prijateljem, ali nakon što nas je, zbog slomljenoga mjenjača brzina, u krugovima dobro izvrtio ispred Šipana, te mnogih popravaka, odustao sam i kupio manji. Shvatio sam da samo malom barkom mogu samostalno istražiti obalu, prekrasne uvale i slikovite otoke. Držim se stare hrvatske izreke: „Veliki brod - veliki problemi, mali brod, mali problemi”. Prijateljica Maja Puljizević dopušta mi da je držim na njezinom pristaništu u Malom Zatonu.

MANFRED GRAF USKORO ĆE NAPUNITI OKRUGLIH 60. GODINA. KROZ SVOJ JE POSAO POSTIGAO PUNO, PROPUTOVAO JE MNOGO, VEZAN JE ZA SVOJE KĆERI I OBITELJ, PA SE MOŽE REČI KAKO VODI ISPUNJEN ŽIVOT, NO SVE TO ZAČINIO JE NJEGOV HOBI ILI BOLJE REČENO STRAST.

- Na svoju veliku žalost, nisam slikar. Moji učitelji rano su to primijetili. Možda je baš to razlog zašto volim i divim se ljudima, umjetnicima, koji su u stanju očarati i nadahnuti druge svojim darom, potaknuti misao ili reakciju. Od mladosti sam entuzijastični štovatelj lijepe umjetnosti, posebno slikarstva. Bez umjetnosti, naše postojanje bilo bi

upola manje lijepo i začudno. Ne mogu proći kraj neke galerije ili muzeja, a da ne zastanem i pogledam eksponate. Na zidovima mojih kuća u Njemačkoj i u Orašcu svakodnevno me oduševljavaju umjetnička djela. Uglavnom su to djela suvremenih njemačkih umjetnika, ali tu su i radovi hrvatskih umjetnika: Ivana Vulića, Stipe Nobila, Josipa Ivanovića i Josipa Škerlja. Ljetne dubrovačke izložbe često posjećujem pa sam tako, jedne večeri na otvaranju izložbe u Galeriji Sebastian, upoznao Marina Ivanovića. Spojila nas je ljubav prema umjetnosti i prema Dalmaciji, ali posebno prema Dubrovniku, njegovoj baštini, kulturi i umjetnosti.

MANFRED GOVORI SVOJ MATERINJI NJEMAČKI, SAVRŠEN ENGLISKI, ALI UPORNO UČI I HRVATSKI. NE IDE MU LOŠE, IPAK RAZGOVOR VODIMO NA ENGLISKOM. DUBROVNIK, LOPUD I ORAŠAC POSTALI SU MU DOM, GDJE GA, NAKON NAPORNIH POSLOVNIH OBVEZA, I ZIMI, I LJETI, I U JESEN, I PROLJEĆE ČEKAJU KUĆA, BARKA I ONO NAJVAŽNIJE PRIJATELJI.

# MANFRED GRAF'S SECOND HOME

*The German industrialist captured by the beauty  
of the "European Caribbean"*

BY **KATARINA FIOROVIĆ**

It's November and autumn has brought rains and the southern wind *jugo* (sirocco), which sometimes clouds the mind but also brings unique colors. From the terrace of his dream home, the owner of a parquet flooring factory, an innovator and art collector from the southern German city of Rot am See, watches an early fall sunset. Looking out towards Lopud Island, bathed in a purple sea and surrounded by a copper sky, he reminisces about the moment he first stepped off a ship onto that island 20 years ago and immediately fell in love. The years passed and Manfred Graf returned to Lopud and Dubrovnik. He met people and came to know customs, fell in love with the heritage and nature, and in the village of Orašac, he made his own corner for enjoyment.

"I was born in the small city of Rot am See, in southern Germany in 1960. My grandfather and father had a saw mill. They dealt in the production and installation of parquet flooring. Since childhood, woodworking and flooring have been an everyday part of my life. Naturally, I continued my education and training in this direction, and at the age of 20, due to circumstances, after my father had to retire due to a heart attack, I took over the family company. Thanks to the technical

knowledge I gained in the early years and experience in the industry, I began consulting with other parquet factories throughout Europe. I was selling the current machine technology, as well as a few of my own patents. I am proud of our factory and the success of the whole family," says Manfred proudly.

"It all started in 1919, with a small shop with only two employees, and with my grandfather's and father's efforts, and finally, my own, 100 years later it is a modern company with 40 employees." He traveled all over Europe for his work and a considerable part of the world, and his work brought him to Dubrovnik, where he found his second home.

"Work brought me to Karlovac in 1999. It was a one-year consultation at a large parquet factory. I made friends with the owners, so they welcomed me and my family to Lopud as thanks and recognition for the work done. Vido Bogdanović, former mayor of Dubrovnik and a good friend of the factory owner, greeted us at the airport and took us to the island. I fell in love at first sight, and when I visited the Old City of Dubrovnik, that love only strengthened."

A FEW YEARS LATER, AFTER HIS DIVORCE, MANFRED RETURNED TO THE ISLAND AND SINCE THEN HE HAS SPENT FOUR WEEKS EACH YEAR ON THE ISLAND WITH

HIS DAUGHTERS NADJA AND CHARLOTTE. THESE ARE NOT ONLY SUMMER, SEA VACATIONS, BUT ON LOPUD THEY OFTEN CELEBRATE BOTH CHRISTMAS AND EASTER, AS WELL AS THE FESTIVITY OF DUBROVNIK'S PATRON SAINT BLAISE. FREQUENT VISITS, ESPECIALLY OUTSIDE OF THE TOURIST SEASON, WHEN THERE ARE ONLY ABOUT 200 INHABITANTS ON THE ISLAND, HAVE INEVITABLY HELPED THE FAMILY FORM CLOSE FRIENDSHIPS.

"Friendship with the family of Krist Obuljen, former president of the Lopud Town Council, as well as with many other island families, always made me feel welcome here. My daughters spent most of their holidays with me on the island. Both learned to swim at Šunj Beach. However, I was annoyed by the tractors (o.p. no cars are allowed on Lopud), which brought the mail every morning, creating noise, bad odors and disturbing the island's peace. My friend Dubo and I came up with a solution. In Germany, I bought electric vehicles from military supplies, some even from the Chancellor's bunker, and sent them by truck to Lopud. Most restaurant owners bought new electric vehicles and Lopud became a little quieter. It was a lot of work, but it definitely paid off. Many ask me why I keep returning to Dubrovnik. I have seen many beautiful cities, villages and regions in Europe on business trips, but Dubrovnik is



especially beautiful, clean, well-kept and friendly. The sea is perfect because there are no industrial areas nearby. It's not too hot in the summer and rarely too cold in the winter. The Elaphite Islands are unique and deserve to be called the 'European Caribbean'".

FOUR WEEKS ON LOPUD BECAME TOO LITTLE FOR MANFRED, SO IN 2009 HE EMBARKED ON AN ADVENTURE. HE BOUGHT A BUILDING PLOT IN ORAŠAC, NOT FAR FROM DUBROVNIK AND OVERLOOKING THE ELAPHITE ISLANDS AND SET ABOUT BUILDING HIS DREAM HOME. IT TOOK ABOUT TWO YEARS, WITH A LOT OF HELP FROM LOCAL FRIENDS, BECAUSE CROATIAN BUREAUCRACY HAS ITS SLOW AND TANGLED PATH THAT FEW FOREIGNERS OR EVEN LOCALS CAN UNDERSTAND.

"My dream of having a house by the sea has finally come true. From Orašac I enjoy the beautiful view of the islands of Koločep, Lopud and Šipan. I am not far from the bustle of Dubrovnik, while

enjoying the unique tranquility of the Orašac hills. But even the house was not enough for me. I also got a boat. At first, it was a bigger speedboat, which I bought with a friend, but after a broken gearbox, which left us spinning circles in front of Šipan and many repairs, I gave up and bought a smaller one. I realized that only with a small boat can I explore the coast, beautiful bays and picturesque islands independently. I stick to the old Croatian saying: 'Big boat – big problems, small boat – small problems'."

MANFRED GRAF IS ABOUT TO TURN 60. HE HAS ACCOMPLISHED A LOT THROUGH HIS WORK, HAS TRAVELED EXTENSIVELY, AND IS CONNECTED TO HIS DAUGHTERS AND FAMILY, SO HE CAN SAY THAT HE LEADS A FULFILLING LIFE, BUT ALL THIS IS COMPLEMENTED BY HIS HOBBY OR RATHER PASSION.

"To my great regret, I am not a painter. My teachers noticed this early on. Perhaps that is why I love and admire artists, who are able to enchant and inspire others with their

gift, to stimulate thought or reaction. From a young age I have been an enthusiastic admirer of beautiful art, especially painting. Without art, our existence would be only half as beautiful and astonishing. I cannot go past a gallery or museum without pausing and looking at the exhibits. On the walls of my houses in Germany and in Orašac, I am fascinated by works of art every day. These are mostly works by contemporary German artists, but there are also works by Croatian artists. I often visit Dubrovnik summer exhibitions."

MANFRED SPEAKS HIS NATIVE GERMAN, AS WELL AS PERFECT ENGLISH, BUT HE IS ALSO PERSISTENTLY LEARNING CROATIAN. DUBROVNIK, LOPUD AND ORAŠAC BECAME HIS HOME, WHERE, AFTER DEMANDING BUSINESS COMMITMENTS, IN WINTER, SUMMER, AUTUMN AND SPRING, HIS HOUSE, HIS BOAT AND MOST IMPORTANTLY, HIS FRIENDS AWAIT HIM.

POVIJESNI FENOMEN

100  
GODINA  
DUBROVAČKOG  
ARHIVA

NAPISAO **NIKŠA SELMANI**



**P**roslave jubileja bitan su dio kontinuiteta jedne zajednice. Dubrovnik, kao Grad, po svom je karakteru bio i ostao mjesto na kojemu su, Braudelovski kazano, sačuvani brojni civilizacijski elementi koji pripadaju „strukturama dugog trajanja“. Povijesni fenomen Dubrovačkog arhiva važan je dio ovoga višestoljetnoga dubrovačkog mozaika. Premda u 2020. slavimo stogodišnjicu Dubrovačkog arhiva kao samostalne ustanove, slobodno možemo reći da je ovih posljednjih sto godina samo *vrh ledenog brijega* u gotovo tisućljetnoj tradiciji dubrovačke skrbi o pisanoj riječi. Još od najstarije sačuvane isprave pape Benedikata VIII. iz 1022., upućene dubrovačkom nadbiskupu Vitalu, pa sve do danas, Dubrovački je arhiv, uz one u Vatikanu, Beču, Veneciji i Carigradu, s pravom prepoznat kao jedan od najbogatijih i najcjelovitijih u ovome dijelu Europe. Kao neslužbenu godinu njegova nastanka držimo 1278. god. kad Dubrovačka Komuna dovodi svjetovnjaka Tomasina de Saverea za notara, čime započinje kontinuirano vođenje administracije, a time i trajna skrb o knjigama i spisima proizašlima iz rada državnih tijela. Dubrovačka je Komuna, a potom i Republika, sačuvala značajne cjeline ovoga gradiva

kao pisano svjedočanstvo urbaniteta srednjovjekovnoga mediteranskog grada.

Iako bi se o ovoj stoljetnoj instituciji mogla napisati obimna studija, iznijet ću samo bitne momente unutar posljednjih sto godina samostalnoga djelovanja arhivske ustanove koja se 1920. god. odvojila od dubrovačkoga Kotarskog poglavarstva. Uzme li se u obzir zla Arhiva bivše Dubrovačke Republike početkom 30-tih godina 19. stoljeća, kad su najvrijednije latinske, ćirilске i osmanske sultanske povelje i knjige iz priručne knjižnice Turske kancelarije poslone iz Dubrovnika u Tajni državni, dvorski i kućni arhiv u Beču, najveći je izazov samostalnog Dubrovačkog arhiva bio vratiti najvrijednije povelje i knjige u Dubrovnik. To se nakon Prvoga svjetskog rata pokazalo prvorazrednim političkim pitanjem, jer nakon što je temeljem međunarodnih ugovora Vlada Republike Austrije i Kraljevine Srba, Hrvata i Slovenaca, arhivsko gradivo trebalo biti vraćeno u Dubrovnik, ono je preneseno u Beograd i prema Vladinoj odluci privremeno smješteno u Arhiv Srpske Kraljevske Akademije. Tamo je zadržavano usprkos mnogim zahtjevima Dubrovačkog arhiva da im se gradivo vrati, a prema zapažanju dr. Branimira Truhelke, ravnatelja Dubrovačkog

arhiva, dubrovački su dokumenti bili tretirani kao ratni plijen. Ulaskom vojske njemačkog Reicha u Beograd završilo je ovo dvadesetogodišnje nadmudrivanje pošto Nijemci 30. lipnja 1941. odnose dubrovačke dokumente ponovno u Beč. Tek nakon Drugoga svjetskog rata gotovo sve su povelje konačno vraćene u Dubrovnik, nažalost ne i 38 rukopisnih i 12 tiskanih orijentalnih knjiga koje se i danas nalaze u Nacionalnoj knjižnici u Beču. Iz Kneževa dvora čitav se dubrovački arhiv 1952. preselio u adekvatnije prostorije Palače Sponza. Tada započinje i ozbiljniji arhivistički rad na obradi i izradi inventara arhivskog gradiva, kao i preuzimanje gradiva javnih ustanova, poduzeća, udruga, ali i osobnih i obiteljskih ostavina. Kako se arhivska služba razvijala, kapacitet srednjovjekovne palače postao je nedostatan te se razvila misao o otvaranju Arhivskih sabirnih centara: ASC Metković - Opuzen - Ploče (2002.) i ASC Korčula - Lastovo (2011.), čime se djelomično rasteretio prostor palače. Konačno, 2019. Državni arhiv u Dubrovniku otvara novi arhivski prostor u istočnom krilu bivše austro-ugarske vojarnje, ponosno iščekujući tisućiti jubilej svoje najstarije isprave - Bule pape Benedikta VIII..

# 100 YEARS OF THE DUBROVNIK ARCHIVES

BY NIKŠA SELMANI

This year, we celebrate the centennial of the Dubrovnik Archive as an independent institution. However, we can freely say that these last hundred years represent just *the tip of the iceberg* in almost one thousand years of tradition of Dubrovnik's care for the written word. Since the earliest preserved document of Pope Benedict VIII from 1022, addressed to the Dubrovnik Archbishop Vital, to this day, the Dubrovnik Archive, in addition to those in the Vatican, Vienna, Venice and Constantinople, is rightly recognized as one of the richest and most complete in this part of Europe. The year 1278 is considered the unofficial year of its creation, when the Dubrovnik Commune brought in the secular man Tomasin de Savere for the position of Notary. This marks the beginning of the continuous administration and permanent care of books and documents from the work of government bodies. The Dubrovnik Commune, and later the Republic, preserved significant integral parts of this material as a written testimony of the urbanity of the medieval Mediterranean town.

Although a voluminous study could be written about this century-old institution, I will only present important moments within the last hundred years of independent activity of the archive institution that in 1920 was separated from Dubrovnik's County Government. Once all of the archives



of the former Dubrovnik Republic were taken into account in the early 1930s, the time when the most valuable Latin, Cyrillic and Ottoman Sultans' charters and books from the Turkish Chancery's auxiliary library were sent from Dubrovnik to the Secret State, Court and Home Archives in Vienna, the biggest challenge of the independent Dubrovnik Archive was to secure the return of the most valuable charters and books to Dubrovnik. This proved to be a serious political issue after World War I because although, in accordance with international treaties between the Government of the Republic of Austria and the Kingdom of Serbs, Croats and Slovenians, the archival material should have been returned to Dubrovnik, it was transferred to Belgrade where it was temporarily placed in the archives of the Serbian Royal Academy, pursuant to a Government decree. It was retained there despite the many demands by the Dubrovnik Archives for restitution, and according to the observations of Dr. Branimir Truhelke, Director of the

Dubrovnik Archives, the Dubrovnik documents were treated as spoils of war. With the entry of the German Reich's armies into Belgrade, the twenty-year-old circumvention was resolved. On 30 June 1941 the Germans again transferred the Dubrovnik documents back to Vienna. It was not until after the Second World War that almost all the charters were finally returned to Dubrovnik, except for the 38 written manuscripts and 12 printed Oriental books that are still held in the National Library in Vienna.

In 1952 the entire Dubrovnik Archive moved from the Rector's Palace to the more adequate premises of the Sponza Palace. This is when more serious archiving work on processing and documenting of archive material began, as well as the acquisition of archival material from public institutions and companies, associations, as well as personal and family archives. As the archival service developed, the capacity of the medieval palace became insufficient and led to opening Archive Collection Centres in the Neretva River Valley in 2002 and on the islands of Korčula and Lastovo in 2011, which partially freed up the palace space. Finally, in 2019 the State Archive in Dubrovnik opened a new archival space in the eastern wing of the former Austro-Hungarian barracks, proudly awaiting the Thousandth Jubilee of its oldest document – the Papal Bull of Pope Benedict VIII.





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# VATERPOLO KLUB

## VITALNI 95-GODIŠNJAK

**G**odina 2012. je. U vaterpolskoj momčadi Hrvatske, koja je osvojila zlatnu medalju na Olimpijskim igrama u Londonu, od 13 igrača čak ih je 7 rođeno u Dubrovniku i svoje su karijere počeli u Vaterpolskom klubu Jug (Paulo Obradović, Nikša Dobud, Miho Bošković, Andro Bušlje, Frano Vićan, Maro Joković i Sandro Sukno). Štoviše, zlatnom olimpijskom medaljom u Londonu se okitio i trener Elvis Fatović. Samo nekoliko dana kasnije više od 15000 ljudi dočekalo je olimpijske prvake. Stradun je «gorio». Turisti su pitali: „Što se događa? Što se slavi?“ Dubrovčanima nije bilo teško odgovoriti da dočekuju najbolje vaterpoliste Svijeta i da u Dubrovnik u tom trenutku dolazi

osam zlatnih Olimpijaca.

- Je li moguće da Grad od 45 tisuća stanovnika iznjedri osam Olimpijskih pobjednika – pitali su. No odgovor je još čudniji: „Oni nisu prvi. Mi već godinama stvaramo najbolje vaterpoliste na Svijetu.“

U čemu je tajna uspjeha dubrovačkoga vaterpola? Koji to sportski sastojak već 95 godina upotrebljava Vaterpolski klub Jug kako bi bio u samom vrhu europskoga pa i svjetskoga vaterpola?

- Dubrovnik i vaterpolo duboko su i trajno međusobno prožeti. VK Jug postao je neraskidivi dio identiteta svakoga od nas. Jug nosimo u srcu, u sportskim ogledima uz njega strepimo, bodrimo ga srčanom predanošću, uspjehe mu slavimo, a poraze stoički

proživljavamo znajući da je posljednji atom snage potrošen – ovim je riječima Mato Franković, gradonačelnik Dubrovnika u Uvodniku knjige „5 do 100“ autora Željana Konsua koja je izdana za 95. rođendan Juga, opisao odnos Dubrovčana i Juga. I to je ta tajna! Upravo se u tom odnosu stanovnika Dubrovnika prema voljenom klubu krije sve ono „neobjašnjivo“. Možda bi se odgovor o tom odnosu mogao pronaći u tradiciji, a možda i u uključenosti Dubrovčana u rad kluba. Često imate primjer da je barem jedan član obitelji bio igrač Juga, barem u mlađim uzrastima. Na onim najvećim utakmicama, kada se odlučuje o trofejima, uz one najžešće navijače, samo desetak metara dalje sjede njihove majke



# JUG

– *rasadnik najboljih igrača na Svijetu*

i očevi, ponekad bake i djedovi, koji često sa sobom dovedu svoje prauunuke. Tako se na tribinama Juga znaju susresti četiri generacije iste obitelji. I svi zdušno navijaju za svoga Juga pjevajući: „Jug je naš“.

A za ljubav vjernosti najzaslužniji su, naravno Jugovi igrači. Naime, odmah nakon osnivanja Jugaši su krenuli s osvajanjem trofeja. Od 1925. do 1938. u nizu su osvajali naslove prvaka bivše države. Zlatnim slovima u povijest Juga ostat će upisana 1980. godina u kojoj je prvi put postao prvak Europe. Nakon silnih uspjeha uslijedila je «suša» od 20 godina, da bi se Jugaši vratili novim europskim i domaćim trofejima. Od 2000. godine do danas Jug je čak tri puta bio prvak Europe, a 2006. i 2016.

godine osvojio je sve što se osvojiti moglo.

Vaterpolski klub Jug je u 36 navrata bio prvak države, 16 puta je osvojio Kup, dok je četiri puta bio najbolji u regionalnom natjecanju koji nosi ime Jadranska liga. LEN kup je osvojio jednom, dok je četiri puta bio prvak Europe, a dva puta je osvajao i LEN Super kup što ukupno čini 63 Jugova trofeja. I tu Jugaši ne misle stati, ni u sportskom, ni u organizacijskom smislu. Osim ulaganja u igrače, zahvaljujući Gradu Dubrovniku, Jug će uskoro otvoriti i prvi vaterpolski muzej na Svijetu.

Za četiri godine, točnije 2013., Jug će slaviti 100 godina od osnivanja. Tko god ozbiljnije prati vaterpolo zna da će

se Dubrovčani jako dobro pripremiti za proslavu «jubilarca». To znaju i svi njihov konkurenti, kako na domaćim, tako i na europskim terenima, a svi žele pobijediti najbolje...

