

Držić i Cervantes

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Držić and Cervantes

THE MEDITERRANEAN
CIRCLE OF LAUGHTER

DOM MARINA DRŽIĆA, DUBROVNIK
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Smijeh kao nit koja je objedinila stvaralaštvo najpoznatijeg hrvatskog komediografa Marina Držića i najvećeg španjolskog pripovjedača Miguela de Cervantesa Saavedre potaknula je ilustratora Dubravka Kastrapelija da kroz interpretaciju njihovih najznačajnijih književnih djela ilustrira viziju pročitanog i doživljenog, stvarajući pritom suodnos dvaju značajnih predstavnika renesansne književnosti.

Početnom ilustracijom Dubravko Kastrapeli uvodi promatrača u svoj likovni opus prikazujući Držića i Cervantesa u razgovoru, dok u podnožju iz otvorenih knjiga oživljeni likovi nagovještaju događaje koji slijede u pojedinim ciklusima. Poentiliistički naslikani, sa širokim osmijesima na licima, pisci komuniciraju pogledom punim razumijevanja – pogledom koji mogu dijeliti samo osobe sličnih pozadinskih priča i moralnih vrednota.

Odabirom najkraćeg djela *Novela od Stanca* i najpoznatije Držićeve komedije *Dundo Maroje* te Cervantesova romana *Don Quijote*, Kastrapeli intuitivno odabire scene iz pojedinog književnog djela i pritom stvara vlastiti vizualni svijet prema literarnom predlošku.

Marin Držić - Novela od Stanca

Komedija *Novela od Stanca*, iako najkraća, sadrži ključne antiteze Držićeva stvaralaštva: sukob starosti i mladosti, stvarnosti i iluzije, bogatih i siromašnih. Piščeva osjetljivost na društvenu nepravdu ostvarena je jednostavnim prikazom susreta siromašnog Vlaha i mlađih bogatih Dubrovčana kojima je primarna zabava poigravanje s umom siromašnog pridošlice.

Na ilustracijama koje kronološki prate radnju Kastrapeli ekspresiju i gestikulaciju glavnih likova dodatno pojačava snagom čistih primarnih boja. Apstraktnom pozadinom, često definiranom dvjema jarkim bojama, umjetnik kontrastno raščlanjuje likove dok u pojedinim scenama vidljivi potezi kistom dodatno naglašavaju pokret ili gestikulaciju lika, čime se pojačava dramatičnost događaja.

Jedina arhitektonska definicija prostora naznaka je Onofrijeve fontane u sceni gdje Dživo Pešica obmanjuje Stanca dok se Miho i Vlaho skriveni iza fontane smiju naivnom starcu. Snažne geste i mimika lica glavnih likova često

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graniče s karikaturalnošću, dok koloristička perspektiva ima glavnu ulogu u definiciji pozadine, kretnji i događaja. Autor uravnotežuje dominaciju čistih boja uvođenjem akromatske bijele u ulozi ocrtavanja ornamentalnih dekoracija na odjeći te definiranja apstraktne pozadine kako bi se dodatno istaknuli likovi u interakciji. Bjelina brade Stanca privlači pažnju promatrača i vodi ga kroz stalne promjene raspoloženja nesretnog Vlaha.

Držićevu virtuoznost u isticanju raskoši hrvatskog jezika Kastrapeli je dočarao nizom citata stilski oblikovanih i napisanih perom uz karakteristično naglašavanje početnih slova. Tekst, za razliku od stripa, nema svoje unaprijed određeno mjesto već poput bilješki obogaćuje površinu papira u formi cijelih odlomaka ili tek pojedinim komentarom ovisno o inspiraciji autora i kompleksnosti interpretiranog trenutka. Izmjena scena prikazanih poput nedovršenih skica i potpuno razrađenih prikaza daje dinamičnost ciklusu, dok je ritmičnost postignuta izmjenom scena s više likova te prikaza koncentriranim na kontemplaciju pojedinog često predimenzioniranog lika. Vizualno najekspresivnije djelo "Vile" plaše Stanca strašnim čarolijama ostvareno je stiliziranim ponavljavajućim linijama koje ispunjavaju cijelu površinu papira. Pulsirajući ritam isprekidanih linija dinamizira površinu dok se slikarskom zasićenošću prenosi dojam psihološkog pritiska i kaosa koji su izazvale prijetnje vila u očajnom starcu vođenom željom za pomlađivanjem kako bi bio

Laughter as a thread that connects the work of the most famous Croatian playwright Marin Držić and the greatest Spanish narrator Miguel de Cervantes Saavedra prompted the illustrator Dubravko Kastrapeli to interpret their most important literary works by illustrating the vision of what he had read and experienced and thus creating a correlation between the two important representatives of Renaissance literature.

With his opening illustration Dubravko Kastrapeli introduces the observer into his oeuvre by depicting Držić and Cervantes having a conversation, while at the foot of the illustration, the animated characters emerging from open books hint at the events that follow in individual series. Painted in pointillist style, with wide smiles on their faces, the writers communicate with a look of understanding - a look that can be shared only by persons of similar background stories and moral values.

Having opted for Držić's shortest literary work *Novela od Stanca* (eng. *The Tale of Stanac*) and his most famous comedy *Dundo Maroje* (eng. *Uncle Maroje*), as well as Cervantes' novel *Don Quixote*, Kastrapeli intuitively chooses scenes from a particular literary work and creates his own visual world based on the literary template.

Marin Držić - The Tale of Stanac

Although his shortest play, the comedy titled *The Tale of Stanac* contains the key antitheses of Držić's creativity: the conflict between old age and youth, reality and illusion, the rich and the poor. The author's sensitivity to social injustice is illustrated through a simple depiction of a meeting between the poor Vlah and the rich young people of Dubrovnik, whose primary mode of entertainment is toying with the mind of the poor newcomer.

Kastrapeli further emphasizes the expressions and gestures of the main characters on the illustrations that chronologically follow the storyline by using the vigor of pure primary colors. With the abstract background, often defined by two bright colors, the artist creates contrast between the characters, while in certain scenes visible brush strokes further emphasize the characters' movement or gestures, thus enhancing the drama of the scene.

