

# VISIT **SPLIT**

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#TogetherInSplit

#VisitSplit



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**D**ear guests,  
In the time of a pandemic, which has distanced and changed us, but also reset and given us new values, we believe that travel has remained, or has become, your new priority and challenge.

If after long isolation, you have decided to break your own mental lockdown and take the map in your hands again, we believe that Split and Croatia's Adriatic Coast are the most attractive destinations for you this season.

Split continues on its mission to be a destination for tourists of varied interests - whether you are looking for entertainment, sun, sea, sports or cultural heritage monuments. We are that intimate and cordial small world, where you can find a corner of the world for yourself.

Visit Split, which you are holding in your hands, wants to tickle your imagination and open a treasure chest that we have filled with 1700 years of history. Here we present a series of interesting topics about well-known and lesser-known urban pearls, beauties, cultural history, activities and people that make our city unique and fascinating.

In this issue, we will reveal to you how today's stone-paved Fruit Square was created on the site of a former sea cove next to Diocletian's Palace. We will let you know which bell-tower in the city boasts the title of the oldest belfry on the Adriatic. We will recount how the Jewish community has enriched the cultural and social life of the city throughout its long history.

The story of the Split quarantine station, the so-called Lazaret, will remind us that even in times of a pandemic, life goes on, and that this is not the first such trouble, and certainly not the worst that has befallen the world. That difficult times often reveal good people is confirmed by the story of the director of Split Clinical Hospital Centre and the struggle of medical experts with the pandemic. The anniversary of the Battle of Lepanto, the largest naval battle on the Mediterranean, is an occasion to remember the role of Dalmatia in this bloody 16th-century conflict.

We also looked for the answer to the question of what Dalmatia really was, and we remembered a great anniversary, half a millennium since the printing of Judita, the first epic in the Croatian language, by Marko Marulić, the Father of Croatian Literature.

Split has always been a place of famous composers and musicians, and recently it gained a long-awaited concert hall.

For those who prefer physical activities, we bring you the story of the Split marathon, which every year brings together long-distance running fans from all over the world, showing the centuries-old sporting heart of our city.

Finally, tired of visiting cultural and historical sites, swimming in the clear sea or running a marathon, you can relax in a new city hotel of the top category in Žnjan.

Therefore, before you return to your obligations and everyday life, explore Split, which with its Mediterranean charm offers you numerous reasons to choose it as the place for your vacation, escape, fun, exploration and pleasure.

Welcome and visit Split!

Director of the Split Tourist Board  
Alijana Vukšić

**D**ragi gosti,  
U vremenima pandemije koja su nas distancirala i promijenila, ali i 'resetirala' i posložila nam nove ljestvice prioriteta, vjerujemo da su putovanja ostala, ili postala vaš novi prioritet i izazov.

Ako ste nakon duge izolacije odlučili prekinuti vlastiti mentalni lock down i ponovo uzeti zemljopisnu kartu u ruke, vjerujemo da su vam hrvatski Jadran i Split najprimamljivija destinacija već ove sezone.

Split ne odustaje od svoje misije da bude određite turistima najraznovrsnijih interesa – bilo da ste u potrazi za zabavom, suncem, morem, sportovima ili spomenicima kulturne baštine. Mi smo taj intimni i srdačni mini-mundus u kojemu možete pronaći kutak svijeta za sebe!

Visit Split koji držite u rukama, s nizom zanimljivih tema o poznatim i manje poznatim urbanističkim biserima, ljepotama, kulturnoj povijesti, aktivnostima i osobama koje naš grad čine jedinstvenim i zanimljivim, želi zagolacati vašu maštu i otvoriti djelić bogate škrinje koju punimo već 1700 godina.

U ovom broju otkrit ćemo vam kako je današnji kameni Voćni trg nastao na mjestu nekadašnje morske uvale uz Dioklecijanovu palaču, koji se gradski zvonik diči titulom najstarijeg zvonika na Jadrano, i kako je židovska zajednica kroz dugu povijest obogatila kulturni i društveni život grada.

Priča o splitskoj karanteni, tzv. Lazaretu, podsjetit će nas da i u vremenima pandemije život ide dalje i da ovo nije prva ovakva nevolja, a sigurno ni najgora koja je zadesila svijet. Da teška vremena često otkrivaju dobre ljude potvrđuje priča o ravnateljstvu splitskog Kliničkoga bolničkog centra i borbi medicinskih stručnjaka s pandemijom. Obljetnica Lepantskoga boja, najveće pomorske bitke na Sredozemlju, povod je da se prisjetimo uloge Dalmacije u tom krvavom sukobu 16. stoljeća.

Potražili smo i odgovor na pitanje što je zapravo Dalmacija, i prisjetili se velike obljetnice, pola tisućljeća od tiskanja „Judite“, prvoga epa na hrvatskom jeziku, autora Marka Marulića, „oca hrvatske književnosti“.

Split je oduvijek bio mjesto znamenitih skladatelja i glazbenika, a nedavno je dobio i toliko iščekivanu koncertnu dvoranu.

Za one koji više vole tjelesne aktivnosti donosimo priču o splitskom maratonu koji svake godine okuplja ljubitelje trčanja na duge staze iz cijeloga svijeta pokazujući stoljetno sportsko srce našega grada.

Naposlijetku, umorni od obilaska kulturnih i povijesnih znamenitosti, kupanja u čistom moru ili trčanja maratona, možete se odmoriti u novom gradskom hotelu, prvokategoriku na Žnjanu.

I zato, prije nego se vratite svojim obvezama i svakodnevicu, istražite Split koji vam svojim mediteranskim šarmom nudi brojne razloge da ga izaberete kao mjesto svoga odmora, bijega, provoda, istraživanja, užitka.

Welcome and visit Split!

Direktorica Turističke zajednice Splita  
Alijana Vukšić



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SPLIT'S SMALL SQUARES - FRUIT SQUARE

# How a Sea Bay became a Favourite Square

By: **Sandi Vidulić** Photos: **Branko Ostojić, Maksim Bašić**

*In the Middle Ages, the area of today's Fruit Square, lying southwest of the palace, was a sea bay, which was filled in during the Venetian administration. In the 19th and early 20th centuries, it was a market place, full of Mediterranean charm and colourful characters. Today's citizens of Split know it as a film set, from one of the most popular Croatian television series, *Velo misto*.*

SPLITSKE PJACETE – VOĆNI TRG

# Kako je morska uvala postala omiljeni trg

Piše: **Sandi Vidulić** fotografije: **Branko Ostojić, Maksim Bašić**

*U srednjem vijeku prostor današnjega Voćnog trga na jugozapadu Palače bio je morska uvala, nasuta u vrijeme Mletačke uprave. Tijekom 19. i početkom 20. stoljeća bio je tržnica puna mediteranskog šarma i živopisnih likova, a današnjim Splićanima dobro je poznat i iz jedne od najpopularnijih hrvatskih televizijskih serija "Velo misto".*





**T**he Braća Radić Square, which is located southwest of Diocletian's Palace, and which leads directly to the waterfront, is called Fruit Square by almost everyone in Split. Moreover, many do not even know that the official name is different.

The name Fruit Square exists because at the end of the 19th and in the 20th century, fruit was sold on the square. Freshly picked, it was brought by women from Split's rural surroundings. Thanks to one of the most popular Croatian television series, *Velo misto*, today's citizens of Split have an idea of Fruit Square as a former open-air market, full of colourful characters. The series is a chronicle of Split and its political turmoil during the first half of the 20th century, told through various human destinies. The Fruit Square was revived as a place for spreading rumours and public commentary on various events, and was an important film set in the television blockbuster.

The square was originally called Piazza Milesi after the notable Baroque palace that stands on it, and then the Square of Wood, after the firewood that was sold there. From the beginning of the 19th century, it was called Market Square or Green Market Square. At the end of the 19th century, it was named Fruit Square. This name is still the most present in the collective memory of the inhabitants of Split, although official names have changed several times over the past 100 years.

However, once upon a time there was no square in this area. In the Middle Ages, the area of today's Fruit Square was a sea bay. This is indicated by the name of the medieval Church of St. Michael on the Seashore, whose ruins are in the present-day Mihovilova širina street, which used to be on the coast. That church's only remains are the Gothic apse, recessed in the west wall of Diocletian's Palace.

**T**rg braće Radić koji se nalazi jugozapadno od Dioklecijanove palače i s kojeg se neposredno dolazi na Rivu, skoro svi u Splitu zovu Voćni trg, štoviše mnogi i ne znaju da je službeni naziv drugačiji.

Naziv Voćni trg toliko je snažno prisutan jer se krajem 19. i u 20. stoljeću na trgu prodavalo voće, donosile su ga svježe ubranoga žene iz okolice Splita. Predodžbu o Voćnom trgu kao nekadašnjoj tržnici punoj živopisnih likova današnji Splitsani imaju i zahvaljujući jednoj od najpopularnijih hrvatskih televizijskih serija "Velo misto". Serija je kronika Splita i njegovih političkih previranja u prvoj polovici 20. stoljeća ispričana kroz različite ljudske sudbine, a Voćni trg oživljen je kao mjesto prenošenja glasina i pučkog komentiranja raznih događaja i bio je važno poprište zbivanja u spomenutoj televizijskoj uspješnici.

Trg se isprva zvao Piazza Milesi po značajnoj baroknoj palači koja se na njemu nalazi, zatim Trg drva po drvima koja su se tu prodavala. Od početka 19. st. naziva se Trg pazara i Trg zeleni, a koncem 19. stoljeća dobiva naziv Voćni trg: to ime i danas je najprisutnije u kolektivnom pamćenju žitelja Splita, premda su se unatrag stotinjak godina službena imena mijenjala i nekoliko puta.

Međutim, nekad davno na ovom prostoru nije bilo trga. U srednjem vijeku prostor današnjega Voćnog trga bio je morska uvala. Na to upućuje naziv srednjovjekovne crkve "Sv. Mihovila na morskoj obali" čiji se ostaci danas nalaze na susjednoj Mihovillovoj širini, a nekad je bila na morskoj obali. Od te crkvice preostala je samo gotička apsida udubljena u zapadnom zidu Dioklecijanove palače.

Prostor koji nazivamo Voćnim trgom nasipava se u vrijeme Mletačke uprave, nakon što se gradska samouprava Splita dobrovoljno predala Republici Veneciji 1420. godine. Mlečani su 1441. srušili srednjovjekovni samostan sv. Klare i izgradili sustav utvrda s jednom velikom kulom i vratima prema gradu.

*Meštrovićev spomenik Marku Maruliću okrenut je leđima mletačkome kaštelu, u kojemu je "otac hrvatske književnosti" bio utamničen mjesec dana 1482. godine. Nije poznat razlog uhićenja, no vrlo brzo je pušten i uskoro obavlja uglednu dužnost pomoćnika kneza.*

Na novi trg doselila je obitelj Milesi; obogativši se trgovinom podigli su baroknu palaču na sjeveroistočnoj strani današnjega trga. Palača Milesi najistaknutiji je primjer barokne stambene arhitekture u Splitu, a nastala je s prijelaza 17. na 18. stoljeće. Fasadom dominira veliki balkon koji, kao i nekoliko manjih, ima barokne kamene ograde. Izvedba pročelja je i monumentalna i harmonična u proporcijama, ali unatoč baroknom stilu gradnje njena fasada je suzdržana u dekoracijama, lišena je bujnih skulptorskih ukrašavanja.

Za vrijeme Napoleonove vlasti na ovim prostorima, početkom 19. st., njegov namjesnik maršal Marmont srušio je južni dio mletačkoga obrambenog sustava da bi nasuo i produžio obalu. Dio utvrda, kao i porušene kuće i prodavaonice koje su se uz njih nalazile, upotrebljeni su za nasipavanje.

Time su formirane konture današnjega Voćnog trga. U njegovu središtu postavljena je 1925. godine skulptura "oca hrvatske književ-



Marko Marulić monument by Ivan Mestrovic on Voćni trg (Fruit Square)

Meštrovićev spomenik Marku Maruliću na Voćnom trgu

The area we call the Fruit Square was filled during the Venetian administration, after the city self-government of Split voluntarily surrendered to the Republic of Venice in 1420. In 1441, the Venetians demolished the medieval Monastery of St. Clare, and built a system of fortifications with one large tower and a gate to the city.

The Milesi family moved to the new square. Enriching themselves through trade, they built a Baroque palace on the northeast side of today's square. Milesi Palace is the most prominent example of Baroque residential architecture in Split, and was built at the turn of the 17th and 18th centuries. The facade is dominated by a large balcony, which, like several smaller ones, has Baroque stone railings. The execution of the façade is both monumental and harmonious in proportions, but despite the Baroque style of construction, its façade is restrained in decoration, devoid of elaborate sculptural details.

In the early 19th century, during Napoleon's rule, his governor, Marshal Marmont, demolished the southern part of the Venetian defence system to fill in and extend the shore. Part of the fortifications, as well as the demolished houses and shops that were next to them, were used for backfilling.

*Meštrović's monument to Marko Marulić turns its back on the Venetian castle, where the "Father of Croatian Literature" was imprisoned for a month in 1482. The reason for his arrest is not known, but he was quickly released, and soon performed the respectable duty of an assistant Duke.*

This formed the contours of today's Fruit Square. In 1925, a sculpture of the "Father of Croatian Literature", Marko Marulić, was placed in its centre. It was made by the sculptor Ivan Meštrović, already known and respected on a European scale. He donated Marulić's sculpture to the city of Split, holding that the monument should be right on the Fruit Square. Thus, he placed Marulić, otherwise a well-read author in Latin in Renaissance Europe, at the heart of Split's everyday life. Because, Fruit Square was what the TV series later showed - a noisy and charming Mediterranean market. Meštrović portrayed Marulić in a heroic pose, writing a book, and thus brings the written word to his people in his mother tongue.

It is interesting that the monument to Marko Marulić turns its back on the Venetian fortification, where he was imprisoned. Namely, part of the tower served as a prison, and Marulić spent a month in it in 1482. The reason for his arrest is not known, but he was quickly released, soon engaging in the respectable duty of an assistant Duke.

Fruit Square today is a favourite place to stop while taking a walk around the city. Due to its unusually large halls, the Milesi Palace is one of the main art and exhibition spaces in Split. There is the favourite bookstore in the ground floor of the building. There are plans for the Venetian Tower to host an interactive exhibition space about the history of Split in the near future. The stepped pedestal of the Marulić monument often serves as a place to rest, and the music of street musicians can often be heard there. ■



nosti" Marka Marulića. Načinio ju je kipar Ivan Meštrović, već tada poznat i respektiran u europskim razmjerima. Marulićevu skulpturu poklonio je gradu Splitu, držeći da spomenik treba biti baš na Voćnom trgu. Tako je Marulića, inače vrlo čitanoga autora na latinskome jeziku u renesansnoj Europi, postavio u srce splitske svakodnevice. Jer, Voćni trg bio je ono što je televizijska serija kasnije prikazala - bučna i šarmantna mediteranska tržnica.

Meštrović je Marulića prikazao u herojskoj pozi kako piše knjigu, i tako svome narodu donosi pisanu riječ na materinjem jeziku.

Zanimljivo je da je spomenik Marku Maruliću leđima okrenut mletačkom kaštelu, u kojem je bio utamničen. Naime, dio kula služio je kao zatvor, a Marulić je u njemu proveo mjesec dana 1482. godine. Nije poznat razlog uhićenja, no brzo je pušten i uskoro obavlja uglednu dužnost pomoćnika kneza.

Voćni trg danas je omiljeno mjesto na kojem se zastane u šetnji gradom. Palača Milesi je zbog neobično velikih dvorana među glavnim likovno-izložbenim prostorima u Splitu, a u prizemlju zgrade je i omiljena knjižara. U skorim je planovima pretvaranje Mletačke kule u interaktivni izložbeni prostor iz splitske povijesti. Stepenasti postament Marulićevog spomenika nerijetko posluži kao mjesto za odmor, a odatle često dopire i glazba uličnih svirača. ■

THE JEWISH COMMUNITY IN THE HISTORY OF SPLIT

# Two Thousand -Year Coexistence

By: *Ivica Profaca* Photos: *Ante Verzott*

*The story of Jews in the area of Split begins in a neighbouring town, Roman Salona, where Jews settled as early as the 2nd century. Split's Jewish community, which has produced many prominent citizens through history, today has just over 100 members. Although the synagogue has no rabbi, it is the third oldest in Europe, and has remained the centre of their social life.*

*The interior of Split synagogue, today the third oldest in Europe*

ŽIDOVSKA ZAJEDNICA U POVIJESTI SPLITA

# Suživot dug dva tisućljeća

Piše: *Ivica Profaca* fotografije: *Ante Verzotti*

*Priča o Židovima na području Splita počinje u današnjem susjedstvu grada, u rimskoj Saloni, gdje se naseljavaju već u 2. stoljeću. Splitska židovska zajednica, koja je kroz povijest dala mnogo uglednih građana, danas ima nešto više od stotinu članova, a premda sinagoga nema rabina ostala je centar njihova društvenog života, kao treća po starosti u današnjoj Europi.*

*Unutrašnjost splitske sinagoge, danas treće po starosti u Europi*



One of the early medieval menorahs carved into the walls of Diocletian's Palace

Jedna od rano srednjovjekovnih menora uklesanih u zidove Dioklecijanove palače

Split's past has many layers, and each of them is a pebble in the mosaic of the city's history, from ancient Rome to the present day. The one related to the Jews is certainly among the most interesting.

The story of Jews in the area of Split begins in a neighbouring town, Roman Salona, where, as archaeological findings show, they settled as early as the 2nd century. However, Salona was abandoned in the first half of the 7th century, and the population found refuge within the walls of Diocletian's Palace. Among them were Jews, who left us an (un)clear trace of their arrival. Specifically, in the east wing of the basement of Diocletian's Palace, a dozen *menorahs* can be seen on the walls, which may indicate that the Salonitan Jews settled in that part of the palace. Some think that this was their synagogue, although there is no convincing evidence - perhaps such thinking is only a result of confused interpretation of the monument.

Split *menorahs* are interesting and unusual in their appearance, because they have five arms and a tripod at the bottom, so some authors consider them only a representation of a candlestick. However, similar ones have been found in Jerusalem. Israeli archaeologists have a twofold explanation: either the people who carved them did not know what a temple *menorah* looked like, or they were forbidden to depict them faithfully because of the sanctity of the object.