VK Jug Dubrovnik – taj mladi starac od 95 godina uvijek iznova oduševi. Neki će ga usporediti s vinom i kazati da je bolji što je stariji, a nama se nekako po glavi vrti priča o Benjaminu Buttonu i ideji da je svakim danom sve mlađi i mlađi. Dovoljno je doći svakog dana na Jugovo plivalište i pogledati brojnu djecu koja plivaju kilometre kako bi jednog dana postali igrači. Jedno je sigurno, u Dubrovniku i Jugu se vaterpolo ne igra. Ovdje se vaterpolo živi!



# JUG WATER

## 95 YEARS OLD AND GOING STRONG

The year is 2012, and the Croatian water polo team has won the gold medal at the London Olympics. Out of 13 team members, seven were born in Dubrovnik and began their careers with the Jug Water Polo Club. Moreover, Coach Elvis Fatović also won the Gold Medal in London.

Only a few days later, more than 15,000 people greeted the Olympic champions on their return home. The main street of Stradun was on 'fire'. Tourists asked, "What's going on? What are you celebrating?" It was not difficult for the people of Dubrovnik to tell them that they were welcoming the best water polo players in the world and that eight golden Olympians were coming to Dubrovnik.

"Is it possible that a city of only 45,000 inhabitants generated eight Olympic winners?" – they asked. But the answer is even more surprising: "They are not the first. We have been creating the best water polo players in the world for years."

What is the secret to the success of Dubrovnik water polo? What ingredient has the Jug Water Polo Club (WPC) been using for 95 years to stay at the very top of European and World water polo?

"Dubrovnik and water polo are deeply and permanently intertwined. The Jug WPC has become an inseparable part of the identity of each of us. We carry Jug in our hearts, during competitions we worry together with it, we cheer it with heartfelt devotion, we celebrate

its successes and we experience its defeats stoically, knowing that the last atom of energy was used." This is how Dubrovnik Mayor Mato Franković described the relationship between Dubrovnik and the Club in the foreword of the book *Five to 100*, by Željko Konsuo, released on Jug's 95<sup>th</sup> Anniversary. And that's the secret: this attitude of the people of Dubrovnik towards their beloved club.

Perhaps the key to this relationship could be found in tradition, and perhaps in the involvement of Dubrovnik in the work of the club. There are often cases where at least one member of the family was a Jug player, at least at a younger age. At those biggest games, decisive for the trophies, together with the most passionate fans, mothers and fathers sit only ten meters away, sometimes



# POLO CLUB

*– a training ground for the world's best players*

grandparents, who often bring along their great-grandchildren. Hence four generations of the same family have been known to gather in the Jug stands. And they all cheer wholeheartedly for their team by singing the chant "Jug is ours".

And of course, the most deserving of this faithful love are the Jug players. Namely, immediately upon the Club's founding, Jug started winning trophies. From 1925 to 1938 they consecutively won the titles of national champion. In 1980 Jug became the champion of Europe for the first time. After these enormous successes, a 20-year 'drought' followed before the Jug players would reclaim new European and domestic trophies. From 2000 to this day Jug was proclaimed the European Champion

three times, while in 2006 and 2016, the Club won all titles that could be won.

The Jug Water Polo Club was the country's champion 36 times, winning the Cup 16 times, while four times it was best in the regional competition called the Adriatic League. It won the LEN Cup once, while it the Club was European Champion four times and it won the LEN Super Cup twice, which amounts to 63 trophies for Jug in total. And the Jug players do not intend to stop at this. In addition to investing in the players, thanks to the City of Dubrovnik, Jug will soon open the world's first water polo museum.

In four years, more precisely in 2023, Jug will celebrate 100 years since its

founding. Whoever is serious about water polo knows that Dubrovnik will be very well prepared to celebrate the Jubilee. All their competitors know this, both in domestic and in European swimming pools, and they all want to defeat the best.

Jug Dubrovnik club, a youthful old man of 95 years, always delights anew. Some will compare it to wine and say it's better with age, but we're captivated by the idea that perhaps it is getting younger and younger every day. It is enough to come to Jug's swimming pool every day and to look at the number of children who swim for hours in order to become players one day. One thing is certain, in Dubrovnik and in Jug, water polo is not played. Rather, water polo is lived!



# MUZEJ CRVENE POVIJESTI

NAPISAO IGOR MLINARIĆ

– najmlađi dubrovački muzej u kojemu se nudi

šetnja kroz život u bivšoj Jugi

Mijatović, majstor vizualnih efekata Hrvoje Margaretić i prof. filozofije Krešo Glavinić imali odličnu ideju koju su dvije godine uspješno razvijali, a potom i ostvarili, unatoč brojnim skepticima koji su strahovali da će postav Muzeja biti ideološki obojen. Danas Muzej crvene povijesti uz brojne turiste, privlači i domaće ljude, te posjetitelje iz cijele regije.

Muzej je nastao iz želje povjesničara za otkrivanjem i prikazivanjem povijesti, koja se generacijama, rođenim pred raspad bivše države Jugoslavije, često prenosila uz određene konotacije, želje za stvaranjem novog kulturnog sadržaja izvan povijesne gradske jezgre, kao i želje dizajnera i arhitekata o prenamjeni industrijskih postrojenja u umjetničko kulturni centar.

-- Svi smo rođeni pred kraj Jugoslavije, odrasli smo u Hrvatskoj i nismo skoro ništa znali o tom razdoblju socijalizma, te smo smatrali da je važno više naučiti o sistemu u kojemu su odrasli naši roditelji. Jedino tako možemo bolje upoznati povijest i shvatiti današnje društvo. Postoji puno zanimljivih činjenica o životu u tom vremenu, sama

informacija da su 1972. godine 23 % posto svih rashoda u zdravstvu činila bolovanja i porodiljni govori puno. Postav Muzeja ne nameće nikakav stav, već želi postati polazna točka za sve posjetitelje u njihovom vlastitom istraživanju o navedenoj temi, a podijeljen je na tri dijela: Socijalizam u ideji, praksi i sjećanju – objašnjava Krešo Glavinić.

Na samom ulazu u Muzej posjetitelje dočekuje crveni Yugo, vozilo koje se izvozilo u cijeli Svijet, i kiosk kakav se prije mogao vidjeti na dubrovačkim ulicama. Paneli s tekstom posjetitelje vode kroz povijest Hrvatske i Jugoslavije od osnivanja Komunističke partije Jugoslavije 1919., pa sve do raspada Jugoslavije 1991., ali veoma zanimljiv segment svakako predstavljaju brojni izložci koji dočaravaju svakodnevni život u socijalističkom stanu, koji mnoge podsjeća na djetinjstvo. U mračnoj sobi Muzeja obrađena je tamna strana komunističkog režima, kao što su politički progoni, prijekni sud, nasilna nacionalizacija, UDBA, kao i zloglasni zatvor Goli otok i priča o otoku Daksi. Religija u Jugoslaviji nije bila zabranjena, ali nije bila poželjna. Mnogi su svoju vjeru i simbole, kao što su križevi i Biblija, čuvali u privatnosti svoje spavaće sobe.

**N**ajmlađi dubrovački muzej, Muzej Crvene povijesti, smješten u nekadašnjoj tvorničkoj hali u Gružu i otvoren u travnju 2019., nakon dva mjeseca postojanja zauzeo je čvrsto prvo mjesto na TripAdvisoru, i to ne samo u Dubrovniku, već u cijeloj Hrvatskoj. To samo svjedoči kako su mladi kreativci iz Dubrovnika, među kojima su dizajnerica Kristina Mirošević, povjesničar Ivan Lujo, novinar Nino Glavinić, arhitekt Tomi Šoletić, dizajner svjetla Marko



«Šetnju kroz vrijeme» - kroz skoro 50 godina hrvatskoga socijalizma dočarava preko tisuću predmeta. U Muzeju se može sjesti na stari motocikl Tomos ili za volan kulturnog Yuga, prelistati stare telefonske Imenike, vidjeti autentično posuđe iz tog razdoblja, namještaj, kozmetiku, školske udžbenike, Enciklopedije, razne novine od kojih su posebno zanimljivi naslovi 1980. kada je umro Tito i naslovnice «Umro je drug Tito», «Čovjek stoljeća», «Svijet se oprašta od Tita». Na skrovitim mjestima u Muzeju mogu se vidjeti i erotski časopisi iz tog vremena. U Jugoslavenskom patrijarhalnom društvu od žena se očekivalo da skrbe o obitelji i budu kućanice, iako su mnoge od njih imale priliku raditi i graditi karijeru, ali je postotak takvih bio jako malen. Imale su pravo glasa među prvima u Europi, pratile su modu čemu svjedoče časopisi koje su čitale, a «Dinastija», američka sapunica, nezaobilazan je detalj odrastanja mnogih iz tog vremena. Jugoslavija je sudjelovala i u izboru za Miss Universe, a najuspješnija predstavica na tom natjecanju bila je baš Dubrovkinja Nikica Marinović koja je 1966. na tom natjecanju osvojila drugo mjesto i postala prva pratilja Indijke Reite Farije. Njezinu

tragičnu životnu priču, koja je završila samoubojstvom, također možete istražiti kroz stalni postav Muzeja. Poseban dio u Muzeju zaslužila je diskografija toga vremena. Jugoslavija je bila jedina komunistička država koja je sudjelovala na Eurosongu, na kojemu je ostvarila i pobjedu 1989. s pjesmom «Rock me baby» u izvedbi grupe Riva. Jugoslavenski izvođači, kao što su Ivo Robić i Tereza Kesovija, bili su popularni i cijenjeni u cijeloj Europi, što je danas za mnoge domaće pjevače nemoguća misija. Možete poslušati hitove nekih pjevača koji su obilježili to vrijeme: Kiću Slabinca, Gabi Novak, Doris Dragović i Mišu Kovača koji je i danas omiljen, najprodavaniji i jedini hrvatski pjevač čija se glazba puštala i na Marsu. Surogat, kao jedini jugoslavenski film kojega danas svojataju skoro sve države bivše Jugoslavije, zaslužio je svoje mjesto u Muzeju, kao i profesor Baltazar koji je proizvod Zagreb filma i danas omiljen među djecom, ali i starijima koji uživaju u animiranim filmovima. Jugoslavija je bila i sportska velesila, a zasigurno najuspješniji i najpoznatiji jugoslavenski, kasnije i hrvatski sportaš, je Dražen Petrović, koji je karijeru gradio u Sjedinjenim Američkim

Državama. Proglašen je najboljim europskim košarkašem u NBA ligi, a u Muzeju je izložena i košarkaška lopta s njegovim potpisom kao i priča o Košarkaškom klubu Jugoplastika koja je tri puta osvajala titulu prvaka Europe. Muzej se stalno razvija, mladi kreativci slijede svoju ideju vodilju o muzeju kao istraživačkom projektu koji dobro surađuje sa sličnim muzejima u okruženju, a osobito s Muzejom Domovinskoga rata smještenim u tvrđavi Imperial na Srđu, brdu s kojega je 1991. obranjen Dubrovnik. Najmlađi dubrovački Muzej nalazi se na adresi Svetog Križa 3, u sklopu Tvornice ugljenografitnih proizvoda izgrađene 1953., a koja je i sama jedan od ključnih spomenika socijalističkoga razdoblja Grada Dubrovnika. Cijeli postav je preveden i na engleski jezik, a knjižice, koje u skraćenoj verziji nude objašnjenja o postavu, prevedene su i na njemački, francuski, talijanski, španjolski i portugalski jezik.







**D**ubrovnik's newest museum, the Red History Museum, housed in a former factory building in Gruž, opened in April 2019, and only two months after opening took a solid first place on TripAdvisor, not only in Dubrovnik, but in all of Croatia. Behind this successful project is a team of young creative minds from Dubrovnik, including designer Kristina Mirošević, historian Ivan Lujo, journalist Nino Glavinić, architect Tomi Šoletić, light designer Marko Mijatović, master

## RED HISTORY MUSEUM

BY IGOR MLINARIĆ

*– Dubrovnik's newest museum offers a walk through everyday life in the former Yugoslavia*



of visual effects Hrvoje Margaretić and philosophy professor Krešo Glavinic, who worked for two years to realize their goal, despite the many skeptics who feared that the museum's exhibition would be ideologically colored. Today, besides many tourists, the Red History Museum attracts local people as well as visitors from all over the region.

The establishment of the museum was driven by different motivations: the historians' desire to discover and display history, particularly to generations born before the breakup of the former State of Yugoslavia, the wish to create new cultural content outside the historic city center, and the desire of designers and architects to convert industrial facilities into centers for arts and culture.

“We were all born towards the end of Yugoslavia, we grew up in Croatia and knew almost nothing about this period of socialism, so we thought that it was important to learn more about the system in which our parents grew up,” explained Krešo Glavinic. “Only in this way can we get to know history better and understand today’s society. There are many interesting facts about life at the time, for instance, just the information itself that in 1972, 23% of all health expenditures pertained to sick and maternity leaves says a lot. The Museum’s exhibit does not impose any position; it rather strives to serve as a starting point for all visitors in their own respective research. The museum is organized into three parts: Socialism in Idea, Practice and Memory.”

At the very entrance to the Museum, visitors are greeted by a classic red Yugo, an automobile that was exported to the entire world, and a kiosk that could previously be seen on the streets of Dubrovnik. Panels with text guide visitors through the history of Croatia and Yugoslavia from the founding of the Communist Party of Yugoslavia in 1919 until the breakup of Yugoslavia in 1991, to the many interesting exhibits that evoke everyday life in a socialist apartment, reminding many local visitors of their childhoods. The dark room of the Museum deals with the dark side of the communist regime, such as political persecution, biased courts, compulsory nationalization, the Yugoslav secret service UDBA, as well as the infamous Goli Otok prison and the story of the notorious massacre on Daksa Island. Religion in Yugoslavia was not forbidden, but it was not desirable. Many kept their faith and symbols, such as crosses and the Bible, in the privacy of their bedrooms.

“A Walk Through Time” across almost 50 years of Croatian socialism is shown through a collection of over 1,000 items. At the museum you can sit on an old Tomos motorcycle or at the wheel of the cult Yugo, browse through old telephone directories, see authentic dishes from that period, furniture, cosmetics, school textbooks, encyclopedias, various newspapers of which the titles in 1980 were particularly interesting when Tito died and front pages read “Comrade Tito Died”, “Man of the Century” and “The World Says Goodbye to Tito”. Even erotic magazines of the time can be seen in out-of-the-way places in the Museum. In the patriarchal Yugoslav society, women were expected to care for the home and family, although many of them had the opportunity to work and build a career, but the percentage was very small. They were among the first in Europe to have the right to vote and they followed fashion in the magazines they read, while for many, watching the American soap opera *Dynasty* was an indispensable experience of growing up during that time. Yugoslavia also participated in the selection for Miss Universe, and its most successful representative was Dubrovnik’s own Nikica Marinović who won second place in 1966 and became the first runner

up to India’s Reita Faria. You can also explore Nikica’s tragic life story, which ended in suicide, through the museum’s permanent exhibition.

A special part in the museum is allocated to the discography of the time. Yugoslavia was the only Communist country to take part in the Eurovision Song Contest, where it also won in 1989 with the song “Rock me baby” performed by the Riva group. Yugoslav performers such as Ivo Robić and Tereza Kesovija were popular and respected throughout Europe, an achievement that remains a ‘mission impossible’ for many local singers today. You can listen to the hits of some of the singers who marked that time: Kićo Slabinac, Gabi Novak, Doris Dragović and Mišo Kovač, who is still a favorite even today, the best-selling singer and only Croatian singer whose music was also heard on Mars. “The Substitute”, the only Yugoslav film claimed today by almost all countries of the former Yugoslavia, earned its place in the museum, as did “Professor Balthazar”, a product of Zagreb Film and a favorite among children today as well as adults who enjoy animated films. Yugoslavia was also a sports superpower, and certainly the most successful and famous Yugoslavian, later Croatian, athlete was

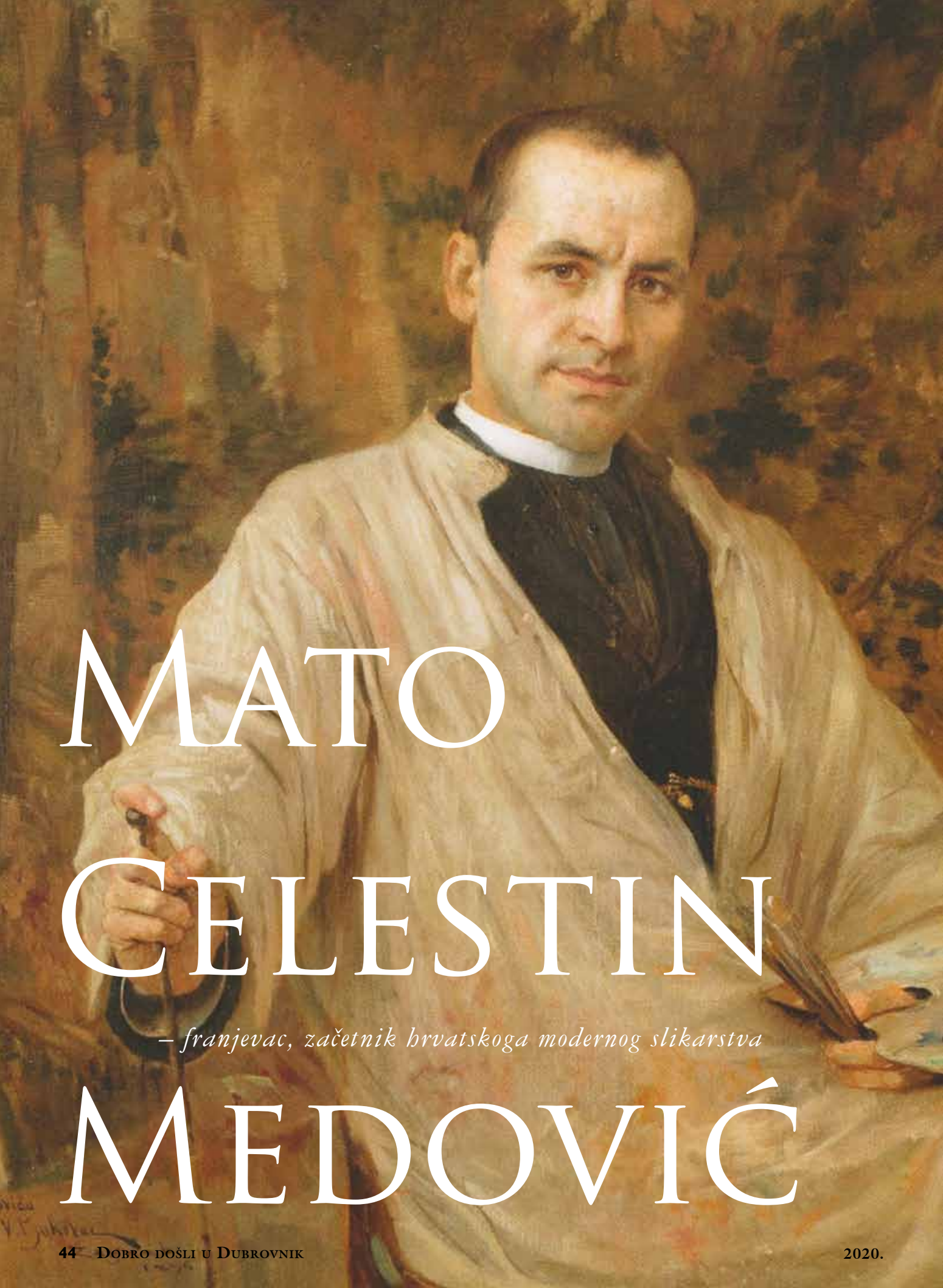


Dražen Petrović, who made his career in the United States. He was named the best European basketball player in the NBA. The museum has a basketball with his signature and tells the story of the his Jugoplastika Basketball Club which won the European Championship title three times.

The museum is evolving constantly, with the young creative minds leading the concept following their idea of the museum as a research project that collaborates well with similar museums in the area, in particular with the Museum of the Homeland War located in Fort Imperial on Srđ, the mountain from which Dubrovnik was defended in 1991.

The Red History Museum is located at Svetog Križa 3, within the Carbon Graphite Factory, built in 1953, and which in itself is one of the key monuments of the socialist period in the City of Dubrovnik. The entire exhibition has been translated into English and the booklets, which in a shorter version provide explanations of the exhibition, are available in German, French, Italian, Spanish and Portuguese.



A detailed oil painting of a man, Mato Celestin Medović, from the chest up. He is wearing a white clerical cassock over a black shirt with a white collar. He has a serious expression and is looking slightly to the right of the viewer. His right hand is holding a paintbrush, and his left hand is resting on a palette with various colors of paint. The background is a textured, mottled brown and gold color.

# MATO CELESTIN MEDOVIĆ

*– franjevac, začetnik hrvatskoga modernog slikarstva*

**P**rijelaz iz 19. u 20. stoljeće na svim je društvenim poljima pa i u umjetnosti donio značajne promjene, a veliki modernistički roman Roberta Musila „Čovjek bez osobina“ izvrsno opisuje te godine naizgled neograničenih mogućnosti i nade u budućnost. Hrvatska je, kao i mnoge druge europske države, svoj likovni modernizam dobila iz Pariza kao glavnog umjetničkog središta tadašnjeg Svijeta, ali i iz njemačkih zemalja gdje je suvremeni duh bio snažan osobito u glazbi i književnosti. Dva najvažnija hrvatska slikara toga razdoblja, Vlaho Bukovac koji se školovao u Parizu i Mato Celestin Medović koji je akademiju završio u Münchenu, svojim povratkom u Hrvatsku donose i pregršt novih ideja koje su smatrane revolucionarnima.