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The only architectural definition of space is the indication of Onofrio's fountain in the scene where Dživo Pešica deceives Stanac, while Miho and Vlaho, hidden behind the fountain, laugh at the naive old man. Vigorous gestures and facial expressions of the main characters often border on caricatures, while the colorist perspective plays a major role in defining the background, movements and events. The author balances the dominance of pure colors by introducing the achromatic white to delineate ornamental decoration on clothing and define the abstract background in order to further highlight the characters' interaction. The whiteness of Stanac's beard attracts the attention of the observers and guides them through the poor Vlah's constant mood swings.

Držić's skill in highlighting the luxury of the Croatian language is illustrated by Kastrapeli through a series of stylistically shaped quotes written with a quill pen with a characteristic emphasis on initial letters. The text, as opposed to a comic book, does not have its own pre-determined space, but rather, much like a note, enriches the surface of the paper in the form of entire paragraphs or a single comment depending on the inspiration of the author and the complexity of the interpreted moment. Switching between scenes depicted in unfinished sketches and those fully elaborated gives the series a sense of dynamics, while rhythm is achieved by combining scenes with multiple characters and depictions focused on contemplating an individual, often over-

privlačniji mlađahnoj supruzi koja ga čeka kod kuće. Kastrapeli završava ciklus upečatljivim prikazom Stanca iz ptičje perspektive. Siromašni starac se, gledajući prema nebu, suočava s neizbjegnjom sudbinom približavanja svome kraju. Kružna kompozicija nadovezuje se na simboliku cikličnosti života, dok crvena i žuta boja simboliziraju energiju i strast koja prati iskustvo života. Kajanje, tuga i razočaranje zbog nemogućnosti povratka u mladost sažeti su u karikaturalnom izrazu starčeva lica.

Dok je *Novelu od Stanca* u cijelosti obradio ilustracijama, radi opsega i kompleksnosti Kastrapeli preostala djela interpretira odabirom scena koje nužno ne opisuju ključne događaje samih literarnih uradaka, no dočaravaju atmosferu ondašnjeg vremena i oslikavaju karakter glavnih protagonistova obrađenih djela.

Marin Držić - Dundo Maroje

Za razliku od nevelikog broja likova u *Noveli od Stanca*, komedija *Dundo Maroje* bavi se cijelim nizom protagonistova koji interpretiraju omiljene Držićeve teme sukoba svjetova sluge i gospodara, mladih i starih, ljubavi i žudnje. Kompleksnost književnog djela prati i složenija vizualna interpretacija uključujući veću prisutnost definicije prostora arhitektonskim elementima te izmjenu grupnih scena nalik kazališnoj predstavi i scena s naglašenim krupnim planovima interakcije dvaju likova.

Dundo Maroje, kao neizravni pokretač i inicijator mnogobrojnih događaja, likovno se najviše ističe na ilustracijama. Škrto starca čije je životno geslo „štедjeti i živjeti skromno“ Kastrapeli prikazuje krajnje karikaturalno. Osim prenaglašenog nosa i brade koji su najčešće oblikovani u ekspresiju zgražanja, čuđenja ili ljutnje, zaštitni znak lika je i uzdignuta ruka sa značajno uperenim kažiprstom prema sugovorniku u svrhu ukora ili iskustvenog tumačenja o vrijednostima života. Odjeven u dugačku crnu opravu s pokrivalom na glavi Dundo Maroje u potpunosti prkos veselom koloritu osunčanog Rima. Intuitivni odabir scena iz komedije Kastrapeli započinje prikazom rasprave Maroja i Bokčila, jednom od ključnih antiteza Držićeva stvaralaštva – svjetom sluge i gospodara. Dok bogatog dubrovačkog starca

odlikuje mrzovolja, škrtost i štednja koja je fizički prezentirana u njegovoj visokoj i usahloj posturi, Bokčilo stalno ulazi u rasprave s gospodarom oko novca ističući kako treba uživati u jelu i piću, što se odražava u njegovoj zdepastoj i ugodno popunjenoj figuri. Naglašene suprotnosti u svjetonazorima sluge i gospodara umjetnik dodatno vizualno interpretira energičnošću uzrujanog Maroja i smirenošću ukorenog Bokčila dok stočki trpi čitanje bukvice.

Odnos sluge i gospodara nastavlja se u interpretaciji Uga Tudeška i njegova sluge Pometu. Dok Dundo Maroje stalno kori svog slugu, Ugo Tudešak u Pometu pronalazi glavnog savjetnika za svoje ljubavne probleme s lijepom kurtizanom Laurom. Kastrapelijev odabir scena u kojima se najčešće provlači lik Pometu svjedoči o njegovoj presudnoj ulozi u komediji. Pomet, za razliku od Bokčila, ne posjeduje samo karakteristike hedonista, već je opisan kao inteligentan čovjek koji zna prepoznati pravi trenutak i iskoristiti priliku. Simbioza Pometu i Uga prikazana je scenom u kojoj se Ugo žali Pometu kako mu je Laura slomila srce te ga preklinje da mu pomogne u ponovnom osvajanju Laure. Impostacijom tijela, grčevitim preklinjanjem i očajnim izrazom lica Uga Tudeška autor naglašava potpunu intelektualnu dominaciju Pometu u predstavljanju klasičnog renesansnog tandem-a ‘nesposobnog gospodara’ i ‘lukavog sluge’.

Odarbane scene interakcijom glavnih likova obrađuju tipizirane renesansne ličnosti preuzete iz antičke komedije poput škrto, starog oca i mladog, rastrošnog sina, a ponajviše odnos sluge i gospodara zasnovan na središnjem liku Pometu čija vizualizacija posve odgovara psihološkoj karakterizaciji: visok, mršav, brz i okretan, uspravnog i ponosnog stava, vedrog izraza lica iz kojeg zrači samouvjerenost.

Miguel de Cervantes Saavedra – Don Quijote

Uz obradu poznatih Držićevih komedija Dubravko Kastrapeli ilustrira i scene iz najpoznatijeg romana španjolskog pisca Miguela de Cervantesa Saaverde, vizualizirajući ključnu antitezu romana – sudar svjetonazora, sudar stvarnosti i idealizma.

