

VISIT SPLIT

ISSN 1846-8918

WELCOME MAGAZINE

Summer 2024
Ljeto 2024

29



MAGAZINE FOR TOURISM AND CULTURE

ČASOPIS ZA TURIZAM I KULTURU



CROATIA
Full of life

www.visitsplit.com



Ilica Puljak
Mayor / gradonačelnik



Cover photo /
Fotografija na naslovnici:
Ante Verzotti

Dear guests,
Welcome to Split!

If you have already been here, you will know that we are not exaggerating when we say that ours is the most beautiful city in the world. If, however, you are in Split for the first time, be prepared for the unique experience of our Dalmatian-Mediterranean temperament, the beauty of our cultural heritage, the flavours and fragrances of our nature and culinary specialities, and the sound of music on our streets and squares - the vivid coexistence of tradition and modernity.

The city's historic core, Diocletian's Palace, is a unique example of everyday life taking place within a UNESCO-protected cultural and historical gem. Discover it with special attention - experienced guides and the staff at numerous museums and galleries will be happy to help you with this.

The special feature of our Palace is that daily city life still takes place here, within its ancient walls. Therefore, dear visitors, especially the younger ones, we ask you to enjoy the nightlife appropriately, taking care and respecting the local population and our priceless heritage.

Near the centre, you will discover many places and facilities for enjoying an active and pleasant vacation amid unspoiled nature. You can explore Split using the public city bikes, an increasingly popular means of transport, which we have made available throughout the city.

Enjoy the green oasis of the Marjan forest park, and the sunshine and translucent sea of Split's beaches, which lie just a few minutes from the centre.

As a souvenir, choose something from the generous offer of our hardworking and creative local artists and artisans. To get a taste of our city, visit our green market, the pazar, and the fish market, the peškarija. Take a walk along the riva (seafront promenade) and Marmontova Street, and visit the iconic Poljud Stadium, but do not miss other parts of our city either. We invite you to return next summer, when we will have another beautiful beach and place for countless pleasures, in the Žnjan neighbourhood.

Look out for the schedules of our numerous concerts and performances. And above all, do not miss the Split Summer Festival, which offers outstanding cultural and artistic events, staged at various attractive city locations.

Split is a city of culture, music, science and art, but also a city of sport and athletes, who are our trademark. You will have heard of many of them, and some you are yet to hear about. On Split's Bačvice beach, you will encounter a unique game, called picigin, which is another special tradition of ours, going back over a hundred years. Once you have seen it, you will surely be tempted to try it yourself.

On the pages before you, you will find many interesting stories, where authors will reveal to you first-hand the secrets of our way of life, introduce you to the characters and works of our prominent fellow citizens, and the many interesting people and events that enrich our city and make it special and magnificent.

I wish you a fulfilling and unforgettable stay in Split.

Dragi gosti,
dobro nam došli u Split!

Ako ste ovdje već bili, i sami znate da ne pretjerujemo kada svoj grad smatramo najljepšim na svijetu. Ako ste pak u Splitu prvi put, budite spremni doživjeti jedinstveno iskustvo dalmatinskog, mediteranskog ozračja ispunjeno ljepotama baštine, okusima i mirisima prirode, domaćih delikata, zvucima glazbe s ulica i trgova te živopisnim spojem tradicije i modernosti.

Povijesna jezgra grada jedinstven je primjer života unutar Dioklecijanove palače, kulturno-povijesnoga dragulja pod zaštitom UNESCO-a. Otkrivajte ga s posebnom pažnjom, u čemu će vam rado pomoći iskusni vodiči i osoblje brojnih muzeja i galerija.

Posebnost naše Palače je i to da se u njoj odvija život. Stoga sve posjetitelje, posebno mlade, molimo: dragi prijatelji, u noćnom životu uživajte primjereno, vodeći računa i poštujući lokalno stanovništvo i baštinu neprocjenjive vrijednosti!

Nadomak centra otkrit ćete mnoštvo lokacija i sadržaja za uživanje u prirodi, aktivan i ugodan odmor. Istražite Split koristeći se javnim gradskim biciklima, sve popularnijim prijevoznim sredstvom dostupnim u svim dijelovima grada.

Uživajte u zelenoj oazi Park šume Marjan, u suncu i čistom moru splitskih plaža koje su nadomak centra.

Za suvenir odaberite nešto iz bogate ponude naših kreativnih i vrijednih lokalnih proizvođača i umjetnika. Posjetite Pazar i Peškariju i osjetite bilo našega grada. Prošetajte Rivom, Marmontovom, posjetite kulni stadion Poljud, ali nemojte zaobići ni ostale dijelove grada. Pozivamo vas da nas posjetite i sljedećega ljeta kada će Split, na Žnjanu, dobiti još jednu prekrasnu plažu i mjesto za bezbroj užitaka.

Pratite programe brojnih koncerata i događanja, svakako ne propustite Splitsko ljeto koje obiluje vrhunskim kulturno-umjetničkim programima na atraktivnim gradskim lokacijama.