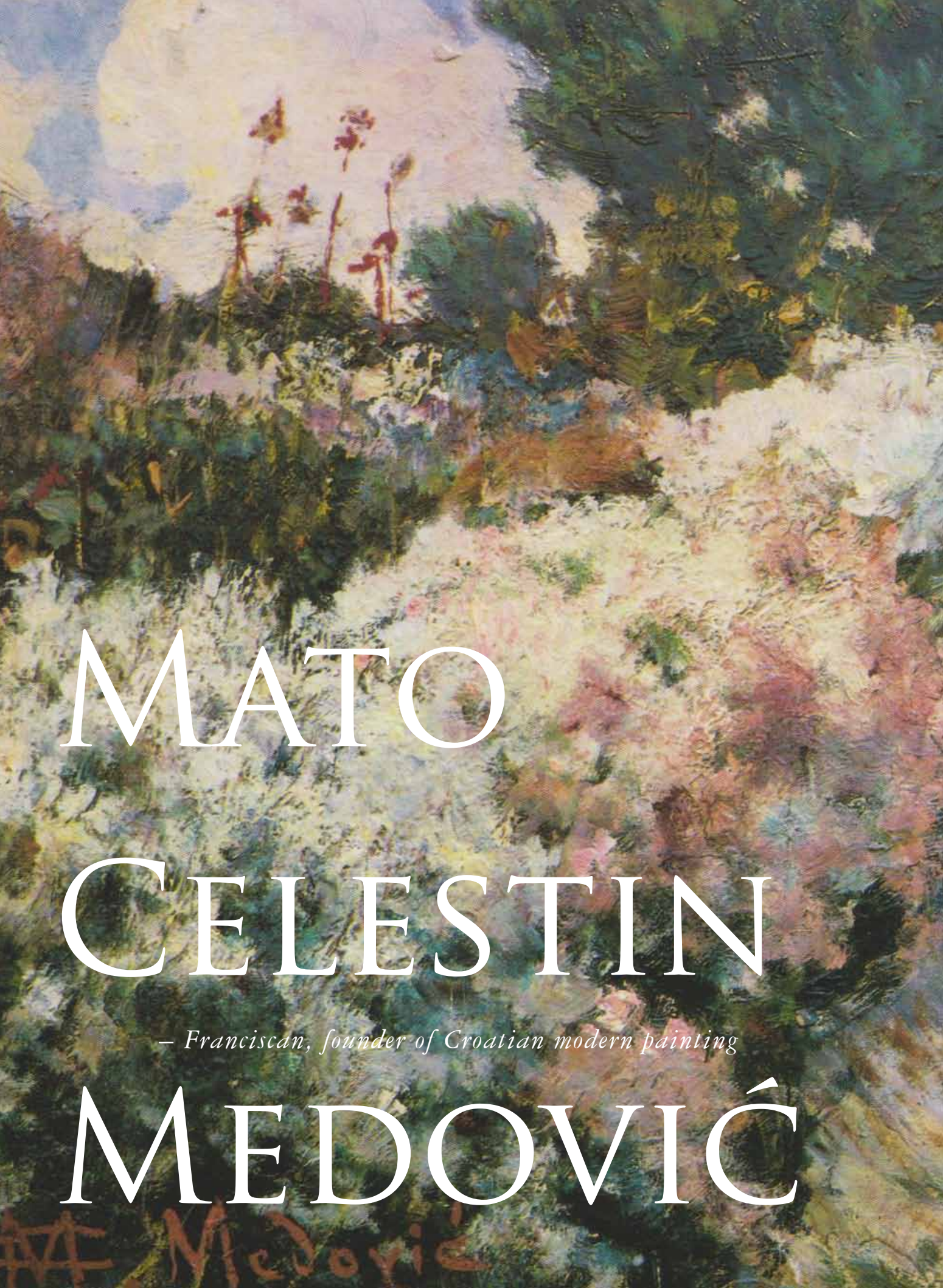
Dok je Bukovac (1855. – 1922.) u većoj mjeri igrao društvenu ulogu osnivajući društvo progresivnih slikara i opirući se tadašnjem državnom utjecaju na estetska načela, Medovića (1857. – 1920.) smatramo istinskim ocem hrvatskoga modernog slikarstva jer je u svome radu inzistirao na pejzažu, na slikanju prirode i to ponajviše prirode dubrovačke okolice i poluotoka Pelješca.

Svoju je formaciju započeo nakon rođenja u Kuni na poluotoku Pelješcu, gdje je pristupio franjevačkom redu Male braće i dobio osnovno obrazovanje. Kao franjevac je završio likovno školovanje u Rimu i Firenzi, ali nezadovoljan što mu kao svećeniku nije bilo omogućeno slikanje po živim modelima jer se to smatralo nemoralnim, odlazi u München gdje je tijekom studija na Akademiji njegov rad bio osobito zapažen i nekoliko puta nagrađivan, a osobitog je uspjeha imala monumentalna slika *Bakanal* iz 1893. godine koja se danas nalazi u Modernoj galeriji u Zagrebu. Nakon povratka u Hrvatsku, neko je vrijeme radio u Dubrovniku slikajući portrete i pejzaže, nakon čega počinje razdoblje boravka u Zagrebu gdje radi najvažnije alegorijske i povijesne prizore po državnim narudžbama, ali i mnoga djela za crkve. Nakon sukoba s vrlo moćnim biskupom Strossmayerom, Medović je napustio franjevački red i kao svećenik Dubrovačke biskupije postao



župnik u svojoj rodnoj Kuni. Tamo nastaju neka od njegovih najljepših djela, prizori rascvjetale lavande i žuke, vrijesa i samoniklog cvijeća. Tu su i mnoge slike s prikazima mora, barki u selu Crkvice gdje je izgradio svoju ladanjsku kuću, mjesnog groblja i franjevačke crkve Delorite. Sve je to još moguće vidjeti na Pelješcu, kao i u stalnom postavu Umjetničke galerije Dubrovnik.

Opisivali su ga kao dinamičnog i vrlo radišnog čovjeka koji je imao razumijevanja za druge, ali znao je biti i eksplozivan kada se suočavao s nepravdom. Kažu da je bio i vrlo velikodušan te je novce, koje je sticao prodajom slika, koristio za pomoć onima kojima je trebalo. O njemu je najviše osobnih podataka donio njegov mlađi kolega svećenik i hrvatski književnik Nedjeljko Subotić koji je napisao i prvu, nikada objavljenu monografiju o Medoviću. Neposredno pred smrt, imenovan je počasnim članom Hrvatske akademije znanosti i umjetnosti zbog zasluga u formiranju hrvatskoga slikarstva i utjecaja na generacije drugih umjetnika. Tijekom 2020. godine, kada se obilježava stota obljetnica njegove smrti, imamo priliku upoznati se s njegovim djelom i zaviriti u magični svijet ljepote dubrovačkoga i pelješčkoga kraja onako kako ga je vidio Medović.



MATO

CELESTIN

*– Franciscan, founder of Croatian modern painting*

MEDOVIĆ

BY MARIN IVANOVIĆ

The transition from the 19<sup>th</sup> into the 20<sup>th</sup> century brought about significant changes in all social fields including the arts, and the great modernist novel by Robert Musil *The Man Without Qualities* excellently describes those years of seemingly limitless possibilities and hope for the future. Like many other European countries, Croatia received the impulse for artistic modernism from Paris as the main art center of the world at the time, as well as from German countries where the contemporary spirit was strong, especially in music and literature. Two of the most important Croatian painters of the period, Vlaho Bukovac, who had been educated in Paris, and Mato Celestin Medović, who had graduated from the academy in Munich, brought Croatia a handful of new ideas that were considered revolutionary.

While Bukovac (1855 – 1922) played, to a greater extent, a social role by founding a society of progressive painters and resisting state influence on aesthetic principles, we consider Medović (1857 – 1920) the true father of Croatian modern painting because in his work he insisted on landscapes and painting nature, especially the nature of the Dubrovnik area and the Pelješac peninsula.

His formative journey began after his birth in the town of Kuna on the Pelješac peninsula, where he joined the Franciscan Order of the Brothers Minor and received a basic education. As a Franciscan, he completed an artistic education in Rome and Florence, but, unhappy that as a priest he was not allowed to paint living models because it was considered immoral, he went to Munich. During his studies at the Academy in Munich his work was considerably noted and awarded several times, while his monumental 1893 painting *Bakanal*, today located in the Modern Gallery in Zagreb achieved the most remarkable success. Upon return to Croatia, he worked for some time in Dubrovnik, painting portraits and landscapes, after which he moved to Zagreb, where he painted the most important allegorical and historical scenes commissioned by the State, but also many works for churches. After a



confrontation with the very powerful Bishop Strossmayer, Medović left the Franciscan order and as a priest of the Dubrovnik diocese he became a pastor in his native Kuna. It is there that some of his most beautiful works were created, scenes of the blossoming lavender and broom, heather and wildflowers. There are also many paintings with sea views, boats in the village of Crkvice where he built his country house, local cemeteries and the Franciscan church of Delorita. All of these can be seen on Pelješac, as well as in the permanent display of the Museum of Modern Art Dubrovnik.

His works reveal him as a dynamic and very industrious man who had understanding for others, but who also exhibited an explosive temper when confronted with injustice. They say he was also very generous, that he used the money from the sale of his paintings to help those in need. His younger colleague, a priest and Croatian writer, Nedjeljko Subotić, who wrote the first, never published monograph on Medović, revealed the most personal information about him. Shortly before his death, he was appointed honorary member of the Croatian Academy of Sciences and Arts due to merit in the formation of Croatian painting and influence on generations of other artists.

During the year 2020, during which the 100<sup>th</sup> anniversary of his death is commemorated, we have an opportunity to become acquainted with his work and to peek into the magical world of the beauty of the Dubrovnik and Pelješac countryside as seen by Medović.



## JUŽINA

Već su stari Dubrovčani bili svjesni da južina nije vrijeme po kojemu treba donositi ikakve odluke, a osobito one od značaja i važnosti za cijelu zajednicu, stoga su dubrovački senatori u vrijeme Republike to i izbjegavali. Jugo dopuše posebno psihofizičko stanje kojemu najviše odgovara mirovanje. Svakome osim fotografima. Jer, pobješnjelo more i zastori slanih kapljica koje se prosipaju iznad Grada, zapljuskujući i preskačući gradske Zidine, uzbuđenje su za nemirne umjetničke duše. Kakvu čaroliju jugo donese najbolje svjedoči ova fotografija Hrvoja Margaretića. Jugo, kakvo je zabilježeno u studenome 2019., dugo se ne pamti, pa je tako i val koji je zapljusnuo dubrovački akvatorij pokraj otočića Sveti Andrija s 10,87 metara, jedan od najviše izmjerenih na Jadranu.

## SIROCCO:

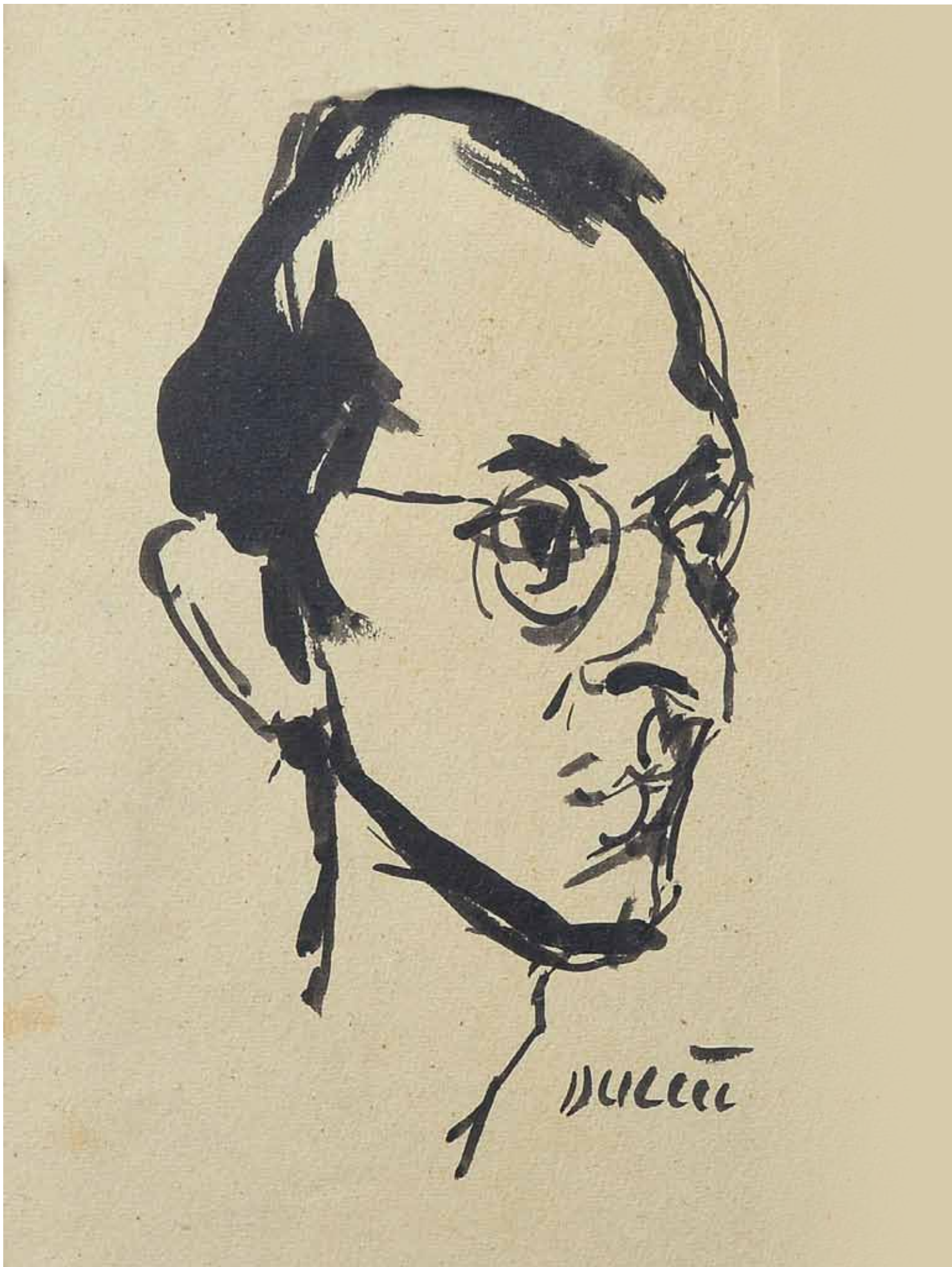
### *The troublesome southern wind*

The ancient inhabitants of Dubrovnik were very well aware that when the warm, humid *sirocco* winds blow from the south, few people can be in a good mood. In fact, this weather system, which usually brings several days of rain, dramatic storm clouds and powerful waves, is still blamed for lack of concentration and is a good excuse to put off serious work. In the time of the Dubrovnik Republic, there was even a statute preventing the senators from making any decisions, especially those of significance and importance for the whole community, when these winds were prevalent. Sirocco brings forth a

particular psychophysical state for which rest is most appropriate, for everyone but photographers. For the raging sea and the curtains of salty droplets spilling over the city, splashing and leaping over the city walls, are a thrill for restless artistic souls. The magic of *sirocco* is best illustrated by this photo by Hrvoje Margaretić. A strong *sirocco*, as recorded in November 2019, has not been seen for a long time, and so the 10.87 high meter wave that was measured in Dubrovnik waters near the islet of Saint Andrew is one of the biggest waves ever measured in the Adriatic.









100 GODINA OD ROĐENJA SLIKARA

# ANTUNA MASLE

*- Od oraških do svjetskih priča*

NAPISALA / BY JELENA TAMINDŽIJA

Slikovito naselje udaljeno 15 kilometara od Dubrovnika rodno je mjesto Antuna Masle, jednog od najzanimljivijih dubrovačkih slikara, poznatog i kao dio grupe Dulčić-Masle-Pulitika. Osnovna škola u Orašcu, koja nosi ime po ovome intrigantnom interpretatoru priča dubrovačke okolice, naglašava njegovu važnost i bogato slikarsko nasljeđe koje je ostavio. Ovo nasljeđe tema je velike retrospektivne izložbe koju je pripremila Umjetnička galerija Dubrovnik u prosincu 2019. popraćeno opširnom Monografijom poznatoga povjesničara umjetnosti i kritičara, Igora Zidića. Sveukupno 250 djela prostire se na dva kata koja proučavaju evoluciju slikara i njegovo eksperimentiranje u formalnom i sadržajnom smislu. Cilj je ove izložbe

i popratne Monografije da se Maslina djela čitaju i izvan lokalnog konteksta te da se uspostave paralele s tadašnjim europskim duhovnim i stilskim kretanjima.

Antun Masle rodio se 1919. godine u Orašcu, kao četvrti sin i šesto, od ukupno osmoro djece djece Điva Masle, crevjara (postolara) i težaka, te supruge Mare r. Litica. Njegovo djetinjstvo bilo je obilježeno neimaštinom i seoskim kontekstom, no upravo njegov otac



prepoznaje njegov talent i nakon dvojbe kamo uputiti izrazito inteligentnog dječaka, odlučuje se za savjetovanje s tadašnjim poznatim dubrovačkim slikarom, Markom Muratom, koji ga dalje upućuje na jednog od najvećih revolucionara tadašnje slikarske scene Dubrovnika, Kostu Strajnića. Ovi su susreti urodili plodom pa Masle upisuje Akademiju likovne umjetnosti u Zagrebu gdje upoznaje brojne dubrovačke slikare koji ostavljaju dojam na njega, kao i velik broj izložbi, kazališnih predstava i koncerata koje je Masle pohađao. Po povratku u Dubrovnik Masle, od 1945. godine pa sve do svoje smrti, radi kao nastavnik u raznim dubrovačkim školama. Prekretnica u njegovom životu vjenčanje je s Dubrovkinjom Dorom Aleksić

1949. godine, koja nažalost umire, sa sinom, pri porodu. Nakon ovog tragičnog događaja, Masle napušta njihovu kuću u Sv. Jakovu te se posvećuje u potpunosti školi i slikarstvu što će rezultirati njegovom prvom samostalnom izložbom u Dubrovniku, u Salonu LIKUM-a koja će polučiti velik broj osvrta od tadašnjih značajnih imena likovne kritike poput Radoslava Putara i Grge Gamulina.

Od 1954. godine u Maslinim se radovima počinje pojavljivati lik njegove druge žene, Mile (Mileve) Grbešić s kojom će imati dvije kćeri, Brigitu i Dolores. Upravo njima možemo zahvaliti na velikom i očuvanom Maslinom opusu o kojemu su s velikim poštovanjem pažljivo brinule. U sklopu Umjetničke galerije Dubrovnik, osim središnje zgrade koja je građena kao vila Banac na Pločama, nalaze se i galerija Dulčić-Masle-Pulitika te *in situ* atelijer Pulitika koji je slikar oporučno ostavio i koja se u sastavu muzeja nalazi od 2008. godine. Ova trojica slikara bila su vezani i prijateljskim sponama, no čitanje Masle unutar isključivo ovog konteksta nije doprinijelo kvalitetnom vrijednovanju njegova stila koji se uvelike razlikovao od navedenih slikara. Upravo je ovo cilj Monografije Igora Zidića koja nastoji dati novu perspektivu Maslina opusa iz kojeg su dosad pretežito obrađene njegove zavičajne slike. Iako one imaju izrazitu vrijednost, djela koja su obilježena jednim općecivilizacijskim i općekulturnim temama, nepravедno su pala u drugi plan pojednostavljujući njihovo čitanje kao djela na granici naive. Zidić ovom Monografijom nastoji vratiti dug prošlosti i ponovno ih postaviti na pijedestal pružajući nam argumente za bolje razumijevanje djela. Osim oraške, dubrovačke i dalmatinske crte u njegovim djelima, Zidić pronalazi i svjetske odrednice. Treba imati na umu da je Masle student Vladimira Becića



i Marina Tartaglia na Zagrebačkoj akademiji, hrvatskih i europskih profesora bogate erudicije i znanjem europskih jezika što je također iznimno utjecalo na Maslu.

No, za razliku od većine modernih hrvatskih slikara, koji su skloniji stilskom oponašanju tadašnjih europskih trendova od impresionizma, postimpresionizma do kubizma, Masle pak pronalazi svoj put. On se priključuje ovome svijetu, ali ga ne imitira već se vodi preuzimanjem nekih duhovnih tekovina tadašnjeg europskog društva. Kroz sveukupno 300 slika koje su objavljene u Monografiji, izdvojeno je i analizirano nekoliko opsesija koje se ponavljaju kroz cikluse autora. Jedna od tih opsjednutosti istraživanje je sebe kroz formu autoportreta i pseudoportreta koje imenuje autoportretima, iako nemaju nikakve fizičke sličnosti sa samim slikarom. Od sveukupno 18 autoportreta može se pratiti evolucija ovog žanra od prepoznatljivih crta slikara do neprepoznatljivog portreta koji stavlja naglasak na predstavljanje duhovnog stanja autora. Ovo traženje odgovora na pitanje "tko sam ja" kroz formu autoportreta tipično je moderno egzistencijalno pitanje na tragu Sartreove književnosti. Postavljanje pitanja naše uloge u svijetu, našeg konteksta i uopće smisla postojanja teme su koje su zaokupljale umjetnički svijet tražeći na ovaj način odgovore na strahote 2. svjetskog rata.