Kao i u mnogim Držićevim komedijama primarni odnos likova zasnovan je na odnosu sluge i gospodara. Pritom je

sized character. Visually the most expressive work titled “Fairies” Threaten Stanac with Terrible Magic is created using stylized repetitive lines that cover the entire surface of the paper. The pulsating rhythm of the dotted lines gives the surface a dynamic quality, while artistic saturation conveys the impression of psychological pressure and chaos provoked by the fairies’ threats against a desperate old man driven by the desire for rejuvenation in order to make himself more attractive to a young wife waiting for him at home. Kastrapeli finishes the series with a striking depiction of Stanac from a bird’s eye perspective. The poor old man, looking towards the sky, faces the inevitable fate of approaching his end. The circular composition supplements the symbolism of the cyclicity of life, while red and yellow symbolize the energy and the passion that accompany the experience of life. Regret, sadness and disappointment over the inability to recapture youth are embodied in the old man’s caricature-like facial expression.

While *The Tale of Stanac* is fully elaborated in his illustrations, the remaining literary works, due to their scope and complexity, are interpreted by Kastrapeli by selecting scenes that do not necessarily describe the key events of those works, but evoke the atmosphere of that time and reflect the character of the main protagonists.

Marin Držić - Uncle Maroje

In contrast to a rather small number of characters in *The Tale of Stanac*, the comedy *Uncle Maroje* deals with a whole range of protagonists who embody Držić’s favorite topics of conflict between the world of servants and masters, young and old, love and desire. The complexity of the literary work is accompanied by an elaborate visual interpretation, including a greater presence of architectural elements that define space and an exchange of group scenes resembling a theater performance with scenes characterized by emphasized close-ups of two characters interacting.

Uncle Maroje, as an indirect instigator and initiator of numerous events, has the most artistic prominence in the illustrations. The avaricious old man whose life’s motto is “to save money and live modestly” is depicted by Kastrapeli in a caricature-like manner. Apart from the exaggerated nose

and chin that usually express disgust, surprise or anger, another distinctive feature of the character is a raised hand with the index finger symbolically pointing at the interlocutor for the purpose of reprimanding them or teaching them the values of life. Dressed in a long black garment with a head covering, Uncle Maroje completely defies the cheerful colors of the sunny Rome. Kastrapeli begins the intuitive selection of scenes from the comedy with a depiction of a discussion between Maroje and Bokčilo, one of the key antitheses of Držić’s work - the world of servants and masters. While the rich old man from Dubrovnik is characterized by animosity, greed and thriftiness, which are physically represented in his tall and withered figure, Bokčilo constantly engages in discussions with his master over money, emphasizing that one should enjoy food and drink, which is reflected in his chunky and pleasantly plump figure. The sharply contrasted worldviews of the servant and the master are further visually interpreted by the artist in depicting the vigor of the upset Maroje and the tranquility of the reprimanded Bokčilo who stoically endures the scolding.

The relationship between a servant and a master is also illustrated in the depiction of Ugo Tudešak and his servant Pomet. While Uncle Maroje constantly reprimands his servant, Ugo Tudešak turns to Pomet for advice concerning his love problems with a beautiful courtesan Laura. Kastrapeli’s selection of scenes that typically include Pomet testifies to his crucial role in the comedy. Pomet, unlike Bokčilo, not only possesses the qualities of a hedonist, but is also described as an intelligent man who knows how to recognize the right moment and seize the opportunity. The symbiosis of Pomet and Ugo is depicted in a scene in which Ugo complains to Pomet about Laura breaking his heart and begs him to help him reconquer Laura. With Ugo Tudešak’s body posture, his frantic begging and desperate facial expression, the author emphasizes Pomet’s complete intellectual dominance in presenting a classical Renaissance duo: an “incompetent master” and a “cunning servant”.

Through the interaction between the main characters, the selected scenes depict the typical Renaissance figures taken over from the ancient comedy, such as a greedy, old father and a young, wasteful son, and especially the relationship

gospodar ponovno visok i mršav – “po dobi se naš plemić hvatao pedesetih i bio je snažna rasta, suhonjav, mršav u licu, velik ranoranilac i ljubitelj lova”, dok je sluga “imao golemu trbušinu, a nizak rast i noge”.

Iako je riječ o fiktivnom svijetu viteštva, Cervantes pruža vjernu sliku društvenih sredina u koje smješta svog viteza Don Quijotea. U nizu raznovrsnih pustolovina Cervantes naglašava psihološke vrijednosti glavnih likova pritom kritizirajući društvo i ukazujući na surovi materijalizam ljudske naravi.

Uz niz sekvenci iz brojnih avantura i susreta na putovanjima osebujnog viteza i njegovog pokornog sluge, Kastrapeli ilustrira grupne scene u kojima oslikava zabrinutu Don Quijotovu obitelj i prijatelje u nastojanju da ga spriječe u njegovim dalnjim pohodima.

Ključna antiteza idealu i stvarnosti interpretirana je likom ludog, hrabrog i ustrajnog viteza koji se uporno bori za pravdu, vođenog plemenitim idejama i vječnom potragom za istinom te njegova pohlepnog, sebičnog i koristoljubivog, no krajnje realnog sluge Sancha Panze. Ravnoteža suprostavljenih načela realizira se neprestanim raspravama u kojima se likovi međusobno nadopunjaju, ali i unutar kojih se obojica postupno mijenjaju: Don Quijote, pomalo lud, mudar i vidovit, strpljivo u svakoj raspravi sluša narodne mudrosti svog sluge, dok sebičan, ali praktičan i domišljat Sancho postaje odan i privržen gospodaru te podržava njegove ludosti do samog kraja.

Najupečatljivija ilustracija *Don Quijote tumači Sanchu filozofiju skitnika-vitezova* objedinjuje njihov cjelokupan odnos: nadahnuti gospodar, visok i mršav, u pozni ponosni pri povjedača interpretira svoja životna načela i ideale dok Sancho, grčevito stišćući kapu u rukama, pokorno sluša svog gospodara. Okruženi knjigama, koje su neiscrpno vrelo mašte Don Quijotea, stoje pred vratima iz kojih izvire svjetlost i poziva ih da uđu u imaginarni svijet viteštva ispunjen novim avanturama.