Unfortunately, we know nothing about the life Split's Jews until the late Middle Ages, when Jews were expelled from Spain in 1492, and displaced across Europe. In Split, they first arrived in the mid 16th century, and over the next few decades Split gained both a synagogue and Jewish cemetery, which has existed on Marjan since 1573.

One of the Jews who arrived, Daniel Rodrigo, is especially important for Split. At the end of the 16th century, with the permission of the Venetian authorities, he built the *Lazaret*, and large port complex with a quarantine station, transforming Split into an important centre

Memorial plaque on Narodni trg (Pjaca Square) in memory of the fascist destruction of the synagogue inventory in 1942

Podno obilježjena Narodnom trgu u spomen na fašističko uništavanje inventara sinagoge 1942.



The synagogue's treasure was hidden in a museum during World War II and thus saved from fascist terror. Blago sinagoge koje je u Drugom svjetskom ratu skriveno u jednom muzeju i spašeno od fašističkog terora

Prošlost Splita ima mnoštvo slojeva, i svaki od njih kamenčić je u mozaiku povijesti grada od staroga Rima do danas. Jedan od zanimljivih slojeva svakako je i onaj vezan uz Židove.

Priča o Židovima na području Splita počinje u današnjem susjedstvu grada, u rimskoj Saloni, gdje se, kako pokazuju arheološki nalazi, naseljavaju već u 2. stoljeću. No, Salona je napuštena u prvoj polovici 7. stoljeća, pa stanovništvo nalazi utočište unutar zidina Dioklecijanove palače. Među njima su bili i Židovi, koji su nam o svome dolasku ostavili i (ne)jasan trag. Naime, u istočnom krilu podruma Dioklecijanove palače na zidovima se vidi desetak menora, što može ukazivati da su se salonitanski Židovi naselili baš u tome

*U Split su prvi Židovi stigli sredinom 16. stoljeća, nakon protjerivanja iz Španjolske, a kroz sljedećih nekoliko desetljeća Split je dobio i sinagogu i groblje. Broj splitskih Židova porastao je na dvjestotinjak, što je činilo skoro desetinu stanovništva, a bavili su se trgovinom, financijskim uslugama, bili su krojači, pekari, ali i liječnici, imali su vjersku školu*





Candlestick from the synagogue, which was exhibited at the exhibition of Jewish Art in New York

Svijećnjak iz sinagoge, s izlozbe židovske umjetnosti u New Yorku

of trade between Venice and the Ottoman Empire - goods reportedly arrived from as far away as India and Persia. Perhaps it was thanks to him that Split developed, from a small settlement around an ancient palace, into a real city. Over a few decades, the number of Jews in Split grew to 200, making up almost one-tenth of the population. They were engaged in trade and financial services, they were tailors, bakers and doctors, and they had a religious school. They contributed to the defence of the city against the Turks, equipping defensive towers and paying soldiers.

Venice did impose various restrictions on Jews, but it was more liberal than other countries, with Split even leading the way. For example, it was not until 1738, in the northwestern part of Diocletian's Palace, that Split got a ghetto. Then, under dictates from the Vatican, doors were installed at all entrances to restrict night movement. On several houses in the former ghetto, in doorways you can still see slots for the *mezuzah* - a scroll with passages from the Fifth Book of Moses, reminding believers of their devotion to God. It was only with the arrival of the French administration and the proclama-

*The first Jews arrived in Split in the mid 16th century, after being expelled from Spain. Over the next few decades, Split gained both a synagogue and a Jewish cemetery. The number of Jews in Split increased to 200, making up almost one-tenth of the population. They were engaged in trade and financial services, they were tailors, bakers and doctors, and they had a religious school.*

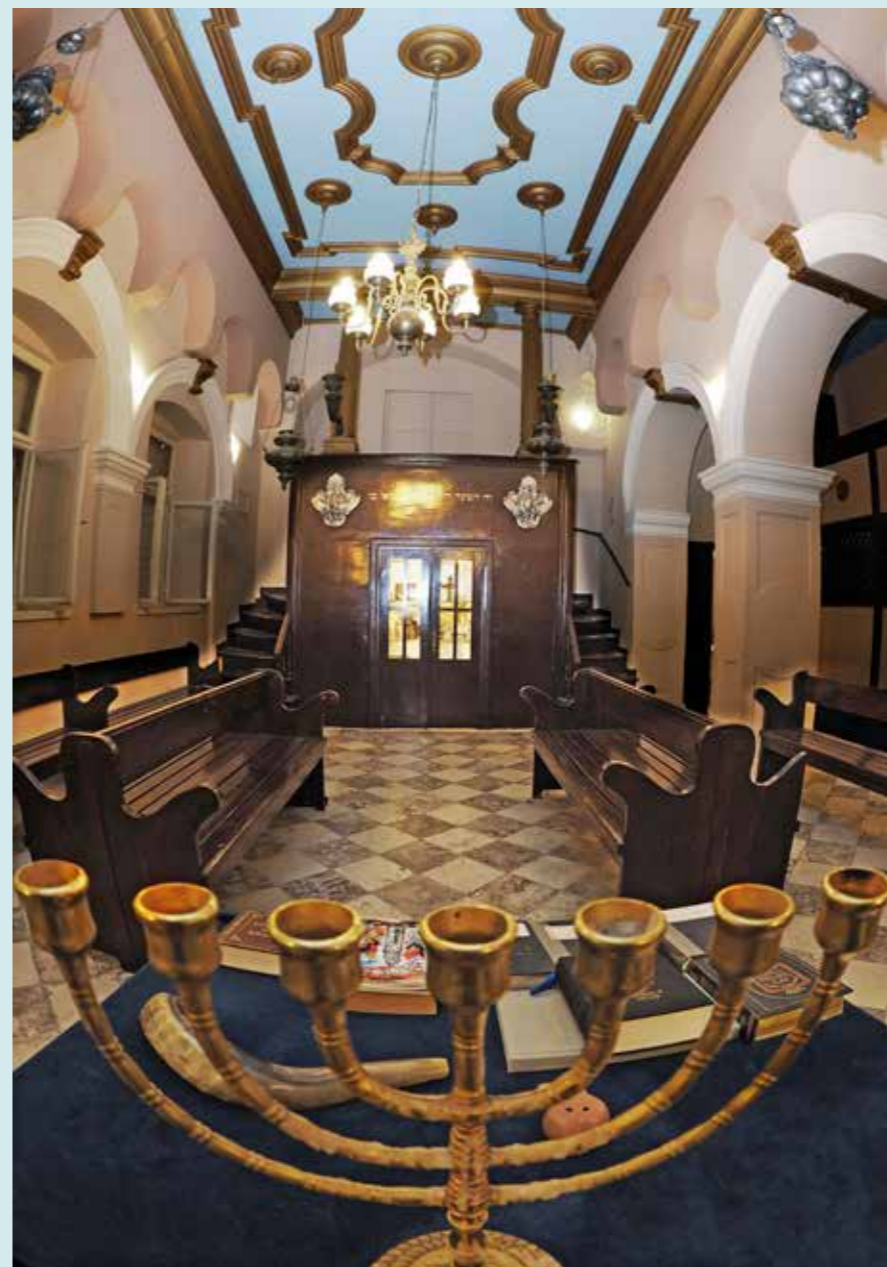
tion of the "Declaration of the Rights of Man and of the Citizen" that Jews became equal with all other citizens

In modern Split, it is worth mentioning Vid Morpurgo, a banker, bookseller, intellectual, industrialist and publisher, and a key figure in political and cultural life at the turn of the 19th and 20th centuries. When he died in 1911, he was buried in the old Jewish cemetery, leaving behind, as the epitaph says, an "unfilled void".

World War II brought dark days to Split's Jews, although until the capitulation of fascist Italy - which did not have concentration camps - the situation was somewhat more favourable, so fugitives



Jewish Cemetery on Marjan Hill, opened in 1573  
Židovsko groblje na Marjanu, otvoreno 1573.



Pogled na sinagogu / View of the synagogue

dijelu Palače. Neki misle da je tu bila i njihova sinagoga, o čemu međutim nema uvjerljivijih dokaza, možda je takvo razmišljanje tek posljedica zabune u interpretaciji spomenika.

Splitske menoru zanimljive su i neuobičajene po svom izgledu, jer imaju pet krakova i tronožac na dnu, pa ih neki autori smatraju samo prikazom svijećnjaka. No, iste takve nađene su i u Jeruzalemu. Izraelski arheolozi imaju dvojako objašnjenje: ili ljudi koji su ih klesali nisu ni znali kako je izgledala hramska menoru, ili im je bilo zabranjeno da je sasvim vjerno prikazuju zbog svetosti predmeta.

Nažalost, sve do kasnijega srednjeg vijeka ne znamo ništa o životu splitskih Židova, do protjerivanja Židova iz Španjolske 1492. i njihova raseljavanja po Europi. U Split su prvi stigli sredinom 16. stoljeća, a kroz sljedećih nekoliko desetljeća Split je dobio i sinagogu i groblje, koje na Marjanu postoji od 1573. godine.

Jedan od pridošlih Židova, Daniel Rodriga, posebno je važan za Split. Krajem 16. stoljeća uz dozvolu mletačkih vlasti izgradio je Lazarete i veliki lučki kompleks s karantenom, pretvorivši Split u važno središte trgovine između Venecije i Otomanskoga carstva, a roba je

## Theatres / Kazališta

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Split, Trg Gaje Bulata 1  
Tel: 021/344-999, 306-908  
blagajna@hnk-split.hr  
www.hnk-split.hr



### CITY PUPPET THEATRE GRADSKO KAZALIŠTE LUTAKA

Split, Tončićeva 1  
Tel: 021/395-958, 395 968  
info@gkl-split.hr  
prodaja@gkl-split.hr  
marketing@gkl-split.hr  
www.gkl-split.hr



### CITY YOUTH THEATRE GRADSKO KAZALIŠTE MLADIH

Split, Trg Republike 1/I  
Tel: 021/344-979  
099 360 9009  
blagajna@gkm.hr  
www.gkm.hr



### KOMEDIJA U LORI (HIT KOMEDIJA)

Mob: 095/527-1852  
www.eventim.hr



### CONCERT HALL HRVATSKI DOM SPLIT KONCERTNA DVORANA

Tončićeva 1,  
021 213 775  
info@hdsplit.hr  
www.hdsplit.hr





One of the oldest European bookstores, opened in 1860 in Split by Vid Morpurgo. Jedna od najstarijih europskih knjižara koju je 1860. u Splitu otvorio Vid Morpurgo



Trace of a mezuzah recess in the former ghetto. Trag udubljenja za mezuzu u nekadašnjem getu



Religious inscriptions in the synagogue. Vjerski natpisi u sinagogi

The Torah in Split synagogue. Tora u splitskoj sinagogi

from Nazi terror from the Quisling Independent State of Croatia arrived in Split. The biggest incident in those first years took place in June 1942, when a group of fascists broke into the synagogue, and then burned furniture, books, archives and sacred objects on the main square. This event on the square was marked by a memorial plaque in the ground.

When Italy surrendered, Split became part of the Independent State of Croatia, and terror began. Most Jews either managed to leave the city, going into exile, or joined the partisans, but more than 100 of them ended up in concentration camps. They also contributed to the anti-fascist struggle, and several citizens of Split earned the title of Righteous among the Nations for helping their Jewish fellow citizens and refugees.

Today, Split's Jewish community has just over 100 members, and although the synagogue has no rabbi, it is the third oldest in Europe, and has remained the centre of their social life. Commitment to heritage preservation is the foundation of community action in the city, of which Jews have been an integral part for almost 2000 years. ■



Jewish symbols on one of the houses in the old ghetto. Židovski simboli na jednoj od kuća u starom getu

navodno stizala čak iz Indije i Perzije. Moglo bi se reći da je njegova zasluga što je Split iz maloga naselja nastaloga oko antičke palače izrastao u pravi grad. Kroz nekoliko desetljeća broj splitskih Židova porastao je na dvjestotinjak, što je bila skoro desetina tadašnjega stanovništva, a bavili su se trgovinom, financijskim uslugama, bili su krojači, pekari, ali i liječnici, imali su vjersku školu... Pridonijeli su obrani grada od Turaka, opremajući obrambene kule i plaćajući vojnike.

Venecija jest imala razna ograničenja za Židove, ali je i dalje bila liberalnija od drugih država, u čemu je Split čak i prednjačio. Primjerice, tek 1738. u sjeverozapadnom dijelu Dioklecijanove palače Split je dobio geto, a uskoro su po diktatu Vatikana na sve ulaze postavljena vrata s ograničavanjem noćnoga kretanja. Na pojedinim kućama u nekadašnjem getu i danas se vide ostaci ukrasa ili na dovratcima utori za mezuzu - svitak s odlomcima iz Pete knjige Mojsijeve kojima se vjernike podsjeća na privrženost Bogu. Tek dolaskom francuske uprave i proglašavanjem "Deklaracije o pravima čovjeka i građanina" Židovi su postali ravnopravni sa svim drugim građanima.

U novovjekom Splitu valja svakako spomenuti Vida Morpurga, bankara, knjižara, intelektualca, industrijalca, izdavača, ključnu figuru u političkom i kulturnom životu na prijelazu iz 19. u 20. stoljeće. Kad je 1911. umro pokopan je na starom židovskom groblju, ostavivši za sobom, kako stoji u epitafu, "neispunjivu prazninu".

Drugi svjetski rat donio je crne dane i splitskim Židovima, premda je do kapitulacije fašističke Italije - koja nije imala logore smrti - situacija bila nešto povoljnija pa su u Split stizali i bjegunci od nacističkog terora iz kvislinške Nezavisne Države Hrvatske. Najveći incident tih prvih godina dogodio se u lipnju 1942. kad je grupa fašista provalila u sinagogu, i potom na glavnom gradskom trgu spalila namještaj, knjige, arhiv, svete predmete... Taj događaj na trgu obilježen je spomen pločom na tlu.

Kad se Italija predala, Split je postao dio NDH, i počeo je teror. Većina Židova uspjela je otići iz grada, ili u izbjeglištvo ili su se priključili partizanima, ali ih je više od stotinjak skončalo u koncentracijskim logorima. Dali su i doprinos antifašističkoj borbi, a nekoliko Splitskana zbog pomoći svojim židovskim sugrađanima i izbjeglicama zavrjedilo je titulu Pravednika među narodima.

Danas splitska židovska zajednica ima nešto više od stotinu članova, a premda sinagoga nema rabina ostala je centar njihova društvenog života, kao treća po starosti u današnjoj Europi. Posvećenost očuvanju vlastite baštine temelj je djelovanja zajednice u gradu čiji su sastavni dio već skoro dvije tisuće godina. ■



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www.blitz-cinestar.hr



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021/669 461  
info@cinestarcinemas.eu  
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(Centar za kulturu i cjeloživotno obrazovanje Zlatna vrata)  
Dioklecijanova 7  
Tel: 021/361 524  
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www.zlatnavrata.hr



### KINO KARAMAN

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info@ekran.hr  
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Šetalište  
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www.kinomediteran.hr





INTERESTING FACTS FROM THE HISTORY OF DIOCLETIAN'S CITY

## The Oldest Bell Tower on the Adriatic East Coast

By **Damir Šarac** Photos: **Branko Ostojić, Maksim Bašić**

*The Church of St. Theodora is one of the city's four oldest sacral spaces, built within the sentry corridor, above the palace's Iron Gate, and dating from the 6th century. The oldest preserved bell tower in Croatia and on the east Adriatic coast, was built on top of it in the 11th century. Still today, the church is called Our Lady of the Bell Tower, in tribute to the bell tower above the Iron Gate.*

ZANIMLJIVOSTI IZ POVIJESTI DIOKLECIJANOVA GRADA

## Najstariji zvonik istočne obale Jadrana

Piše: **Damir Šarac** fotografije **Branko Ostojić, Maksim Bašić**

*Iznad crkvice sv. Teodora, jednog od četiri najstarija gradska sakralna prostora 'ugrađena' u 6. stoljeću u Dioklecijanove stražarske hodnike iznad vrata Palače, izgrađen je u 11. stoljeću najstariji očuvani zvonik u Hrvatskoj i na istočnoj obali Jadrana. Po zvoniku nad Željeznim vratima Palače crkvu i danas zovu Gospom od Zvonika*



It is a rare historical and architectural phenomenon, that a room of 20 square meters hides more than 1500 years of a city's history. Well, in Split you can visit such a place - the Church of Our Lady of the Bell Tower, positioned 10 metres above the city's oldest street. Above the church rises a medieval bell tower. The oldest preserved bell tower in Croatia and on the east Adriatic coast, it is still in use.

This unique sacral space is located in the sentry corridor, above the western gate, one of four entrances into Roman Emperor Diocletian's monumental palace, from the 4th century AD - the nucleus around which Split as we know it today arose. It was not the only one. In similar spaces, a total of four churches were built into the palace in the 6th century: above the Golden Gate, the main entrance from the north, the church of St. Martin; above the Silver Gate, the entrance from the east, the Church of St. Apollinaire, above the southern gate, St. Anastasia; and above the Iron Gate, the Church of St. Theodor, which later became known as Our Lady of the Bell Tower. Of the churches that guarded the city gates, only two have survived to this day, St. Martin and St. Theodore.

In the early Middle Ages, for easier defence, all the entrances into Diocletian's Palace were walled up, except for the Iron Gate, which was closed by a heavy gate and a complex lifting structure. Thus, the Church of St. Theodora gained in importance. It 'hovers' above the most important entrance into the city. A medieval *loggia*, a meeting place for the city assembly, was built on the square, which had formerly been the ancient defensive courtyard. It was an

Rijedak je povijesni i arhitektonski fenomen da se u prostoriji od dvadeset četvornih metara krije više od tisuću i po godina jednoga grada! E, pa u Splitu možete posjetiti upravo takvo mjesto – crkvu Gospe od Zvonika 'pozicioniranu' desetak metara iznad najstarije gradske ulice! Nad crkvom se uzdiže i srednjovjekovni zvonik – još je u funkciji i najstariji je u Hrvatskoj i na cijeloj istočnoj obali Jadranskoga mora!