Među najbrojnije opsesije u Maslinom stvaralaštvu svakako treba izdvojiti i rogate životinje koje imaju simboličko značenje u narodnim pričama o đavlima i sotonu. Maslin je otac bio iznimno

vjeran čovjek i kupovao je puno vjerskih tiskovina iz kojih autor također crpi inspiraciju za stvaranje svojih likova. Posebice je na slikara utjecalo evanđelje sv. Ivana i poglavlje o Apokalipsi, koje se ne podudara s drugim tekstovima evanđelista. Iz ovog produhovljenog evanđelja Masle povlači slike nadrealizma kao što je simbol oka koji se može naći i kod europskih nadrealista Renea Magrittea ili u kolažima Maxa Ernsta. Njegov opus na ovakav način istražen pred gledatelja predstavlja jednu igru i amalgam djetinjstva, priča i pučkih praznovjerja koja su išla paralelno s kršćanskim vjerovanjima, ali i proizašla iz njih kao što je opis Maslina oca kojeg je dječak promatrao kako tjera sotonu iz kuće.

Ovdje se može povući paralela i sa slavnim Marcom Chagallom koji u Parizu također slika inspiriran pričama iz rodnog bjeloruskog Vitebska i sačuvanih starih priča židovske zajednice hasida čije figure i opise inkorporira u svoj rad. Detaljni uvid u Maslino razmišljanje pružaju nam brojni zapisi i tekstovi kojima je pratio cikluse, ali i pisma koja je ostavio svojoj obitelji. Nerijetko se brojni tekstovi i radovi izgube u vrtlozima povijesti svakidašnjice, no zahvaljujući obiteljskim i prijateljskim nastojanjima da se ostavi uspomena na našeg dubrovačkog slikara, Umjetnička galerija Dubrovnik ima mogućnost ponovno prikazati Maslin opus na jednom mjestu, nakon skoro 51 godine, kada mu je zadnji put pripremljena izložba kao posmrtna davne 1968. godine. No, ovaj put izložba u povodu 100. obljetnice Maslina rođenja popraćena je fascinantom Monografijom koja nam pruža šaroliklu sliku kombinacije pučkih priča, vjerske literature, egzistencijalnih pitanja postratne Europe i svjetskih umjetničkih pravaca koji su obilježili 20. stoljeće.



100<sup>TH</sup> ANNIVERSARY OF THE BIRTH  
OF THE PAINTER

# ANTUN MASLE

BY JELENA TAMINDŽIJA

A picturesque village 15 kilometers away from Dubrovnik is the birthplace of Antun Masle, one of the most interesting Dubrovnik painters, known as a part of the Dulčić-Masle-Pulitika Group. The Elementary School in Orašac, which carries the name of this intriguing interpreter of the story of Dubrovnik's natural surroundings, emphasizes his importance and rich artistic heritage that he has left behind. This legacy is the subject of a large retrospective exhibition, prepared by the Museum of Modern Art Dubrovnik in December 2019, accompanied by an

extensive monograph by the famous art historian and critic Igor Zidić. A



total of 250 works, spread over two floors, examines the evolution of the painter and his experimentation in a formal and meaningful sense. The aim of this exhibition and accompanying monograph is to have Masle's works understood outside and beyond the local context, and thus to establish parallels with the European spiritual and stylistic trends of the time.

Antun Masle was born in 1919 in Orašac, as the fourth son and the sixth child out of eight children of Đivo Masle, a shoemaker and farmer, and his wife Mare, *nee* Litica. His childhood



was marked by rural poverty, but it was his father who recognized his talent. After debating where to send the highly intelligent boy, he decided to consult with a well-known painter of the time, Marko Murat, who then recommended him to Kosta Strajnić, one of the biggest revolutionaries at the time of the painting scene of Dubrovnik. These encounters yielded fruit, so Masle enrolled in the Academy of Fine Arts in Zagreb. There he met many Dubrovnik painters who left an impression on him, as did a large number of exhibitions, theatrical performances and concerts that he attended. Upon his return to Dubrovnik, from 1945 until his death, Masle worked as a teacher in various Dubrovnik schools.

The turning point in his life was his wedding in the year 1949 to Dubrovnik's Dora Aleksić, who sadly, died along with her son in childbirth. After this tragic event, Masle left their house and devoted himself fully to teaching and painting which would result in his first solo exhibition in Dubrovnik, in the LIKUM Salon. The exhibition would produce a large

number of reviews from the then-significant names in art criticism. From 1954, the character of his second wife Míla (Mileva) Grbešić begins to appear in Masle's works, with whom he would have two daughters, Brigita and Dolores. We can thank them for Masle's large and preserved *opus*, which they attentively cared for with great respect.

As part of the Museum of Modern Art Dubrovnik, in addition to the central building that was built as Villa Banac at Ploče, there are also the Dulčić-



Masle-Pulitika Gallery and the Pulitika Atelier, which the painter bequeathed in his will and which has been part of the museum holdings since 2008. These three painters also were bound by bonds of friendship, but interpreting Masle exclusively within this context did not contribute to the evaluation of his style which differed greatly from the mentioned painters. This is precisely the aim of the monograph by Igor Zidić which attempts to offer a novel perspective on Masle's *opus* as opposed to the latter one from which so far his local paintings have mostly been interpreted. Although they possess distinct value, works that are branded by single general civilizational and general cultural themes have unfairly fallen into the background by their simplified interpretation as works bordering on the Naïve School of art. With this monograph Zidić seeks to repay a historical debt to these works and restore them to their rightful place by providing arguments for their better understanding. Besides the local Orašac, Dubrovnik and Dalmatian fundamentals in his works, Zidić also discovers the world themes.

Unlike most modern Croatian painters who were more inclined to mimic the contemporary European trends from impressionism, postimpressionism to Cubism, Masle rather, finds his way. He joins this world but does not emulate; rather, he is guided by the acquisition of some spiritual achievements of European society at the time. Through a total of 300 paintings that were published in the monograph, several obsessions that recur through the author's cycles were singled out and analyzed. One of these obsessions represents the exploration of himself through the form of a self-portrait and a pseudo-portrait that he claims as self-portraits even though they do not have any physical resemblance to the painter himself. From a total of 18 self-portraits one can follow the evolution of this genre from the recognizable features of the painter to an unrecognizable portrait that emphasizes the presentation of his spiritual state. This search for the answer to the question "Who am I?", through the form of self-portrait, is a typical modern existentialist question on the path of Sartre's literature. Asking questions about our role in the world, our context and the very meaning of existence are the themes that have occupied the artistic world by in this way seeking answers to the horrors of the Second World War.

Among the most numerous obsessions in Masle's creativity, the horned animals, which hold symbolic significance in the folk tales of devils and Satan, must be singled out. Masle's father was an exceptionally devout man who purchased numerous religious publications from which the artist also drew inspiration for the creation of his characters. In particular, the Gospel of



St. Peter and the chapter on apocalypse, which does not coincide with the other texts of the Evangelists, influenced the painter. From this spiritualized gospel, Masle draws pictures of surrealism such as the symbol of the eye that can also be found in European Surrealists such as Rene Magritte or in the collage of Max Ernst. Once explored in this way, his *opus* presents the viewer with a game and an amalgam of childhood, tales and folk superstitions that paralleled Christian beliefs, but also came from them as in the case with the description of Masle's father whom the boy watched forcing Satan out of his house.

Here one can draw parallels with the famous Marc Chagall, who, in Paris, also painted inspired by tales from his native Belarusian Vitebsk and the old stories of the Jewish community of

Hasidim whose figures and descriptions he incorporated into his work.

Many writings and texts in which he followed his cycles give us detailed insight into Masle's reflections as well as the letters he left to his family. Often many texts and works are lost in the maelstroms of everyday history, however, due to the efforts of family and friends to preserve the memory of our Dubrovnik painter, the Museum of Modern Art Dubrovnik has the possibility to re-depict Masle's *opus* in one place for the first time in almost 51 years. The last posthumous exhibition was last prepared in the distant year of 1968. This time, the exhibition which marks the occasion of the 100<sup>th</sup> Anniversary of Masle's birth is accompanied by a fascinating monograph that provides a colorful picture of a combination of folk stories, religious literature, existentialist questions of a postwar Europe and the world's art movements that have marked the 20<sup>th</sup> century.



# Olivero

**N**jegove skladbe bile su timbar od Grada, lula znak raspoznavanja, a Tići Gundulići vječna djeca koja čute svoga dunda Đela.

Zadnjeg dana svibnja, na pragu ljeta koje je toliko volio zbog koncerata Malog raspjevanog Dubrovnika, večer uoči otvorenja Igara na skalinama svetoga Vlaha, partio je skladatelj Đelo Jusić, jedan od posljednjih dubrovačkih gospara.

Kad je tog petka na momenat utihnula njegova trubadurska *La musica di notte*, stao je i Grad u čudu. Kako i vazda kad umre glazbenik, čije note miluju uši generacija, trebalo je Dubrovčanima vremena da se naviknu na gubitak, i to još u godini kad im je sugrađanin dobio Nagradu za životno djelo Grada Dubrovnika. Tuga se nadvila nad mire od Grada, mali veliki zborashi oprostili su se spontano od dunda Đela, najbolje kako su mogli i znali, pjesmom na 'starom dogovorenom mjestu', na pločniku drevnog Straduna.

- Kenova, zlato moje? Adio, moja sinjorina – zn'o bi gospodar Đelo rijet u prolazu, onako melodično, kao da apena stvara novi stih. Teška je bolest maestra na silu odvojila od partiture i dirigentskog štapića, ali su note zavazda ostale. Lebde one sved' poviše Lokruma i sad, za bure i šiloka, svaki put kad se sjetimo krovate leptirice gospara Đela ili Dubrovačkih trubadura koji su se s njim 'na timunu' proslavili daleko izvan granica ondašnje države. Ploče i albume slavuju u tajicama izdavali su svojedobno diskografski giganti poput CBS-a ili EMI-a, dok ih je po portunima pjevušila mladost dubrovačka.

Autor niza svezremenskih djela zabavne i klasične glazbe, Đelo Jusić, označio je karijere mnogih glazbenika, od

sugrađana i prijatelja: Tereze Kesovije, Frana Lasića do Mila Hrnića. Jusićeva djela upotpunila su i albume slavni pjevača Dalmacije poput lani preminulog Olivera Dragojevića.

Zagrljeni, Volim te budalo mala, Stare ljubavi, Pusti da ti leut svira, Lula starog kapetana, samo su neke od skladbi koje su obilježile glazbenu epohu, a s njom i karijere mnogih danas poznatih izvođača.

A maestro s lulom nije stvarao samo mirnodopske evergreene, već je u glazbu pretočio i užase rata koje je preživio ostankom u opkoljenom i bombardiranom Gradu kad je bilo najteže. Iz tog tegobnog vremena datira oratorij *Istina o Gradu slobode* koji se godinama povezuje s Danom branitelja Dubrovnika i pozornicom Igara. Prije predaje ključa glumcima, publiku su godištima u Igre uvodili glasovi Tića Gundulića *Malog raspjevanog Dubrovnika*, osnovanoga daleke 1962. godine. Prkosili su oni s dundom Đelom sirenama opće opasnosti upornim probama 'na starom dogovorenom mjestu, u istu uru' i pošli u Vatikan videt Papu...

Valjda su svi Dubrovčani barem jednom zapjevali Đelove neumrle hitove *Dubrovačka dječica* su najljepša na svijetu, *Lutkica na dar*, *Lula starog Kapetana*, *Gusar s Porporele*, *Tići Gundulići...*

Tisuće djece kroz tih 57 godišta zakantalo je o ljepotama Grada, djetinjstvu i ljubavi, što im je donijelo i nagradu Porin za CD *Božić u Gradu*. Bez skladbi Đela Jusića nisu mogla

proći ni stara dobra izdanja Splitskoga i Zagrebačkoga festivala kad su te glazbene priredbe bile u zenitu. Kao dirigent, Jusić je nastupao na najpoznatijim koncertnim pozornicama, a njegov skladateljski rad proteže se i na





- čije su note ostale lebdjeti iznad Grada

# Gospara

orkestralnu (suite Dubrovački kantuni),  
vokalno-instrumentalnu (oratorij De  
civitatis libertatis veritas), scensku  
(mjuzikl Dundo Maroje), filmsku i  
televizijsku glazbu (Zlatna arena za  
glazbu u filmu Dubrovački suton,  
1999.). Zadužio je Jusić i klapsku scenu,

spomenimo samo CD-ove snimljene  
s dubrovačkim klapama Ragusa i  
Maestral...no, zaludu je nabrajati  
riječima Đelovo tezero. Najbolje ćete ga  
upamtiti' ako poslušate prvom zgodom  
što nam je to dundo Đelo ostavio u  
dotu. Na gramofonu, streamu ili sa  
slušalicama, svejedno je. Gustat će vas  
što čujete i radi tega ćete gustat sikuro...





BY GABRIJELA BIJELIĆ

## REMEMBERING MAESTRO

His musical compositions captured the soul of the city; his tobacco pipe was a sign of recognition, and *Tići Gundulići* (Little Singers of Dubrovnik), his eternal children who treasure their uncle Đelo.

On the last day of May, on the verge of the summer season that he loved so much, departed the composer Đelo Jusić, one of the last true gentlemen of Dubrovnik.

“What’s up, young lady? Adio, my Signorina,” Đelo used to say in passing, as melodically as if he were just creating a new verse. Illness forcibly separated Maestro from the score and his conductor’s wand, but the notes have remained forever. Even now, they hover all over Lokrum, during the bora or sirocco winds, every time we remember Đelo’s bow tie or the Dubrovnik Troubadours band, which under his

leadership became famous far beyond the boundaries of the former Yugoslavia. In fact, their records and albums were once issued by recording companies such as CBS or EMI, while their songs were sung in doorways by the young people of Dubrovnik.

When his Troubadour song *La musica di Notte* (Night Music) went silent that Friday, the city was in shock. As always, when a musician dies, whose notes have filled the ears of generations, it took time for the people of Dubrovnik to become used to the loss. His death came in the very year in which he, their

fellow citizen, received the Lifetime Achievement Award from the City of Dubrovnik. Sadness fell upon the city; the once little and now all grown up choir singers spontaneously said goodbye to Uncle Đelo, as best as they could and knew, by singing at the ‘old spot’, on the sidewalk of the ancient Stradun.

The author of a series of timeless works of pop and classical music, Đelo Jusić has influenced the careers of many musicians among his fellow citizens and friends, including Tereza Kesovija, Frano Lasić and Milo Hrnić. Jusić’s works also complemented albums by famous Dalmatian singers like Oliver Dragojević who died in 2018. The

# Đelo

Embraced, I Love You Little Fool, Old Loves, Let the Lute Play for You, The Old Captain's Pipe, are just some of his enduring compositions that will live on in the careers of many famous Croatian performers of today.

Not only did the maestro with the pipe produce peacetime evergreens, but he also poured into his music the horrors of the war that he survived, remaining in his besieged and bombed city when

Everyone from Dubrovnik has at least once sung Đelo's immortal hits *Dubrovnik Children Are the Most Beautiful of All*, *The Gift Doll*, *The Old Captain's Pipe*, *The Pirate from Porporela*, *Tići Gundulići*... Thousands of children in these 57 years have sung about the beauty of the city, childhood and love, which even brought them the nationwide Porin Award for the *Christmas in the City* album.

Neither the good old Split nor Zagreb festivals at the height of their success could pass by without numbers composed by Đelo Jusić. As a conductor, Jusić performed on the most famous concert stages, and his opus extends to the orchestral (the suite *Dubrovnik Corners*), the vocal-instrumental (oratorio *De civitate Libertatis Veritas*), the stage (the musical *Uncle Maroje*) and film and television music (Golden Arena award for music in the film *Dubrovnik Twilight*, 1999). Local a capella singing style called klapa also remains indebted to Jusić. But it is pointless to enumerate Đelo's legacy in words. You will remember it best if you take the first opportunity to listen to that what Uncle Đelo has left us. Listening on the gramophone, streaming from the internet or with headphones, it doesn't matter. His spirit will live on through the words and music he created, which have become part of the life of the city, and of all of Croatia, and will remain for generations to come.

# Jusić:

- *The bard of Dubrovnik*

it was the most difficult. The oratorio *Truth about the City of Freedom* dates from this difficult time, which has been associated both with Dubrovnik's Veterans' Day and the opening ceremony of the Dubrovnik Summer Festival. During the ceremony, before handing the key to the city to the actors, for years it was tradition that the audience be introduced to the Summer Festival by the voices of *Tići Gundulići* or the Little Singers of Dubrovnik children's choir, founded back in 1962. With their Uncle Đelo, they defied the air raid sirens with persistent rehearsals "in the old place, at the same time", and even managed to get out of the city to go to the Vatican to see the Pope.



# ANTUN PUŠIĆ

## - admiral vjeran portugalskom dvoru

Malo je poznato kako prva portugalska novinarka, pjesnikinja i urednica čak triju listova koji su kreirali portugalski društveni i javni život u 19. stoljeću, po svome ocu, Antunu Pušiću, vuče podrijetlo iz Cavtata, gradića u blizini Dubrovnika. Antun Pušić je rođen u Cavtatu 1760., ali je svoju uspješnu pomorsku i političku karijeru ostvario u Portugalu. Godine 1791. oženio se Portugalkom i s njom je imao šestoro djece. Jedna od njih bila je Antonia Gertrudes Pusich (1805.-1883.), prva portugalska novinarka koja se uvijek potpisivala prezimenom Pusich, dok je u mladosti objavljivala svoje stihove. Pokrenula je i uređivala čak tri lista koji su imali velikoga odjeka u tadašnjem portugalskom društvenom i političkom životu. Lisabonska Općinska skupština postavila je spomen ploču na kući u kojoj je provela posljednje godine života, a 1960. godine njezinim imenom, u lisabonskoj četvrti Alvarade, nazvana je jedna ulica.

Teško je procijeniti koliki je broj Dubrovčana koji se „kriju“ u europskim arhivima i koliko je još neotkrivenih podataka o nekom Dubrovčaninu ili podaniku Dubrovačke Republike koji je ostavio značajan trag u povijesti neke europske države u minulim stoljećima. Dubrovačka Republika bila je mala država na istočnoj obali Jadranskoga mora, samostalna 450 godina, od 1358. do 1808. godine. Francuzi su ušli u Dubrovnik 1806. godine, ali su tek dvije godine kasnije ukinuli dubrovačku Vladu. Po međunarodnom pravu, nakon zaposjedanja tuđega teritorija uz uporabu vojne sile, ne prestaje postojanje dotadašnje države u međunarodno priznatim granicama,

pa je tako tek na Bečkom kongresu 1815. prestala postojati Dubrovačka Republika na političkoj karti Europe, a njezin državni teritorij ušao je u sastav Austrijske Monarhije zajedno s ostalim ilirskim provincijama. U razdoblju samostalnosti Republike, ali i poslije, Dubrovnik je dao mnoge znamenite osobe. Svakako najpoznatiji među njima je Rugjer Josip Bošković (1711.-1787.), matematičar, fizičar, astronom i filozof. Jedan od Mjesečevih kratera nazvan je njegovim imenom. Brojni Dubrovčani su zbog svoje visoke naobrazbe ili određene vještine zauzimali istaknute vojne položaje ili obavljali odgovorne političke funkcije na kraljevskim i carskim dvorovima širom Europe, pa čak i na dvoru ruske carice Katarine II. Velike (1729.-1796.).