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Spoj Držića i Cervantesa, iako na prvu nespojiv, zapravo je krajnje logičan i prirodan. Odrasli boreći se s dugovima, Držić i Cervantes u svojim najpoznatijim djelima obrađuju univerzalnu društveno-socijalnu problematiku. Dok Držić izmišljenim, ali mogućim događajima iz svakodnevног života tumači društvenu nepravdu i ukazuje na loš položaj i predrasude prema siromasima, Cervantes stvara viteza koji se u svom imaginarnom svijetu bori za pravdu i humanost. Njihova djela karakterizira jednostavan i zdrav humor u svrhu poučavanja čitatelja. Opusi građeni na antitezama usmjereni su na borbu između iluzije i stvarnosti, velikodušnosti i sebičnosti, hrabrosti i inertnosti.

Dubravko Kastrapeli svojim ilustracijama oživljava osebujne literarne likove i vraća promatraču primarnim vrijednostima dubokog humanizma i optimizma. Lišen nezgrapnosti i artificijelnosti, potaknut renesansnim književnim revolucionarima i vođen nepatvorenom i ikonskom umjetničkom vokacijom, Kastrapeli uprizoruje vječne životne antiteze.

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between a servant and a master based on the central character of Pomet whose appearance completely corresponds to his psychological characterization: he is tall, slender, fast and agile, with an upright and proud posture and a bright facial expression that exudes confidence.

Miguel de Cervantes Saavedra – Don Quixote

Apart from depicting motifs from Držić's comedies, Dubravko Kastrapeli also illustrates scenes from the famous novel by the Spanish writer Miguel de Cervantes Saaverda, visually interpreting the key antithesis of the novel - the clash of worldviews, the collision of reality and idealism.

As is the case in many comedies written by Držić, the primary relationship between the characters is based on the relationship between a servant and a master. The master is, once again, tall and skinny - "our nobleman was approximately fifty years old, tall in stature, scrawny, his face gaunt, and he was a very early riser and a great lover of the hunt", while the servant "had an enormous paunch and was short in stature and legs".

Although depicting a fictitious world of chivalry, Cervantes provides a vivid image of the social environment in which he places his knight, Don Quixote. In a series of different adventures Cervantes emphasizes the psychological values of the main characters while criticizing the society and pointing to the harsh materialism of the human nature.

Along with a number of sequences from the many adventures and encounters that took place during the journeys of the knight and his humble servant, Kastrapeli also illustrates group scenes in which he depicts Don Quixote's anxious family and friends making an effort to prevent him from engaging in further adventures.

The key opposition of ideals and reality is depicted through the character of a crazy, courageous and relentless knight who persistently fights for justice, guided by noble ideas and the eternal search for the truth and his greedy, selfish and mercenary, while utterly realistic, servant Sancho Panza. The balance of opposing principles is achieved by constant debate in which the characters complement each other and both gradually change: in every debate, Don

Quixote, somewhat crazy, wise and clairvoyant, patiently listens to the folk wisdom of his servant, while the self-centered, but practical and ingenious Sancho becomes loyal and devoted to his master and supports his madness until the very end.

The most striking illustration titled *Don Quixote Explains the Philosophy of a Vagabond Knight to Sancho* comprises their entire relationship: the inspired master, tall and skinny, assuming the posture of a proud narrator, explains his life principles and ideals, while Sancho, frantically clutching his hat, humbly listens to his master. Surrounded by books, which represent an inexhaustible source of imagination for Don Quixote, they stand in front of the door from which light emerges and invites them to enter the imaginary world of chivalry abounding with new adventures.

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Connecting Držić and Cervantes, although at first glance odd, is in fact extremely logical and natural. As people who grew up struggling with debt, Držić and Cervantes use their most famous literary works to deal with a universal social topic. While Držić uses fictitious, but possible events from everyday life to interpret social injustice and draw attention to the bad position of the poor and the prejudice against them, Cervantes creates a knight who fights for justice and humanity in his own imaginary world. Their works are characterized by a simple and healthy sense of humor that aims at educating the reader. The oeuvres built on antitheses are focused on the struggle between illusion and reality, selfishness and generosity, courage and inertia.

With his illustrations, Dubravko Kastrapeli brings unique literary characters to life and refers the observers back to the primary values of profound humanism and optimism. Devoid of awkwardness and artificiality, inspired by the Renaissance literary revolutionaries and led by genuine and true artistic vocation, Kastrapeli depicts the eternal antitheses of life.

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Držić i Cervantes - mediteranski krug smijehom
Držić and Cervantes - The Mediterranean Circle of Laughter



Novela od Stanca - Vlaho se obraća Mihu
The Tale of Stanac - Vlaho Speaks to Miho



Novela od Stanca - Miho se obraća Vlahu
The Tale of Stanac - Miho Speaks to Vlaho



Novela od Stanca - "Odmjeravanje snaga" Miha i Vlaha *The Tale of Stanac - Miho and Vlaho "Size up Their Strengths"*



Novela od Stanca - "Odmjeravanje snaga" Miha i Vlaho
The Tale of Stanac - Miho and Vlaho "Size up Their Strengths"