Ovaj jedinstveni sakralni prostor nalazi se u stražarskom hodniku poviše golemih ulaznih, zapadnih vrata monumentalne palače rimskoga cara Dioklecijana iz 4. st. poslije Krista, jezgre iz koje je nastajao Split kakvoga danas poznajemo. I nije bila jedina, u sličnim su se prostorijama 'utisnule' u 6. st. čak četiri splitske crkve: iznad glavnih, Zlatnih vrata sa sjevera crkva svetog Martina, iznad istočnih Srebrnih vrata crkva svetog Apolinara, iznad južnih svete Anastazije, a iznad Željeznih, o kojima je ovdje riječ, crkva sv. Teodora, koja kasnije postaje poznata kao Gospa od Zvonika! Od crkava koje su čuvale gradska vrata do danas su sačuvane samo dvije, Sveti Martin i Sveti Teodor.

U ranom srednjem vijeku, radi lakše obrane, zazidani su svi ulazi u Dioklecijanovu palaču, osim Željeznih vrata koja se zatvaraju složenom konstrukcijom za podizanje teških vratnica. Tako crkva sv. Teodora dobiva na važnosti, ona 'lebdi' iznad najvažnijega ulaza u grad, a na trgu formiranom u antičkom obrambenom dvorištu gradi se srednjovjekovna loža gradske skupštine - važan politički element komunalne samostalnosti koju Split baštini od rimskih vremena.

U 11. stoljeću izvedena je njezina najvažnija adaptacija; prema natpisu na oltarnoj pregradi obnovu crkve donira gradski prior (gradonačelnik) Firmin. On je bio na čelu Splita u vrlo važnim političkim vremenima za cijelu regiju: bez pravog nasljednika umire hrvatski kralj Zvonimir, koji je gradove u Dalmaciji, pa tako i Split, 'privukao' hrvatskoj državi i 'odmaknuo' od Bizanta.

U tom trenutku, iznimnim graditeljskim umijećem nad zidovima crkve sagrađen je drevni kameni zvonik koji i nakon devet stotina godina stoji gotovo nedirnut zubom vremena! A kako još nije bio dovršen danas dominantni zvonik katedrale svetoga Dujma, pret-

*U crkvi Gospe od Zvonika njegovao se neobičan kult: njezinim strmim kamenim stepeništem zavjetno su 'hodočastile' Splićanke u zadnjim danima trudnoće. Ovaj napor 'olakšavao' je trudove, a molitva pred ikonom Gospe od Zvonika jamčila sretan porod!*

postavlja se da su na prvom splitskom grbu koji prikazuje moćne zidine, vratnice i zvonik, upravo ovaj toranj i Željezna vrata.

Iz zidina Palače Split se širi kroz Željezna vrata prema zapadu, formira se novi, prostrani gradski trg s gotičkom gradskom vijećnicom, a stari sakralni sklop u 14. stoljeću doživljava obnovu. Stvara se i novi kult potaknut čuvenom Bogorodičinom ikonom iz 13. stoljeća koja je i danas na glavnom oltaru (original je u katedralnoj riznici), te se od tada sve češće naziva Gospom od Zvonika. O crkvici skrbi bratovština Gospe od Zvonika, u splitskoj povijesti poznata kao okupljalište pučana i obogaćene građanske klase koja je u političkom životu grada bila žestoka oporba vladajućim patricijima. Član ove bratovštine bio je i poznati dalmatinski kipar Andrija Aleši, kojem se





important political element of the communal independence that Split had had since Roman times.

In the 11th century, the most important adaptation was carried out. According to the inscription on the altar partition, the reconstruction of the church was funded by the city Prior (Mayor) Firmin. He was in charge of Split during a period that was very important politically for the entire region. At that time, the Croatian King, Zvonimir, died without a natural heir. He had gained support for the Croatian state from Dalmatian cities, including Split, and moved away from Byzantium.

At that time, with exceptional architectural skills, a stone bell tower was built on top of the church, which even 900 years later remains almost untouched by the ravages of time. The dominant bell tower of the Cathedral of St. Domnius had not been completed by this time, so it is assumed that it is this tower and the Iron Gate that are depicted on Split's first coat of arms, which features mighty walls, a gate and a belltower.

From the walls of the palace, Split extended through the Iron Gate to the west. A new, spacious town square with a Gothic town hall was formed, and the old sacral complex was restored in the 14th century. A new cult was created, inspired by the famous 13<sup>th</sup>-century icon of the Mother of God, which is still on the main altar (the original is in the cathedral treasury), and since then it has increasingly been called Our Lady of the Bell Tower. The church is cared for by the fraternity of Our Lady of the Bell Tower, known in Split history as a gathering place for ordinary people and the enriched bourgeois class, who in the political life of the city were a fierce opposition to the ruling patricians. The famous Dalmatian sculptor, Andrija Aleši, who is credited with a marble relief in the church from 1480, which depicts Our Lady covering the brothers with a cloak, was also a

*An unusual cult was nurtured in the Church of Our Lady of the Bell Tower. The women of Split would make a votive pilgrimage in the last days of their pregnancy, by climbing up its steep stone staircase. This effort was supposed to make their labour easier, and prayer before the icon of Our Lady of the Bell Tower guaranteed a happy birth.*

member of this fraternity. In a small church, only two meters wide and ten meters long, an altar was erected with the image of St. Spyridon (Spiro), the patron saint of olive growers. Interesting and very valuable is the front side of the altar from the 18th century, painted with a rare technique - wax-bound paints on a plaster base.

In addition to its historical and architectural value, which in a specific way hides the wonder of the preserved layers of the city's development, a very unusual cult was nurtured in the Church of Our Lady of the Bell Tower. Climbing a steep stone staircase, which rises from Krešimirova Street to the church, the women of Split would make a votive pilgrimage in the last days of their pregnancy. This effort was supposed to make their labour easier, and prayer before the icon of Our Lady of the Bell Tower guaranteed a happy birth.

Over the last few years, this exceptional complex has been renovated and restored as part of a future exhibit of the Museum of Sacred Art. This will, in addition to the pilgrimage, enable visits to this unusual and miraculous place, which tells part of Split's long history. ■



pripisuje mramorni reljef u crkvi iz 1480. godine, a prikazuje Gospu koja plaštom zakriva bratime. U malenoj crkvi širokoj tek dva i duž deset metara, podignut je oltar sa slikom svetog Spiridona (Špi-ra), zaštitnika maslinara, a zanimljiva je i vrlo vrijedna prednja strana oltara iz 18. stoljeća slikana rijetkom tehnikom - bojama vezanima voskom na gipsanoj podlozi.

Osim povijesne i arhitektonske vrijednosti koja na specifičan način krije čudo sačuvanih slojeva iz razvitka grada, u crkvi Gospe od Zvonika njegovan je sasvim neobičan kult: njezinim širokim i strmim kamenim stepeništem koje se s Krešimirove ulice diže do crkve zavjetno su 'hodočastile' Splitske u zadnjim danima trudnoće. Ovaj napor 'olakšavao' je trudove, a molitva pred ikonom Gospe od Zvonika jamčila sretan porod!

Već nekoliko godina obnavlja se i restaurira iznimni kompleks kao dio budućega postava Muzeja sakralne umjetnosti, što će uz spomenuto 'hodočašće' omogućiti i posjet ovom neobičnom i čudesnom mjestu koje 'u zraku' priča dugu povijest Splita. ■



R. Adam, Plan of Split and its surroundings, detail (1757).  
R. Adam, Plan Splita i okolice, detalj (1757.).

SPLIT QUARANTINE STATION - TRADE CONNECTION BETWEEN THE OTTOMANS AND VENICE

# Trade in the Times of the Plague

By **Nikolina Uroda** Photos: **Ante Verzotti**

*In the period when goods travelled in caravans from the East to Europe, following the land routes from Constantinople, the reception and disinfection of the arrived goods had to be organized in order to prevent the spread of the plague. That is why Venice, after several proposals from the Split-based Jewish merchant, Daniel Rodriguez (Rodrige), decided to build a quarantine station in Split in 1580.*



SPLITSKI LAZARET – TRGOVAČKA VEZA OSMANLIJA I VENECIJE

# Trgovina u vremenu kuge

Piše: **Nikolina Uroda** fotografije: **Ante Verzotti**

*U razdoblju kada je roba s Istoka u Europu putovala karavanama kopnenim putovima iz Carigrada trebalo je, radi sprječavanja širenja kuge, organizirati prihvati i dezinfekciju pristigle robe. Zato je Venecija, nakon više prijedloga splitskoga židovskog trgovca Daniela Rodrigueza (Rodrige), 1580. odlučila u Splitu izgraditi lazaret.*

## Muzeji i galerije



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G. Santini, View of Split from the south (1666.)

G. Santini, Pogled na Split s juga (1666.)

In 1566, both Suleiman the Magnificent and Nikola Šubić Zrinski died. One had defended and the other had tried to conquer Szigetvar (in Hungary). Hajrudin completed the stone bridge in Mostar, Pope Pius V expelled prostitutes from Rome, and the Papal State began the fight against the "sodomites." In the same year, a Jewish merchant of Portuguese descent, Daniel Rodriguez (Rodrigo), proposed to the Venetian Senate the construction of the so-called *skale* (quays) - places for transshipment of merchandise in Split, which was then, like the whole of Dalmatia, under the rule of Venice.

Until then, Split was commercially neglected - under the decision of the Venetian authorities, all goods coming from the interior went directly to Venice. The interests of Split and Venice did not coincide at that time, so Rodrigo's proposal was rejected. However, new trade routes to the Atlantic, the imminent danger of the Ottomans, frequent piracy, and the expansion of trade from the Dubrovnik Republic, put Venice at a disadvantage on the Adriatic, so it was forced to seek new ways to safely transport trade goods. Although in constant conflict with the Ottoman Empire, Venice nevertheless became the Empire's main partner for transporting their products across Europe. It took 43 days for the caravans to travel from Constantinople (present-day Istanbul) to Split, and the entire territory they passed through was under Ottoman rule. The naval part of the route had to be secured, and only *La Serenissima* (Venice) could help defend against the Uskoks. Therefore in 1577, Rodrigo's repeated proposal was considered with more interest, because it was necessary to organize the reception of goods arriving overland from the interior in caravans. It was finally accepted in 1580. As Lazaretto Vecchio, founded in 1423 on the island of Santa Maria di Nazareth (later San Lazzaro), near Venice, was among the first quarantine stations on the Mediterranean, a similar location was planned in Split, at Sustipan. The construction of the quarantine station began in 1583, but at a different location, on Split's waterfront, west of the ramparts that stretched from the southeast tower of Diocletian's Palace to the sea.

As more and more goods arrived, the cellars of Diocletian's Palace were again used to store what could not fit in the quarantine station. Due to such circumstances, the plague spread throughout the city on several occasions, so the expansion of the quarantine station became necessary. When it was completed in 1629, the quarantine station occupied an area as large as one-tenth of the total city, and stretched from today's Harbour Master's Office to the Bishop's Palace.

The first visual depictions of it date back to the 18th century. At its largest extent, it consisted of five courtyards surrounded by buildings. It was closed to the city and the sea, and opened only onto inner courtyards, with large openings to allow for easier ventilation.

Godine 1566. umiru Sulejman Veličanstveni i Nikola Šubić Zrinski; jedan je branio, a drugi pokušavao osvojiti Siget. Hajrudin dovršava kameni most u Mostaru, a papa Pio V. istjeruje prostitutke iz Rima i Papinske države te započinje borbu protiv «sodomista». Iste godine, židovski trgovac portugalskoga podrijetla Daniel Rodriguez (Rodrigo) predlaže mletačkome Senatu izgradnju tzv. skale - mjesta za pretovar trgovačke robe u Splitu koji je tada, kao i čitava Dalmacija, pod vlašću Venecije.

Split je do tada trgovački bio zapostavljen, odlukom mletačkih vlasti sva roba koja je dolazila iz unutrašnjosti odlazila je direktno za Veneciju. Interesi Splita i Venecije u tom se trenutku nisu podudarali, pa je Rodrigin prijedlog odbačen. No, novi trgovački pomorski putovi na Atlantiku, neposredna opasnost od Osmanlija, te učestalo gusarenje i širenje trgovine s područja Dubrovačke Republike dovede Veneciju u nepovoljan položaj na Jadranu, pa je prisiljena tražiti nove načine sigurnog transporta trgovačkih dobara. Iako u stalnim sukobima s Osmanskim carstvom, Venecija ipak postaje glavni partner Carstva za transport njihovih proizvoda po Europi. Od Istanbula do Splita karavanama je trebalo 43 dana, a čitav je teritorij kojim su prolazile bio pod osmanskom vlašću. Valjalo je osigurati pomorski dio puta, a u obrani od uskoka mogla im je pomoći samo La Sereni-

*I nakon izgradnje lazareta, zbog njegova nedostatnog kapaciteta kuga se u nekoliko navrata širi gradom, pa je povećavan više puta. Kada je 1629. godine bio dovršen, pokriva je površinu koja je odgovarala desetini prostora grada, a prostirao se od današnje Lučke kapetanije do Nadbiskupske palače.*

ssima (Venecija). Stoga se ponovni prijedlog Rodrige 1577. godine razmatra s više interesa, jer trebalo je organizirati prihvata robe koja je dolazila karavanama kopnenim putovima iz unutrašnjosti. Konačno je prihvaćen 1580. godine. Kako je među prvim lazaretima na Mediteranu bio Lazaretto Vecchio, osnovan 1423. godine na otoku Santa Maria di Nazareth (kasnije San Lazzaro) pored Venecije, slična lokacija planirana je i u Splitu, na Sustipanu. Od 1583. godine počinje izgradnja zgrade lazareta, ali na drugoj lokaciji, splitskoj rivi, zapadno od bedema koji se od jugoistočne kule Dioklecijanove palače protezao do mora.

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R. Adam, View of Split from the East (1757.)

R. Adam, Pogled na Split s istoka (1757.)

Within the quarantine station there was a chapel, dedicated to St. Rocco, protector against the plague. Part of the quarantine station was also used for goods that had just arrived, and were to undergo disinfection. The lower level served for storage, while on the first floor there was a residential part intended for merchants. The disinfection process was carried out in three different ways: by aeration, immersion in sea or sulphur, and by boiling.

*Even after the construction of the quarantine station, due to its insufficient capacity, the plague spread through the city on several occasions, so it was expanded several times. When it was completed in 1629, it covered an area corresponding to one-tenth of the city, and stretched from today's Harbour Master's Office to the Bishop's Palace.*

The citizens of Split took an active part in trade: seamen transported goods to northern Italy, and entrepreneurs looked after them after disinfection. Trade was almost interrupted by the Cretan War (War of Candia; 1645-1669), but the quarantine station survived until the fall of Venice in the second half of the 18th century, after which its individual parts were either demolished or given a new purpose. The first Split theatre building, the Veseljkić Theatre, was erected on part of the former quarantine station in 1826, and in the period before World War II, there was an Italian prison in the quarantine station. Thus, the 1946 decision to demolish the entire complex was partly prompted by these negative memories.

During archaeological excavations, between December 2015 and March 2016, findings confirmed all layers of buildings, from the late 16th century to their demolition. Coats of arms of Venetian noble families - Trevisan, Marcello, Farsetti and Emo - found in a layer dating back to the 18th century, were positioned facing downwards. In this way, Venice showed its determination to reject self-promotion at the expense of the state, whose officials (as well as nobles) placed the coats of arms of their families on the facades of the buildings in which they performed civil service.

Today, of the former quarantine station, next to the so-called "tourist palace" (a modern complex of cafes), it is possible to see only a part of the sidewalk and the foundations of one of the towers, from which traffic was monitored. ■

Kako je robe pristizalo sve više, za skladištenje onoga što nije moglo stati u lazaret ponovo se koriste podrumi Dioklecijanove palače. Zbog takvih se prilika kuga u nekoliko navrata širi čitavim gradom, pa je proširenje lazareta postalo nužno. Kada je 1629. godine bio dovršen, lazaret je zauzimao površinu veliku kao desetina ukupnoga gradskog prostora, a prostirao se od današnje Lučke kapetanije do Nadbiskupske palače.

Prvi likovni prikazi njegova izgleda potječu iz 18. stoljeća. U najvećem opsegu, sastojao se od pet dvorišta okruženih zgradama, bio je zatvoren prema gradu i moru, a otvoren samo prema unutrašnjim dvorištima s velikim otvorima koji su omogućavali lakše provjetravanje. U sklopu lazareta nalazila se i kapela posvećena sv. Roku, zaštitniku od kuge. Dio lazareta služio je i za robu koja je netom pristigla i trebala proći proces raskuživanja. Ona se skladištila u donjem dijelu, dok se na prvom katu nalazio rezidencijalni dio namijenjen trgovcima. Postupak raskuživanja proveden je na tri različita načina: provjetravanjem, uranjanjem u more ili sumpor, te iskuhavanjem.

Građani Splita aktivno su sudjelovali u trgovanju: pomorci su prevozili robu do sjevera Italije, a poduzetnici je čuvali nakon raskuživanja. Trgovina je gotovo prekinuta Kandijskim ratom (1645.-1669.), no lazaret opstaje sve do pada Venecije u drugoj polovici 18. stoljeća, nakon čega se njegovi pojedini dijelovi potpuno gase ili dobivaju drukčiju namjenu. Prva zgrada splitskoga teatra, Veseljkićevo kazalište, podignuta je u sklopu lazareta 1826. godine, a u razdoblju prije 2. svjetskog rata u dijelu lazareta bio je i talijanski zatvor. Tako je odluka iz 1946. o rušenju čitavoga sklopa djelomično bila potaknuta i tim negativnim sjećanjima.

Tijekom arheoloških istraživanja od prosinca 2015. do ožujka 2016. godine, nalazi su potvrdili sve slojeve zgrada, od kraja 16. stoljeća do njihova rušenja. Pronađeni grbovi venecijanskih plemićkih obitelji Trevisan, Marcello, Farsetti i Emo u sloju koji je datiran u 18. stoljeće bili su licem okrenuti prema zemlji. Time je Venecija pokazala svoju odlučnost da odbaci takav način samopromocije na račun države čiji su službenici (ujedno i plemići) grbove svojih obitelji postavljali na pročelja zgrada u kojima su obavljali državnu službu.