Jedan od istaknutih bio je i Antun Pušić (Cavtat, 1760. – Lisabon, 1838.), koji je najprije bio u službi portugalske kraljice Marije I., a potom i u službi njezinoga sina, portugalskoga kralja Ivana VI., kojemu je Pušić od 1801. bio mornarički intendat, odnosno nadglednik na Zelenortskim otocima, a od 1818. g. postao je i guverner te na toj dužnosti ostao sve do rujna 1821. godine kada se vraća u Lisabon. Njegova pomorska karijera postupno je napredovala, te je 1819. Antun Pušić stekao visoki mornarički čin i postao admiral Portugalske ratne mornarice. Podrijetlom je bio iz imućne trgovačke obitelji. Završio je osnovnu naobrazbu u Dubrovniku, a zatim je krenuo u Italiju na daljnje školovanje, te kao student usvaja znanja iz različitih predmeta od matematike do poljodjelstva. Kako navodi njegova kćer Gertruda Antonia Pusich u biografiji svoga oca, bio je vješt u mačevanju i plesu. Obišao je mnoge

zemlje te je govorio više stranih jezika. Tijekom svoga boravka u Italiji upoznao portugalskoga veleposlanika koji ga je uspio nagovoriti da posjeti Lisabon. Dolaskom u Lisabon privukao je pažnju svojim naočitim izgledom. Bio je visok, imao je svijetlosmeđu kosu koja je rano posijedila, oči krupne i tamnoplave. Iskazanim znanjem i uglađenošću ubrzo je stekao simpatije na dvoru, te je predstavljen kraljici Mariji I.. Obavlja važne poslove za kraljicu u svezi prijenosa svetačkih moći iz Italije za jedan novoizgrađeni samostan u Estreli. Tijekom svojih putovanja između Lisabona i Italije upoznao astronoma i kardinala Franzinia koji postaje učitelj kraljevske djece. Na jednom od prijema u kraljevskoj palači Antun Pušić upoznao je buduću suprugu Annu Mariju Isabel Nunes s kojom se vjenčao krajem kolovoza 1791. godine. U braku su dobili šestoro djece, tri sina i tri kćeri, od kojih je jedna umrla kao beba. S obitelji seli na otok Sao Nicolau gdje će živjeti desetak godina. Svojim znanjem i savjetima poboljšava život domorodaca unaprijedivši njihovo ribarstvo i poljoprivredu. Poticao ih je na uzgoj vinove loze, kave, pamuka, duhana i drugih poljoprivrednih kultura. Nakon zauzeća Portugala od Napoleonove vojske, cjelokupni portugalski kraljevski dvor, sa 16 velikih jedrenjaka, bježi krajem studenog 1807. prema Brazilu gdje stižu sredinom siječnja 1808. godine. Rio de Janeiro proglašen je privremenom portugalskom prijestolnicom. Pušić se najprije vraća u Lisabon 1810. godine jer mu je ukinut položaj pomorskog intendanta, a potom u Brazil. Diplomatski predstavnik Bečkoga dvora u Riu de Janeiru ponudio mu je visok čin u austrijskoj mornarici,



ali on ostaje vjeran Portugalcima. Kralj Ivan VI. znao je to cijeniti pa ga 1818. imenuje guvernerom Zelenortskih otoka, a 1819. dodjeljuje mu i čin admirala ratne mornarice. Zelenortski otoci ili Zelenortska Republika koja je dobila nezavisnost 1975., sastoje se od 10 većih i 8 manjih otoka. Nalaze se u središnjemu dijelu Atlantskoga oceana, oko 600 km udaljeni su od najzapadnijeg dijela afričke obale. Portugalci su nenaseljene otoke otkrili 1456., a potom su ih i kolonizirali. Portugalski naziv „Cabo Verde“ (Zeleni

rt) dolazi od najzapadnije točke Afrike koja se danas nalazi u Senegalu. Kada su povlašteni pojedinci počeli spletkariti protiv Pušića, zatražio je razrješenje s dužnosti, a u rujnu 1821. sa svojom obitelji se vratio u Lisabon. Dok je obnašao dužnost guvernera na Zelenortskim otocima, narodi Otočja nazivali su ga ocem, neprestano tražeći da im se vrati, šaljući molbe i peticije svim mogućim vladama, od trenutak kada je prestao biti guverner Otočja pa sve do kraja njegova života. Gradanski rat u Portugalu, te smrt dvaju njegovih

sinova (1823.) koji su bili na službi u kolonijama, teško pogađaju Pušića. Potresa ga i prerana smrt Ivana VI. (1826.) kojemu je vjerno služio. Do kraja života, pogotovo nakon ženine smrti (1835.), živio je povučeno, baveći se znanstvenim radom. Umro je 6. veljače 1838., a po iskazu sluškinje, koja je bila uz njega, posljednje riječi „Bože moj!“, izgovorio je na hrvatskome jeziku. Pokopan je na lisabonskom groblju Prazeres.

# ANTUN PUŠIĆ

## *A Navy Admiral for the Portuguese Court*

BY DAMIR RAČIĆ

Few people know that the first Portuguese female journalist, poet and editor of three newspapers, who created Portuguese social and public life in the 19<sup>th</sup> century, had roots in Cavtat, a small town near Dubrovnik. Her father, Antun Pušić, was born in Cavtat in 1760 and had a successful naval and political career in Portugal. In 1791 he married a Portuguese woman and together they had six children. One of them was Antónia Gertrudes Pusich (1805-1883), the first Portuguese writer to always sign her published poems with the surname Pusich. She founded and edited as many as three newspapers that had great impact on Portuguese social and political life at that time. The Lisbon Municipal Assembly erected a memorial plaque on the house in which she spent the final years of her life, and in 1960, a street was named after her in Lisbon.

It is difficult to estimate how many lives of people from Dubrovnik are hidden in European archives and how much undisclosed information is still available about Dubrovnik citizens or subjects of the Dubrovnik Republic who left a significant mark on the history of European countries in centuries past. The Republic of Dubrovnik was a small city-state on the east coast of the Adriatic Sea, independent for 450 years, from 1358 to 1808. The French, under Napoleon, entered Dubrovnik in 1806, and formally abolished the Dubrovnik government two years later. It was not until the Congress of Vienna in 1815 that the Republic of Dubrovnik ceased to exist on the political map of Europe and its state territory became part of the Austrian monarchies.

During the period of independence of the Republic, and also afterwards, Dubrovnik was home to many notable figures. Certainly the most famous

among them is Ruđer Bošković (1711-1787), mathematician, physicist, astronomer and philosopher. One of the lunar craters was named after him. Many people from Dubrovnik, due to their advanced education and skills, held prominent military positions or important political functions at royal and imperial courts throughout Europe, and even at the court of the Russian Empress Catherine the Great (1729-1796).

One of these prominent Dubrovnik citizens was Antun Pušić (born Cavtat, 1760 – died Lisbon, 1838), who first served the Portuguese Queen Mary I, and was later in the service of her son, Portuguese King John VI, under whom Pušić was naval superintendent in the Cape Verde Islands. In 1818 he became Governor and remained in that post until September 1821, when he returned to Lisbon. His naval career gradually progressed, and in 1819 Antun Pušić gained the highest naval rank and became Admiral of the Portuguese Navy.

O CHEFE DE



ESQUADRA

*Antonio Pusich*

Pušić was originally from a wealthy merchant family. He completed his elementary education in Dubrovnik, then went to Italy for further education, and as a student acquired knowledge in various subjects from mathematics to agriculture. As his daughter Gertrude Antonio Pusich states in her father's biography, he was adept at fencing and dancing. He toured many countries and spoke several foreign languages. During his stay in Italy, he met the Portuguese ambassador, who managed to persuade him to visit Lisbon. Arriving in Lisbon, he attracted attention with his striking appearance. He was tall, had light brown hair that had grown gray early, and large dark blue eyes. With his knowledge and grace, he soon gained favor at the court and was introduced to Queen Mary I, for whom he later performed important tasks regarding the transfer of secular powers from Italy. During his travels between Lisbon and Italy, he met the astronomer and Cardinal Franzini, who became the teacher of the royal children. At one of the receptions at the royal palace, Antun Pušić met Anna Maria Isabel

Nunes, whom he married at the end of August 1791. They had six children, three sons and three daughters, one of whom died as a baby. The family moved to the island of Sao Nicolau, where they would live for ten years. By sharing his knowledge and through advice, he improved the life of the natives by improving their fisheries and agriculture. He encouraged them to grow vineyards, coffee, cotton, tobacco, and other agricultural crops.

Following the occupation of Portugal by Napoleon's army, the entire Portuguese royal court fled to Brazil to Rio de Janeiro, which had been proclaimed the temporary capital of Portugal. Having lost his position, a diplomat from the Viennese Court in Rio de Janeiro offered Pušić a high rank in the Austrian navy, but he remained loyal to the Portuguese. King John VI appreciated this loyalty and in 1818 he was appointed Governor of Cape Verde, and in 1819 he was awarded the rank of Admiral of the Navy. Cape Verde, which gained independence in 1975, consists of 10 major and 8 smaller islands. They are located in the central Atlantic, about 600 km from the westernmost part

of the African coast. The Portuguese discovered the uninhabited islands in 1456 and colonized them. The Portuguese name "Cabo Verde" (Green Cape) comes from the westernmost point of Africa, today located in Senegal.

When privileged individuals began to plot against Pušić, he requested his dismissal from office and returned to Lisbon in September 1821 with his family. While in his capacity as Governor of Cape Verde, the people of the Islands called him a father, constantly asking that he return to them, sending requests and petitions to all possible governments, from the moment he ceased to be governor of the Islands until the end of his life. The civil war in Portugal and the death of two of his sons (1823) who served in the colonies hit Pušić hard. He was also shaken by the untimely death of John VI (1826), whom he served faithfully. For the rest of his life, especially after his wife's death (1835), he lived in seclusion, engaging in scientific work. He died on 6 February 1838, and according to the maid who was at his side and heard his last words, he uttered the words "My God!" in Croatian. He is buried in Lisbon's Prazeres Cemetery.

NAPISALA **LIDIJA CRNČEVIĆ**

Kad se umori od projektiranja i posla u svojoj građevinskoj firmi, mlada Dubrovkinja Ida Aleksić Filipović ulazi u svoju malu radionicu, svoj izolirani kreativni djelić svemira u kojemu osmišljava i izrađuje nakit od plemenitih i poluplemenitih metala ukrašavajući ga poludragim kamenjem, Swarovski kristalima, ohridskim biserima, a nerijetko i - betonom. Njezin PALDAR jewelry je već našao put do djevojaka i žena koje su prepoznale osobnost i hrabrost koju iskazuju noseći te jedinstvene i originalne kreacije spojene od, naizgled, nespojivih materijala. Ručni rad mlade dubrovačke kreatorice nesumnjivo pripada kategoriji suvremenog, malo "pomaknutog" nakita koji je inspiriran tradicijskim nakitom ovoga našega kraja kojim su nekoć mlade žene pokazivale svoj status i pripadnost imućnijoj ili manje imućnoj obitelji, dok je on danas gotovo isključivo odraz stila i želje da se i njime pokaže kako je riječ o nekome tko se ne boji biti drukčiji. Buntovan je i ženstven u isto vrijeme, skladno složen od sirovih i grubih pojedinih materijala u kontrastu sa sjajnim kristalima ili mističnim poludragim kamenjem.



Ida Aleksić Filipović je rođena u Dubrovniku gdje je završila osnovnu i srednju školu, stekla je diplomu Građevinskog fakulteta u Zagrebu u kojem je njezina sadašnja adresa stanovanja, a pri izboru studija i potom posla kojim se željela baviti, izašla je na vidjelo njezina buntovnost i izazov dokazivanja u nespecifičnoj struci za žene. Željela je svoju borbu i svoj put, jer potječe iz obitelji u kojoj dotad nije bilo građevinara. No, precizna strana njezinog inženjerskog mozga, koji teži egzaktom, dobio je pandan u onoj nježnijoj, kreativnijoj strani okrenutoj estetici i maštovitosti, možda onoj crti stvaranja naslijeđenoj od nona, velikog dubrovačkog kolorističkog slikara Antuna Masle. Odrastala je u kući punoj njegovih slika, s osjećajem da je gotovo i fizički prisutan u obitelji, iako je davno

# IDA AL

napustio ovaj svijet, još kad je njezina majka bila posve malena djevojčica. No, priče o nonu, njegovom slikarstvu, ali i poeziji, sjajnom daru pisanja, o čemu joj je pričala majka Dolores, stvarale su kod Ide dojam i osjećaj prisutnosti kakvu imamo prema nekome tko nam je iznimno blizak. Stoga je i dan, kada se njezin nakit našao u Suvenirnici pod krovom Umjetničke galerije Dubrovnik, u kojoj su izložena vrhunska likovna ostvarenja njezinoga nona, Ida doživjela nekim sudbonosnim prstom povezanosti i plana koji nikako ne može biti slučajan.





# EKSIĆ FILIPOVIĆ

*- građevinarka koja ugrađuje beton i u svoj nakit*

Svaki komad Idinog nakita ukazuje na preciznost i vještinu koju je izučila na specijaliziranim edukacijama i kod vrhunskih starih majstora zanata, svaki komad je originalni ručni rad koji svojim izgledom već ima posve prepoznatljivi potpis Idinog PALDAR nakita, bilo da je riječ o naušnicama, prstenju ili ogrlicama. Svaki novi komad nakita nosi malo više maštivosti od onog prethodnog, Ida ne želi kalupe niti ponavljanja, u svakom komadu nakita

novi je detalj njezine igre s urođenom kreativnošću koja mora naći put prema vani. Kada se umori od građevine i birokracije, tvrdih pravila i prepreka koje se nađu na njezinome putu mlade samostalne poduzetnice, Ida ulazi u svoju malenu radionicu gdje tucka svoj

nakit, oslobađajući najpozitivniju energiju koja je zapletena u njezinome biću, a što se osjeća i što privlači u njezinom nakitu.

## DUBROVNIK DESIGNERS

BY LIDIJA CRNČEVIĆ

When she gets tired of designing and working for her construction company, Ida Aleksić Filipović enters her small workshop, her isolated, creative corner of the universe where she designs and crafts metal jewelry, which she adorns with semi-precious stones, Swarovski crystals, Ohrid pearls and often, even concrete. Her PALDAR jewelry has already found its way to girls and



# IDA AL

women who show their personality and courage by wearing these unique and original creations fused with seemingly incompatible materials. The handiwork of this young Dubrovnik designer undoubtedly belongs to the category of contemporary, slightly quirky jewelry, inspired by the traditional jewelry of this region by which young women once showed their status and family background. Today, jewelry is almost exclusively a reflection of the wearer's style and the desire to show that they are not afraid to be different. Filipović's work is rebellious and feminine at the same time, harmoniously composed of raw and rough individual materials that contrasts with shiny crystals or mystical semi-precious stones.

Ida Aleksić Filipović was born and raised in Dubrovnik, and received a diploma from the Faculty of Civil Engineering in Zagreb, where she currently lives. Through her choice of studies and profession came forth her rebellious side and the desire to succeed in a profession with few women. She wanted her own fight and her own journey because she came from a family where there were no civil engineers before her. But the precise side of her



engineering mind, which strives for the exact, has a counterpart in that gentler, more creative side, which is focused on aesthetics and imagination, perhaps the creative side inherited from her grandfather, the great Dubrovnik painter Antun Masle. She grew up in a house full of his paintings, with the feeling that he was almost physically present in the family, even though he left this world long ago, while her mother was just a little girl. However, stories about her grandfather, his painting, but also poetry, the great gift of writing that her mother Dolores would tell her about, created within Ida the impression and sense of presence that we have towards someone who is very close to us. Hence, the day her jewelry found its way into the souvenir shop in the Dubrovnik Museum of Modern Art which displays her grandfather's finest works of art, Ida experienced a circle of connection and greater plan that could in no way be accidental.

Each piece of Ida's jewelry shows the precision and skill that she learned in specialized courses under the guidance of top masters. Each is an original handmade piece that has the completely recognizable signature of Ida's PALDAR jewelry, be it earrings, rings or necklaces. Each new piece of jewelry carries a little more imagination than the previous one, as Ida does not want molds or repetitions, in each piece of jewelry is a new detail of her play with innate creativity that must find its expression. When she grows tired of construction and bureaucracy, the hard rules and obstacles that obstruct her way as a young entrepreneur, Ida enters her small workshop where she forms her jewelry, unleashing the most positive energy in her being, that which is felt and makes her jewelry so attractive.



# E K S I Ć F I L I P O V I Ć

*-a civil engineer who incorporates concrete into her jewelry*



**B**rdo Srđ nalazi se iznad Grada Dubrovnika s njegove sjeverne strane, a najviša kota brda je na 415 m nadmorske visine. Padine brda Srđ spuštaju se do samoga

mora i Grada Dubrovnika na južnoj strani, gdje su izgrađene serpentine u razdoblju od 1808. do 1812. u svrhu izrade puta do vrha brda kako bi se

mogla izgraditi vojna tvrđava Imperijal. Ukidanjem Dubrovačke Republike, nakon okupacije francuske vojske

- „Stazom deva“ stizala je brana za branitelje  
na prvoj obrambenoj crti Grada

NAPISALA VARINA JURICA TURK

# SERPENTINE SRĐA



1808., po Napoleonovom nalogu, koji je želio učvrstiti francusku vlast na ovim područjima, započinje izgradnja fortifikacijskih objekata na cijelom dubrovačkom području, pa tako i tvrđave Fort Impérial na Srđu. Francuzima je najvažnije bilo što prije dovršiti tvrđavu Imperijal čija se gradnja produžila radi težine terena i probijanja dugih serpentina uz padinu Srđa. U gradnji su sudjelovali i brojni stanovnici dubrovačkoga područja, kao i klesari s Korčule odakle se donosio kamen. Radna snaga iz Dubrovnika i okolice u luci je vršila pretovar građe koja je potom mazgama, magarcima i drugim tovarnim životinjama prenošena serpentinama na Srđ. Radovi su intenzivno trajali dvije godine, a njihov završetak je obilježen paljbom topovskih plotuna na Napoleonov rođendan 15. kolovoza 1812. godine. Nakon Bečkoga kongresa 1815., austrijska vojska preuzima Fort Imperial kojeg u više navrata proširuje i nadograđuje. Tvrđava je bila u funkciji do 1882. kad je austro – ugarskom okupacijom Bosne Dubrovnik službeno

prestao biti utvrđeni grad na granici s Turskom, a njezin vojni značaj za obranu Grada iznova je potvrđen u Domovinskom ratu 1991. -1995. godine.

Opći napad srpsko–crnogorskih snaga predvođenih tzv. JNA na dubrovačko područje otpočeo je 1. listopada 1991. god. raketiranjem telekomunikacijskih sustava na Srđu čijim je oštećenjem, uz pomorsku, pojačana i informativna blokada Grada.

Nakon relativno brzog dolaska neprijateljske vojske na prilaze Dubrovniku, poseban značaj za njegovu obranu ima plato Srđa na kojem se tijekom studenoga i početkom prosinca 1991. god. vode žestoke borbe. U isto vrijeme, bezobzirnim agresorskim napadima, zabilježena su dotad najteža razaranja Dubrovnika na kojega je palo više od 3000 topničkih projektila. Svi naredni pokušaji osvajanja tvrđave Imperijal uspješno su odbijeni te je sve vrijeme ostala jedan od najvažnijih strateških objekata obrane Grada.

Serpentinama na vrh Srđa, koje su bile jedina moguća komunikacija s tvrđavom Imperijal tj. položajem Hrvatske vojske i hrvatskim braniteljima na platou Srđa, dolazila je i vojna opskrba, hrana, oružje, municija, drva za ogrjev i dr. Jednako kao i početkom 19. stoljeća, sva vojna oprema i namirnice donošene su uz pomoć tovarnih životinja, a nakon njihovog stradavanja u studenome 1991., iznošene su na leđima ljudi. Iznosili su ih sami branitelji i građani, dragovoljci i mobilizirani. Kolona ljudi, s teretom na leđima, koja je išla prema tvrđavi Imperijal izgledala je braniteljima na Srđu kao karavana te su prozvani „Devama“. Svi su oni, prelazeći vijugave staze uzbrdo, danju, ili u okrilju noći, ovim načinom pomagali u držanju prve crte i održavanju obrane Grada. Dubrovačkim „Devama“ osigurano je mjesto u

kolektivnoj memoriji, te se u spomen na njih održava Utrka „Stazom deva“ u sklopu Programa Grada Dubrovnika za obilježavanje Dana dubrovačkih branitelja, 6. prosinca.

Danas serpentine služe za planinarenje i u turističke svrhe, a ujedno su i „Križni put“ na Srđ i tvrđavu Imperijal u kojoj je smješten Muzej Domovinskoga rata Dubrovnik odakle se pruža veličanstven pogled na Grad i Elafite, posebno zadivljujuć u vrijeme zalaska sunca.



Rising dramatically above the city of Dubrovnik, Srđ Mountain reaches an elevation of 415 meters above sea level. On its southern side, the slopes of Srđ descend all the way to the sea and Dubrovnik. The winding *serpentine* mountain trail to the peak was built between 1808 and 1812 so that the Imperial military fort could be built at the top. The construction of fortifications in the entire Dubrovnik area, including Fort Imperial on Srđ, ordered by Napoleon to consolidate French rule in the area, commenced in the aftermath of Dubrovnik's occupation by the French Army in 1808 and the subsequent abolition of the Republic of Dubrovnik.

For the French, the most important thing was to finish Fort Imperial as soon as possible, but its construction was extended due to the challenging

terrain and digging required to create the winding trail along the slopes of Srđ. Many people from the Dubrovnik area participated in the construction of the trail, as well as stonecutters from Korčula from where the stone was brought. At the port, workers from Dubrovnik and the vicinity handled the transfer of the material that was then conveyed by mules, donkeys and other cargo animals up the trail to Srđ. Construction took place intensively for two years, and its completion was marked by rounds of canon firing on Napoleon's birthday, August 15, 1812.

After the Congress of Vienna in 1815, the Austrian Army took over Fort Imperial and repeatedly had it expanded and upgraded. The fort was in operation until 1882 when, following the Austro-Hungarian occupation of Bosnia, Dubrovnik officially ceased to be a fortified city on the border with the Ottoman Empire. However, the military importance of the fortress complex for the defense of the city was reaffirmed in the 1991-1995 Homeland War.

The all-out attack by Serbian-Montenegrin forces, led by the Yugoslav National Army, began on 1 October 1991 with a rocket attack on the telecommunications systems on Srđ, resulting, in addition to the naval blockade, in the added blockade of communication in and out of the city.

Following the relatively rapid approach of the enemy army towards Dubrovnik itself, the plateau of Srđ, where fierce fighting took place during November and early December 1991, took on particular importance for the city's defense. Hit by more than 3,000 artillery missiles, Dubrovnik suffered destruction through ruthless aggression. All subsequent attempts to conquer

– *An historic path in the defense of Dubrovnik*

# SRĐ MOUNTAIN TRAIL

BY VARINA JURICA TURK

Fort Imperial were successfully defeated and the fort remained one of the most important strategic structures of the city's defense.