Split je grad kulture, glazbe, znanosti i umjetnosti, ali i grad sporta i sportaša, koji su naš zaštitni znak. Sigurno ste čuli za mnoge od njih, a za neke ćete tek čuti. No igra koju ćete vidjeti na splitskoj plaži Bačvice - picigin, posebnost je i naša tradicija koja traje već punih sto godina, i sigurno će vas privući da se i sami u njoj okušate.

Na stranicama pred vama mnogo je zanimljivih priča u kojima će vam autori iz prve ruke otkriti tajne našega načina života, upoznati vas s našim istaknutim sugrađanima, mnogim zanimljivim osobama i događajima koji ovaj grad obogaćuju i čine ga tako posebnim.

Želim vam ispunjen i nezaboravan boravak u Splitu.



Publisher / Nakladnik:
Tourist Board of Split/Turistička zajednica grada Splita
Director / Direktor: **Alijana Vukšić**
Editor in chief / Glavni urednik: **Jasen Boko**
Editorial board / Uredništvo: **Alijana Vukšić, Duje Šilović, Jasen Boko, Renata Bašić**
Graphic design / Grafički dizajn: **Duje Šilović**
Translation / Prijevod: **Marija Vujošević Carić**

Tourist board of Split / Turistička zajednica Split
Obala Hrvatskog narodnog preporoda 7 • HR - 21000 Split, Croatia
Tel.: 00385 (0)21 34 86 00, fax: 00385 (0)21 34 86 01 • touristinfo@visitsplit.com

Croatian Language revisor / Hrvatski jezik lektura:
Ksenija Erceg
English Language revisor / Engleski jezik lektura:
Jane Foster
Print / Tisak:
"Dalmacijapapir" - Split
Travanj / April, 2024.

 www.visitsplit.com

Contents

THE GOOD SPIRIT OF TRADITION

The Old Crafts of Split Still Live Today

Written by: Šime DUJMIĆ

4



SECRETS OF SPLIT HISTORY

Diocletian's Sphinxes – Guardians of Imperial Greatness

Written by: Ivica PROFACA

14



DIOCLETIAN IN THREE DIMENSIONS

When Antiquity Goes Virtual

Written by: Josip BELAMARIĆ

20



GASTRONOMY

Marenda - Much More than a Meal

Written by: Damir PETRANOVIĆ

28



FAMOUS PEOPLE OF SPLIT - ARIJANA ČULINA

Actress, Writer, Painter...

Written by: Ivan KATUNARIĆ

34



VICKO ANDRIĆ, THE FIRST CROATIAN CONSERVATOR

The Man Who Preserved the Monuments of Split

Written by: Ana ŠVERKO

42



WHEN THE CITY BECOMES A STAGE

Seven Decades of the Split Summer Festival

Written by: Jasen BOKO

48



GREAT PEOPLE OF SPLIT - MARKO MARULIĆ

The All-time 'Father of Croatian Literature

Written by: Vedran MATOŠIĆ

56



THE MOST TYPICAL SPLIT GAME IN THE WORLD

Picigin – Dry ball, wet players

Written by: Mario GARBER

62



SUGGESTION FOR A TRIP

Šolta, a Peaceful Oasis in the Tourist Hive

Written by: Jasen BOKO

68



NEWS FROM SPLIT'S HOTEL AND GASTRONOMY SCENE

Hotel above the City

Written by: Ksenija ERCEG

74



Sadržaj

DOBRI DUH TRADICIJE

Stari splitski zanati žive i danas

Piše: Šime DUJMIĆ

TAJNE SPLITSKE POVIJESTI

Dioklecijanove sfinge – čuvarice carske veličine

Piše: Ivica PROFACA

DIOKLECIJAN U TRI DIMENZIJE

Kad antika postane virtualna

Piše: Josip BELAMARIĆ

GASTRONOMIJA

Marenda - mnogo više od jela

Piše: Damir PETRANOVIĆ

SPLITSKE FACE - ARIJANA ČULINA

Glumica, spisateljica, slikarica...

Piše: Ivan KATUNARIĆ

PRVI HRVATSKI KONZERVATOR VICKO ANDRIĆ

Čovjek koji je sačuvalio splitske spomenike

Piše: Ana ŠVERKO

KAD GRAD POSTANE POZORNICA

Sedam desetljeća kazališne fešte Splitsko ljet

Piše: Jasen BOKO

VELIKANI SPLITSKE BAŠTINE – MARKO MARULIĆ

Svevremeni „otac hrvatske književnosti“

Piše: Vedran MATOŠIĆ

NAJSPLITSKIJI SPORT NA SVITU

Picigin - balun suh, a igrači mokri

Piše: Mario GARBER

PRIJEDLOG ZA IZLET

Šolta, mirna oaza u turističkoj košnici

Piše: Jasen BOKO

NOVOSTI U HOTELIJERSKO GASTRONOMSKOJ SLICI SPLITA

Hotel na vrhu grada

Piše: Ksenija ERCEG

BENKUS

SILK, WINE & DIAMONDS

THE GOOD SPIRIT OF TRADITION

The Old Crafts of Split Still Live Today

Written by **Šime Dujmić** Photos: **Feda Klarić**

Although Split, like other large Mediterranean towns, is increasingly affected by the monoculture of tourism, it is still known for some unique trades and crafts, whose traditions go back to ancient roots. Even today, visitors to Split will notice local artisans, some of whom have been honoured with international awards

BENKUS
LOCAL
ARTIST
SILK
PAINTING
SHOP
EST. 1999.