Od nekadašnjih lazareta danas je uz bok Turističke palače moguće vidjeti samo dio pločnika i temelje jedne od kula s koje se nadzorio promet. ■

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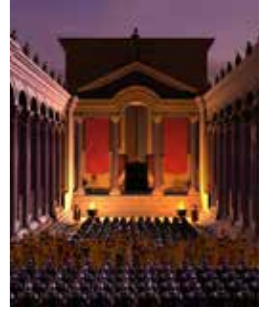
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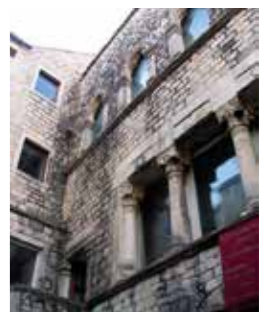
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BATTLE ON THE MEDITERRANEAN

# Dalmatia and the Battle of Lepanto

By **Jasen Boko**

*Dalmatia, always present in important events on the Mediterranean, also made a powerful contribution to this battle in terms of manpower and ships, as well as numerous casualties. On the Christian side, seven galleys from the Croatian islands and coastal towns of Rab, Hvar, Krk, Cres, Trogir, Kotor and Šibenik took part, which along with their commanders played an important role in the battle.*

*The Battle of Lepanto, Fernando Bertelli (Venice, 1572)*

UZ 450 GODINA OD NAJVEĆE POMORSKE  
BITKE NA SREDOZEMLJU

# Dalmacija i Lepantska bitka

Piše: **Jasen Boko**

*Dalmacija, uvijek prisutna u važnim događanjima na Sredozemlju i ovoj je bitki dala snažan prilog u ljudstvu i brodovlju, ali i brojne žrtve. Na kršćanskoj strani sudjelovalo je sedam galija s hrvatskih otoka i primorskih gradova Raba, Hvara, Krka, Cresa, Trogira, Kotora i Šibenika, koji su sa svojim zapovjednicima odigrali važnu ulogu u bitki*

*»Bitka kod Lepanta«, Fernando Bertelli (Venecija 1572.)*



The Battle of Lepanto, Paolo Veronese, second half of the 16th century  
 »Bitka kod Lepanta«, Paolo Veronese, druga polovica 16. stoljeća

“It was a happy day,” said the famous writer, Miguel Cervantes, of the greatest naval battle in the history of the Mediterranean, which took place on 7 October 1571. Cervantes himself was a badly wounded participant in the Battle of Lepanto. This “Happy Day”, after the battle ended, painted the sea at the entrance to the Gulf of Corinth with the blood of

„Bio je to presretan dan“, okarakterizirao je kasnije slavni pisac Miguel Cervantes, sudionik Lepantske bitke i sam teško ranjen, najveći pomorski boj u povijesti Sredozemlja, koji se dogodio 7. listopada 1571. godine. „Presretan dan“, po završetku bitke u popodnevnim satima, obojao je more na ulasku u Korintski zaljev krvlju više od 30 tisuća žrtava ove dramatične bitke između turskih i kršćanskih snaga.

Poraz Turske flote, brojem vojnika i brodovljem nadmoćne, ostavio je trajne posljedice na povijest Sredozemlja i pamti se kao prva bitka u kojoj je dramatično napredovanje Osmanlija na europski teritorij zaustavljeno.

Turci su u nezaustavljivom prodoru prema Europi, koje je posljednjih godina pratila i moćna pomorska flota, u kolovozu 1571. konačno osvojili Cipar, stratešku mletačku utvrdu, izuzetno važnu za razvijenu trgovinu s Orijentom pa je na inicijativu pape Pija V osnovana Kršćanska liga koja se odlučila suprotstaviti turskoj prevlasti na moru. Formirana je flota od oko 210 kršćanskih galija; nešto više od polovine dala je Mletačka republika, s osamdesetak brodova slijedili su Španjolci, a i papa, Malteški vitezovi i savojski vojvoda dali su svoj prilog u brodovima i ljudstvu. Flotu su upotpunjavali i transportni brodovi. Na brodovima kršćanske flote bilo je oko 13 tisuća mornara, 43 500 galijota, te oko 28 tisuća vojnika. Na suprotnoj, osmanlijskoj strani nalazila se 221 galija i još pedesetak pomoćnih brodova s 13 tisuća mornara, 41 tisuća galijota i 34 tisuća vojnika, uglavnom janjičara.



Model of the Trogir galley La donna, sunk near Lepanto in 1571  
 Maketa trogirске galije “La donna”, potopljene 1571. kod Lepanta

Dalmacija, uvijek prisutna u bitnim događanjima na Sredozemlju i ovoj je bitki dala snažan prilog u ljudstvu i galijama, ali i brojne žrtve. U dijelu koji je pripadao Mletačkoj floti bilo je sedam galija s hrvatskih otoka i primorskih gradova Raba, Hvara, Krka, Cresa, Trogira, Kotora i Šibenika. Njihovi su zapovjednici odigrali važnu ulogu u tom boju, posebno se istaknuo Kolan Dražić, zapovjednik creske galije, koji je u službenim izvješćima kasnije naveden kao „uzor službe“.

Možda sedam dalmatinskih lađa i ne izgleda kao velika pomoć, ali kad se zna da su moćni Malteški red i vojvoda savojski Emanuelo Filiberto kršćanskoj floti pridonijeli s manjim brojem galija, uloga dalmatinskih brodova dobiva na značaju.

Iznenađujuće je da u sastavu Mletačke flote nije bilo galija Splita i Zadra, najvećih i najsnažnijih gradova istočne obale Jadrana. Razloge vjerojatno treba tražiti u opasnim napadima turskih brodova prethodne i te godine, koji su dalmatinskim gradovima ozbiljno zaprijetili padom u turske ruke. Naime, oba su grada s kopnene stra-

*Za suvremenike Lepantska je bitka bila čudesno božje djelo, a glas o veličanstvenoj „božjoj“ pobjedi brzo se proširio Europom. Obilježila su je brojna umjetnička djela te glorifikatorski opisi pobjedničke vojske i mladog, 24-godišnjeg vrhovnog zapovjednika flote don Juana od Austrije, kojim je oduševljenje iskazao i sam Cervantes u svom Don Quijoteu.*



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more than 30 thousand victims of this dramatic confrontation between Turkish and Christian forces.

The defeat of the Turkish fleet, by the number of troops and the superior navy, left lasting consequences on the history of the Mediterranean, and is remembered as the first battle in which the dramatic advance of the Ottomans into European territory was halted.

In August 1571, the Turks finally conquered Cyprus, a strategic Venetian stronghold, which was extremely important for the development of trade with the Orient. On the initiative of Pope Pius V, the Christian League was founded. To oppose Turkish supremacy at sea, a fleet of about 210 Christian galleys was formed; the Venetian Republic contributed a little more than half of these. With about 80 ships, the Spaniards followed, as did the Pope. The Knights of Malta and the Duke of Savoy made their contribution in ships and manpower. The fleet was supplemented by transport ships. There were about 13,000 sailors, 43,500 galley slaves, and about 28,000 soldiers on the ships of the Christian fleet. On the opposite side, the Ottomans had 221 galleys and another 50 auxiliary ships with 13,000 sailors, 41,000 galley slaves and 34,000 soldiers, mostly janissaries.

Dalmatia, always present in important events on the Mediterranean, also made a powerful contribution to this battle in terms of manpower and galleys, as well as numerous casualties. As part of the Venetian fleet, there were seven galleys from the Croatian islands and coastal towns of Rab, Hvar, Krk, Cres, Trogir, Kotor and Šibenik. Their commanders played an important role in that battle, especially Kolan Dražić, the commander of the Cres galley, who was later mentioned in official reports as a "model of service".

Perhaps seven Dalmatian ships do not seem like much help, but knowing that the powerful Order of Malta and Duke of Savoy Emanuele Filiberto contributed to the Christian fleet with fewer galleys, the role of Dalmatian ships gains in importance. Surprisingly, the Venetian fleet did not include the galleys from Split and Zadar, the largest and most powerful cities on the eastern Adriatic coast. The reasons are probably to be found in the dangerous attacks of Turkish ships during that year and the previous year, which seriously threatened to see Dalmatian cities falling into Turkish hands. Specifically, both cities were threatened by the proximity of the Turks from the landside. Perhaps that is why the ships of Zadar and Split remained in preparation for possible new naval attacks. However, even if there were no galleys, a large number of Split, Zadar, and other Dalmatian and Istrian sailors who fought on other Venetian ships were recorded.

For the people of that time, the Battle of Lepanto was a miraculous work of God, and word of the glorious "divine" victory quickly spread throughout Europe. Numerous works of art and glorifying descriptions of the victorious navy were created, especially of the 24-year-old commander-in-chief of the fleet, Don Juan of Austria, for whom Cervantes himself expressed his enthusiasm in his novel *Don Quixote*. The best known painting, *Allegory of the Battle of Lepanto*, was by the celebrated artist Paolo Veronese. There was also Tintoretto's *Lepanto Victory*, but it was burned in a fire at the Doge's Palace, shortly after it was completed. Surprisingly few memories of this important event remain on the Adriatic east coast. None of the commanders of the Dalmatian ships left records of the battle, and only two men from Šibenik, Martin Kolunić Rota and Boniface Natal, recorded victory at Lepanto in etchings. Much later, our contemporary, the famous composer Ljubo Stipišić Delmata, wrote the song *Kod Lepanta sunce moje* (At Lepanto, my darling), popular in numerous klapa performances. Paradoxically, the celebrated victory did not change the situation in the centuries-long war, primarily due to disagreement among the allies on the Christian side. When Venice made peace with the Turks two years later, the conditions were humiliating. Turkey retained Cyprus and the conquered territories, and the Venetian Republic had to pay 200,000 ducats in war reparations.

The Battle of Lepanto, however, was a significant turning point in Europe's attitude towards the Ottomans - it proved that they were not invincible. Nonetheless, it took two centuries or more after the battle for the European shores of the Mediterranean to cease to be a sea of fear in the face of the Turkish threat. ■

ne bila ugrožena turskom blizinom, možda su zato brodovi Zadra i Splita ostali u pripremi zbog eventualnih novih pomorskih napada. No, ako i nije bilo galija, zabilježen je veliki broj Splitsana, Zadrana i drugih dalmatinskih i istarskih mornara koji su se borili na drugim mletačkim brodovima.

Za suvremenike Lepantska je bitka bila čudesno «božje djelo», a glas o veličanstvenoj „božjoj“ pobjedi brzo se proširio Europom. Nastala su brojna umjetnička djela i glorifikatorski opisi pobjedničke vojske, osobito mladog, 24-godišnjeg vrhovnog zapovjednika flote don Juana od Austrije, kojim je oduševljenje iskazao i sam Cervantes u svom *Don Quijoteu*. Najpoznatiji likovni prikaz - *Alegorija Lepantske bitke* – naslikao je slavni Paolo Veronese, a Tintorettova *Lepantska pobjeda* izgorjela je u požaru Duždeve palače nedugo nakon što je postavljena.



Iznenadujuće malo uspomena na ovaj važan događaj ostalo je na istočnoj obali Jadrana: niti jedan od zapovjednika dalmatinskih lađa nije ostavio zapis o samoj bitki, a tek su dva Šibenčanina, Martin Kolunić Rota i Natal Bonifacij bakropisima zabilježili pobjedu kod Lepanta. Znatno kasnije, naš suvremenik poznati skladatelj Ljubo Stipišić Delmata piše pjesmu *Kod Lepanta sunce moje* popularnu u brojnim klapskim izvedbama.

Paradoksalno, slavljena pobjeda nije promijenila situaciju u višestoljetnome ratu, prije svega zbog nesloge među saveznicima na kršćanskoj strani. Kada je Venecija dvije godine kasnije sklopila mir s Turcima uvjeti su bili ponižavajući: Turska je zadržala Cipar i osvojene teritorije, a Mletačka republika morala je platiti 200 tisuća dukata ratne odštete.

Lepantska bitka ipak je bila značajna prekretnica u stavu Europe prema Osmanlijama: dokazala je da nisu nepobjedivi. Ali, trebat će proći dva stoljeća i više od te bitke da europske obale Sredozemlja pred turskom opasnošću prestanu biti more straha. ■

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*Battle of Lepanto, unknown author, late 16<sup>th</sup> century  
Bitka kod Lepanta, nepoznati autor, kasno 16. st.*

FROM ILLYRIANS AND GREEKS TO MODERN CROATIA

# What exactly is Dalmatia?

By **Vedran Matošić** Photos: Ante Verzotti, Branko Ostojić, Maksim Bašić

*Dalmatia still exists today in many songs, customs, dishes and wines. That is why when you land in Split, that feeling of peace, warmth and love reveals a new Dalmatia. The one that is no longer overwhelmed by history, which has no borders, and more than ever represents the door to the culture of the country they now call Croatia.*

OD ILIRA I GRKA DO SUVREMENE HRVATSKE

## Dalmacija – što je to?

Piše: **Vedran Matošić** fotografije: Ante Verzotti, Branko Ostojić, Maksim Bašić

*Dalmacija i danas postoji u mnogim pjesmama, u običajima, jelima i vinima. I zato kad ste sletjeli u Split, taj osjećaj mirnoće, topline, ljubavi otkriva vam jednu novu Dalmaciju koja više nije premorena poviješću, koja više nema granica, i više nego ikad predstavlja vrata kulture zemlje koju danas Hrvatskom zovu.*



Remains of Roman Salona, once the capital of the province of Dalmatia  
Ostaci rimske Salone, nekad glavnog grada provincije Dalmacije

Golden Gate  
Zlatna vrata



You have landed in Split. The warmth of the Mediterranean climate seems to say that your long-awaited vacation has finally begun. You enjoy walking through the narrow streets of the old part of the city and they tell you that it used to be the palace of an emperor. However, you surprise them because you have already read a lot about the palace. They welcome you to Split, Dalmatia. You ask yourself, Dalmatia - what is it? We are in Croatia, aren't we?

Let us explore a centuries-old mystery. Let us go back to distant history.

It was in the 4th century BC when Dionysius the Elder set out from Syracuse on an expedition and settled on the islands of *Issa* (Vis) and *Pharos* (Hvar). The Illyrian kingdom was developing in Dalmatia at that time, and its most famous ruler was Queen Teuta, who built her majestic courts on the present-day island of Hvar.

The Romans soon discovered the beauties of the eastern Adriatic coast and set off in conquest. The name Dalmatia, which comes from the Illyrian word *delme* (sheep), was first mentioned in 119 BC when Consul Lucius Caecilius Metellus, having spent the winter with his soldiers in the city of Salona, was nicknamed Delmaticus.

In 10 AD, Augustus divided Illyricum into two large regions, Pannonia and Dalmatia, with Salona as the capital. We now arrive at our palace in Split. It was completed in 305, during the reign of Emperor Diocletian, who lived there from the age of 60, after having stepped down from the throne. In 303, Diocletian divided the Empire and left

*The name Dalmatia, which comes from the Illyrian word delme (sheep), was first mentioned in 119 BC when Consul Lucius Caecilius Metellus, having spent the winter with his soldiers in the city of Salona, was nicknamed Delmaticus.*

Dalmatia for Greece, that is, for Caesar Galerius. Diocletian, who ruled Egypt and Turkey, brought to his palace a touch of the Orient and the splendour of Byzantium, with which Greek history was deeply connected.

Christianity, however, waited and welcomed its ruler. Constantine the Great erased the borders and the Roman Empire once again had one ruler, while Dalmatia gained in importance. Theodosius the Great divided the Roman Empire into western and eastern parts and classified Dalmatia as part of the west. We can say that thanks to him, the western identity of Dalmatia was formed.

In the 7th century, the Slavs and later Croats arrived and settled. From the 9th century, power belonged to the Croatian rulers, and Dalmatia increasingly relied on Western Europe, because in Byzantium, due to the church schism in 1054, the cultural and civilisational picture was significantly different.

In the 12th century, Croatia entered into a union with Hungary, and Dalmatia joined Croatia.

In the 14th century, the decisive ruler for Dalmatia was certainly Ladislav of Naples, who in 1409 sold Dalmatia to Venice for 100,000 ducats, and thus Dalmatia became a Venetian state. Venetian rule over Croatian lands lasted for almost 400 years until 1797, when the Venetian Republic disappeared under the onslaught of the French army. The Venetian east Adriatic coast came under French rule, except for the Republic of Dubrovnik. In a political sense, Dalmatia was finally united by Napoleon, who took away Dubrovnik's freedom.

Sletjeli ste u Split, toplina mediteranske klime kao da govori da je vaš dugo čekani odmor napokon započeo. Uživate prolazeći tijesnim ulicama staroga dijela grada i kažu vam da je to nekad bila palača jednoga cara. Ali vi ih iznenađujete jer ste o palači već mnogo pročitali. Oni vam žele dobrodošlicu u Split, u Dalmaciju. A vi se pitate: Dalmacija – što je to? Zar nismo u Hrvatskoj?

Otkrijmo tu tisućljetnu tajnu, vratimo se u daleku povijest.

Bilo je to u 4. stoljeću prije Krista kad je iz Syracuse krenuo u pohode Dionizije Stariji i naselio otoke Issu (Vis) i Pharos (Hvar). U Dalmaciji se u to vrijeme razvilo Ilirsko kraljevstvo, a najpoznatija vladarica bila je Teuta, koja je svoje veleborne dvore sagradila na današnjem otoku Hvaru.

Rimljani su ubrzo otkrili ljepote istočne obale Jadranskoga mora i krenuli u osvajanja.

Ime Dalmacija, koje potječe od ilirske riječi *delme* - ovca, prvi put spominje se 119. godine stare ere kada je konzul Cecilije Metel sa svojim vojnicima prezimio u gradu Saloni, dobivši nadimak *Dalmaticus*.

10. god. poslije Krista, August dijeli Ilirik na dvije velike regije Pannoniju i Dalmaciju, s glavnim gradom Salonom. I eto nas do naše palače u Splitu. Sagrađena je 305 g. za vladavine cara Dioklecijana, koji je tu i boravio od svoje 60. godine kad se povukao s prijestolja. Dioklecijan je 303. godine podijelio Carstvo i Dalmaciju prepustio Grčkoj, odnosno cezaru Galeriju. Dioklecijan koji je vladao Egiptom i Turskom unio je u svoju palaču dodir Orijenta i blještavilo Bizanta, s kojim je i grčka povijest bila duboko povezana.



Dioklecijan

Model of Diocletian palace  
Maketa Dioklecijanove palače





*Tvrđava Klis  
Klis Fortress*

*Poljica, ruralni kraj istočno od Splita  
Poljica, a rural area east of Split*



After the fall of Napoleon, Dalmatia came under the Austro-Hungarian Empire, and the Viennese court formed a separate crown entity - the Kingdom of Dalmatia, with Franz Joseph, who was Emperor of Austria and King of Hungary.