The mountain trail to the top of Srđ was the only possible form of communication with Fort Imperial, *i.e.* the position of the Croatian Army and the Croatian defenders on the Srđ plateau. The trail was used to transport military supplies, food, weapons, ammunition, firewood, etc., and just as in the early 19<sup>th</sup> century, all military equipment and supplies were carried up the mountain by cargo animals. After the animals were killed in November 1991, the defenders themselves and citizens, volunteers and conscripts brought up the supplies on their backs. The train of people with loads on their backs, heading towards Fort Imperial, to the defenders on Srđ resembled a caravan, so they called them "camels". While climbing the winding paths uphill, by day or at night, in this way all of them helped

to hold the front line and maintain the defense of the city. The "camels" of Dubrovnik have secured a place in the collective memory and a Camel Trail Race takes place as part of the City of Dubrovnik's Veterans' Day Program each year on December 6th.

Nowadays, the winding mountain trail is used by hikers and tourists and it is

also host to the "Way of the Cross", a remembrance walk to the top of Srđ Mountain and Fort Imperial which houses the Dubrovnik Homeland War Museum. The site offers a magnificent view of the city and the Elaphite Islands, especially amazing at sunset.



Plivački klub Jug od svojih je početaka hrvatskom sportu dao izuzetno velik broj uspješnih plivača. Na gruškom bazenu i danas stasaju mlade plivačke nade za koje će se u budućnosti sigurno još čuti. Jedan od njih je i Dubrovčanin Mario Šurković rođen ne tako davne 2003. godine. Na Prvenstvu Hrvatske u plivanju za dobne skupine mladih juniora, juniora i mladih seniora koje se održalo od 29. srpnja do 1. kolovoza u Zagrebu, zaslužio je čak pet titula državnoga prvaka te osvojio ukupno osam pojedinačnih medalja od kojih su četiri zlatne, tri srebrne i jedna brončana. Uz to, Mario je bio dio Jugove ekipe koja je osvojila štafetno zlato, a postavio je i novi državni rekord u disciplini 200 mješovito za mlade juniore.

Mario je bio zlatni na 200 mješovito u čak tri uzrasne kategorije; u konkurenciji mladih juniora, juniora i mladih seniora. Srebrni je bio na 50 slobodno u konkurenciji mladih juniora i juniora. U disciplini 100 slobodno osvojio je zlato u kategoriji mladih juniora, srebro u kategoriji juniora i broncu u kategoriji mladih seniora. U utrci 200 mješovito Mario je oborio državni rekord koji je bio star deset godina. Prethodno razdoblje rekord je držao Fran Krznarić iz zagrebačke Mladosti, a mladi Jugaš Mario Šurković plivao je čak 75 stotinki brže od staroga državnog rekorda. Novo najbolje vrijeme za mlade juniore u 200 mješovito sada iznosi 2 minute, 6 sekundi i 85 stotinki! Sedmi je to put da je Mario oborio državni rekord. Trenutno drži čak četiri državna rekorda: tri kadetska te odnedavno i ovaj rekord na 200 mješovito u kategoriji mladih juniora.

Velik uspjeh na Prvenstvu Hrvatske ostvarila je Jugova muška juniorska štafeta osvojivši naslov državnoga prvaka u disciplini četiri puta 200 slobodno. Mario je u njoj plivao s klupskim kolegama Markom Baletinom, Michelom Brassardom i Đivom Damićem. Ova Jugova štafeta bila je najmlađa na pobjedničkome postolju. Lani su bili drugi, a u ovom sastavu mogu nastupati i dogodine u istoj,

# MARIO

- državni prvak i rekorder

juniorskoj kategoriji. Zlato su osvojili s vremenom od 7 minuta, 46 sekundi i 41 stotinku. Bili su brži gotovo četiri sekunde od srebrne štafete zagrebačke Mladosti, a trećeplasirana Dubrava zaostala je gotovo sedam sekundi.

Plivači Juga na ovom Prvenstvu Hrvatske osvojili su ukupno 17 medalja od kojih osam zlatnih, šest srebrnih i tri brončane. Radi se o velikoj brojci odličja, osobito kada se u obzir uzme da je nastupilo ukupno 310 natjecatelja iz 34 kluba, a PK Jug klub predstavljalo je 11 članova. Neki od plivača boje svoga kluba brane i kao dio državne reprezentacije za svoj uzrast pa je tako Mario Šurković u srpnju nastupio na Europskom juniorskom prvenstvu u ruskom gradu Kazanu. Bio je to njegov debi na tako velikom natjecanju. Nedugo nakon nastupa u Rusiji uslijedilo je državno natjecanje na kojem je postigao sjajne rezultate. A postizao ih je i ranije - vrijedi istaknuti da je bio trostruki kadetski prvak Hrvatske 2017. godine. Ti rezultati ne iznenađuju, jer sportska krv teče u obitelji Šurković. Mariov otac Nikša bivši je košarkaš Dubrovnika, a očeva sestra Marijana bila je, poput nećaka, plivačica Juga - i to višestruka državna prvakinja i rekorderka. Nastupala je na Europskom juniorskom prvenstvu te 2000. godine na Olimpijskim igrama u Sydneyju sa samo 16 godina, koliko i Mario sada ima.

Plivački talent Marija Šurkovića možda dijelom i jest obiteljsko nasljeđe, no ovako iznimni rezultati postižu se, prije svega, predanim radom i trudom. Vrhunski rezultati uvijek su spoj talenta i kvalitetnoga rada. Uz podršku vrsnoga trenera, kakav je trener PK Jug Frane Ćirak, podršku roditelja i okoline te ljubav prema plivanju koju Mario ima,

svaki napor zajamčeno je lakši, a put prema pobjedničkom postolju brži i bezbolniji. U svojoj plivačkoj karijeri mladi Mario Šurković na pobjedničko postolje zasigurno će se uspeti još mnogo puta, i to na radost i ponos, ne samo svoje obitelji, već čitavoga Plivačkog kluba Jug i rodnog mu Dubrovnika.

Since its beginnings, the Jug Swimming Club has produced an exceptional number of successful swimmers. To this day the Gruž swimming pool is home to young swimming hopefuls that will surely be heard of in the future. Mario Šurković, born in not so distant 2003, is one among these Dubrovnik hopefuls. At the 2019 Croatian Swimming Championship, he earned five State Champion titles and won a total of eight individual medals, including four Gold, three Silver and one Bronze in youth categories. In addition, Mario was part of the Jug team that won Gold in the relay and he set a new state record in the 200 meters medley for Juniors.

In the 200 meter medley race, Mario broke the state record that was ten years old. Fran Krznarić from Zagreb's Mladost Swimming Club used to hold the record, but the young Jug swimmer Mario Šurković improved the time by 75 hundredths of a second. The new best time for Younger Juniors in the 200 meter medley now stands at 2 minutes, 6 seconds and 85 hundredths! It's the seventh time that Mario has broken the state record. He currently holds as many as four national records: three cadet titles, and more recently, this record at 200 meters medley in the category of Younger juniors.



# ŠURKOVIĆ

– *state champion and record holder*

The Jug Men's Junior relay team achieved a major success in the Croatian Championship by winning the title of national champions in the 4x200 meter free style relay discipline. Mario swam with his club colleagues Marko Baletin, Michel Brassard and Đivo Damić. This Jug relay team was their youngest ever on the podium. The previous year they were second, and with these same team members they can still compete next year in the same Junior category. They won Gold with the time of 7 minutes, 46 seconds and 41 hundredths. They were faster than the Silver relay team from Zagreb's Mladost by more than four seconds, and the third-ranked Dubrava team came in almost seven seconds behind.

During the Croatian State Championship, Jug's swimmers won a total of 17 medals, including eight Gold, six Silver, and three Bronze, competing among a total of 310 competitors from 34 clubs that took part in the competition. Some of these swimmers also defended their Club's colors as members of the National Team for their age group. In July 2019 Mario Šurković took part in the European Junior Swimming competition in the Russian city of Kazan. It was his debut at such a big competition. Shortly after his appearance in Russia, a national competition took place and Mario achieved great results. And he achieved them even earlier – it is worth pointing out that he was a triple Croatian Cadet Champion in 2017. These results are not surprising, as sports are in the blood of

the Šurković family. Mario's father Nikša is a former basketball player for the club Dubrovnik, and his father's sister Marijana was, like her nephew, a Jug swimmer – a multiple-time national champion and record setter. She performed at the European Junior Championships and the 2000 Sydney Olympics while only 16 years old, exactly the age Mario is now.

Mario Šurković's swimming talent may partly be a family heirloom, but such exceptional results are achieved, above all, through dedicated work and effort. Superior results always represent a combination of talent and hard work. With the support of a skilled trainer, Jug Swimming Club's coach Frane Ćirak, the support of his parents and community and the love of swimming that Mario has, every effort is guaranteed to be easier, and the path to the podium faster and less painful. In his swimming career,

young Mario Šurković will surely climb onto the winner's podium many more times, thereby bringing joy and pride not only his family but to the entire Jug Swimming Club and his native Dubrovnik.







# Rogač carin

NAPISALA MAJA RILOVIĆ KOPRIVICA

*- zlatna mjera sa Šipana*

**O**pojnoj ljetnoj aromi mediteranske makije, maslinika, kadulje i smilja posebnu mirišljivu notu daju čokoladno smeđe mahune stabala rogača. Rogač (*Ceratonia siliqua*) samoniklo je drvo iz porodice mahunarki čiji plodovi, dvadesetak centimetara duga mahuna, koncem ljeta iz zelene boje sazrijevaju u tamnosmeđu, duboko slatkog mirisa i okusa. Takvi mirisi šire se krajem ljeta na otoku Šipanu, gdje dozrijeva rogač carin - car među rogačima. Šipanska obitelj Goravica s ljubavlju se posvetila uzgoju ove jedinstvene, stare otočke sorte voćke koja se u prehrani koristi još od biblijskih vremena. Šipanski 'carin', kako ga na obali i drugim dubrovačkim otocima zovu 'rogač šipanac', izrazito je otporan na sušu, škrtu zemlju, niske temperature i može živjeti stotinama godina.

Sve su to bili razlozi zašto se šipanski kapetan Mato Goravica, nakog dugogodišnje plovidbe oceanima, okrenuo uzgoju i preradi rogača na rodnom otoku, starom obiteljskom nasadu četrdeset stabala rogača. Uz proizvodnju vina i maslinova ulja pokrenuo je pogon za preradu rogača u

rogačevo brašno. O povratku na more danas više ne razmišlja, ljubav prema zavičaju i stvaranju na zemlji prejaka je.

Obitelj Goravica danas je jedini uzgajivač rogača, ne samo na otoku, nego i na dubrovačkom području. Objedinili su cjelovitu preradu rogača, od sirovine do završnog proizvoda. Rogačevo brašno sa šipanskim nasada sve je traženije u trgovinama zdrave prehrane jer se ekstrakt rogača upotrebljava kao aroma u proizvodnji raskošne palete proizvoda, «čokoladama», kolačima, namazima i pudinzima od rogača... Fino mljeveno brašno često se koristi kao zamjena za kakao i kavu, a u medicinskoj dijetetici preporuča se kao niskokalorična hrana. Njemački naziv za rogač "Johannisbrot" Ivanov kruh - podsjeća kako se njime, prema legendi, hranio Ivan Krstitelj. - Rogač ima i tu kvalitetu što njegov plod po branju može dugo stajati bez da se - kaže Mato Goravica - kvaliteta ploda promijeni.

Bez obzira na veličinu i uvjete čuvanja sjemenke rogača uvijek imaju jednaku masu od 0,18 grama. Zato su u antičko doba sjemenke rogača služile kao jedinica za mjeru vaganja zlata. Grčka

riječ za zrno rogača keration - i danas se rabi za mjeru za zlato - jedna sjemenka rogača, jedan karat 0,18 grama zlata.

Šipanski rogač zlatna je carska voćka. Na Šipanu je ovo stablo nekad bilo osnovni izvor prihoda otočana, a onda godinama gotovo zaboravljena kultura. Zahvaljujući Goravicama, koji su obnovili svoja stara stabla i otkupljuju rogač od 12 šipanskih obitelji, ova vrijedna biljka bogata kalcijem, kalijem i fosforom je revitalizirana. Brašno šipanskoga rogača carina tako je i proizvod otočkoga zajedništva, jedinstvene veze koja povezuje prošle i današnje generacije otočana u zajednicu, pa odiše toplinom i živim retrookusom koji prenosi mirise ljetnoga šipanskog polja do zimskih kuhinja u dalekim zemljama.





# Carob

*Carin – a gold measure from Šipan*

BY MAJA RILOVIĆ KOPRIVICA

Among the intoxicating summer aromas of Mediterranean olive groves, sage and immortelle, the chocolate brown pods of carob trees add a special fragrant note. Carob (*Ceratonia siliqua*) is a wild tree from the legume family whose fruits, 20-centimeter long pods, mature at the end of the summer from green to a dark brown color, with deep, sweet aroma and taste. Such fragrances spread at the end of summer on the island of Šipan, as the carob variety *Carin* matures, the king among carobs. The Goravica family from Šipan has been lovingly devoted to the cultivation of this unique, old, island variety of fruit trees that have been used

in the Mediterranean diet since biblical times. The *Šipan Carin*, or *Rogač Šipanač* as it is called on the coast and other Dubrovnik islands, is extremely resistant to drought, and can live for hundreds of years in spite of inhospitable land or low temperatures.

All of these were the reasons why the Šipan captain Mato Goravica, after many years of sailing the oceans, turned to carob cultivation and processing on the family's old plantation of 40 carob trees on his native island. In addition to the production of wine and olive oil, he started a processing plant for carob flour. Today, he no longer thinks of returning

to the sea, the love of homeland and cultivating the soil is just too strong.

Today the Goravica family produces carob not only on the island, but also in the wider Dubrovnik area. They integrated the complete processing of carob, from raw material to the final product. Carob flour from the Šipan plantation is increasingly sought after in health food stores because the carob extract is used as a natural sweetener in the production of a luxurious palette of products – carob “chocolates”, cakes, spreads and puddings. The finely ground flour is often used as a substitute for cocoa and coffee, and is recommended



as a low calorie food. The German name for carob, *Johannisbrot* or John's bread, reminds us that, according to legend, John the Baptist ate it. According to Mato Goravica, once harvested, the carob fruit can keep for a long time, with no loss in quality.

Regardless of the size of the fruit and storage conditions, carob seeds always have the same mass of 0.18 grams. For this reason in ancient times carob seeds were used as a unit of measure for weighing gold. The Greek word for carob seeds, *keration*, is used to this day as a measure for gold – one carob seed, one carat 0.18 grams of gold.

The Šipan carob is a golden, imperial fruit tree. Once upon a time this tree was a basic source of income for the islanders of Šipan, and then for many years it was an almost forgotten culture. Thanks to the Goravica family, who have restored their old trees and are buying carob from 12 other Šipan families, this valuable plant rich in calcium, potassium and phosphorous, has been revitalized. The flour of the Šipan Carin carob thereby represents a unique connection that links the past and the present generations of islanders into a community, and produces warmth and a living taste that carries the scents of the summer fields of Šipan to winter kitchens in distant countries.





**K**apara (*Capparis spinosa*) – *prinčipesa* nježno bijelo-ružičastih cvjetova poput orhideje, najljepši je ures južnodalmatinskog uzmorja. Samoniklo se ugnijezdila u bezbrojnim procjepima osunčanih i od vjetra zaklonjenih omirina, u škrapama i suhozidima ili raskošno ispružila po morem oplakivanim hridima jadranskih otoka. Izdržljiva je dugogodišnja, suptropska biljka osoljenog kamenjara iz porodice *Capparidaceae*. Grmovi, sjajnih mesnatih listova, životnog vijeka do četrdesetak godina, bez poteškoća joj preživljavaju duga, suha ljeta i visoke temperature.

Cvjeta od jutra do predvečerja prelijevajući se poput zelenoga, vodenoga slapa po liticama izloženim posolici, jakom suncu i kiši. Počesto su kapare jedini znakovi života stoljetnih mira odavno opustjelih otočkih domova.

Kaparini dugi prašnici mamac su bezbrojnim pčelama i leptirima dok im sjemenke po zidovima raznose mravi i puževi, ukoliko se njima u međuvremenu nisu osladili gušteri. Kao afrodizijak, začinska i ljekovita biljka poznata je još iz antičkog doba. Uporabu joj spominje i rimski prirodoslovac, Vespasijanov prijatelj, Plinije Stariji. U kulinarstvu je najčešće koriste mediteranske zemlje. Jedan

gram kapare, iako nikao i izrastao na negostoljubivom terenu, svake godine može dati do tri kilograma plodova. S vrhova bogato razgranatih izbojaka ove ljepotice goleti beru se neotvoreni mali pupoljci, rjeđe plodovi zvani *kaparuni* dozreli na kalcificiranom, siromašnom terenu. Koriste se usoljeni u salamuri, spremljeni u ulju ili ukiseljeni u octu. U nekim zemljama u uporabi je i mlado lišće kapare koje se dodaje salatama.

Kapara je oddavnina miljenica dalmatinske kuhinje. Njezina antioksidantna, aromatična i ljekovita svojstva pred puno stoljeća prepoznali su jadranski ribari obogaćujući njome salate od hobotnice i razne mesne i

# THE CAPER

NAPISALA / BY AIDA CVJETKOVIĆ

riblje umake. U zadnje vrijeme sve je cjenjenija i u drugim krajevima Svijeta. Iako su mnogi pokušali, samo rijetki uspjeti su je uzgojiti. Najraskošnija je i najljepša samonikla u svom kamenom okruženju.

– a wild princess among plants

up to forty years, can survive long, dry summers and high temperatures without difficulty. It blooms from morning to evening, pouring like a green waterfall over the cliffs exposed to salt, bright sunlight and rain. Capers are quite often the only signs of life on the centuries-old walls of long abandoned island homes.

harvested, and less often the fruits called *capparuni* ripened on calcified, meager terrain. They are used in brine, stored in oil or pickled in vinegar. In some countries young leaves of capers are also added to salads.

Capers have been a favorite of Dalmatian cuisine since ancient times. Its antioxidant, aromatic and healing properties have been recognized by Adriatic fishermen for many centuries, who used it to enrich octopus salads and



With its gentle white-pink flowers like orchids, the caper (*capparis spinosa*) is a princess among wild plants the most beautiful decoration of the South Dalmatian coast. Growing in the wild, it nestles in countless sunlit crevices sheltered from the winds in stonewall ruins, in the cracks and drywalls or it spreads lavishly over the sea-bathed rocks of the Adriatic islands. It is a perennial, subtropical plant from the *Capparidaceae* family. Bushes, with shiny fleshy leaves and a life span of

The caper's long stamens attract countless bees and butterflies, while ants and snails carry their seeds on the walls, unless they have been savored by lizards in the meantime.

Since ancient times, the caper has been known as an aphrodisiac, spice and medicinal herb. Its use is also mentioned by Roman naturalist, Vespasian's friend, Pliny the Elder. In the culinary arts it is most often used in Mediterranean countries. One shrub of capers, although sprung and growing on inhospitable terrain, each year can yield up to three kilograms of fruit. From the tops of the richly branched shoots of this beauty of barren land, unopened small buds are

various meat and fish sauces. Lately, it is becoming more appreciated in other parts of the world.

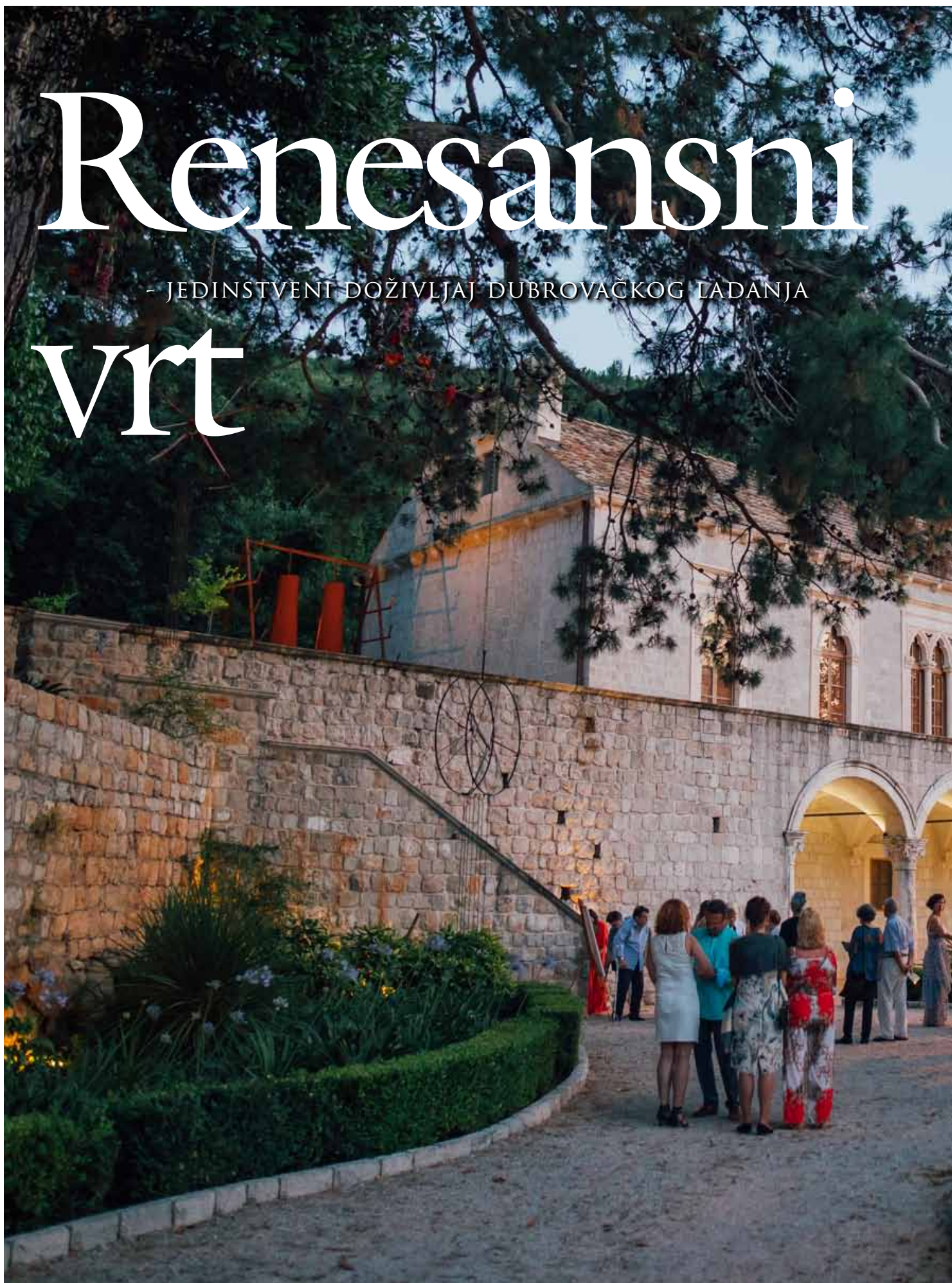
Although many have tried, only few have managed to grow it. It is at its most luxurious and beautiful as a wild plant in its stone environment.