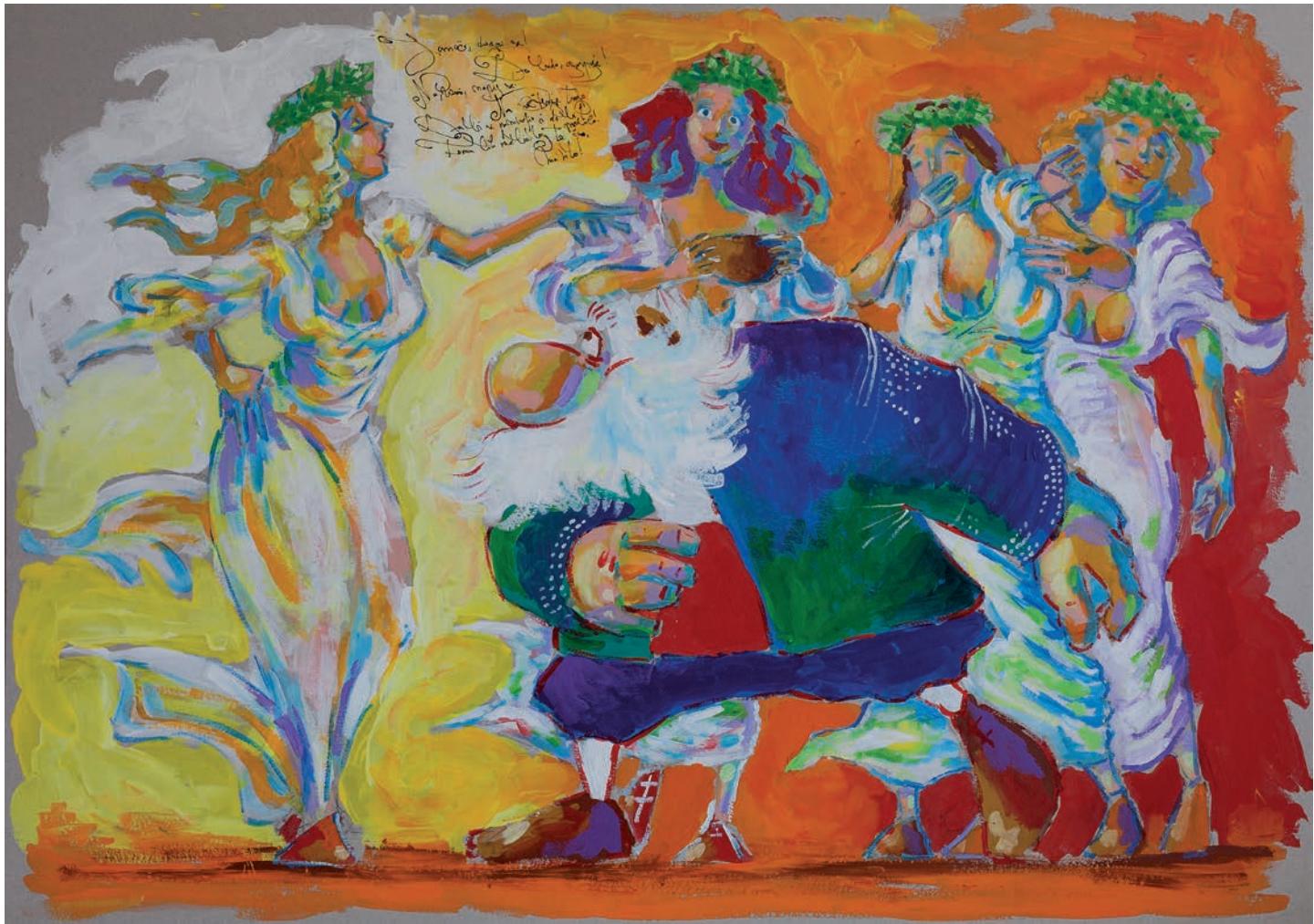
Novela od Stanca - Dživo Pešica prepričava svoj susret s vilama starom Vlahu
The Tale of Stanac - Dživo Pešica Recounts the Story of His Encounter with Fairies to Old Vlaho



Novela od Stanca - Dživo Pešica, Vlaho i Miho smiju se Stancu
The Tale of Stanac - Dživo Pešica, Vlaho and Miho Laugh at Stanac



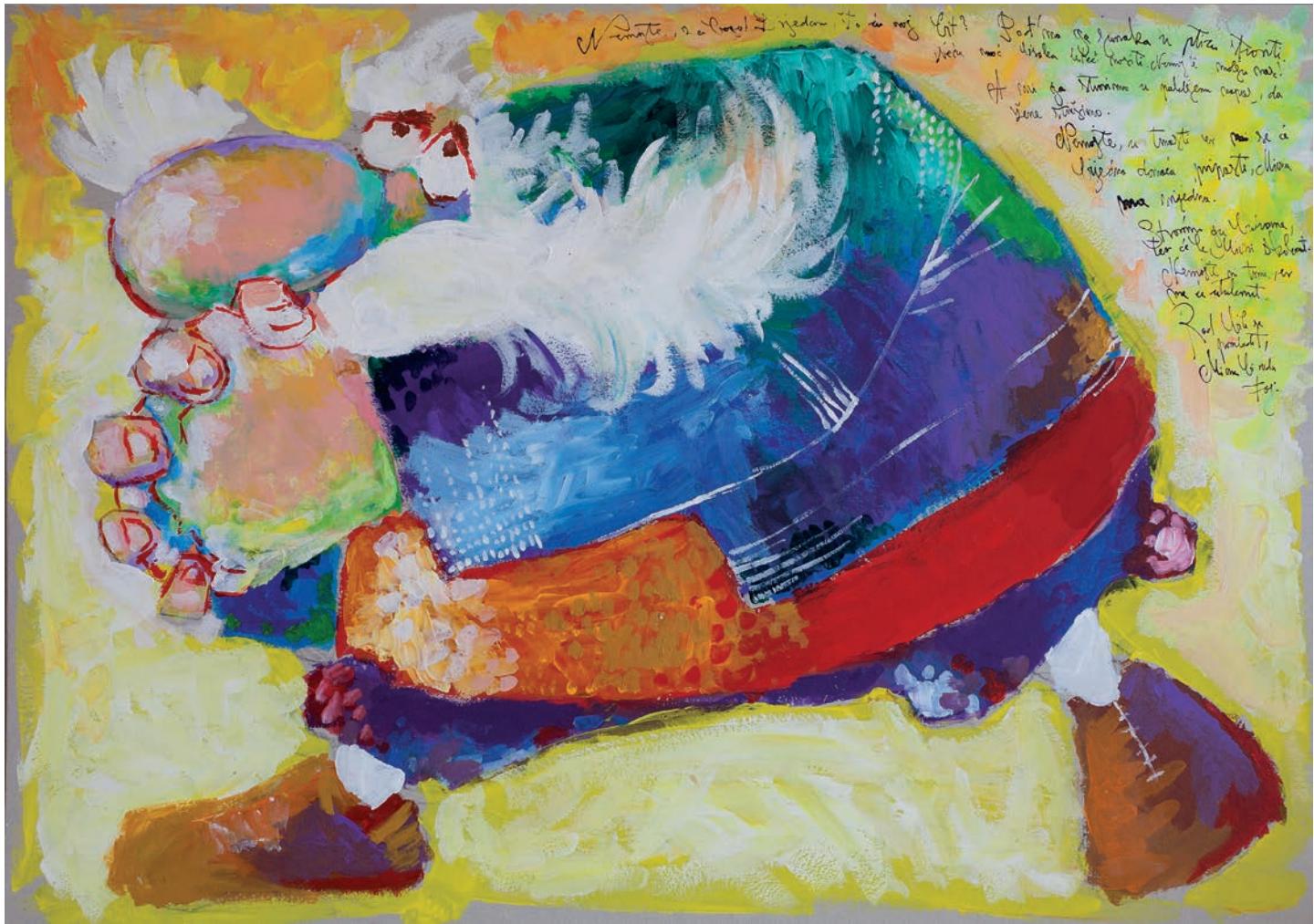
Novela od Stanca - Dživo Pešica, Vlaho i Miho smiju se Stancu
The Tale of Stanac - Dživo Pešica, Vlaho and Miho Laugh at Stanac