With the disintegration of many world states, Yugoslavia also disintegrated, and so Dalmatia has been part of the Republic of Croatia since 1990.

Numerous changes from 1945 to 1990 no longer recognised Dalmatia as a unified region, and the new government of the Republic of Croatia divided the area of South Croatia into four counties, of which only Split-Dalmatia still bears the name Dalmatia.

So, what exactly is Dalmatia?

Dalmatia still exists today in many songs, customs, dishes and wines. That is why when you land in Split, that feeling of peace, warmth and love reveals a new Dalmatia. The one that is no longer overwhelmed by history, which has no borders, and more than ever represents the door to the culture of the country they now call Croatia. ■

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Kršćanstvo je ipak čekalo i dočekalo svoga vladara. Konstantin Veliki briše granice i Rimsko carstvo ponovo ima jednog vladara, a Dalmacija dobiva na važnosti. Teodozije Veliki dijeli Rimsko carstvo na zapadni i istočni dio i svrstava Dalmaciju na zapad. Možemo reći da se njegovom zaslugom oblikovao zapadnjački identitet Dalmacije.

U 7. stoljeću uslijedilo je naseljavanje Slavena, a kasnije i Hrvata. Vlast od 9. stoljeća pripada hrvatskim vladarima i Dalmacija se sve više oslanja na Zapadnu Europu, jer je u Bizantu zbog crkvenog raskola 1054. bitno drugačija kulturna i civilizacijska slika.

U 12. stoljeću Hrvatska ulazi u uniju s Ugarskom i Dalmacija se pripaja Hrvatskoj.

U 14. stoljeću prijelomni vladar za Dalmaciju svakako je bio Ladislav Napuljski koji 1409. godine prodaje Dalmaciju Veneciji za 100.000 dukata i tako Dalmacija postaje dio mletačke države. Mletačko vladanje nad hrvatskim krajevima potrajalo je gotovo 400 godina sve do 1797. kada je pod naletom francuske vojske nestalo Mletačke Republike, a mletačka istočno-jadranska obala potpala je pod vlast Austrije, osim Dubrovačke Republike.

Dalmaciju je u političkom smislu, konačno oduzimajući Dubrovniku slobodu, ujedinio Napoleon. Nakon pada Napoleona, Dalmacija je potpala pod Austrijsku Carevinu, a bečki je dvor ustrojio zasebnu krunsku cjelinu – Kraljevinu Dalmaciju, s Franjom Josipom, koji je u Austriji bio car, a u Mađarskoj kralj.

Raspadom mnogih svjetskih država raspala se i Jugoslavija, a Dalmacija od 1990. godine ostaje u granicama Republike Hrvatske. Brojne promjene od 1945. do 1990. nisu više obnavljale jedinstvenu dalmatinsku regiju, a nova vlast donijela je suvremenu županijsku podjelu Republike Hrvatske dezintegrirajući prostor Južne Hrvatske na četiri županije, od kojih samo Splitsko-dalmatinska nosi dalmatinsko ime.

I što je to Dalmacija?

Dalmacija i danas postoji u mnogim pjesmama, u običajima, jelima i vinima. I zato kad ste sletjeli u Split, taj osjećaj mirnoće, topline, ljubavi otkriva vam jednu novu Dalmaciju koja više nije premorena poviješću, koja više nema granica, i više nego ikad predstavlja kulturna vrata zemlje koju danas Hrvatskom zovu. ■



*Church of the Holy Salvation at the source of the River Cetina  
Crkva Sv. Spasa na izvoru Cetine*

*Slab bridge on the River Cetina built of stećak tombstones  
Pločasti most na rijeci Cetini izgrađen od stećaka*

HALF A MILLENNIUM SINCE THE FIRST CROATIAN EPIC

# Marulić's Judita - A Remarkable European Renaissance Epic

By **Bratislav Lučin** Photos: Archive, Branko Ostojić

*As a true member of the humanistic Renaissance culture, Marko Marulić was a successful writer in Latin - his books were translated throughout Europe. In our time, his Croatian Judita (Judith), translated into numerous languages, has gained international fame. Judita welcomes the fifth centenary of its first edition as a classic work of Croatian literature, and also as a notable European Renaissance epic.*

POLA STOLJEĆA OD PRVOG HRVATSKOG EPA

# Marulićeva Judita – zapažen ep europske renesansne

Piše: **Bratislav Lučin** fotografije: Arhiva, Branko Ostojić

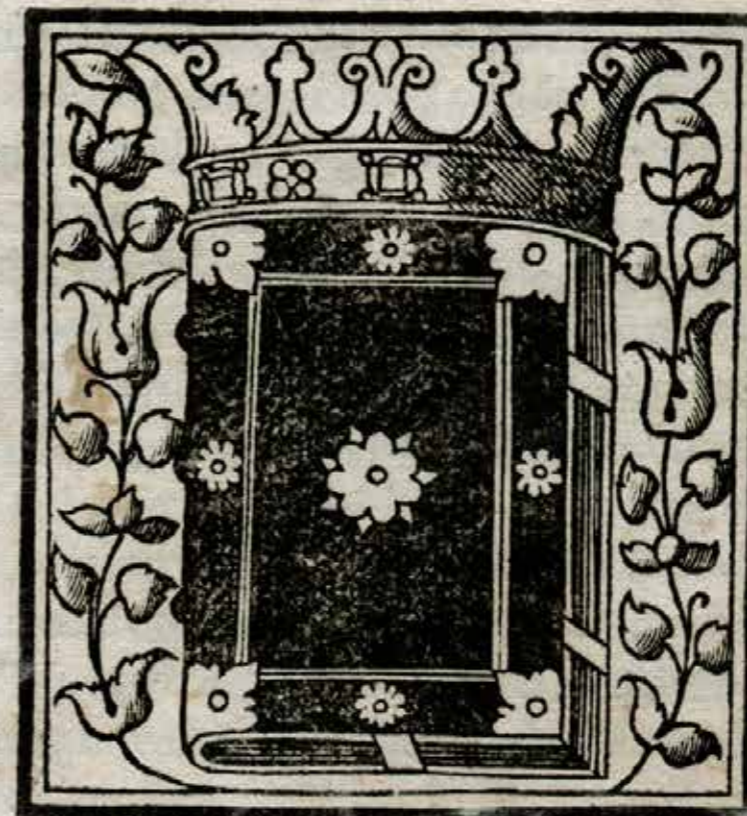
*Kao pravi pripadnik humanističko-renesanse kulture Marko Marulić bio je uspješan pisac na latinskom jeziku - njegove su knjige prevedene u čitavoj Europi. U naše vrijeme međunarodnu slavu stječe njegova hrvatska Judita prevedena na brojne jezike. Petu stoljetnicu prvotiska Judita dočekuje kao klasično djelo hrvatske književnosti, ali i kao zapaženi ep europske renesanse*



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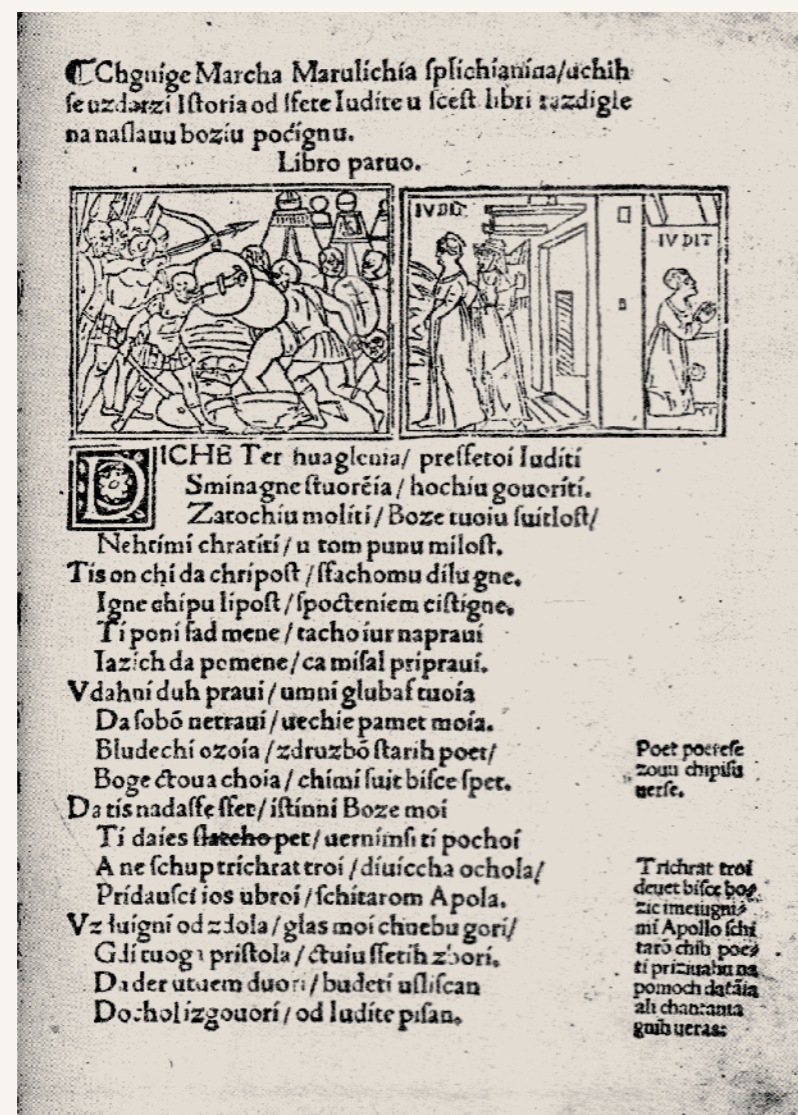
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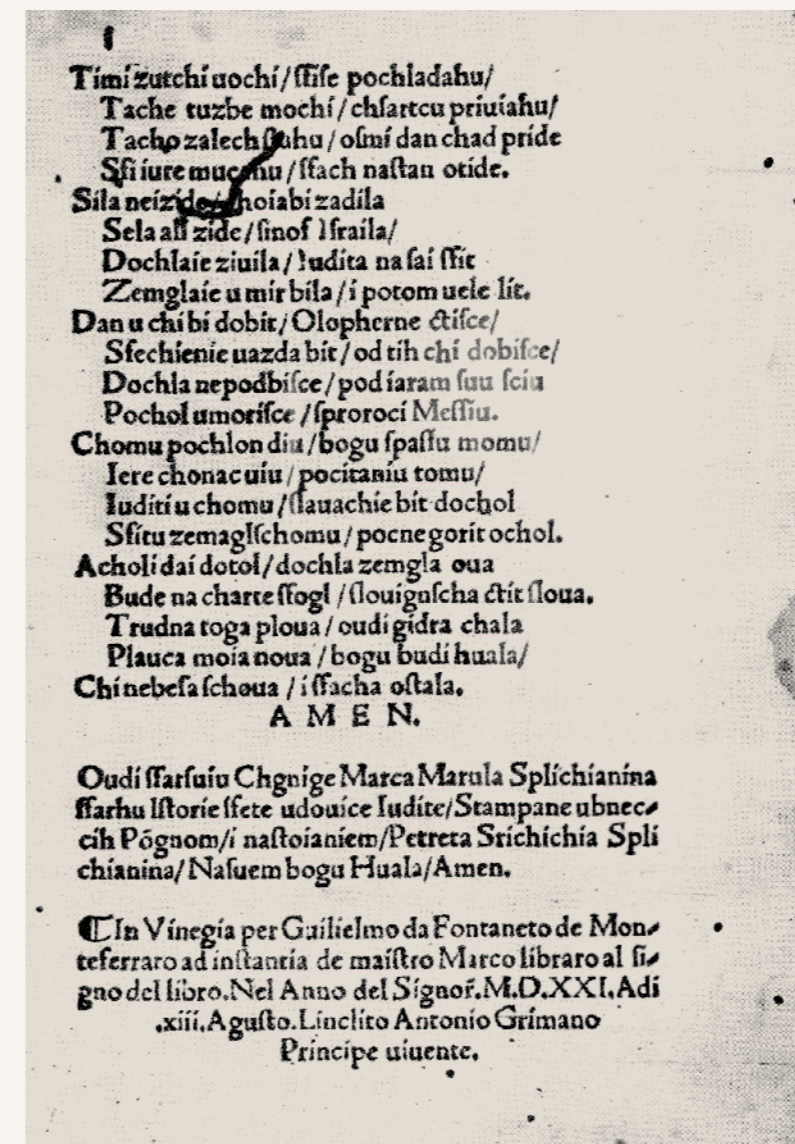
# UDITA

The year 2021 marks half a millennium since the first edition of the epic *Judita* by the Split writer Marko Marulić (1450-1524). The work was printed in Venice in 1521, but the author himself noted that he had completed it a full two decades before that, in 1501. To this day, we do not know why *Judita* waited so long for its first edition, but once it was printed, it caught the readers' attention: it was published twice more in the next two years, and we know that it was sold in Venice, Split, Zadar and Dubrovnik. How can one explain this interest shown by Marulić's contemporaries? Responding to this question, at least to some extent we will also answer another: Why is Judith still interesting and important today?

Firstly, one should know that in the Renaissance, the epic was esteemed as the most eminent literary genre. To write an epic - an extensive work in verse, in which heroic deeds and important events are narrated in a sublime style - meant to join forces with the most famous poets, such as Homer, Virgil, or Dante. A successfully composed epic brought its author a reputation, and at the same time was a confirmation of the expressive possibilities of the language and the literary tradition. *Judita* was the first epic in Croatian literature written in the vernacular (not in Latin, at that time the language of learned people). It is therefore no wonder that this fact alone attracted the attention of Marulić's contemporaries and gained a prominent place in the memory of their descendants. Marulić indicated the name of his language already in the title, emphasizing that his *Judita* was composed in Croatian verses.



Godine 2021. navršava se pola tisućljeća od prvog izdanja epa *Judita* splitskoga književnika Marka Marulića (1450-1524). Djelo je tiskano u Veneciji 1521., no sam je autor zabilježio da ga je dovršio puna dva desetljeća prije toga, 1501. godine. Do danas ne znamo zašto je *Judita* toliko čekala svoje prvo izdanje, ali kad je jednom tiskana, privukla je pozornost čitatelja: u sljedeće dvije godine objavljena je još dva puta, a znamo da se prodavala u Veneciji, Splitu, Zadru i Dubrovniku. Kako objasniti to zanimanje Marulićevih suvremenika? Odgovarajući na to pitanje, barem ćemo donekle odgovoriti na još jedno: zašto je *Judita* i danas zanimljiva i važna?



Prije svega, treba znati da se u renesansi ep cijenio kao najuglednija književna vrsta. Ispjevati ep - opsežno djelo u stihovima, u kojem se uzvišenim stilom pripovijedaju junačka djela i važni događaji - značilo je omjeriti snage s najslavnijim pjesnicima, kao što su Homer, Vergilije ili Dante. Uspješno sastavljen ep donosio je svojem autoru ugled, a ujedno je bio potvrda izražajnih mogućnosti jezika i književne tradicije. *Judita* je prvi ep u hrvatskoj književnosti ispjevan na narodnom jeziku (a ne na latinskom, tada jeziku učenih ljudi), pa nije čudo da je već time privukao pozornost Marulićevih suvremenika te stekao ugledno mjesto u pamćenju potomaka. Ime svojeg jezika Marulić je naznačio već u naslovu, ističući da je njegova *Judita u versih harvacki složena* (tj. "sastavljena na hrvatskom, u stihovima").





The theme of the epic, taken from the Bible, only seemingly distant, is actually very relevant to Split and Dalmatia in Marulić's time. Specifically, his hometown, then under the rule of the Venetian Republic, was on the very edge of the Western Christian world, on the border with the mighty Ottoman Empire. Turkish troops ravaged the surrounding area on a daily basis and stormed the city walls. The Old Testament story, on the other hand, tells of the small town of Bethulia, which was under siege by the powerful Assyrian army.

*Marulić's Judita is a Renaissance epic that can satisfy the taste of a highly educated reader. The poet modelled himself on ancient epicists, especially Virgil, enriching the dramatic plot with parallels from ancient myth and history. In the complex texture of Chakavian verses, he showed the richness and flexibility of his mother tongue, so he is remembered as the "Father of Croatian Literature".*

Salvation from a hopeless situation is brought about by the heroic act of a widow, Judita, who goes to the enemy camp ostensibly to surrender to the warlord, Holofernes, but actually enchants him with her beauty and kills him while he is drunk and asleep. This causes panic, and the invaders flee. By poetically processing this story, the poet wanted to show his fellow citizens how even a superior enemy can be resisted with wisdom, personal courage, and firm faith in God.

However, Marulić's *Judita* is not just a verse version of a Biblical story, but a Renaissance epic that can satisfy the taste of a highly educated reader. The poet imitated the ancient epic writers, especially Virgil, so he enriched the plot, which is dramatic in itself, with picturesque descriptions, rich comparisons, parallels from ancient myth and history. At the same time, in the complex texture of Chakavian verses, he showed the richness and flexibility of his mother tongue. Precisely because of *Judita*, Marulić was awarded the honorary title of "Father of Croatian Literature" in the 19th century.

As a true member of the humanist Renaissance culture, Marulić was a prolific and successful writer in Latin: his books in Latin were printed, read, and translated throughout Europe (more than 80 editions during the 16th and 17th centuries). In our time, his Croatian epic poem *Judita* has gained international fame. In the last thirty years, it has been translated in its entirety into English, French, Italian, Hungarian, and Lithuanian, and in excerpts into several other languages, including Esperanto. Therefore, *Judita* welcomes the fifth centenary of its first edition as a classic work of Croatian literature, and also as a notable European Renaissance epic. ■


Tema epa, preuzeta iz Biblije, samo naizgled daleka, zapravo je itekako aktualna za Split i Dalmaciju Marulićeva vremena. Naime, njegov rodni grad, tada pod vlašću Mletačke Republike, nalazio se na samom rubu zapadnoga, kršćanskog svijeta, na granici prema moćnom Osmanskom Carstvu; turske čete svakodnevno su pustošile okolicu i zalijetale se do samih gradskih zidina. Starozavjetna pak priča govori o gradiću Betuliji, koji je pritisnut opsadom goleme asirske vojske; spas iz beznadne situacije donosi junački čin udovice Judite, koja pođe u neprijateljski tabor tobože da se preda vojskovođi Holofernu, ali zapravo ga očara svojom ljepotom te ga pijanoga i zaspalog ubije, što izazove paniku i bijeg osvajača. Pjesničkom obradom te pripovijesti pjesnik je želio svojim sugrađanima pokazati kako se i nadmoćnu neprijatelju može odoljeti mudrošću, osobnom hrabrošću i čvrstom vjerom u Boga.