# Renesansni

- JEDINSTVENI DOŽIVLJAJ DUBROVAČKOG LADANJA

# vrt







Dubrovački ljetnikovci predstavljaju jedinstveni primjer ladanjske arhitekture i urbanog promišljanja, ali i mjesto okupljanja i umjetničkog stvaralaštva. Dvjestotinjak ljetnikovaca rasprostranjenih po cijelom dubrovačkom teritoriju utjelovljuju ideju stapanja renesansnog čovjeka s prirodom. Grade se od 14. stoljeća, najprije u neposrednoj okolici Grada, a potom i na udaljenijim dijelovima izvangradskog teritorija Dubrovačke Republike. Najveći broj ljetnikovaca izgrađen je tijekom 15. i 16. stoljeća. Dubrovački je teritorij tada bio zaokružen, vještom diplomatskom politikom osigurane njegove granice, a život u izvangradskom prostoru postao je spokojan.

Zbog prirodnog fenomena miješanja slane i slatke vode, Rijeka dubrovačka (Ombla) zbog svojih je specifičnosti zaštićeni prostor. Uz njezine se obale nalazilo tridesetak ljetnikovaca dubrovačke vlastele. Mjesto ladanja, ali i zemljoradnje. O potrebi za bijegom iz bučna i prenapučena grada svjedoče i natpisi na ljetnikovcima: „Griješi tko misli da sretno živi u gradu. Neka dođe ovamo, ovo će mu mjesto pružiti prave užitke.“

Nekadašnji čarobni okoliš Rijeke dubrovačke poslužio je kao inspiracija projektu Renesansni vrt. Temeljen na interpretaciji kulturne baštine, ovaj projekt, kojeg osmišljava umjetnička udruga Sve ostalo je glazba u suradnji s Dubrovačkom baštinom d.o.o. i uz potporu Zaklade Caboga Stiftung, izvodi se u obnovljenom ljetnikovcu Bunić-Kaboga, reprezentativnom primjerku dubrovačke ladanjske arhitekture iz 16. stoljeća, kojeg su podizale generacije dubrovačkoga plemstva. Tematski koncipiran glazbeni program „uokviren“ je multimedijom, a kostimiranim vodstvom na inovativan način posjetitelje uvodi u ugođaj dubrovačkog ladanja, polazeći od mitskog. Rijeka Ombla u antičkim je vremenima nosila ime Arion, po mitskome sviraču kojeg su spasile nimfe. Po narodnoj predaji, u Rijeci dubrovačkoj su se noću ukazivale šumske vile koje su se danju skrivale u vilinskim špiljama. Uz kulturno-umjetnički sadržaj, ovaj jednosatni program je popraćen i prigodnim osvježanjem u skladu s povijesnim gastronomskim nasljeđem.

Stoga je posjet ljetnikovcu i izvedbi Renesansnog vrta jedinstven doživljaj i idealan bijeg od gradskih gužvi, u drugačiji ambijent i ladanjski ugođaj, u kakvome su nekada uživala i dubrovačka vlastela.

# Renaissance Garden

A UNIQUE EXPERIENCE OF THE  
DUBROVNIK COUNTRYSIDE

**D**ubrovnik summer residences or villas are unique examples of country architecture with an urban reflection, as well as a place for gathering and artistic creativity. The 200 or so villas spread throughout the Dubrovnik area embody the idea of merging the Renaissance Man with nature. They were built from the 14<sup>th</sup> century on, first in the immediate vicinity of the city, and then in the more distant parts of the territory of the Dubrovnik Republic. The largest number of villas was built during the

15<sup>th</sup> and 16<sup>th</sup> centuries. Dubrovnik's territory was then determined, its borders secured by a skilled diplomatic policy, and life outside the city area became serene.

Along the shores of the Ombla River were about thirty summer residences of the Dubrovnik nobility. Thanks to the natural phenomenon of the mixing of salt and freshwater, this area, the *Rijeka dubrovačka* is a naturally protected area. This was a place of leisure as well as farming. An inscription on one of the

summer residences testifies to the need to escape from the noise and crowds of the city: "Mistaken is he who thinks he lives happily in the city. Let him come here, this place will give him real pleasures."

The magical environment of the Dubrovnik Riviera served as inspiration for the Renaissance Garden project. Based on the interpretation of cultural heritage, this project, designed by the All the Rest is Music art association, in cooperation with the company



Dubrovnik Heritage, and supported by the Caboga Stiftung Foundation, is located in the renovated Bunić-Kaboga Villa, a representative archetype of Dubrovnik's 16<sup>th</sup> century country architecture that generations of Dubrovnik nobility built over time. A thematically conceived music program is 'framed' by multimedia, and the costumed guides introduce visitors to the atmosphere of Dubrovnik's leisurely countryside in an innovative way, beginning from the mythical. In ancient times, the Ombla River bore

the name Arion, after the mythical player rescued by the nymphs. According to local folklore, forest fairies appeared at night in the Dubrovnik River area and hid in fairy caves during the day. In addition to the cultural and artistic content, this one-hour program is accompanied by appropriate refreshments, in accordance with the historic culinary heritage. A visit to the villa and the performance of the Renaissance Garden is therefore a unique experience and an ideal escape from the city crowds, to a different

ambiance and rural atmosphere, in which Dubrovnik aristocracy once enjoyed themselves.





Štrudelj  
od dunje

## - mirisnog jesenskog ploda iz dubrovačkih vrtova

Dunja od davnina uspijeva u dubrovačkome kraju gdje je nazivaju *mrkatunja*. Serafin Razzi u 16. stoljeću zabilježio je njezin obilan rast na otoku Lastovu. Dunja je opjevano voće pa Ignjat Đurđević pjeva kako pastir voljenoj pastirci u jesen dariva dunju. U pučkoj pjesmi sa Šipana dragi dragoj je u vrtu slomio „*tri dunje nezdrele*“. Simbolizirala je ljubav, sreću, plodnost, ljepotu i neprolaznost. Stablo i plod bili su oddavnina ures dubrovačkoga vrta, pirno voće koje se poklanja voljenima. Od dunje se radila povijesna slastica *kotonjata*. Ponekad kao znak obilja, a ponekad kao spas od siromaštva. Josip Bersa u *Dubrovačkim slikama i prilikama* govori o Deši Sorkočević koja nakon pada Republike živi u siromaštvu, preživljavala je od sitnih poslova između ostalog praveći kotonjatu od dunja.

Uz mnoge druge voćke Dubrovčani su je puna tri stoljeća poklanjali bosansko-hercegovačkim uglednicima. Austrijskog cara Franja Josipa I. 1875. godine, počastili su kotonjatom i Malvasijom kad se zaustavio u Trstenome kako bi predahnuo od duga puta. Mnogi dubrovački pisci, među njima Gundulić i Vojnović, spominju je u svojim djelima. Bila je voće za bolesnike na brodovima Dubrovačke Republike.

Jesen je doba zadnjih toplih sunčevih zraka, kad priroda daruje obiljem voća. U dubrovačkim selima beru se dunje i od njih se spravlja razne slastice, ali

i ukusan prilog za pečenje. Iz bogate jesenske košarice uvijek su izdvajali dunje koje bi odložili na ormare. U hladnim prostorijama čuvali su ih do dugo u zimu. Posložene jedna pored druge skrivale su toplinu ljeta u svojoj nutrini. Domaćice su od njih spravljale štrudel od dunja, omiljenu slasticu jesenjskih blagdana. Štrudel jednako izrezan, poslužen na porculanskim

tanjurima, krasio je dubrovačke trpeze. Taj starinski kolač i danas volimo spravljati na tradicionalan način. Za takav kolač potrebno je napraviti domaće tijesto, ali ako niste vješti u spravljanju takvoga tijesta slobodno kupite gotove kore za štrudel. Miris pečenog kolača vratiti će vas u topla sjećanja djetinjstva.

### Štrudel od Dunja

#### Tijesto:

50 dkg brašna, 6 velikih ožica ulja, malo soli, 1 ožica vinskog osta, mlake vode po potrebi cca 2 dcl.

#### Nadjev:

700-800g. naribanih dunja, sok jednog limuna, mala ožica cimeta, 4 ožice marmelade od dunja, 4 ožice šećera, 3 ožice krušnih mrvica, 7 ožica krupnije sjeckanih mjendela.

Za poprskati kore: 125 g otopljenoga masla.

#### Postupak

Od navedenih sastojaka zamijesiti glatko tijesto koje se ne smije lijepiti za prste. Tijesto staviti u zdjelicu premazanu uljem, vrh tijesta isto tako premazati uljem. Poklopiti i ostaviti na toplom 30 min da počiva. Za to vrijeme načinite nadjev.

Dunje oguliti, naribati na gratatež, odmah ih prelići sokom od limuna kako ne bi pocrnjele. U dunje dodati šećer, marmeladu, cimet i dobro promiješati. U drugoj posudi pripremiti ostale sastojke, mjendule krupnije nasjeckati i izmiješati s krušnim mrvicama.

Nakon što je tijesto odležalo, potrebno je na stol staviti stolnjak i po njemu posuti tanki sloj brašna. Tijesto lagano razvaljati trljicom i onda prebaciti na stolnjak, nakon toga polako vući krajeve tijesta i rastezati ga sa svih strana. Polako razvlačiti tijesto dok se ne razvuče po cijeloj površini stola, na taj način će se utanjiti. Tijekom tog postupka tijesto ne smije puknuti. Razvučeno tijesto treba poprskati otopljenim maslom, najlakše je to uraditi uz pomoć kulinarskoga kista, a potom se po cijelome tijestu rasporedi nadjev od dunja, a po njemu pospu sjeckani mjenduli i krušne mrvice. Jednu stranu stolnjaka polako podizati i tako podižući zarolati tijesto. Dobiveni štrudel izrezati u štruce i posložiti u rostjere. Peći 35-40min. na 180C. Pečeni kolač ohladiti, a po želji se može posuti šećerom u prahu.



# Quince strudel

- made from the fragrant autumn fruit of Dubrovnik's gardens

From antiquity, quince has thrived in the Dubrovnik region where it is called *mrkatunja*. A chronicler of the 16<sup>th</sup> century Dubrovnik Republic, Serafino Razzi recorded its abundant growth on the island of Lastovo. Poets praised quince as the fruit that a shepherd gives to his beloved shepherdess in autumn. In a folk song from Šipan Island, the sweetheart picked "three unripe quince" in the garden for his beloved. Quince symbolized love, happiness, fertility, beauty and intransience. Since ancient times, the tree and its fruit decorated the Dubrovnik garden, a festive fruit that was given to loved ones. *Kotonjata*, a traditional dessert, was made of quince. Sometimes as a sign of abundance, and sometimes as salvation from poverty.

For three full centuries people from Dubrovnik gave quince and other fruits as gifts to Bosnian-Herzegovinian dignitaries. In 1875 the Austrian Emperor Francis Joseph I was proudly served *kotonjata* and Malvasia wine when he took a respite from a long journey in Trsteno near Dubrovnik. Many Dubrovnik writers mention quince in their works. It was a fruit given to sick patients on the ships of the Dubrovnik Republic.

Autumn is the season of the last warm sun rays, when nature bestows the abundance of fruit. Quinces are harvested in Dubrovnik villages and are made into a variety of sweets, as well as a tasty side dish for roasts. Quince was always taken from the rich fall harvest basket and placed atop cupboards. In cold rooms they kept long into the winter. Stacked next to each other, they concealed within themselves the warmth of the summer. Women used them to make quince strudel, a favorite dessert of the autumn festivities. The strudel,

cut in equal pieces and served on porcelain plates, adorned Dubrovnik's dining tables. To this day, we like to make this antique cake in the traditional way. For this strudel it is necessary to make homemade dough, but if you are

not skilled in making such dough, feel free to buy ready-made strudel foils. The smell of the baked strudel will bring back the warm memories of childhood.

## Quince Strudel

### Dough:

500 grams flour, 6 large tablespoons of oil, a bit of salt, 1 tablespoon of wine vinegar, lukewarm water as needed (approximately 20 ml.)

### Filling:

700-800 grams of grated quince, the juice of one lemon, one teaspoon of cinnamon, 4 tablespoons of quince marmalade, 4 tablespoons of sugar, 3 tablespoons of breadcrumbs, 7 tablespoons of coarsely chopped almonds.

To brush over the top of the strudel: 125 grams melted butter.

### Procedure

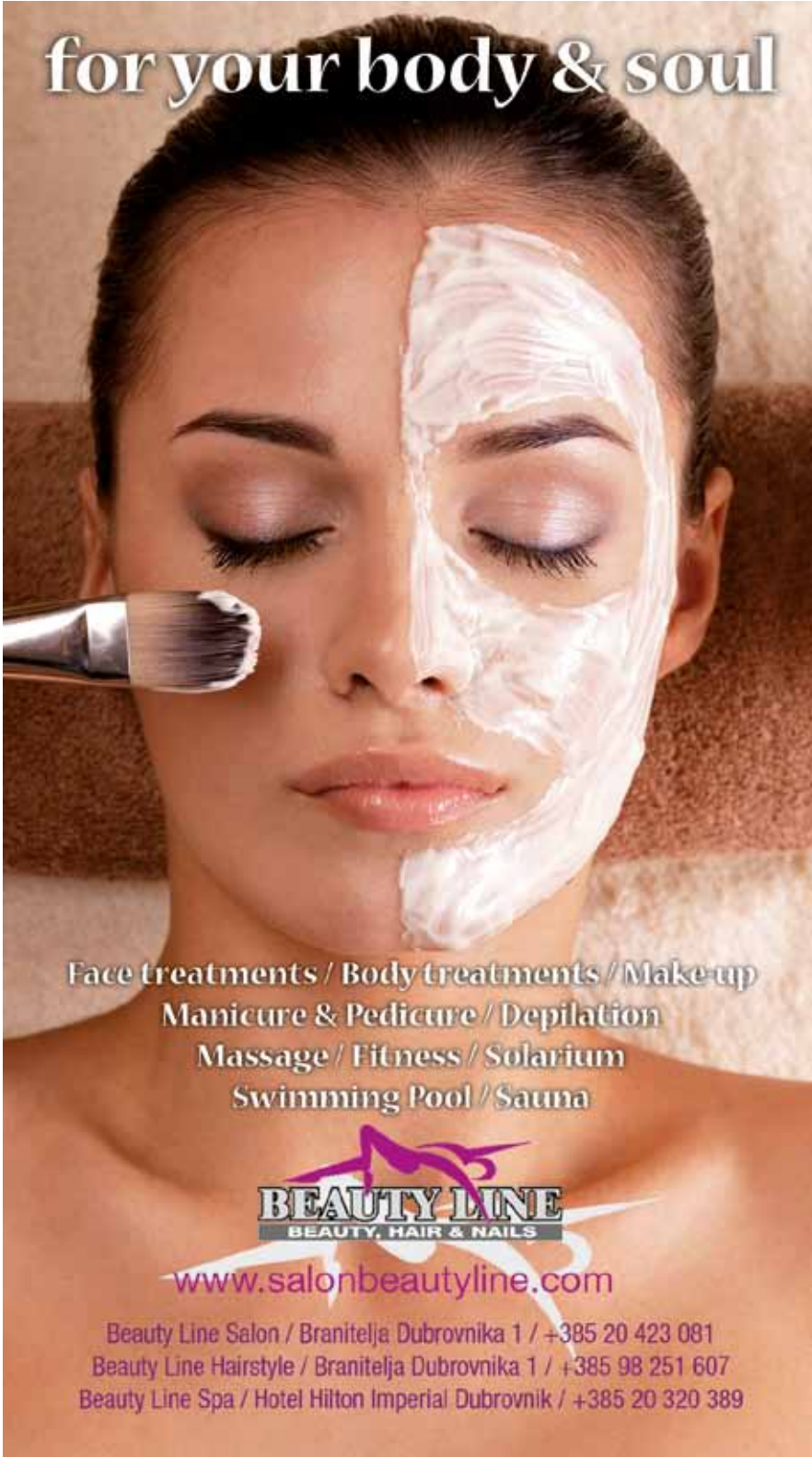
From the above ingredients, knead a smooth dough that should not stick to the fingers. Place the dough into a bowl coated with oil and brush the top of the dough with oil. Cover and let rest in a warm place for 30 minutes. During this time, make the filling.

Peel the quinces, grate them and immediately pour the lemon juice over the grated quince so that it does not turn dark. Add the sugar, marmalade and cinnamon to the grated quince and stir well. In another dish, prepare the rest of the ingredients and mix the coarsely chopped almonds with the breadcrumbs.

After the dough has rested, put a tablecloth on the table and sprinkle a thin layer of flour over it. Gently roll out the dough with a rolling pin and then transfer it to the tablecloth. Slowly pull out the ends of the dough and stretch it from all sides. Slowly roll out the dough until it stretches over the entire surface of the table, so that it is thin. During this procedure the dough must not break. The stretched dough should be coated with melted butter; this is accomplished best with the help of a culinary brush. The quince filling is then arranged all over the dough and sprinkled with the chopped almonds and breadcrumbs. Slowly lifting one side of the tablecloth, begin rolling the dough. Cut the strudel roll into loaves and arrange on baking sheets. Bake 35 to 40 minutes at 180 C. Let the baked strudel cool and dust with powdered sugar, as desired.

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## 23. SIJEČNJA – 2. VELJAČE FESTA DUBROVNIK



Humanitarna zabavno – glazbena manifestacija već se dugi niz godina održava koncem siječnja, uz tradicionalnu dubrovačku zimsku proslavu – Festu sv.Vlaha i Dan Grada Dubrovnik. Zabavno glazbeni program redovito je sačinjen od ponajboljih hrvatskih izvođača, uz likovne izložbe, radionice i kušaonice regionalnih vina. Festa za krajnji cilj ima humanitarnu namjenu pomoći najpotrebnijima i obnovi crkve sv.Vlaha.

## 2.- 9. VELJAČE FESTA SV.VLAHA [www.dubrovnik.hr](http://www.dubrovnik.hr)



Sveti Vlaho jest baština Svijeta, zaštićena nematerijalna baština UNESCO-a od 2009. , jedinstvena festa koja se već 1047 godina slavi na jednak način, katoličkim obredima i veličanstvenom procesijom ulicama stare gradske jezgre , ali i nizom zanimljivih događanja, jer je blagdan sveca kojeg štujemo od relikvije do trpeze , ujedno i Dan Grada Dubrovnik, koji za sve njegove građane ima vrlo posebno značenje, a vizualnom atraktivnošću i snagom kulta sveca zaštitnika plijeni pozornost posjetitelja.

## 20. VELJAČE – 25. VELJAČE DUBROVAČKI KARNEVO

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



Dubrovački karnevo glavninom svog programa posvećen je djeci i mladima, ali tradicija feste na posljednji dan poklada i maškarane zabave na kojoj se s nestrpljenjem iščekuju samostalne i grupne maske, koje se bave temama aktualnih političkih i društvenih događanja, održala se do danas, pa je svi s nestrpljenjem očekuju..... Na Dubrovačkom karnevalu najatraktivnije maske bit će nagrađene bogatim fondom nagrada, jer će Ocjenjivački sud na svakoj od maškarata birati najbolje!

## 17. TRAVNJA – 2. LIPNJA DUBROVAČKO GLAZBENO PROLJEĆE

<http://web.dso.hr/>



Dubrovačko glazbeno proljeće Dubrovački simfonijski orkestar prvi je put organizirao 2017. godine. Radi se o ciklusu koncerata klasične glazbe koji se i ove godine održavaju od 17. travnja do 2. lipnja, s ciljem obogaćivanja kulturne ponude Grada Dubrovnika.