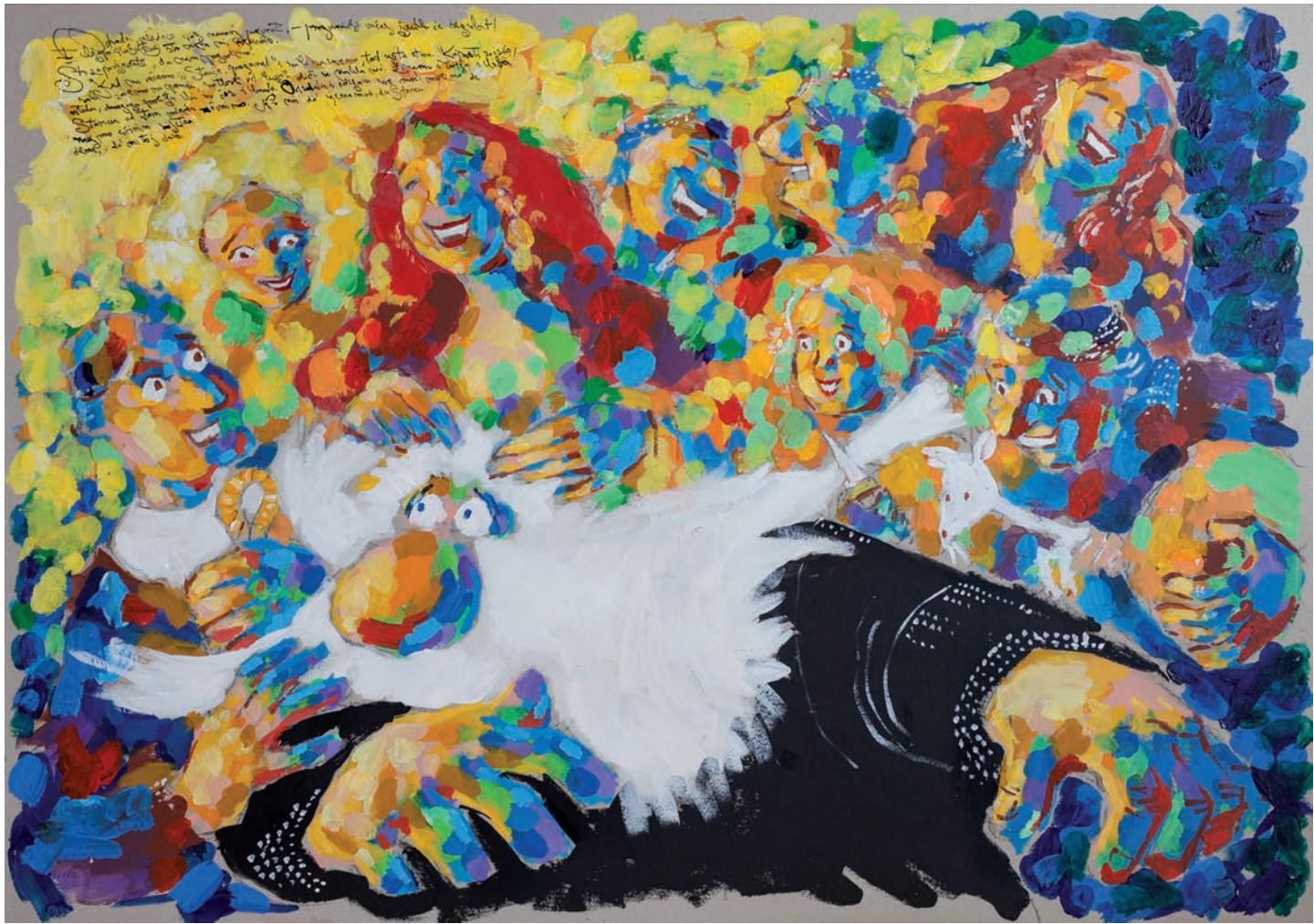
Novela od Stanca - "Vile" upućuju Stanca u tajne pomlađivanja
The Tale of Stanac - "Fairies" Reveal the Secret of Rejuvenation to Stanac



Novela od Stanca - "Vile" plaše Stanca strašnim čarolijama
The Tale of Stanac - "Fairies" Threaten Stanac with Terrible Magic