DOBRI DUH TRADICIJE

Stari splitski zanati žive i danas

Piše **Šime Dujmić** fotografije: **Feda Klarić**

Premda Split, kao i druga velika mediteranska središta sve više zahvaća monokultura turizma, još uvijek je poznat po nekim jedinstvenim obrtima i zanatima tradicije koja seže u antičke korijene. A lokalni su zanatlije i danas prepoznatljivi gostima Splita, ali i ovjenčani međunarodnim nagradama

Silk Road: Designer Blaženka Benkus creates painted scarves and shawls
Put svile: Dizajnerica Blaženka Benkus kreira oslikane marame i salove



Today's Split is the successor of ancient *Salona*, a former Roman city, once the capital of the Province of Dalmatia, with about 60,000 inhabitants. When it was abandoned in the seventh century, following Barbarian attacks, its rich life moved to the walls Emperor Diocletian's huge palace.

The urban activities of *Salona*, including craftsmanship and various trades, continued in medieval Split, and lived on until today. As the largest port and trading city on the east Adriatic coast, *Salona* was a hub of artisans and craftsmen. From those engaged in "big" jobs, such as processing imported marble and local stone, to carpenters, blacksmiths, rope-makers, and specific professions such as mosaic makers, fresco painters, and sculptors...

Roman craftsmen grouped together in guilds, preserving the traditions of carpenters, builders, port workers, stonemasons, blacksmiths, wood merchants, doctors, bakers, barrel-makers, wine-makers, tailors, and hairdressers...

With the dominance of Christianity, the ancient guilds of *Salona* turned into medieval brotherhoods in Split, which primarily cared for the social status of their members, but also protected the rights of various artisans who gathered around churches and their heavenly patrons.

At the beginning of the 16th century, Split had 126 artisans, including makers of luxury items, such as wig-makers and goldsmiths. In the census from 1870 to 1881, one hundred carpenters, 99 boiler-makers, 90 cobblers, 52 rope-makers, 25 barbers, 3 saddlers, and 2 umbrella-makers were registered in Split. Craft products were sold

Miro Kirigin in front of the pastry shop Tradicija, run by his family for 86 years - a must visit place for tasting Dalmatian traditional cakes and desserts
Miro Kirigin ispred slastičarnice "Tradicija", koju 86 godina drži njegova obitelj i nezaobilazno je mjesto za kušanje dalmatinskih tradicionalnih kolača i slastica



Današnji Split nasljednik je antičke Salone, nekadašnjega rimskog grada, prijestolnice provincije Dalmacije sa šezdesetak tisuća stanovnika koja je nakon barbarskih nasrtaja napuštena u 7. stoljeću a njezin bogati život preseljen u zidine goleme palače cara Dioklecijana. Urbani sadržaji Salone, pa tako i obrtništvo i različiti zanati, nastavili su živjeti u srednjovjekovnom Splitu, sve do danas. Kao lučki i trgovački grad, najveći na istočnoj obali Jadrana, Salona je okupljala mnoštvo zanatlija i obrtnika, od onih koji su se bavili 'krupnim' poslovima poput obrade uvezanoga mramora i domaćega kamena, do tesara, kovača, konopara i drugih, te specifičnih zanimanja poput izrađivača mozaika, fresaka, kipara...

Rimski obrtnici udruživali su se u kolegije, a sačuvani su spomeni tesara, građevinara, lučkih radnika, kamenoklesara, kovača, tesara, trgovaca drvom, liječnika, pekara, bačvara, vinara, krojača, frizera...

Dominacijom kršćanstva antički kolegiji Salone pretvaraju se u srednjovjekovne bratovštine Splita koje su u prvom redu brinule za socijalni status svojih članova, ali i štatile prava različitih obrtnika koji su se okupljali oko crkava i nebeskih zaštitnika.

Početakom 16. stoljeća Split je imao 126 zanatlija, među kojima su i izrađivači predmeta visokoga standarda poput vlasuljara i zlatara. Na popisu od 1870. do 1881. u Splitu je bilo registrirano stotinu drvodjelaca, 99 kotlara, 90 postolara, 52 konopara, 25 brijača, tri sedlara i dva kišobranara. Zanatski proizvodi prodavali su se u radionicama ali i na trgovima koji su dobivali imena upravo po onome što se na njima nudilo, zatim na tjednim pazarnim danima i godišnjem sajmu o svetkovini sv. Duje kad je robu prodavalo i stanovništvo zaleđa i prigradskih mjesta.