No Marulićeva *Judita* nije tek stihovana verzija biblijske priče, nego renesansni ep koji može zadovoljiti ukus vrhunski obrazovana čitatelja. Pjesnik se ugledao u antičke epičare, napose Vergilija, pa je radnju, koja je sama po sebi dramatična, obogatio slikovitim opisima, bogatim usporedbama, paralelama iz antičkoga mita i povijesti. Ujedno je u složenoj fakturi čakavskih stihova pokazao bogatstvo i gipkost svojega materinskog jezika. Upravo zbog *Judite* dobio je Marulić u 19. st. počasni naslov "otac hrvatske književnosti".

*Marulićeva Judita renesansni je ep koji može zadovoljiti ukus vrhunski obrazovana čitatelja. Pjesnik se ugledao u antičke epičare, napose Vergilija, obogativši dramatičnu radnju paralelama iz antičkoga mita i povijesti. U složenoj fakturi čakavskih stihova pokazao je bogatstvo i gipkost svojega materinskog jezika pa je upamćen kao „otac hrvatske književnosti“*

Kao pravi pripadnik humanističko-renesanse kulture, Marulić je bio plodan i uspješan pisac na latinskom jeziku: njegove latinske knjige bile su tiskane, čitane i prevedene u čitavoj Europi (više od 80 izdanja tijekom 16. i 17. st.). U naše vrijeme međunarodnu slavu stječe njegova hrvatski ispjevana *Judita*: u posljednjih tridesetak godina u cijelosti je prevedena na engleski, francuski, talijanski, mađarski i litavski, a u ulomcima na još nekoliko jezika, među kojima je i esperanto. Stoga petu stoljetnicu prvotiska *Judita* dočekuje kao klasično djelo hrvatske književnosti, ali i kao zapaženi ep europske renesanse. ■

Odnošenja Isucharstova u puti godišnie paruo na  
chō tífuchia i petfat. na duadeset idua dni miseca apri  
la. V splitu gradu.



SPLIT FINALLY HAS A CONCERT SPACE

# New Concert Hall - The Focus of Cultural Life

By **Jasenska Leskur** Photos: **Feđa Klarić**

*Split was not always musically connected to the world as it is today - music in the life of the city depended on historical (un) opportunities. When the "Vocal and Instrumental Academy" was founded in 1814, Split and Dalmatia were the periphery of the periphery. The city had less than 11,000 inhabitants, most of whom were illiterate farmers.*

SPLIT KONAČNO DOBIO KONCERTNI PROSTOR

## Nova koncertna dvorana – žarište kulturnoga života

Piše: **Jasenska Leskur** fotografije: **Feđa Klarić**

*Nije Split uvijek bio glazbeno povezan sa svijetom kao danas – glazbe je u životu grada bilo ovisno o povijesnim (ne)prilikama. Kada se 1814. godine osnovala "Vokalna i instrumentalna akademija" Split i Dalmacija bili su periferija periferije. Grad je imao manje od 11 tisuća stanovnika, od kojih su većinu činili nepismeni težaci.*



The Hrvatski Dom Split, a new concert hall in Tončićeva Street, is a dream fulfilled for Split musicians, who have dreamt of this for 30 years. For about that long there was no meaningful concert life in the city. Concerts of big stars, such as Inva Mulva, Plácido Domingo, jazz musicians Diana Krall and Anat Cohen, and the pianist Ivo Pogorelić, were either in the repertoire of the Croatian National Theatre, or organized by private productions. Therefore, the renovation of the Art Nouveau building built in 1908 by Kamilo Tončić, the former head of the Ethnographic Museum and Art Gallery, is a windfall for the city's richer musical life.

However, Split was not always as musically connected to the world as in this globalist era. Music in the life of the city depended on historical (un)opportunities. Because, in 1814, when the "Vocal and Instrumental Academy" was founded, which performed concerts every Sunday, Split and Dalmatia were the periphery of the periphery, the extremity of the former Austrian and then the Austro-Hungarian Empire. The city had less than 11,000 inhabitants, spread within and around Diocletian's Palace, with four suburbs inhabited mostly by illiterate farmers. The few intelligentsia were taught in schools in Italian, and communicated with each other in Italian, studied in Padua and Bologna, and to a lesser extent in Vienna and Graz, and read newspapers in Italian.

At Easter in 1817, in the old town hall on Piazza dei Armi (later Piazza dei Signori) where the old municipal theatre was located, the Italian opera singer Antonio Caporilli was a guest. Travelling groups of singers, musicians, and actors arrived in Split at that time, mostly from northern Italy. The latest operas, *opera buffa* (comic opera), were listened to, and masked balls, folk dances, and *moreška* (traditional sword dances) were popular.

*In the first half of the 19th century, concerts and "music academies" were organized at the theatre and in casini (town clubs), at the grammar school, in monasteries and in the drawing rooms of prominent Split families, with Venetian furniture and luxurious dresses. They were organized for entertainment and for charity, in honour of rulers or other respected personalities*

In the first half of the 19th century, concerts and "music academies" were organized at the theatre and in *casini* (town clubs), at the grammar school, in the monasteries in Dobri, in the Cathedral of St. Domnius, and in the salons of prominent Split families - Tartaglia, Cindro, Milesi, Cambi - with Venetian furniture, luxurious dresses and formal suits. Concerts were organized for entertainment and for charity, in honour of rulers or dignitaries.

The wooden theatre in the courtyard of the Lazaret was opened in 1825 by the artisan J. Veseljковиć, but the government closed it after 20 years due to its dilapidation. "Teatro Ristori" operated in Dobri, but only the opening of Bajamonti's theatre on Marmontova Square (Prokurative) ensured a lively musical life for the people of Split. It was opened at the end of 1859, at a time when the city had no water supply, gas lighting, breakwaters or seaside promenades. A newspaper from 1870 records a 'lottery concert' for the orphanage, which lasted four hours in front of an audience of more than a 1000 people, with an orchestra of 111 wind and string instruments, and a choir of 34 voices, all amateurs, except for two rare music teachers, Alberto Visetti and Paolo Malik. Mention is also made of the performance by



Hrvatski dom Split - nova koncertna dvorana u Tončićevoj ulici dosanjani je san splitskih glazbenika koji su snivali 30 godina. Otprilike toliko vremena u gradu nije postojao osmišljeni koncertni život; koncerti velikih zvijezda poput Inve Mulve, Plácida Dominga, jazz glazbenica Diane Krall i Anat Cohen, pijanista Ive Pogorelića bili su ili na repertoaru Hrvatskoga narodnog kazališta, ili u organizaciji privatnih produkcija. Stoga je obnova secesijske zgrade koju je 1908. izgradio Kamilo Tončić, nekadašnji čelnik Etnografskoga muzeja i Galerije umjetnina, dobar vjetar u leđa bogatijemu glazbenom životu grada.

No, nije Split uvijek bio glazbeno povezan sa svijetom kao u ovo globalističko vrijeme – glazbe je u životu grada bilo ovisno o povijesnim (ne)prilikama. Jer, 1814. godine, kada se osniva "Vokalna i instrumentalna akademija" koja je svake nedjelje izvodila koncerte, Split i Dalmacija bili su periferija periferije, privjesak nekadašnjega Austrijskoga, pa Austro-Ugarskoga carstva. Grad je imao manje od 11 tisuća stanovnika, prostirao se unutar Dioklecijanove palače i oko nje, s četiri predgrađa naseljena uglavnom nepismenim težacima.

Malobrojna inteligencija u školama je učila i međusobno komunicirala na talijanskom jeziku, studiralo se u Padovi i Bologni, nešto manje u Beču i Grazu, čitale su se novine na talijanskome jeziku. Na Uskrs 1817. u staroj vijećnici na Piazza dei Armi (poslije Piazza dei Signori) gdje se nalazilo staro općinsko kazalište, gostuje operni pjevač iz Italije Antonio Caporilli. U Split su tada stizale putujuće družine pjevača, svirača i glumaca, većinom iz sjeverne Italije. Slušale su se najnovije opere, opere buffe, "akademije", a popularni su bili i krabuljni plesovi, kola i moreška.

U prvoj polovini 19. st. osim u kazalištu koncerti i "glazbene akademije" priređivali su se u "casinima" (gradskim klubovima), gimnaziji, samostanima na Dobrome i u katedrali sv. Duje, a i u salonima



a wonder-kid, a 14-year-old student at the Milan Conservatory, and compositions by Donizetti, Verdi, Appolloni, Bellini and Bonom were played. The theatre operated until 1881, when it was destroyed in a fire.

The arid concert period until the construction of the new large Municipal Theatre in 1893 (today's HNK Split) was mitigated by the agility of the owner of the Gran Orfeo Café, Luigi Troccoli, on Piazza dei Signori, and Spiridon Tocigl, in his bar near Prokurative, where operettas and lighter dance-stage works were performed, with food and drink served, modelled on European gathering places. There was also a promenade in the open air, folk music was popular, and the "Banda Cittadina" and "Orchestra Civica" bands, paid for by the municipality. And in 1881, the "Societa Filarmonca di Spalato" philharmonic society was founded.

Hrvatski Dom Split was built with voluntary contributions from citizens, and opened after a half-century struggle for the use of the Croatian language in public life, and for the unification of Dalmatia and Croatia, so it quickly became the focus of the town's cultural life.

Today, we greet it, renewed, with the same expectations. ■



uglednih splitskih obitelji Tartaglia, Cindro, Milesi, Cambi, s venecijanskim gospodskim namještajem, raskošnim toaletama i svečanim odijelima. Koncerti su se organizirali za razonodu, u dobrotvorne svrhe, u počast vladarima ili uvažanim ličnostima.

*U prvoj polovini 19. st. koncerti i "glazbene akademije" osim u kazalištu organizirani su u "casinima" (gradskim klubovima), gimnaziji, samostanima i u salonima uglednih splitskih obitelji s venecijanskim gospodskim namještajem i raskošnim toaletama. Priređivali su se za razonodu, u dobrotvorne svrhe, u počast vladarima ili drugim uvažanim ličnostima.*

Drveno kazalište u dvorištu Lazareta otvorio je 1825. obrtnik J. Veseljkić, ali ga je zbog trošnosti vlast zatvorila nakon dvadeset godina. Na Dobrom je djelovao "Teatro Ristori", ali tek otvaranje Bajamontijeva kazališta na Marmontovoj poljani (Prokurative) osiguralo je Splićanima živi glazbeni život. Otvoreno je krajem 1859. u vrijeme kada grad nije imao vodovoda, plinske rasvjete, lukobrana ni obale. Novine 1870. bilježe 'koncert s lutrijom' u korist sirotišta, koji je trajao četiri sata pred više od tisuću posjetilaca, s orkestrom od 111 duhača i gudača i zborom od 34 glasa, sve redom amatera osim dvaju rijetkih učitelja glazbe, Alberta Visettija i Paola Malika. Spominje se i nastup "čuda od djeteta", 14-godišnjega polaznika milanskoga konzervatorija, a svirale su se skladbe Donizettija, Verdija, Appollonija, Bellinija, Bonoma. Kazalište je radilo do 1881. kada je uništeno u požaru.

'Sušno' koncertno razdoblje do izgradnje novoga velikog Općinskog kazališta 1893. (današnji HNK Split) ublaženo je agilnošću vlasnika kavana "Gran Orfeo" Luigija Troccolija na Piazza dei Signori, te Spiridona Tocigla u njegovu lokalnu blizu Prokurativa, gdje su se izvodile operete i 'laganija' plesno-scenska djela, uz jelo i piće, po uzoru na evropska okupljališta. Sviralo se i promenadno na otvorenom, popularna je bila Narodna glazba, sastavi "Banda cittadina" i "Orchestra civica" koje je plaćala općina, a 1881. osniva se Filharmonijsko društvo "Societa filarmonca di Spalato". Hrvatski dom izgrađen je dobrovoljnim priložima građana i otvoren nakon pola stoljeća borbe za uporabu hrvatskoga jezika u javnom životu, i za sjedinjenjem Dalmacije i Hrvatske, pa je brzo postao žarište kulturnoga života grada. S istim očekivanjima dočekali smo ga, obnovljenoga, i danas. ■



DIRECTOR OF THE SPLIT CLINICAL HOSPITAL CENTRE

# Dr. Julije Meštrović – A Good Man from Split Hospital

By: **Jasen Boko** Photos: **Ante Verzotti, Branko Ostojić**

*In the year marked by COVID -19, there is an interesting story about the leading man of medicine in Dalmatia. In addition to controlling the pandemic in this part of the world, during the tourist season, the Split Clinical Hospital Centre (KBC Split) also takes care of many tourists in Dalmatia. It is good to know that if there is an urgent need for medical treatment while you are in Split or on the islands, you will be in safe hands.*

RAVNATELJ KLINIČKOGA BOLNIČKOGA CENTRA SPLIT

# Dr. Julije Meštrović – dobri čovjek iz splitske bolnice

Piše: **Jasen Boko** fotografije: **Ante Verzotti, Branko Ostojić**

*U godini koju obilježava Covid-19 zanimljiva je priča o četnom čovjeku medicine u Dalmaciji. Osim što pod kontrolom drži pandemiju u ovom dijelu svijeta, splitski KBC tijekom turističke sezone vodi zdravstvenu brigu i o brojnim turistima u Dalmaciji. Dobro je znati da ćete, pojavi li se hitna potreba za liječničkim zahvatom dok boravite u Splitu i na otocima, biti u sigurnim rukama*



In the year marked by the COVID-19 pandemic, which has changed our lives, socializing, the concept of free time, reduced travel and highlighted some new human priorities, the citizen of Split we have chosen to present is the director of the Clinical Hospital Centre Split, Prof. Julije Meštrović, PhD. He is the man who is at the top of the medical pyramid, not only in Split but also in Dalmatia. The director of the KBC, a hospital that receives about one million patients a year from all over the region, is a man about whom no one has said a bad word. In addition, the doctor at the head of such an institution, who is not gossiped about and about whom there are no ugly rumours, is obviously a good man, and everyone who has worked with him will confirm this.

He began his successful medical career after specializing in paediatrics, and then worked in Gemelli and Bambino Gesù hospitals in Roma, and in Newcastle, Manchester and Ljubljana. He has been an associate professor at the Faculty of Medicine in Split for more than 20 years, has published a large number of scientific papers, is cited in reputable world journals, and is the author or co-author of six books. In 2001, he founded an intensive care unit for children - until then, they were treated in the adult ward. He also worked as the editor-in-chief of the journal *Signa Vitae* and the editor of the well-known paediatric journal *Central European Journal of Medicine*. He was even president of the Croatian Paediatric Society, and vice-president of the European Paediatric Association, of which he is now secretary.

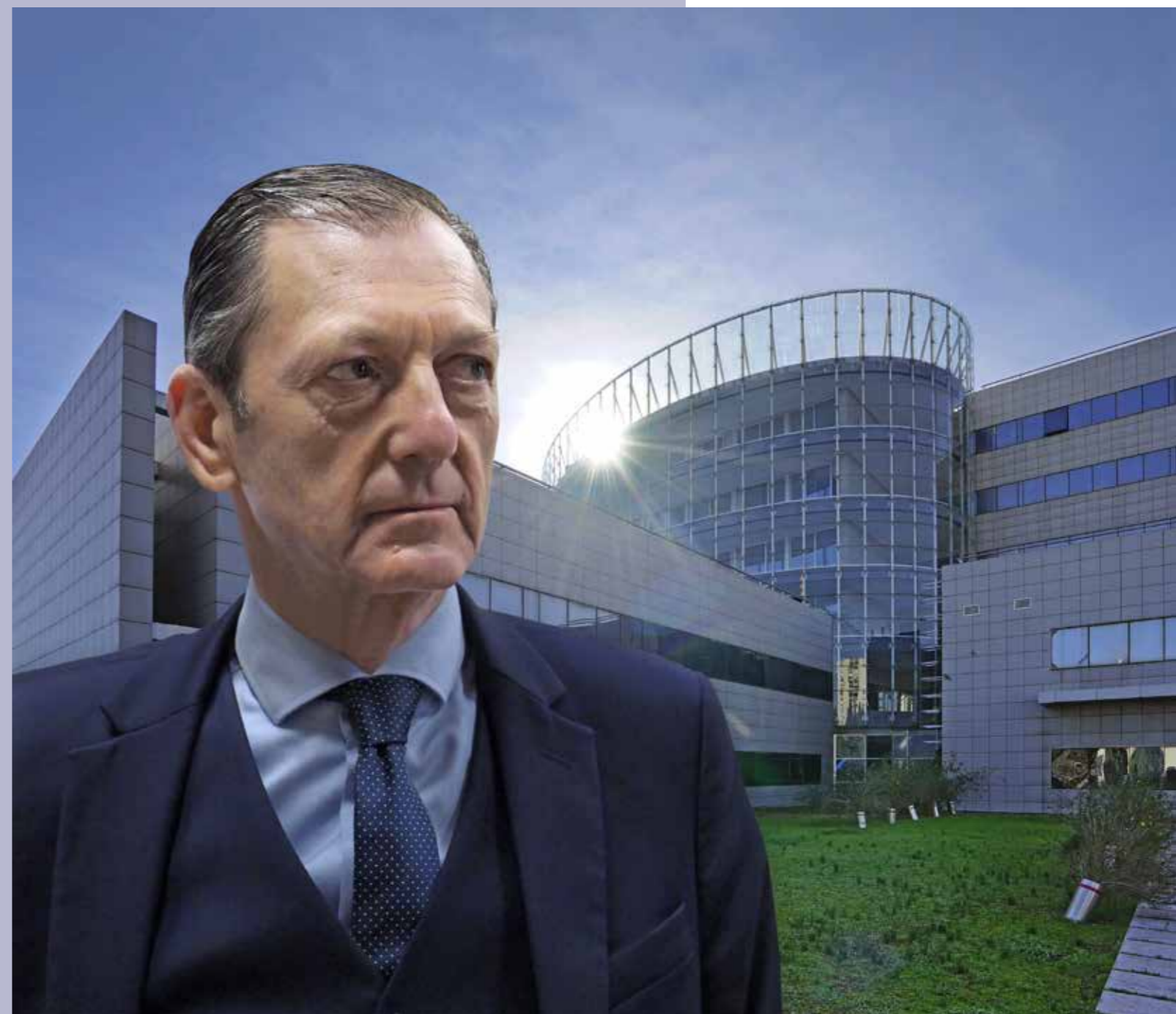
The things that Professor Meštrović has managed to do does not end with this enumeration, but there would be no use in listing the titles, if they were not backed up by an extremely capable and professional, but also self-denying, doctor and man. All who have "passed

*All emergency service teams that tourists might need, from cardiologists to paediatricians, are excellently organized and work in 24-hour shifts. We also have the possibility of treating chronically-ill patients in case of the worsening of their health problems, which means that tourists can get all necessary health care at Split Clinical Hospital Centre (KBC Split), and this significantly contributes to the safety of their stay in Split and Dalmatia.*

through his hands" or have had the opportunity to work with him, have only words of praise for him.