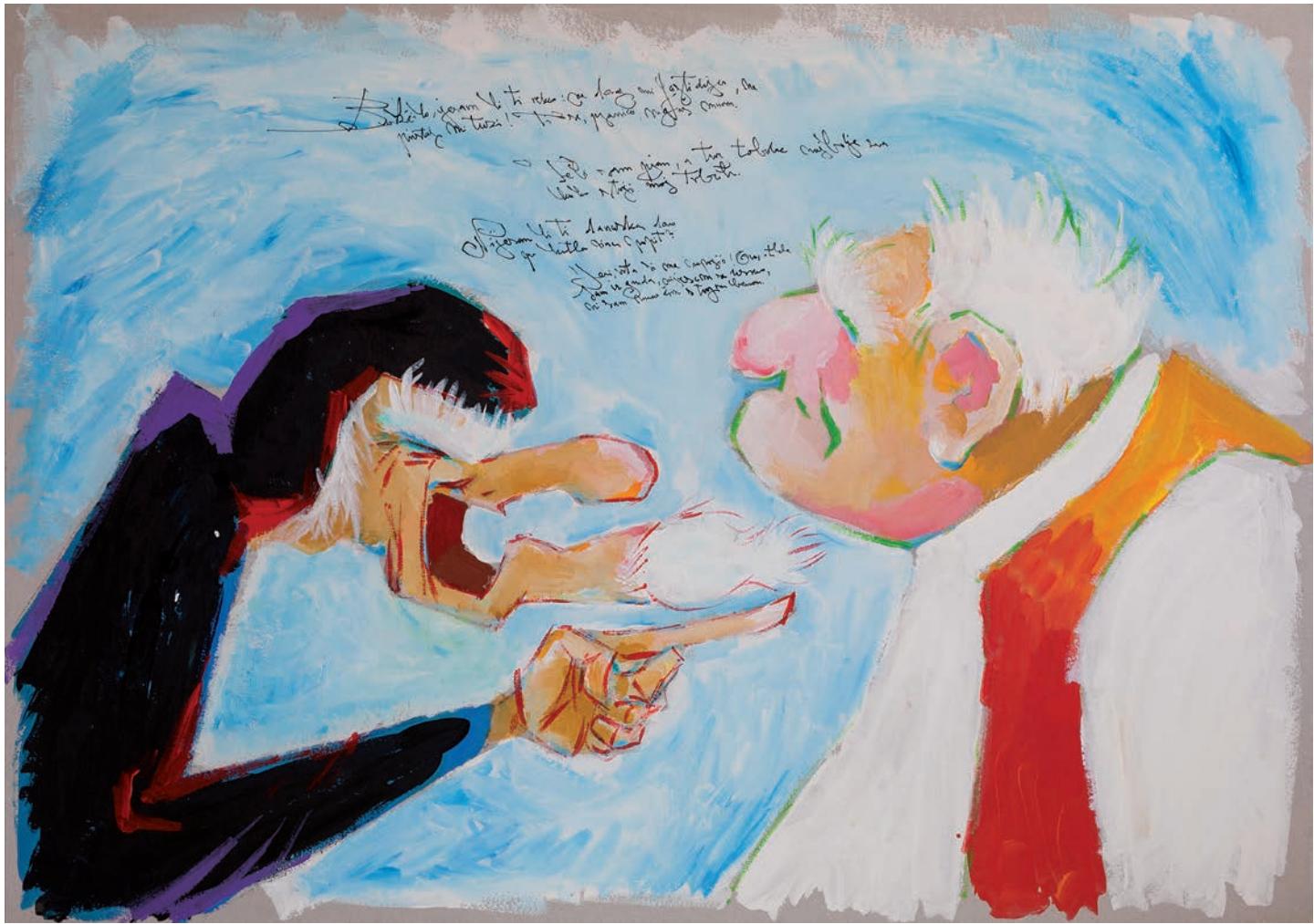
Novela od Stanca - Stanac moli da ga ne pretvore u pticu, buhu...
The Tale of Stanac - Stanac Begs Not to Be Turned into a Bird, a Flea...



Novela od Stanca - "Vile" čaraju Stanca kako bi mu podarile mladost
The Tale of Stanac - "Fairies" Put a Spell on Stanac to Give Him Youth



Novela od Stanca - Stanac nasamaren i sam...
The Tale of Stanac - Stanac is Deceived and Alone...



Dundo Maroje - Maroje se ljuti na Bokčila jer je "nezahvalan"
Uncle Maroje - Maroje is Angry at Bokčilo for Being "Ungrateful"



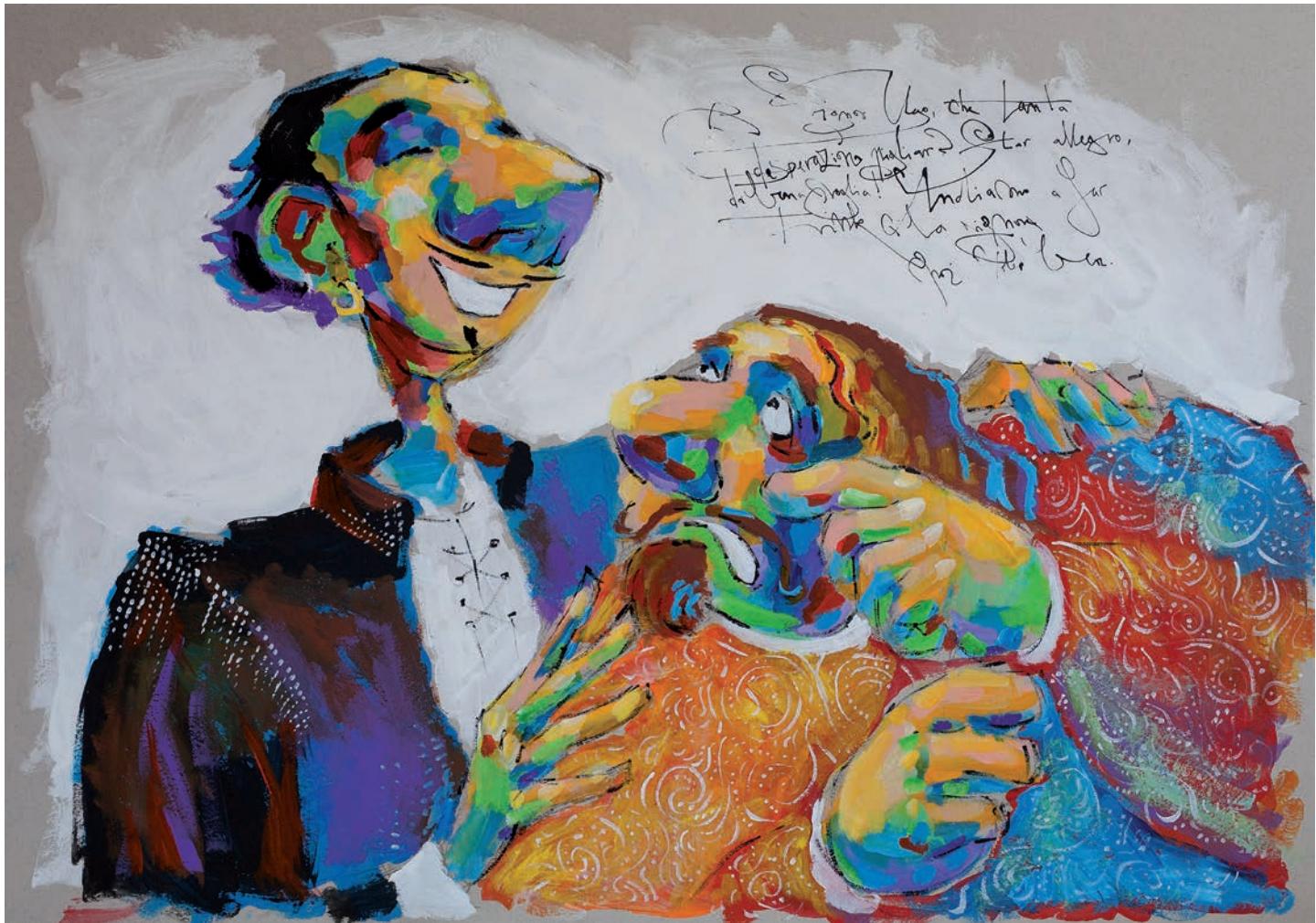
Dundo Maroje - Maroje i Bokčilo sreću Tripčetu *Uncle Maroje - Maroje and Bokčilo Meet Tripčeta*