Premda Split, kao i druga velika mediteranska središta sve više zahvaća monokultura turizma, još uvijek je poznat po nekim jedin-

Ana Peraica in front of her photography studio at Peristyle
Ana Perajica pred svojim fotografskim studiom na Peristilu





Split shoe designers Ivan and Sandra Ledenko have been using only natural materials for years. Splitski dizajneri cipela Ivan i Sandra Ledenko već godinama koriste samo prirodne materijale.



Even ancient Salona, the largest port and trading city on the east Adriatic coast, was a hub of artisans and craftsmen. From those engaged in “big” jobs, such as the processing of imported marble and local stone, to carpenters, wine-makers, blacksmiths, rope-makers, and specific professions such as mosaic makers, fresco painters, and sculptors...

in workshops, and also in the town's squares, which were named after the items that were offered there. In addition, there were weekly market days, and the annual fair on the Feast of St. Domnius, when goods were also sold by people from the hinterland and suburban towns.

Although Split, like other large Mediterranean cities, is increasingly affected by the monoculture of tourism, it is still known for some unique trades and crafts, which are noticed by visitors, and have been honoured with international awards.

One such place that attracts tourists from all over the world is the filigree shop of Viktor Čivljak, a stout 82-year-old from Peći in Kosovo. He has been making unique jewellery, based on the ancient models of Dalmatian noblewomen, in Bosanska Street since 1982. “We make jewellery by hand from silver threads, with my wife Flora and son Lorenzo. It is a painstaking craft, very rare today, but it arouses great interest among tourists and journalists from all over the world. Our type of jewellery is connected to the Adriatic coast, primarily around Dubrovnik and Split. There are the so-called studs, silver spheres with intricate decoration, as well as brooches, earrings, bracelets, and necklaces”.

“Filigree jewellery in Dalmatia has been kept in families for centuries as a valuable heirloom”, Viktor tells. His picturesque shop is a must-visit destination for anyone who is interested in the history of Dalmatian jewellery, and wants to take a truly exceptional memento home with them.

In the same street is the old pastry shop *Tradicija*, which has been run by the Kirigin family for 86 years and is an indispensable place for tasting traditional Dalmatian cakes and desserts, such as the famous *sirnica* (Easter bread), for which you may have to queue, as well as *mandulata*, *bobića*, and *rafioli*...



Since 1982, Viktor Čivljak in Bosanska Street has been making unique jewellery according to the ancient models of Dalmatian noblewomen. Viktor Čivljak u Bosanskoj ulici od 1982. godine izrađuje unikatni nakit prema drevnim uzorima dalmatinskih plemkinja.

stvenim obrtima i zanatima koji su prepoznatljivi njegovim gostima ali i ovjenčani međunarodnim nagradama.

Jedno takvo mjesto koje privlači turiste iz cijeloga svijeta jest i filigranska radnja Viktora Čivljaka, krepkog 82-godišnjaka iz Peći na Kosovu, koji u Bosanskoj ulici od 1982. godine izrađuje unikatni nakit prema drevnim uzorima dalmatinskih plemkinja.

- Ručno izrađujemo nakit od srebrnih niti, uz mene su još supruga Flora i sin Lorenzo. Mukotrpan je to zanat i danas vrlo rijedak, ali budi veliko zanimanje kod turista i novinara iz cijeloga svijeta. Naš specifičan nakit vezan je za jadransku obalu, prvenstveno Dubrovnik i Split, tu su tzv. botuni, kuglasti srebrni oblici s puno ukrasa, a potom i broševi, naušnice, narukvice, lanci.

Filigranski nakit u Dalmaciji se u obiteljima čuvao stoljećima kao vrijedno naslijeđe – kaže nam gospodin Viktor čija je pitoreskna radnja obvezno odredište svih koji se zanimaju za povijest dalmatinskoga nakita i žele sa sobom ponijeti doista iznimnu uspomenu.

U istoj je ulici i stara slastičarnica “Tradicija”, koju 86 godina drži obitelj Kirigin i nezaobilazno je mjesto za kušanje dalmatinskih tradicionalnih kolača i slastica, poput čuvene sirnice za koju se čeka u dugim redovima, ali i mandulata, bobića, rafiola...

U uličicama staroga grada ima i nekoliko starinskih frizerskih salona, u kojima je interijer baš kao iz starih filmova, s velikim kožnatim sjedalnicama i uokvirenim ogledalima, a vješta ruka starih majstora obrijat će vas ili ošišati ‘bez struje’ što je danas sasvim rijetko iskustvo. U retro-brijačnicama još je atmosfera staroga Mediterana uz bučne rasprave o mnogočemu, od sporta do politike. Jedna od takvih brijačnica je “Zvonko” u Ulici Kraj sv. Marije u kojoj godinama radi iskusni Ivan Bošnjak:

- Britve su nekoć bile teške za rukovanje pa su ljudi redovno dolazili u brijačnice kod pravih majstora, a onda se ondje razvijao i pravi





One of the most successful European chocolatiers, Marinko Biškić, also operates in Split

U Splitu djeluje i jedan od najuspješnijih europskih obrtnika čokolatjera Marinko Biškić

In the alleys of the old town, you can also find several old-fashioned hairdressers' salons, with interiors just like in old movies, with large leather seats and framed mirrors. The skilled hands of the old masters will shave or cut your hair "without electricity", an experience that is rarely found today. The retro-barbershops still have an old Mediterranean atmosphere, with discussions ranging from sports to politics. One such barbershop is Zvonko in Kraj sv. Marije alley, where the experienced Ivan Bošnjak has been working for years:

"Razors used to be difficult to handle, so people often came to barbershops to be shaved by true masters, and then a particular social life developed there. I would say that today men's beards are 'silkie' than before", he says humorously.