- In a conversation with the director of the KBC, we were interested to hear how Dalmatia's main hospital is coping with the COVID-19 pandemic, and what changes the virus has brought.

"With the appearance of the pandemic caused by the COVID-19 virus, KBC Split was reorganized quickly and efficiently. The building on the Križine site was converted into the Respiratory Intensive Care Centre (RIC) for patients with the COVID-19 disease, and we continued our regular activities at the Firule site", says Professor Mestrovic. "The situation we found ourselves in was new, unexpected and organizationally extremely challenging, but we made the adjustments quickly and successfully. Thanks to the involvement and commitment of all our employees, we were able to form teams that treated those infected with the COVID-19 virus, but at the same time, ensure the health care of all other patients. The vaccination of



U godini obilježenoj pandemijom virusa COVID-19, koja nam je promijenila živote, druženja, koncept slobodnog vremena, reducirala putovanja i ukazala na neke nove ljudske prioritete, očekivan je izbor Splićanina kojeg ovaj put predstavljamo. Riječ je o ravnatelju Kliničkoga bolničkog centra Split, prof. dr. Juliju Meštroviću, čovjeku koji je na vrhu medicinske piramide, ne samo u Splitu, nego i u Dalmaciji. Ravnatelj KBC-a, bolnice koja godišnje primi oko milijun pacijenata iz cijele regije, čovjek je o kojem baš nitko nije rekao ružnu riječ. A liječnik na čelu takve ustanove kojega se ne ogovara i o kojemu ne postoje ružni tračevi, očito je dobar čovjek, potvrdit će vam to baš svatko s kim je radio.

Uspješnu medicinsku karijeru započeo je nakon specijalizacije pedijatrije, da bi se zatim usavršavao u rimskim bolnicama Gemelli i Bambino Gesù te u New Castleu, Manchesteru, i Ljubljani. Više od dvadeset godina izvanredni je profesor na Medicinskom fakultetu u Splitu, objavio je velik broj znanstvenih radova, citiranih u uglednim

*Clinical Hospital Centre Split  
Klinički bolnički centar Split*



employees that we are currently carrying out will significantly contribute to the normalization and efficiency of the hospital's work", concludes Professor Mestrovic.

Even in a pandemic situation, the KBC Split takes care of tourists in Dalmatia during the tourist season. This is the period when, in addition to the local population, a large number of (potential) foreign patients gravitate to Split's hospitals, so the number of medical interventions in the KBC increases significantly.

"What are the experiences so far, and is KBC ready to deal with such an increased number of interventions and patients", we ask the director of KBC:

"KBC Split is the largest hospital in south Croatia, where the most complex medical procedures are performed", says Professor Meštrović. "In recent years, we have invested a lot in the development of the emergency medical service. All emergency service teams that tourists might need, such as cardiologists, surgeons, neurosurgeons, traumatologists, paediatricians and all other specialties, are well organized and work in 24-hour shifts. At the same time, we can treat chronically-ill patients, in case of the worsening of their health problems, such as diabetics, dialysis patients, cardiac, ontological and other patients. This means that tourists of all ages, from adolescents to the elderly, can get all necessary health care at KBC Split, which significantly contributes to the safety of their stay in Split and Dalmatia", says Professor Mestrovic.

In the hope that you will not need medical help while vacationing in Central Dalmatia, it is still good to know that in case of an urgent need for medical treatment, you will be in safe hands. ■

svjetskim časopisima, autor je ili koautor šest knjiga, a u Splitu je 2001. osnovao intenzivni odjel za životno ugroženu djecu, do tada liječenu na odjelu za odrasle. Radio je i kao glavni urednik časopisa Signa Vitae i urednik poznatog časopisa za pedijatriju Central European Journal of Medicine. Stigao je biti predsjednikom i dopredsjednikom Hrvatskoga pedijatrijskog društva i potpredsjednikom Europskoga pedijatrijskog udruženja (European Paediatric Association), kojem je sad tajnik.

Ne završava ovim nabrojanjem sve što je prof.dr. Meštrović stigao napraviti u životu, ali ne bi bilo koristi od nabrojanja titula da iza njih ne stoji izuzetno sposoban i stručan, ali i samozatajan liječnik i čovjek o kojem svi koji su „prošli kroz njegove ruke“ ili imaju priliku raditi s njim imaju samo riječi hvale.

U razgovoru s ravnateljkom KBC-a zanimalo nas je kako se taj središnji bolnički centar u Dalmaciji nosi s pandemijom COVID-a i koje je promjene virus donio.

- S pojavom pandemije izazvane virusom COVID-19 KBC Split se brzo i efikasno reorganizirao, tako da smo zgradu lokaliteta Križine preuredili u Respiratorno-intenzivistički centar (RIC) za oboljele od bolesti COVID-19, a redovite djelatnosti nastavili smo u prostorima na lokalitetu Firule – kaže prof.dr. Meštrović. Situacija u kojoj smo se zatekli bila je nova, neočekivana i organizacijski krajnje izazovna, ali smo prilagodbu proveli brzo i uspješno. Zahvaljujući uključenosti i zalaganju svih naših djelatnika uspjeli smo formirati timove koji su liječili zaražene virusom COVID-19, ali istodobno osigurati zdravstvenu zaštitu svih ostalih bolesnika. Cijepljenje djelatnika koje upravo provodimo značajno će pridonijeti normalizaciji i efikasnosti rada bolnice – zaključuje priču o pandemiji prof.dr. Meštrović.

Čak i u pandemijskoj situaciji splitski KBC tijekom turističke sezone vodi zdravstvenu brigu i o brojnim turistima u Dalmaciji. To je razdoblje kada, osim lokalnog stanovništva, splitskim bolnicima gravitira i veliki broj (potencijalnih) inozemnih pacijenata, pa broj medicinskih intervencija u KBC-u znatno raste.

Kakva su dosadašnja iskustva i je li KBC spreman nositi se s toliko povećanim brojem intervencija i pacijenata, pitamo ravnateljku KBC-a:

- KBC Split je najveća bolnica na hrvatskome jugu, u kojoj se provode najstrožiji medicinski postupci, kaže prof. dr. Meštrović. Posljednjih godina mnogo smo uložili u razvoj službe hitne medicine. Svi timovi hitnih službi koji mogu zatrebati turistima, poput kardiologa, kirurga, neurokirurga, traumatologa, pedijatara i svih ostalih specijalnosti, odlično su organizirani i rade u 24-satnim dežurstvima. Istodobno, možemo liječiti kronične bolesnike u slučaju pogoršanja njihovih bolesti, poput dijabetičara, bolesnika na dijalizi, kardioloških, onkoloških i drugih bolesnika. To znači da turisti svih dobi, od adolescenata do starijih, mogu dobiti svu potrebnu zdravstvenu skrb u KBC-u Split, što značajno pridonosi sigurnosti njihovoga boravka u Splitu i Dalmaciji – govori prof.dr. Meštrović.

U nadi da vam medicinska pomoć neće zatrebati dok ljetujete u srednjoj Dalmaciji, ipak je dobro znati da ćete, pojavi li se hitna potreba za liječničkim zahvatom, biti u sigurnim rukama. ■

*Svi timovi hitnih službi koje mogu zatrebati turistima, od kardiologa do pedijatara, odlično su organizirani i rade u 24-satnim dežurstvima. Imamo i mogućnost liječenja kroničnih bolesnika u slučaju pogoršanja njihovih bolesti, što znači da svi turisti mogu dobiti svu potrebnu zdravstvenu skrb u KBC-u Split, a to značajno pridonosi sigurnosti njihovoga boravka u Splitu i Dalmaciji*

TWENTY YEARS OF A WELL-KNOWN SPLIT EVENT

# A Marathon of Love for the Whole World

By Mario Garber Photos: Feđa Klarić

*If you join the Split marathon, whose route follows the city's centuries-old heritage, you will have the feeling that you are running through the past, a version of that ancient run from Marathon to Athens in 490 BC. At the time of the Greco-Persian Wars, a soldier, Pheidippides, ran 42,195 meters to bring the news of the Athenian victory over the Persians, and fell dead from exhaustion.*

DVADESET GODINA POZNATE  
SPLITSKE MANIFESTACIJE

## Maraton ljubavi za cijeli svijet

Piše: Mario Garber fotografije: Feđa Klarić

*Pridružite li se splitskom maratonu, čija ruta prati stoljetnu baštinu grada, imat ćete osjećaj da trčite kroz prošlost, inačicu onog prastaroga trčanja od Maratona do Atene 490. godine prije Krista. U to vrijeme grčko-perzijskih ratova, vojnik Filipid pretrčao je 42.195 metara da bi donio vijest o pobjedi Atenjana nad Perzijancima, i pao mrtav od iscrpljenosti.*







Kristijan Sindik ran a humanitarian marathon from Split to Tivat, with the noble goal of raising funds for the Department of Paediatric Oncology at the Clinical Hospital Centre Split.

Kristijan Sindik istrčao je i humanitarni maraton od Splita do Tivta, s plemenitim ciljem prikupljanja sredstava za Odjel dječje onkologije splitskog KBC-a.



Split, a city that offers much for tourists, has been known for 20 years for its marathon. The route includes many of Split's most beautiful places and attractions, starting with Diocletian's Palace, passing by Mestrovic's monument of Gregory of Nin, whose toe tourists have been touching for decades, believing it will bring them luck. The route continues, to include important places on the city's cultural heritage map, from the Peristyle to Split's Pjaca and Prokurativa, and a number of churches and recognizable Mediterranean squares.

Marathon participants also run by the sea, around Marjan hill, with a series of beaches, and to "Little Venice", the Vranjic peninsula in the suburbs, which looks like many similar peninsulas along the Adriatic, from Primosten and Rogoznica, all the way to Sveti Stefan in neighbouring Montenegro.

The experience includes running along the coast, around Split's port, paved with the names of great local Olympians, known all over the world (tennis player Goran Ivanišević, basketball player Toni Kukoč, swimmer Đurđica Bjedov, football players Bernard Vukas and Vladimir Beara, and a hundred others).

It feels as if you are running through the past, a version of that ancient run from Marathon to Athens in 490 BC. At the time of the Greco-Persian Wars, a soldier, Pheidippides, ran 42,195 meters to bring the news of the Athenian victory over the Persians, and fell dead from exhaustion.

This motif of running to the last breath - to bring a message in an age without cell phones - probably excites every man and woman, so when a huge procession of passionate runners rushes along Split's waterfront, it certainly brings tears to the eyes of onlookers. Because, from a historical and noble act, sport and the Olympic Games themselves were born.

Split, grad izuzetne turističke ponude, poznat je već 20 godina i po maratonu čija ruta uključuje brojne splitske ljepote i atrakcije, počevši od Dioklecijanove palače, blizu Meštrovićeva spomenika Grguru Ninskome čiji palac već desetljećima turisti dodiruju za sreću, da bi im se – ispunile želje! Ruta dalje prati značajna mjesta na mapi kulturne baštine grada, od Peristila do splitske Pjace, Prokurativa, niza crkava i prepoznatljivih mediteranskih trgova.

Trči se i uz more oko brežuljka Marjana s nizom plaža, ili do "male Venecije", poluotočica Vranjica u predgrađu koji izgledom podsjeća na sve slične poluotočiće duž Jadrana, od Primoštena, Rogoznice, sve do Svetoga Stefana u susjednoj Crnoj Gori.

Doživljaj je i trčanje obalom u splitskoj luci popločanoj imenima velikih ovdašnjih svjetskih olimpijaca, poznatih cijelome svijetu (tenisač Goran Ivanišević, košarkaš Toni Kukoč, plivačica Đurđica Bjedov, nogometaši Bernard Vukas i Vladimir Beara, i još stotinjak njih).

Osjećaj je kao da trčite kroz prošlost, inačicu onog prastaroga trčanja od Maratona do Atene 490. godine prije Krista. U to vrijeme grčko-perzijskih ratova vojnik Filipid pretrčao je put dugačak 42.195 metara da bi donio vijest o pobjedi Atenjana nad Perzijancima, i pao mrtav od iscrpljenosti.

Taj motiv trčanja do posljednjeg daha - kako bi se donijelo SMS u doba bez mobitela - vjerovatno uznese svakoga čovjeka pa kad nahrupi golema povorka strastvenih trkača na splitskoj rivi, promatračima zasigurno izmami suzu u oku taj veličanstveni prizor. Jer iz toga povijesnoga, plemenitog čina rodio se sport i same olimpijske igre!

Maraton klub Marjan osnovan 2000., organiziranjem maratona postao je u Splitu promotor sporta i turizma. Spektakl volontera i zaljubljenika u trčanje s porukom ljubavi cijelom svijetu izazov je i za svakoga gradonačelnika Splita. Uopće, moglo bi se reći da toga dana u Splitu nema nikoga tko ne trči, na ovaj ili onaj način.

*Toga dana u Splitu nema nikoga tko ne trči, na ovaj ili onaj način. Prijave se sudionici u osmome desetljeću života, invalidi u kolicima, na štakama... Naravno, nema ih 50 tisuća kao u New Yorku, ali okupi ih se barem 3 i po tisuće. Od tristotinjak trkača na prvim natjecanjima, maraton je danas narastao na 4 tisuće sudionika. Dosad su na Splitskom maratonu nastupali natjecatelji sa svih kontinenata iz više od 50 zemalja*



*On this day, there is no one in Split who does not run, one way or another. Participants in their eighth decade of life, disabled people in wheelchairs, and those on crutches apply. Of course, there are not 50,000 runners, like in New York, but at least 3,500 of them gather. From about 300 runners in the first competitions, the marathon today has grown to 4,000 participants. So far, competitors from all the continents, and from more than 50 countries, have participated in the Split Marathon.*



By organizing a marathon in Split, the Marjan Marathon Club, founded in 2000, became a promoter of sports and tourism. The spectacle of volunteers and running enthusiasts, with a message of love to the whole world, is a challenge for every mayor of Split. In general, it could be said that on that day in Split there is no one who does not run, one way or another.

There can be people in their eighth decade of life, disabled people in wheelchairs, and those on crutches. Of course, there are not 50,000 runners, like in New York, but at least 3,500 of them gather. From about 300 runners in the first competitions, the marathon today has grown to 4,000 participants.

So far, competitors from all the continents, and from more than 50 countries, have participated in the Split Marathon. The regular date of the marathon is the last Sunday in February, which aims to take advantage of the climate on the Croatian Adriatic, because this time of year is ideal for running.

The presidents of the club, Nenad Rajniš, Kristijan Sindik (who runs seven-day humanitarian marathons from Split to Tivat for sick children), and Mladen Levačić (technical director and the father of Dina Levačić, a famous Croatian marathon swimmer, who has swum the English Channel) take pride in their event.

The Split Marathon is a volunteer project, which thanks to running enthusiasts, now gathers a record number of participants. The intention of participating in races is to encourage the younger ones to develop a competitive spirit and love of sports, and to emphasize from an early age the importance of solidarity and care for the sick and needy.

It is this humane motive for organizing the marathon that gives runners from all over the world a unique experience of Split, "the most beautiful city in the world".

Representatives from Kenya and Ethiopia are already coming to the Split marathon as favourites in the competition. There are also strong national forces - the best Croatian marathon runners, such as Zoran Žilić, Goran Murić, the legendary Drago Paripović, Marija Vrajić, and the Montenegrin Sladjana Perunović. Of course, local girls from Marjan are also running, such as Nikola Šustić, the current 100 km World Champion.

This year's 21st marathon, due to the pandemic, will be held on 25-26 September. As early as 2022, it will hopefully return in February, when the weather conditions are most suitable. ■

Bude tu i ljudi u osmome desetljeću, invalidi u kolicima, na štakama... Naravno, nema ih 50 tisuća kao u New Yorku, ali bude ih ipak barem 3 i po tisuće. Od tristotinjak trkača na prvim natjecanjima do danas je maraton narastao na 4 tisuće sudionika.

Do sada su na Splitskom maratonu nastupali natjecatelji sa svih kontinenata iz više od 50 zemalja. Redoviti termin maratona je zadnja nedjelja u veljači čime se želi iskoristiti prednost klime na hrvatskome Jadranu jer je to doba godine idealno za trčanje.

Ponosni su predsjednik kluba Nenad Rajniš, Kristijan Sindik koji trči sedmodnevne humanitarne maratone od Splita do Tivta za bolesnu djecu, a Mladen Levačić, tehnički direktor, otac je Dine Levačić, glasovite hrvatske maratonke u plivanju koja je preplivala kanal La Manche.

Splitski maraton volonterski je projekt koji zahvaljujući zaljubljenicima u trčanje danas okuplja rekordan broj sudionika. Sudjelovanjem na utrkama, kod najmlađih se želi potaknuti razvoj natjecateljskoga duha i ljubavi prema sportu, i od najranije dobi isticati važnost solidarnosti i brige za bolesne i potrebite.

Upravo ta empatija prema slabijima humani je motiv za organizaciju maratona koji trkačima iz cijeloga svijeta pruža jedinstveni doživljaj Splita, "najlipšega grada na svitu".

Od velikih imena već redovito na maraton u Split stižu predstavnici Kenije i Etiopije kao glavni favoriti natjecanja, ali i jake domaće snage, najbolji hrvatski maratonci poput Zorana Žilića, Gorana Murića, legendarnog Drage Paripovića, te Marije Vrajić, Crnogorke Slađane Perunović i naravno, domaće cure s Marjana – Nikoline Šustić, aktualne svjetske prvakinja na 100 km.