Dundo Maroje - Ugo Tudešak žali se Pometu na Lauru jer mu je slomila srce
Uncle Maroje - Ugo Tudešak Complains to Pomet about Laura Breaking His Heart



Dundo Maroje - Pomet i Laura se svadaju
Uncle Maroje - Pomet and Laura are Having a Fight



Dundo Maroje - Pomet tješi svog gospodara Uga
Uncle Maroje - Pomet Consoles His Master Ugo



Dundo Maroje - Ljubavna igra Pometa i Petrunjeli
Uncle Maroje - Love Game between Pomet and Petrunjela



Dundo Maroje - Dundo Maroje prepoznae svoga sina Mara
Uncle Maroje - Uncle Maroje Recognizes His Son Mara



Dundo Maroje - Pobješnjeli Dundo Maroje napada svoga sina Mara
Uncle Maroje - Furious Uncle Maroje Attacks His Son Maro



Dundo Maroje - Sadi kurtizani Lauri daje bisernu ogrlicu
Uncle Maroje - Sadi Gives a Pearl Necklace to the Courtesan Laura



Dundo Maroje - Bokčilov nesporazum s rimskim oštijerima
Uncle Maroje - Bokčilo's Misunderstanding with the Roman Innkeepers



Dundo Maroje - Pomet usmjerava Bokčila kako bi ostvario svoje planove
Uncle Maroje - Pomet Instructs Bokčilo to Achieve His Plans



Dundo Maroje - Baba i Pera od Petrunjele saznaju da je Maro zaljubljen u Lauru
Uncle Maroje - Baba and Pera Learn from Petrunjela that Maro is in Love with Laura



Don Quijote - Gospodarica i sinovica ne puštaju Sancha don Quijoteu kako bi ga spriječile da gospodara nagovori na treće putovanje
Don Quixote - The Mistress and the Niece Refuse to Let Sancho See Don Quixote in Order to Prevent Him from Persuading the Master to Embark on the Third Adventure



Don Quijote - Don Quijote tumači Sanchu filozofiju skitnika-vitezova
Don Quixote - Don Quixote Explains the Philosophy of a Vagabond Knight to Sancho



Don Quijote - Sancho obećaje da će ga pratiti i na njegovom trećem putovanju
Don Quixote - Sancho Promises to Follow Him on His Third Adventure



Don Quijote - Sancho razmišlja o svojim problemima prije ulaska u Toboso
Don Quixote - Sancho Contemplates His Problems before Entering Toboso



Don Quijote - Sancho i Quijote susreću tri seljanke i uvjeravaju jedan drugoga kako su kraljevne
Don Quixote - Sancho and Quixote Meet Three Peasant Women and Convince Each Other that They are Princesses



Don Quijote - Quijote i Sancho susreću putujuću glumačku družinu
Don Quixote - Quixote and Sancho Meet a Traveling Troupe of Actors



O AUTORU

Dubravko Kastrapeli rođen je 26. siječnja 1971. godine u Zagrebu. Završio je srednju elektrotehničku školu, te nakon toga upisao Akademiju likovnih umjetnosti u Zagrebu na kojoj je diplomirao 1995. godine u klasi prof. Kesera, te kod prof. Damjanov na temu "Utjecaj umjetničkog djela na likovno izražavanje djece".

Nakon toga se bavi slikarstvom i kiparstvom, da bi se ubrzno posvetio ilustraciji. Posljednjih godina posvetio se ilustriranju Cervantesovog "Don Quijotea" i djela Marina Držića u kojima spaja svoju ljubav prema književnosti i likovnosti te je na tu temu održao više samostalnih izložbi u Zagrebu, Rijeci i Dubrovniku.

Ilustrirao je i dizajnirao brojne slikovnice, letke, plakate, udžbenike i dječje časopise. Radio je kao profesor likovne kulture u osnovnoj školi, a trenutno je zaposlen kao grafički dizajner u Hrvatskom Crvenom križu. Obiteljski čovjek, otac dvoje djece.

ABOUT THE AUTHOR

Dubravko Kastrapeli was born on 26 January 1971 in Zagreb. Having completed the School of Electrical Engineering, he enrolled in the Academy of Fine Arts in Zagreb, from which he graduated in 1995 in the class of Professor Keser and Professor Damjanov, with a thesis titled "The Impact of Artwork on the Artistic Expression of Children".

Following the graduation, he pursued painting and sculpting, but soon devoted himself to illustrating. In recent years, he applied himself to illustrating Cervantes' "Don Quixote" and the works of Marin Držić, thus combining his love of literature and art and making it the subject of several solo exhibitions in Zagreb, Rijeka and Dubrovnik.

He illustrated and designed numerous picture books, brochures, posters, textbooks and children's magazines. He worked as an art teacher in an elementary school, and is currently employed as a graphic designer in the Croatian Red Cross. He is a family man and a father of two children.