Since 1959, the Ledenko family have been proud of their tradition of producing hand-made shoes of the highest quality. For years, Split shoe designers Ivan and Sandra Ledenko have been using only natural materials, which, along with their professional skills, are the biggest guarantee of comfort and quality. Their shoe salon on Domaldova Street has a very specific goal: to satisfy women with top quality design.

The Silk Road lies in the tiny Mihovilova Square, and behind the company's challenging name is the notable design of silk painted scarves and shawls by designer Blaženka Benkus. She found her inspiration many years ago on a trip to Sri Lanka, where she came across a deaf-mute father and son, in a small studio. The father painted portraits of his little one to enable him to study in America. Blaženka was so touched by the story that she bought as many pic-

društveni život. Rekao bih da su danas muške brade 'svilenije' nego ranije – duhovito kaže.

Obitelj Ledenko ponosi se tradicijom ručne izrade cipela vrhunškoga stila još od davne 1959. godine, a splitski dizajneri cipela Ivan i Sandra Ledenko već godinama koriste samo prirodne materijale koji su, uz stručnu izradu, najveće jamstvo udobnosti i kvalitete. Njihov salon cipela u Domaldovoj ulici pravo je mjesto za dame zadovoljne samo vrhunskim dizajnom.

Splitski "Put svile" je na Mihovillovoj širini, a iza tajanstvenoga imena tvrtke zapravo je asortiman svilenih oslikanih marama i šalova dizajnerice Blaženke Benkus. Nadahnuće je prije mnogo godina pronašla na putovanju u Šri Lanki gdje je u malom ateljeu zatekla gluhoonijeme oca i sina; otac je slikao portrete svoga mališana kako bi mu omogućio školovanje u Americi. Blaženku je ova priča toliko dirnula da je kupila onoliko portreta dječaka koliko je mogla nositi, a kad se vratila u Split nastavila je slikati lica toga dječaka. Svoju ponudu proširila je i kolekcijom *Silk & Stone*, spajajući drago kamenje i svilu.

Zadarska ulica miriše po cvijeću zahvaljujući Desineli Grenc čija je cvjećarnica prava opojna bajka, a vlasnica u pravom smislu riječi potiče kulturu darivanja cvijeća na sasvim osebujan način.

Na Peristilu, u srcu Dioklecijanove palače, sasvim je posebni fotografski studio dr. Ane Perajice, čija obitelj foto-aparatom bilježi povijest grada i njegovih građana već više od devedeset godina. U toj se radnji njegovao holivudski stil fotografiranja, glamurozni portreti građana s prepoznatljivim utjecajem filmova iz onoga vremena. I danas je u tom ateljeu fotografiranje sačuvalo značajku svečanoga čina kakav se malo gdje još može doživjeti.

U Splitu djeluje i jedan od najuspješnijih europskih obrtnika čokolatjera Marinko Biškić, čije se iznimne organske čokolade "Nadalina" mogu kupiti u Dioklecijanovoj ulici. Biškićeve čokolade "Cococa Coffee Nicaragua", i "Cococa Coffee Cuba", dobile su nedavno zlatnu



Ivan Bošnjak's barbershop: retro-barbershops in Split still have the atmosphere of the old Mediterranean with noisy discussions about many things, from sports to politics

Brijačnica Ivana Bošnjaka: u splitskim retro-brijačnicama još je atmosfera staroga Mediterana uz bučne rasprave o mnogočemu, od sporta do politike





Designer Blaženka Benkus
Dizajnerica Blaženka Benkus

tures of the boy as she could carry, and when she returned to Split, she continued to paint the boy's face. She expanded her offer with the Silk & Stone collection, combining precious stones and silk.

Zadarska Street has a fragrance of flowers, thanks to Desinela Grenc. Her flower shop is an enchanting real life fairy tale. She is a shop keeper who, in the truest sense, promotes the art of displaying flowers in a new and distinctive way.

In the heart of Diocletian's Palace, on the Peristyle, you'll find the very special photography studio of Ana Perajica, PhD., whose family has been recording the city's history and citizens by camera for over 90 years. The Hollywood style of photography - glamorous portraits of local citizens, clearly influenced by the films of that time - was nurtured in her store. Even today, taking photos there is a solemn act, which can only be experienced in very few places.

One of the most successful European chocolatiers, Marinko Biškić, also operates in Split. His exceptional organic *Nadalina* chocolates can be bought in Dioklecijanova Street. Biškić's chocolates *Cocoa Coffee Nicaragua* and *Cocoa Coffee Cuba* recently won a gold and bronze medal at the *Academy of Chocolate* in the United Kingdom. His specialty is combining dark chocolate with Mediterranean flavours, such as lavender, dried figs, *prošek*, sage, honey, carob, and olive oil.