## 24. do 26. TRAVNJA DUBROVNIK FESTIWINE

<http://www.dubrovnikfestiwine.com>



Regionalni vinski festival Dubrovnik Festi Wine, koji će se u travnju održati po šesti put u Dubrovniku, nudi mogućnost kušanja lokalnih vina, upoznavanje punine okusa crnih i bijelih vina uzgojenih na suncem i solju okupanim padinama Pelješca i plodnom tlu konavoskog vinogorja. Festival će okupiti više od 100 regionalnih vinara koji će imati mogućnost svoja vina predstaviti brojnim vinskim profesionalcima i posjetiteljima. Uspješnost vinara ocjenjivat će međunarodni ocjenjivački sud. Kroz stručne radionice, pod nazivom VINO u turizmu, naši i inozemni stručnjaci prenijet će svoja znanja i iskustva u cilju što uspješnijeg uključivanja vina u turističku i ugostiteljsku ponudu.

## 17. do 19. TRAVNJA AKLAPELA – SMOTRA KLAPA

[www.aklapela.hr](http://www.aklapela.hr)



Aklapela je godišnja smotra najvrjednijih klapskih ostvarenja kroz održavanje nekoliko komornih koncerata odabranih hrvatskih muških i ženskih klapa. Namjera je omogućavanje koncertnih izvedbi na način istovjetan ili blizak izvornom načinu stvaranja i izvođenja tradicionalne hrvatske klapske pjesme.

## 24. – 26. TRAVNJA DUBROVAČKI POLUMARATON

<http://www.du-motion.com>



Atraktivnost ovog sportskog događaja temeljena je na činjenici da je Dubrovnik – grad domaćin dio UNESCO – a svjetske zaštićene kulturne baštine, smješten na terenu vrlo atraktivnom za maratonsko trčanje, a posebno što će se 2K (dvokilometarska) utrka s ograničenim brojem sudionika održati na dubrovačkim Zidinama, najznačajnijoj dubrovačkoj atrakciji. Ruta polumaratona duga je 21.1 km, kreće s Ploča, prolazi područjem od Pila do Kantafiga s okretom pokraj ACI marine u Komolcu i ciljem na najljepšem mogućem mjestu – na Stradunu. S motom „Više od utrke“ ovo događanje, kako je zamišljeno, bit će više od samog sportskog događanja, putem trčanja promovirat će se zdravi stil života, sve u “zagrljalju” povijesnih spomenika, uz klapsku pjesmu i blagoslov sveca zaštitnika Dubrovnika – sv. Vlaha – kao elemenata zaštićene nematerijalne baštine u okrilju UNESCO – a.

## 5. – 12. LIPNJA CIKLUS BAROKNE GLAZBE ORLANDO FURIOSO

<http://web.dso.hr/>



Orlando Furioso u organizaciji Dubrovačkog simfonijskog orkestra održavat će se od 5. do 12. lipnja 2019. u Dubrovniku. Riječ je o ciklusu barokne glazbe.



## LIPANJ

### LE PETIT FESTIVAL DU THEATRE

[www.lepetitfestival.com](http://www.lepetitfestival.com)



Le Petit Festival du Theatre je poseban i prepoznatljiv kulturni događaj na kojem se predstavljaju umjetnici i umjetnički talenti iz cijeloga Svijeta. Le Petit Festival svake godine podiže zastor otkrivajući kreacije pažljivo izabranih i talentiranih umjetnika bilo da su oni pjesnici, glumci, plesači ili nešto sasvim drugo, te je proteklih godina u sklopu ovog Festivala u Dubrovniku sudjelovalo stotinjak umjetnika iz cijeloga Svijeta.

## 21. LIPANJ

### GLAZBENO – SCENSKI FESTIVAL “ANA U GRADU”



Kratki festival Ana u Gradu predstavlja mladu umjetnicu, vrsnu violončesticu prepoznatljivog glazbenog stila Anu Rucner u dvojakoju ulozu klasične glazbenice i crossover instrumentalistice. Fantastičan koncert u praskozorje prvog dana ljeta i Svjetskog dana glazbe 21. lipnja izniman je umjetnički događaj i jedinstven doživljaj izlaska sunca na vrhu brda Srđ.

## 20. LIPNJA – 6. SRPNJA

### MIDSUMMER SCENE

<http://midsummer-scene.com/>



Midsummer Scene je etablirani festival teatra na engleskom jeziku koji, koristeći jednu od najljepših ambijetalnih pozornica - dubrovačku tvrđavu Lovrjenac, uprizzoruje internacionalnoj javnosti poznate Shakespearove drame, realizirane kroz suradnju engleskih i hrvatskih kazališnih umjetnika.

## 28. LIPNJA – 5. SRPNJA

### „MEĐUNARODNI FESTIVAL OPERNIH ARIJA – TINO PATTIERA“

<http://web.dso.hr/hr/>

Festival nosi ime i organizira se u znak sjećanja na svjetski poznatog opernog pjevača, tenora Tina Pattiera, veliko i slavno ime europskih i svjetskih opernih kuća prve polovice 20. stoljeća. Na Festivalu, koji ponovno donosi Dubrovniku velike svjetske arije, izvode se djela najznačajnijih opernih autora uz gostovanja znanih međunarodnih opernih zvijezda.

## 1. SRPNJA – 31. KOLOVOZA

### LJETO NA ELAFITIMA, U ZATONU I ORAŠCU

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)

U organizaciji Grada Dubrovnika i Turističke zajednice grada Dubrovnika, na elafitskim otocima, u Zatonu i Orašcu upriličit će se, kao i već dugi niz godina dosada, zabavno-glazbeni programi s ciljem obogaćivanja turističke ponude. Za tradicionalnih pučkih festa i blagdana na Koločepu, Lopudu i Šipanu, kao i u Zatonu i Orašcu osmišljeno je tridesetak priredbi za dobru zabavu i ugodnu atmosferu.

## 10. SRPNJA – 25. KOLOVOZ A

### 71. DUBROVAČKE LJETNE IGRE

[www.dubrovnik-festival.hr](http://www.dubrovnik-festival.hr)



Dubrovačke Ljetne igre i ove će godine okupiti ponajbolje dramske, glazbene, baletne, folklorne, likovne i filmske umjetnike iz cijeloga Svijeta. Zasnovane na bogatoj i živoj baštini Grada Dubrovnika, Igre 70. godinu za redom, u razdoblju od 10. srpnja do 25. Kolovoza, postaju sjecište hrvatskoga i svjetskoga duha i kulture.

## KOLOVOZ

### LJETNA ŠKOLA FILMA ŠIPAN

<http://sipan-film.com/>



Na otoku Šipanu svakog ljeta održava se ljetna filmska škola i filmski festival pod nazivom Ljetna škola filma Šipan. Manifestacija ima međunarodni karakter budući da filmovi, sudionici u programu i gosti Festivala stižu iz Njemačke, Hrvatske, Bosne i Hercegovine, Slovenije i Velike Britanije. Pod pokroviteljstvom Grada Dubrovnika, filmski festival održava se u Šipanskoj Luci sredinom kolovoza, a na njemu se prikazuje desetak odabranih filmskih naslova. Ljetna škola filma Šipan u obzir uzima specifičnu situaciju jednog dalmatinskog otoka. Zimi zatvorena sredina, u ljetnim mjesecima kroz kino komunicira s cijelim svijetom. Školari sa Šipana stvaraju zajedno s vršnjacima iz Meksika, Engleske, Francuske, Njemačke, Slovenije, Bosne i Hercegovine, SAD-a, Italije, Brazila, Finske. Za domaću pozornost ovog projekta proteklih godina pobrinula su se zvučna imena gostiju i predavača iz samog vrha hrvatske i regijske kinematografije.

**26. KOLOVOZ A – 18. RUJNA**  
**6. MEĐUNARODNI**  
**GLAZBENI FESTIVAL**  
**DUBROVNIK U POZNO**  
**LJETO**

<http://web.dso.hr/hr/>



Festival koji će trajati do polovice rujna, u pozno dubrovačko ljeto, pokrenuo je Dubrovački simfonijski orkestar kako bi glazbeno – kulturna živost u UNESCO-vom Dubrovniku bila prisutna i nakon završetka Dubrovačkih ljetnih igara. Dubrovački simfonijski orkestar, devedesetogodišnji vitalni nositelj dubrovačke glazbene scene, prestižna imena europske glazbe, najbolja ostvarenja slavni skladatelja u očaravajućem ambijentu Kneževa dvora, prava su poslastica za ljubitelje glazbene umjetnosti.

**22. RUJNA do 02. LISTOPADA**  
**STRADUN CLASSIC**

<http://web.dso.hr/hr/>

Marija Pavlović, Artist in residence

**LISTOPAD**  
**DUBROVNIK TRIATHLON**  
<https://earthseafire.eu/hr/ignite-your-inner-fire/>



EARTH, SEA & FIRE je triatlon koji se održava u Dubrovniku, gradu koji je uvršten na popis UNESCO-ve svjetske kulturne baštine i danas je jedna od najpopularnijih svjetskih turističkih destinacija.

**6.- 30. LISTOPADA**  
**JESENJI GLAZBENI MOSKAR**

<http://web.dso.hr/hr/>

Jesenski koncerti Dubrovačkog simfonijskog orkestra obuhvaćeni su novim festivalom - Jesenjim glazbenim moskarom. Festival, upravo kako mu ime i govori, nosi pravu lepezu raznolikih glazbenih događanja.

**19. do 25. LISTOPADA**  
**GOOD FOOD FESTIVAL 2020**

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



Niz novosti i zanimljivih programa gastronomskog predznaka sadržano je u jedinstvenom projektu TZ Grada Dubrovnik, koji je u jesenskom listopadu donio iznimnu dopunu ponude za turiste i goste grada, ali postao omiljen i među stanovništvom. U svom novom izdanju Good Food Festival donosi prezentacije kulinarskih specijaliteta tipičnih za naše podneblje, edukativne programe za djecu, kušanje regionalnih vina, kulinarske radionice, te događanja poput Večere s poznatim chefom, radionice pripremanja dubrovačkih gulozeca, posebne menie u dubrovačkim restoranima, „Eat&Walk“ gastro ture i druga iznenađenja.

**PROSINAC – SIJEČANJ 2021.**  
**DUBROVAČKI ZIMSKI**  
**FESTIVAL**

Jedinstvena mjesta svjetske kulturne baštine poput Peskarije, Pila i Lazareta će živnuti u novom ruhu okićena blagdanskim rasvjetom. Dovedite djecu na klizalište ili na predstavu „Božićna bajka“, zagrijte se kuhanim vinom, uživajte u priklama (fritulama) ispred Katedrale ili zaplešite pod šatorom pored Orlandoва stupa. Zabavite se u Kazalištu, posjetite galerije i muzeje, naučite kako se rade tradicijske dubrovačke slatke delicije.

**ADVENT U GRADU**



Paljenjem Božićne rasvjete i prve adventske svijeće, započinje program Dubrovačkog zimskog festivala - Advent u Gradu. Jedinstvenost Dubrovnik, vidljiva je i u mjesecu darivanja. Probajte i vi zapjevati tradicionalnu dubrovačku kolendu, kojom se od davnina u Dubrovniku na Badnji dan i na Staru godinu čestita i želi radosne blagdane!

**DOČEK NOVE GODINE**



Brojni posjetitelji Dubrovnik dočekat će Novu 2020. godinu uz spektakularan glazbeni program, koji započinje već u jutarnjim satima Stare godine. Novogodišnji program obuhvaća raznovrsni zabavni trodnevni program, u kojem će svatko naći nešto zanimljivo. Nova godina će započeti već tradicionalnim svečanim koncertom Dubrovačkog simfonijskog orkestra uz kamenice i pjenušac prvog dana nove godine u podne.

# 2020 DUBROVNIK EVENTS

**23 JANUARY – 2 FEBRUARY**

## DUBROVNIK FESTA 2020

This multi-day event traditionally opens the official program of celebrations around the holiday of St. Blaise and the Day of the City of Dubrovnik.

**2 – 9 FEBRUARY 2020**

## FESTIVITY OF ST. BLAISE

[www.dubrovnik.hr](http://www.dubrovnik.hr)



Ever since the year 972, the feast day of St Blaise, Dubrovnik's patron saint, has been a very special festival, typical of Dubrovnik. A series of sacred and secular concerts, exhibitions, book presentations and theatre performances are dedicated to the patron saint of Dubrovnik, whose statues peer down from the city walls and gates, and whose caring hand guards Dubrovnik on his palm.

**20 – 25 FEBRUARY**

## DUBROVNIK CARNIVAL 2020

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



Our ancestors also had fun, and so should we... this proverb can be heard in Dubrovnik in February during carnival time when everything is allowed, when people become someone else or show their true faces. Experience the special atmosphere of Dubrovnik carnival festivities characterized by jokes, laughter, merriment, joy, satire... feel the special spirit of the city at carnival time!

**17 APRIL – 2 JUNE**

## DUBROVNIK MUSICAL SPRING

[www.dso.hr](http://www.dso.hr)

Dubrovnik Musical Spring is a new event organized by the Dubrovnik Symphony Orchestra. This is a cycle of classical music concerts that will be held from 17 April to 2 June 2020, designed to enrich the cultural offer of Dubrovnik.

**24 - 26 APRIL 2020**

## DUBROVNIK FESTIWINE

<http://www.dubrovnikfestiwine.com>



Tourism in Dubrovnik and Dubrovnik-Neretva County provides a tremendous privilege and opportunity to local winemakers. It brings thousands of curious visitors to their cellars each year, and many of them are knowledgeable about wine. The central event of the project "Wine Tourist Network – WiNe" is a regional wine festival – Dubrovnik FestiWiNe which will be held in Dubrovnik again in April. The festival gathers more than 100 regional winemakers to present their wines to numerous wine professionals and visitors. High quality domestic wines of authentic varieties represent a powerful, underutilized competitive advantage of this area.

**17 – 19 APRIL**

## AKLAPELA

(DALMATIAN SONG FESTIVAL)

[www.aklapela.hr](http://www.aklapela.hr)



The Aklapela festival of the best Croatian vocal groups presents traditional *a cappella* singing groups. The festival is named by a pun of the words *klapa* and *a cappella*. Unlike other numerous established music festival in Dubrovnik, Aklapela is an entirely traditional musical event and, with visionary artistic leadership, has the potential to become a benchmark of Croatian ethno-music.

**24 - 26 APRIL**

## DUBROVNIK HALF MARATHON

<http://www.du-motion.com>



The attraction of this new sporting event is based on the fact that Dubrovnik, the host city, is a UNESCO World Heritage site. The terrain is very attractive for marathon running, especially 2K (two-kilometer) race with a limited number of participants held along Dubrovnik city walls, Dubrovnik's most important attraction. The half marathon route is 21.1 km long, starts at Ploče, passes through the Pile gate to Gruž, with a turn near the Marina Komolac and ends in the best possible spot – Stradun. With the motto "More than a race" this new event will be more than just a sporting event; healthy lifestyles will be promoted through running, all within the embrace of Dubrovnik's historical monuments, with *klapa* songs and the blessings of Dubrovnik's patron Saint Blaise, protected elements of intangible heritage.

**5 – 12 JUNE**

## ORLANDO FURIOSO

<http://web.dso.hr/hr/>

Orlando Furioso, a cycle of baroque music organized by the Dubrovnik Symphony Orchestra, will be held from 5 to 12 June 2020 in Dubrovnik.

**JUNE**  
**LE PETIT FESTIVAL DU THEATRE**

[www.lepetitfestival.com](http://www.lepetitfestival.com)

This is a small festival, but a special and distinctive cultural event featuring artistic talents from around the world. Le Petit Theatre du Festival every year raises the curtain revealing creations from carefully selected and talented artists, poets, actors, dancers and performers.

**21 JUNE**  
**MUSIC SCENE FESTIVAL "ANA IN TOWN"**



The festival Ana in Town celebrates a young artist, a cellist with a recognizable musical style, Ana Rucner in a double role as classical musician and crossover instrumentalist. A fantastic concert at the dawn of the first day of summer and World Music Day on June 21<sup>st</sup> is an exceptional artistic event. Enjoy a unique view and experience of sunrise at the top of the Srđ Mountain.

**20 JUNE – 6 JULY**  
**MIDSUMMER SCENE**  
<http://midsummer-scene.com/>



Midsummer Scene is an established theatre festival held in English, performed in one of the most beautiful settings – Dubrovnik's St. Lawrence Fortress – which is the stage for Shakespeare's most well-known dramas, realized through the cooperation of British and Croatian theatre artists.

**28 JUNE - 5 JULY**  
**INTERNATIONAL OPERA ARIAS FESTIVAL "TINO PATTIERA"**

<http://web.dso.hr/hr/>



The festival is named after and organized in the memory of the world-famous tenor Tino Pattiera, one of the major singers at the opera houses both in Europe and worldwide in the first half of the 20<sup>th</sup> century. The International Operatic Aria Festival Hommage Tino Pattiera was founded as a permanent operatic event in our city, to complete the operatic milieu of Dubrovnik, and to present the most beautiful opera arias of the greatest composers to its audiences.

**1 JULY –31 AUGUST**  
**SUMMER EVENTS PROGRAM AROUND DUBROVNIK REGION**

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)

For many years the City of Dubrovnik and Dubrovnik Tourist Board have been organizing music and entertainment programs on the Elafiti islands, and in Zaton and Orašac to introduce tourists to the Mediterranean melody, folklore and folk traditions that have been cherished for ages. Through special programs with traditional folk festivities and holidays, guests will be able to enjoy some 30 performances this summer such as: Dalmatian vocal group concerts, folklore performances, classical music concerts and performances by Croatian music entertainers which will be held on the islands of Koločep, Lopud, and Šipan, and in the towns of Zaton and Orašac.

**10 JULY–25 AUGUST**  
**71<sup>ST</sup> DUBROVNIK SUMMER FESTIVAL**

[www.dubrovnik-festival.hr](http://www.dubrovnik-festival.hr)

The Dubrovnik Summer Festival is undoubtedly the largest and most important cultural event, not only in Dubrovnik, but in all of Croatia. It has been held every year from 10 July to 25 August since 1950.



**AUGUST**  
**ŠIPAN SUMMER FILM SCHOOL**

<http://sipan-film.com/>

Each summer on the island of Šipan the summer film school and film festival is held. The event has an international character since the films, participants in the program, and festival guests come from Germany, Croatia, Bosnia and Herzegovina, Slovenia, and the United Kingdom. Under the auspices of the City of Dubrovnik, the film festival lasts from August 4<sup>th</sup> to 14<sup>th</sup>, and ten selected films are shown. School children from Šipan have the opportunity to be creative together with their peers from Europe and the around the world.

**26 AUGUST – 18 SEPTEMBER**  
**MUSIC FESTIVAL – DUBROVNIK IN LATE SUMMER**

[www.dso.hr](http://www.dso.hr)



The end of August and almost all of September in Dubrovnik are reserved for great classical music concerts. For the seventh year the Dubrovnik Symphony Orchestra will organize the International Late Summer Music Festival Dubrovnik, which brings internationally acclaimed artists to town. The music director of the festival is Austrian conductor Christoph

Campestrini and this year the festival takes place from 26 August until 18 September 2020.

## 22 SEPTEMBER – 2 OCTOBER STRADUN CLASSIC

<http://web.dso.hr/hr/>

Marija Pavlović, Artist in residence

## OCTOBER 2020 DUBROVNIK TRIATHLON

<https://earthseafire.eu/>



The EARTH, SEA & FIRE Triathlon Event is held in the southernmost Croatian city of Dubrovnik, a famous UNESCO World Heritage Site and one of the most attractive global travel destinations.

## 6 – 30 OCTOBER AUTUMN MUSIC VARIETY

[www.dso.hr](http://www.dso.hr)

Dubrovnik Symphony Orchestra autumn concerts include a new festival – the Autumn Music Variety. The festival, as the name says, brings us a variety of music events.

## 19 -25 OCTOBER GOOD FOOD FESTIVAL 2020

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



A number of new and interesting gastronomic programs are found in this unique project of the Dubrovnik Tourist Board, which has become an exceptional addition to the autumn month of October and has become a favorite among the locals, as well. The new edition of the Good Food Festival brings presentations of culinary specialties typical to our region, educational programs for children,

tastings of regional wines, culinary workshops, and events such as "Dinner with a famous chef", workshops on preparing Dubrovnik delicacies, special menus in Dubrovnik restaurants, an "Eat & Walk" culinary tour, as well as other surprises.

## DECEMBER – JANUARY 2021 DUBROVNIK WINTER FESTIVAL

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



The Dubrovnik Winter Festival is an event which reveals a new aspect of the City of Dubrovnik, featuring magical lighting showing its timeless beauty and revealing the rich diversity of artistic expression through special events, entertainment programs, colorful cuisine with a touch of tradition, and ancient customs.

## ADVENT IN THE CITY

A program of Dubrovnik's winter festival, Advent in the City begins with the lighting of the first Advent candle. The uniqueness of Dubrovnik is also visible during the month of giving. Join in the traditional holiday songs, the Dubrovnik *kolenda* (carols), which have been sung on Christmas Eve and on New Year's Eve since olden times, offering congratulations and wishing everyone a joyful holiday!

## NEW YEAR'S EVE

Dubrovnik's many visitors will ring in New Year's 2021 while entertained by a spectacular music programme which will already begin in the morning hours of December 31st, New Year's Eve. The New Year's program includes a diverse, entertaining three-day program, in which everyone will find something interesting. The New Year will begin with the traditional concert of the Dubrovnik Symphony Orchestra, paired with oysters and champagne, beginning on New Year's Day at noon.





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# GOOD FOOD

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[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)



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