Ovogodišnji 21. maraton iznimno zbog korone održat će se 25. i 26. rujna, a već iduće 2022. vraća se – nadajmo se - u veljaču koja klimatski najviše odgovara njegovu održavanju. ■



NEW CITY HOTELS

# Amphora - First Class Hotel on the Beach

By **Ksenija Erceg** Photos: Archive hotel

*In the luxuriously equipped rooms and suites, the lace-patterned headboards, which combine tradition with modernity and the decorative amphora motif, stand out in the interior design. Its great advantage is being located almost on the beach – it is only 30 meters from the sea, and most of the rooms, as well as the luxury SPA, outdoor and indoor pools, and Finnish sauna, have sea views.*

NOVI GRADSKI HOTELI

# Hotel Amphora – prvokategornik na plaži

Piše: **Ksenija Erceg** fotografije: arhiva hotela

*U luksuzno opremljenim sobama i apartmanima, u uređenju interijera posebno se ističu uzglavlja s uzorkom čipke kojima se tradicija spaja s modernošću te dekorativni motiv amfore. Velika im je prednost što se nalaze gotovo na samoj plaži – udaljeni su tek tridesetak metara od mora, a većina soba, kao i luksuzni SPA, vanjski i unutarnji bazen te finska sauna također su okrenuti moru.*





In the Žnjan neighbourhood (the city's coastal area), a popular promenade that leads from the city to its periphery, and connects it to nearby Stobreč, has been a favourite promenade of Split residents and their guests for years. It is also a place offering a wide range of sports and recreational activities - running, roller-blading, cycling and walking. Just as the old people of Split would make pilgrimages to Our Lady of Žnjan, a small church located along the promenade, so today's residents make pilgrimages to the fresh air and beautiful blue of the sea.

*The name of the hotel is homage to amphorae, witnesses of the Adriatic Sea's rich and turbulent past, and its seabed, from ancient and prehistoric times. A display of 30 original amphorae from a private collection is permanently exhibited in the hotel's atrium, and it is believed that they originate North Africa, Italy and Greece.*

Žnjan is also a place of many catering and tourist facilities - beach bars, fast food, snack bars, apartments and small family-run hotels. In June 2020, this neighbourhood also got the big luxury Hotel Amphora, along with the Radisson Blu Resort, the largest hotel facility in Split. It has 206 rooms and suites, can accommodate as many as 500 guests, and with the new part, which will soon open, another 100. It is not seasonal; it stays open all year round.

Its great advantage is being located almost on the beach – it is only 30 meters from the sea, and 85% of the rooms have sea views.

Gradski predio Žnjan, odnosno njegov uzvorski dio – popularna šetnica koja uz samo more praktički vodi do izlaza iz grada i spajanja s obližnjim Stobrečom, već je godinama omiljeno šetalište Splićana, pa i njihovih gostiju, i mjesto široke lepeze sportsko rekreacijskih aktivnosti – trčanja, rolanja, bicikliranja, brzoga i drukčijeg hodanja... Kao što su stari Splićani hodočastili Gospi od Žnjana, crkvi smještenoj uz šetnicu, tako i današnji stanovnici hodočaste čistom zraku i prekrasnoj morskoj modrini.

Žnjan je i mjesto mnogih ugostiteljsko turističkih sadržaja – beach barova, fast foodova, snackova, apartmana i manjih obiteljskih hotela. U lipnju 2020. taj je gradski predio dobio i veliki luksuzni hotel Amphora, uz Radisson Blu Resort najveći hotelski objekt u Splitu. Raspolažu s 206 soba i apartmana, mogu primiti čak pet stotina gostiju, a s novim dijelom koji se uskoro otvara još njih stotinjak. Nisu sezonalni, otvoreni su cijelu godinu.

Velika im je prednost što se nalaze gotovo na samoj plaži – udaljeni su tek tridesetak metara od mora, 85 posto soba izravno ‹gleda› na more. Luksuzni Oleum Wellness & Spa prostire se na 2 tisuće metara četvornih, a vanjski i unutarnji bazen i finska sauna također su okrenuti moru. Hotel ima 3 opremljene konferencijske dvorane, među njima je i najveća konferencijska dvorana u Splitu koja može ugostiti i do pet stotina uzvanika, opremljena je najmodernijom AV opremom, bez stupova, prikladna i za ulazak automobila (car la-unch), i ona je s pogledom na more.

„U splitskoj i dalmatinskoj ponudi pozicionirali smo se kao nezaobilazni kongresni i odmarališni hotel. U ovim nemogućim okolnostima posebno nas veseli veliki interes domaćega i UK tržišta, kao i zemalja zapadne i sjeverne Europe. Iznimno sam ponosna na vrhunski proizvod koji nudimo i, iznad svega, izvrsnu uslugu koju osoblje pruža našim gostima“ – kaže prva dama Amphore gospođa Diana Garifullina.





The Luxury Oleum Wellness & Spa extends over 2000 square meters, while the outdoor and indoor pools, and the Finnish sauna, have sea views. Three conference halls, among them the largest conference hall in Split, which can accommodate up to 500 guests, is equipped with the most modern AV equipment, without pillars, suitable for car entry (car launch), and also has sea views.

"We've positioned ourselves as an unavoidable congress and resort hotel, within the Split and Dalmatia travel market. Under these impossible circumstances, we're especially pleased with the great interest shown by the Croatian and UK markets, as well as other countries of Western and Northern Europe. I'm extremely proud of the top product we offer and, above all, the excellent service that the staff provide to our guests", says the director of the Amphora, Ms. Diana Garifullina.

In addition to the hotel restaurant, with a rich selection of food and drinks, the terrace and roof top bar are ideal stages for socializing with cocktails, relaxation, concerts, and a whole range of various events that can be organized. The spacious open lobby and lounge area also have sea views.

In the luxuriously equipped rooms and suites, the interior decoration features lace-shaped headboards, which combine tradition with modernity, and something they are especially proud of, which is where the story of the hotel's name began - the decorative amphora motif.

Specifically, the name of the hotel is actually homage to amphorae, witnesses of the Adriatic Sea's rich and turbulent past, and its seabed, from ancient and prehistoric times. A display of 30 original amphorae from a private collection is permanently exhibited in the hotel atrium. They are excellently preserved and catalogued. They are believed to originate from North Africa, Italy and Greece, and they are assumed to be between 1900 and 2200 years-old. This curiosity is something they are especially proud of, so much so that the largest hotel in Split is named after them.

In its short history, further limited by pandemic measures, Amphora emphasizes its excellent cooperation with the world-famous duo "DJ Vanillaz", who visited the hotel's roof terrace twice last summer. And the "CSI Dinner" which 'travels' around Croatia has recently been held at Amphora.

Among the hotel's distinguished guests, the Portuguese national football team is mentioned, including Cristiano Ronaldo. There will be more when the entire world begins living and travelling normally again. Then a rich excursion program will continue, offering its guests organized trips to Trogir, Solin, Klis, Šibenik, Zadar, Rovinj, and the national parks of Krka, Plitvice Lakes, and the Kornati, the River Cetina, and the islands of Hvar, Vis and Biševo. ■

*Ime hotela hommage je amforama, svjedocima bogate i burne prošlosti Jadranskoga mora i podmorja iz antičkih i prapovijesnih vremena. U atriju hotela trajno je izložena zbirka od 30 originalnih amfora iz privatne kolekcije, a procjenjuje se da potječu sa sjevera afričkoga kontinenta, Italije i Grčke*

Uz hotelski restoran s bogatim izborom jela i pića, terasa i roof top bar idealne su pozornice za druženja uz koktele, opuštanje, koncertne doživljaje i cijeli niz različitih događanja koje su spremni organizirati. Prostran i otvoren lobby te lounge prostor također su okrenuti moru.

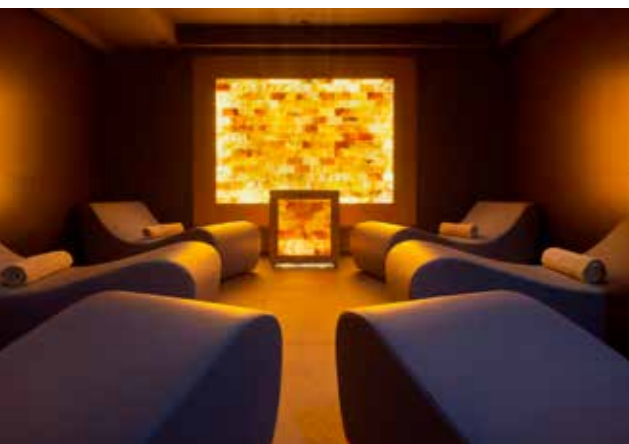


U luksuzno opremljenim sobama i apartmanima, u uređenju interijera posebno se ističu uzglavlja s uzorkom čipke kojima se tradicija spaja s modernošću, i nešto na što su posebno ponosni, od čega je vjerojatno i započela priča o imenu hotela – dekorativni motiv amfore.

Naime, ime hotela zapravo je *hommage* amforama, svjedocima bogate i burne prošlosti Jadranskoga mora i podmorja iz antičkih i prapovijesnih vremena. U atriju hotela trajno je izložena zbirka od 30 originalnih amfora iz privatne kolekcije. Odlično su očuvane, konzervatorski popisane i obrađene. Procjenjuje se da potječu sa sjevera afričkoga kontinenta, Italije i Grčke, a pretpostavlja se da je njihova starost između 1900 i 2200 godina. Ta je zanimljivost nešto čime su posebno ponosni, toliko da je i najveći splitski hotel baš po njima dobio svoje ime!

U svojoj nedugoj povijesti, dodatno ograničenom pandemijskim mjerama, u *Amphori* ističu odličnu suradnju sa svjetski poznatim dvojcem „DJ Vanillaz“ koji su prošloga ljeta dvaput gostovali na krovnoj terasi hotela. A i „CSI dinner“ koji «šeta» cijelom Hrvatskom u posljednje vrijeme održavao se u *Amphori*.

Od poznatijih gostiju hotela spominju portugalsku nogometnu reprezentaciju i naravno Cristiana Ronalda, a biti će još takvih kada ponovo svi skupa u svijetu krenemo normalno živjeti i putovati. Nastavit će se tada i bogat izletnički program kojim svojim gostima nude organizirano izletovanje do Trogira, Solina, Klisa, Šibenika, Zadra, Rovinja, nacionalnih parkova Krka, Plitvička jezera, Kornati, rijeke Cetine ili otoka Hvara, Visa, Biševo... ■





www.visitsplit.com



# CITY MAP

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SEARCH AND RESCUE AT SEA  
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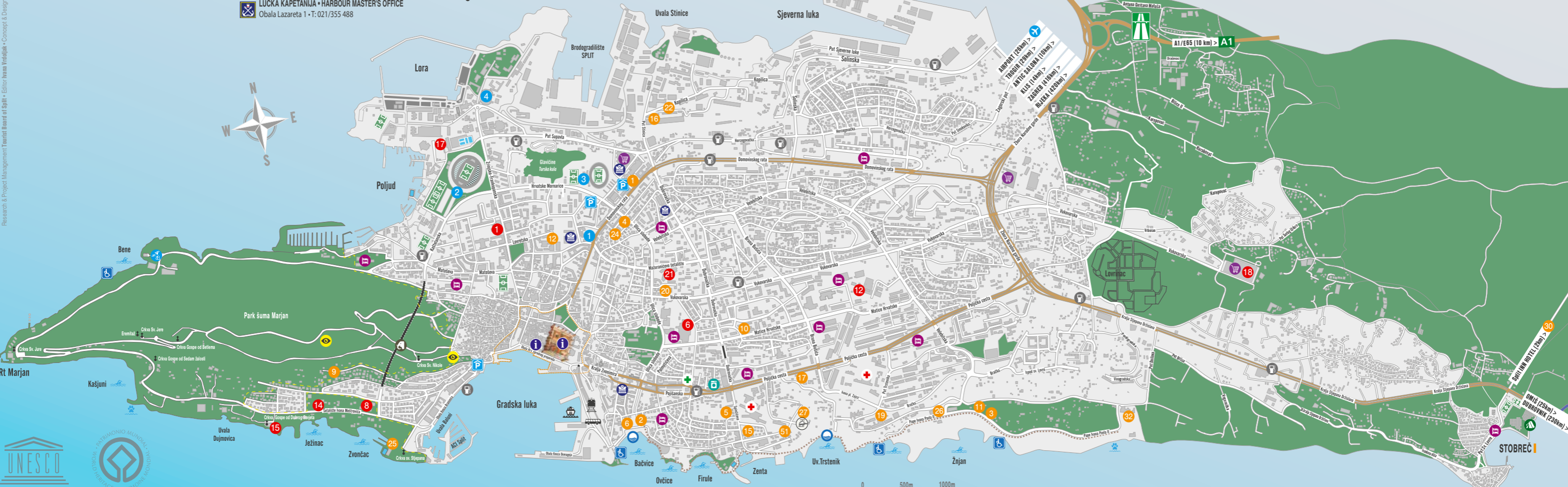
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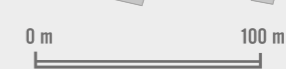
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- 17 Museum of Senses, Vukovarska 207 (City Center One)
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- 26 Split by Vespa (Via Veritas Vita), Poljana kneza Trpimira 1 (Rent a Vespa & Vespa tours)
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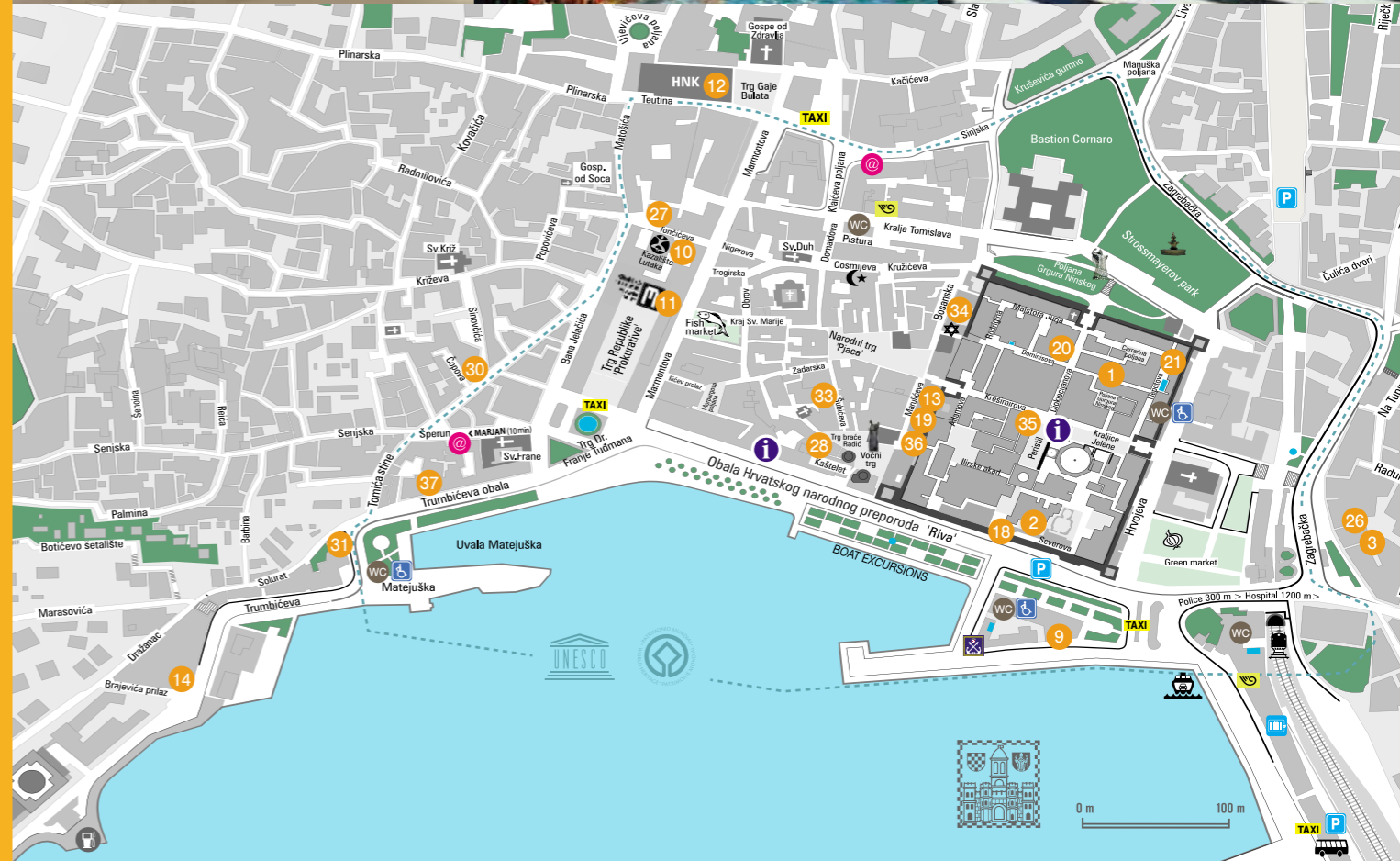
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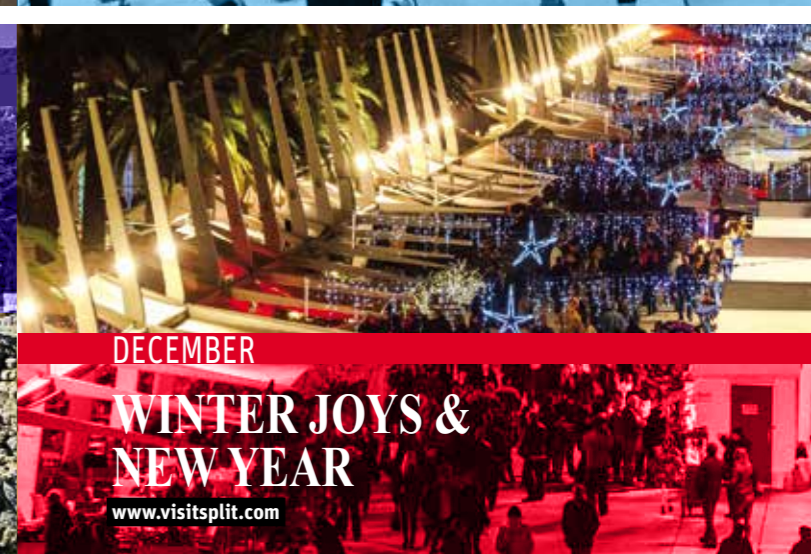
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