Biškić is also a famous innovator. He introduced the world to LP-records made of chocolate that play on turntables! In addition, he is the holder of the *Guinness* record for the largest chocolate in the world, measuring 102.43 square meters, which he exhibited in Split's Imperial Square, the Peristyle.

The old crafts of Split obviously still live on, so in the streets of the old town you will find traditional photo shops, locksmiths, knife-sharpener, goldsmiths, watch-makers, and tailors... ■



Još je antička Salona, kao lučki i trgovački grad najveći na istočnoj obali Jadrana, okupljala mnoštvo zanatlija i obrtnika. Od onih koji su se bavili 'krupnim' poslovima poput obrade uvezanoga mramora i domaćega kamena, pa do tesara, vinara, kovača, konopara, te specifičnih zanimanja poput izrađivača mozaika, fresaka, kipara...

i brončanu medalju na izboru Academy of Chocolate u Ujedinjenom Kraljevstvu. Njegova je specijalnost spajanje tamne čokolade s mediteranskim okusima, poput lavande, suhih smokava, prošeka, kadjulje, meda, rogača i maslinova ulja.

Biškić je i čuveni inovator, svijetu je predstavio LP-ploče od čokolade koje sviraju na gramofonima! A k tome je i vlasnik Guinnessova rekorda za najveću čokoladu na svijetu od 102,43 četvornih metara, koju je izložio na splitskom carskom trgu Peristilu.

Stari splitski zanati očito žive i dalje pa ćete u uličicama staroga grada uz spomenute pronaći i ključare, oštrače noževa, zlatare, urare, krojače... ■



Zadarska street smells of flowers thanks to Desinela Grenc, whose flower shop is a real intoxicating fairy tale
Zadarska ulica miriše na cvijeće zahvaljujući Desineli Grenc čija je cvjećarnica prava opojna bajka



SECRETS OF SPLIT HISTORY

Diocletian's Sphinxes – Guardians of Imperial Greatness

Written by: **Ivica Profaca** Photos: **Ante Verzotti**

Emperor Diocletian brought these divine sculptures to his palace from Egypt. They are probably the oldest artefacts in Split, at least 3,000 years old, some much older. No one knows how many sphinxes there were in the palace originally. Most of them were located in its ceremonial area, on the Peristyle and around it

TAJNE SPLITSKE POVIJESTI

Dioklecijanove sfinge – čuvarice carske veličine

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

Ove božanske skulpture iz Egipta je u svoju palaču donio car Dioklecijan. One su vjerojatno najstarije što u Splitu postoji, stare su barem 3 tisuće godina, neke i mnogo više. Nitko ne zna koliko je sfingi izvorno bilo u Palači; većina se nalazila u njezinu ceremonijalnom dijelu na Peristilu i oko njega

For more than 3,600 years, the great sphinx on the Peristyle has been celebrating the Egyptian pharaoh Thutmose or Thutmose III.

Već više od 3600 godina velika sfinga na Peristilu slavi egipatskog faraona Tutmosisa III Tutmosisa III.

The wonders of Split's centuries-old heritage leave guests in awe, because the city that was born inside the imperial palace, which is still alive today, is worthy of admiration. However, one segment of this heritage often causes confusion – the sphinxes in open public spaces and in Split's museums. What are these ancient Egyptian sculptures, with the body of a lion and (most often) a royal human head, doing in Split? Who brought them here and why? Are they genuine? These are just some of the questions that curious visitors ask, turning the sphinxes deservedly into some of Split's most photographed motifs.

The presence of Egyptian sphinxes in today's Split is connected with the founder of the city, Emperor Diocletian. Some of them, along with columns and other artefacts, arrived in the palace as spoils of war, from the emperor's military campaigns in Egypt, which was not only part of his empire, but also his personal property.



The white sphinx exhibited in the Archaeological Museum was made in honour of Pharaoh Amenophis III. Bijela sfinja izložena u Arheološkom muzeju napravljena je u čast faraona Amenofisa III.

The reason was not only the collection of war "souvenirs", but also the self-awareness of the Roman emperors who considered themselves gods (similar to the Egyptian concept of ruler and god in one person), or at least the descendants of the gods. Sphinxes once stood guard before the tombs of the pharaohs whose faces they bore - is there any better reason for transferring these mythical guardians of royal majesty, and placing them in front of the mausoleum of the "Son of Jupiter"?

These divine sculptures are probably the oldest existing artefacts in Split - at least 3000 years old, some much more. No one knows how many sphinxes there were originally in the palace. Most of them were located in its ceremonial area, on the Peristyle and around it.

Čudesa mnogostoljetne baštine Splita zadiviti će svakoga, jer grad nastao unutar carske palače koja i danas živi vrijedan je divljenja. Dio te bogate baštine koji često izaziva nedoumice su sfinge na javnim prostorima ili u splitskim muzejima! Što te drevne egipatske skulpture lavljega tijela, (najčešće) s ljudskom, kraljevskom glavom rade u Splitu, tko ih je i zašto donio, jesu li to originali... pitaju znatiželjni posjetitelji Splita pretvarajući ih u neke od najfotografiranih splitskih motiva. Sasvim zasluženo.

Postojanje egipatskih sfingi u današnjem Splitu veže se uz osnivača grada, cara Dioklecijana. Neke od njih, sa stupovima i drugim predmetima, u Palaču su stigle kao ratni plijen, iz carevih vojnih pohoda u Egiptu koji nije bio samo dio njegovoga carstva, nego i osobno Dioklecijanovo vlasništvo.

Nije to bilo samo skupljanje ratnih suvenira, nego i samosvijest rimskih careva koji su sebe smatrali bogomdanima (slično egipatskom konceptu vladara i boga u jednoj osobi) ili bar potomcima bogova. Ima li boljeg razloga za prijenos tih mitskih čuvarica kraljevskih veličina, i postavljanje ispred mauzoleja "sina Jupiterova", onako kako su stražarile pred grobnicama faraona čija lica su imale?

Ove božanske skulpture vjerojatno su najstarije što u Splitu postoji, stare barem 3 tisuće godina, neke i mnogo više. Nitko ne zna koliko je sfingi izvorno bilo u Palači, a većinom su se nalazile u njezinu ceremonijalnom dijelu na Peristilu i oko njega. Danas, sudeći prema ostacima, znamo za njih 12 ili 13. Brojčana nedoumica tiče se glave na zidu u Dominisovoj ulici za koju pojedini autori vjeruju da nije dio sfinge, nego bista nekoga egipatskog vladara, na koju su kršćani poslije dodali križ. Veći broj sfingi je uništen ili bar oštećen kad je kršćanstvo postalo praktički vladajuća snaga, a većina simbola ranijih religija uništena ili 'pokrštena'.

Najbolje očuvana splitska sfinja je pred katedralom, jedina koja i danas ima glavu. No, još važniji su uklesani hijeroglifi i prikazi zarobljenih vojnika koji upućuju na faraona Tutmosisa ili Tutmosisa III. To bi moglo značiti da potječe iz 15. stoljeća prije naše ere, dakle stara je otprilike 3600 godina, što je čini dvostruko starijom od Palače. Njezina izvorna lokacija vjerojatno je bila pred samim ulazom u mauzolej, kao dio grupe od dvije ili četiri sfinge.

Vrlo popularna je i njezina 'obezglavljena' manja verzija pred Jupiterovim hramom, poslije krstionicom, pronađena tridesetih godina prošloga stoljeća u susjednoj ulici. Njezina lokacija mijenjala se kroz godine, da bi trajni 'dom' našla pred hramom, no nije poznato gdje je izvorno stajala. Izvan muzeja su još i četiri fragmenta u istočnom krilu Dioklecijanovih podruma. Ostatak je ili u Muzeju grada Splita, ili u Arheološkom muzeju; među njima je i jedna od bijeloga vapnenca i mramora, prema još vidljivim hijeroglifima izrađena u čast faraona Amenofisa III., možda dopremljena iz Luksora, i možda drugi dio para pred ulazom u mauzolej. Ostale sačuvane sfinge imaju mnogo manje fragmente tijela, ili samo glave od različitih materijala, od mramora do raznih vrsta granita.

Ali nisu samo sfinge bile odraz Dioklecijanove moguće zaljubljenosti u Egipat. Primjerice, u termama je nađen mramor iz Asuana, a veliki dio stupova od granita na Peristilu, većina stupova na trijemu oko mauzoleja i u njegovoj unutrašnjosti nedvojbeno su podrijetlom iz Egipta. Dioklecijan je i pokopan u sarkofagu od crvenog porfira, također iz Egipta, kao i većina drugih rimskih careva. Sve to svjedočilo je o veličini cara i carstva kojemu je do umirovljenja bio na čelu,



The Sphinx of Amenophis was recorded at the end of the 18th century by the Scottish architect Robert Adam. Amenofisovu sfinju zabilježio je krajem 18. stoljeća škotski arhitekt Robert Adam

The hieroglyphs tell the story of the sphinxes and the pharaohs to whom they are dedicated. Hijeroglifi pričaju priču o sfinjama i faraonima kojima su posvećene





*E first to present Diocletian's palace, and thus the Split sphinxes, to the world was the great Robert Adam
Prvi koji je Dioklecijanovu palaču, a time i splitske sfinge, predstavio svijetu bio je veliki Robert Adam*

The best-preserved sphinx in Split is the one in front of the cathedral, the only one that still has a head.

But even more important are the hieroglyphs and depictions of captured soldiers (carved around the base) that refer to Pharaoh Thutmose or Thutmose III, which could mean that it dates from the 15th century BC, making it 3600 years-old, which is twice as old as the palace. Its original location was probably right in front of the entrance to Diocletian's mausoleum.

*The Great Sphinx has always been an attractive motif on postcards, such as this one from the early 20th century
Velika sfinga uvijek je bila privlačan motiv na razglednicama, poput ove s početka 20. stoljeća*

Today, judging from their remains, we know there were at least 12 or 13.

Doubt about the exact number is caused by a head embedded in a wall in Dominisova Street, which some authors believe is not part of a sphinx, but the bust of an Egyptian ruler, to which Christians had later added a cross. Many sphinxes were destroyed or at least damaged when Christianity became the ruling power, and most of symbols of earlier religions were either destroyed or "baptized" (ie converted).

The best-preserved sphinx in Split is the one in front of the cathedral, the only one that still has a head. But even more important are the hieroglyphs and depictions of captured soldiers (carved around the base) that refer to Pharaoh Thutmose or Thutmose III, which could mean that it dates from the 15th century BC, about 3600 years-old, which makes it twice as old as the Palace. Its original location was probably in front of the entrance to the mausoleum, as part of a group of two or four sphinxes.

A small headless sphinx, in front of the Temple of Jupiter (now the baptistery), found in a neighbouring street in the 1930's, is also very popular. It has been moved around over the years, eventually finding its final "home" in front of the temple, but it is not known where it originally stood. There are four more fragmented sphinxes in the eastern wing of Diocletian's cellars. The rest are either in the Split City Museum, or the Archaeological Museum. Among them is one of white limestone and marble. According to the still visible hieroglyphs, it was made in honour of Pharaoh Amenophis III. It may have come from Luxor, and might be one of the second couple that once stood in front of the entrance to the mausoleum. The other sphinxes are now just fragmented parts, or just heads made of various materials, either marble or granite.

But it's not just the sphinxes that reflect Diocletian's possible infatuation with Egypt. For example, marble from Aswan was found in the baths, and most of the granite columns on the Peristyle, including columns of the porch around the mausoleum and its interior, are undoubtedly of Egyptian origin. Diocletian, like most other Roman emperors, was buried in a red porphyry sarcophagus, also from Egypt. All this testified to the greatness of the emperor and the empire he had ruled until his retirement, and probably impressed visitors in some way, just as it does today.

Split's emperor also left his mark in Egypt (as well as in Rome), where he built a temple dedicated to the Egyptian deities Serapis and Isis. In fact, an image of Serapis can also be found in the palace in Split. In Alexandria, near the famous library, Diocletian erected himself a memorial column, in honour of suppressing the 297AD rebellion. It still stands there today, but is often mistakenly called Pompey's Column. In the centre of the Temple of Ammon in Luxor there is a fresco depicting Diocletian with the other Tetrarchs. And one settlement in Egypt was even named Diocletianopolis. So the connections are more than obvious.

Wherever the sphinxes originally stood, whoever brought them here, and wherever they were hidden for centuries, it would be hard to imagine today's Split without them. Just as it would be inconceivable to watch a performance of Giuseppe Verdi's Aida on the Peristyle, without the Sphinx of Thutmose as part of the scenery.

However, one should remember: not a single photo is worth climbing or sitting on these priceless monuments of mankind's past. ■



Najbolje očuvana splitska sfinga je pred katedralom, jedina koja i danas ima glavu. No, još važniji su uklesani hijeroglifi i prikazi zarobljenih vojnika koji upućuju na faraona Tutmosisa ili Tutmosisa III., što bi moglo značiti da potječe iz 15. stoljeća prije naše ere, od prije oko 3600 godina, a to je čini dvostruko starijom od Palače. Njezina izvorna lokacija vjerojatno je bila pred samim ulazom u mauzolej

a vjerojatno i na poseban način impresioniralo svakog posjetitelja, baš kao i danas.

Ostavio je 'splitski car' traga i u Egiptu, ali i u Rimu gdje je izgradio hram posvećen egipatskim božanstvima Serapisu i Izidi. Dapače, lik Serapisa može se naći i u splitskoj Palači. U Aleksandriji, sasvim blizu slavne biblioteke, Dioklecijan je sam sebi podigao spomen-stup u slavu ugušene pobune 297. koji i danas tamo stoji, ali ga često pogrešno zovu Pompejev stup. U središtu Amonova hrama u Luk-soru nalazi se freska na kojoj je prikazan Dioklecijan sa tetrarsima. Čak se i jedno naselje u Egiptu zvalo Diocletianopolis. Dakle, veze su sasvim očigledne.

Gdje god da su sfinge originalno stajale, tko god da ih je donio, i gdje god da su stoljećima bile skrivene, teško je zamisliti današnji Split bez njih. Ili, gledati izvedbu Verdijeve "Aide" na Peristilu bez Tutmosiseve sfinge kao dijela scenografije.

Naravno, valja zapamtiti: ni jedna fotografija nije vrijedna penjanja ili sjedenja na ovim neprocjenjivim spomenicima ljudske prošlosti! ■

One of the sphinxes, found during construction nearby, found its place in front of the former temple of Jupiter, later the baptistery

Jedna od sfingi, pronađena tijekom gradnje u blizini, svoje je mjesto našla pred nekadašnjim Jupiterovim hramom, kasnijom krstionicom

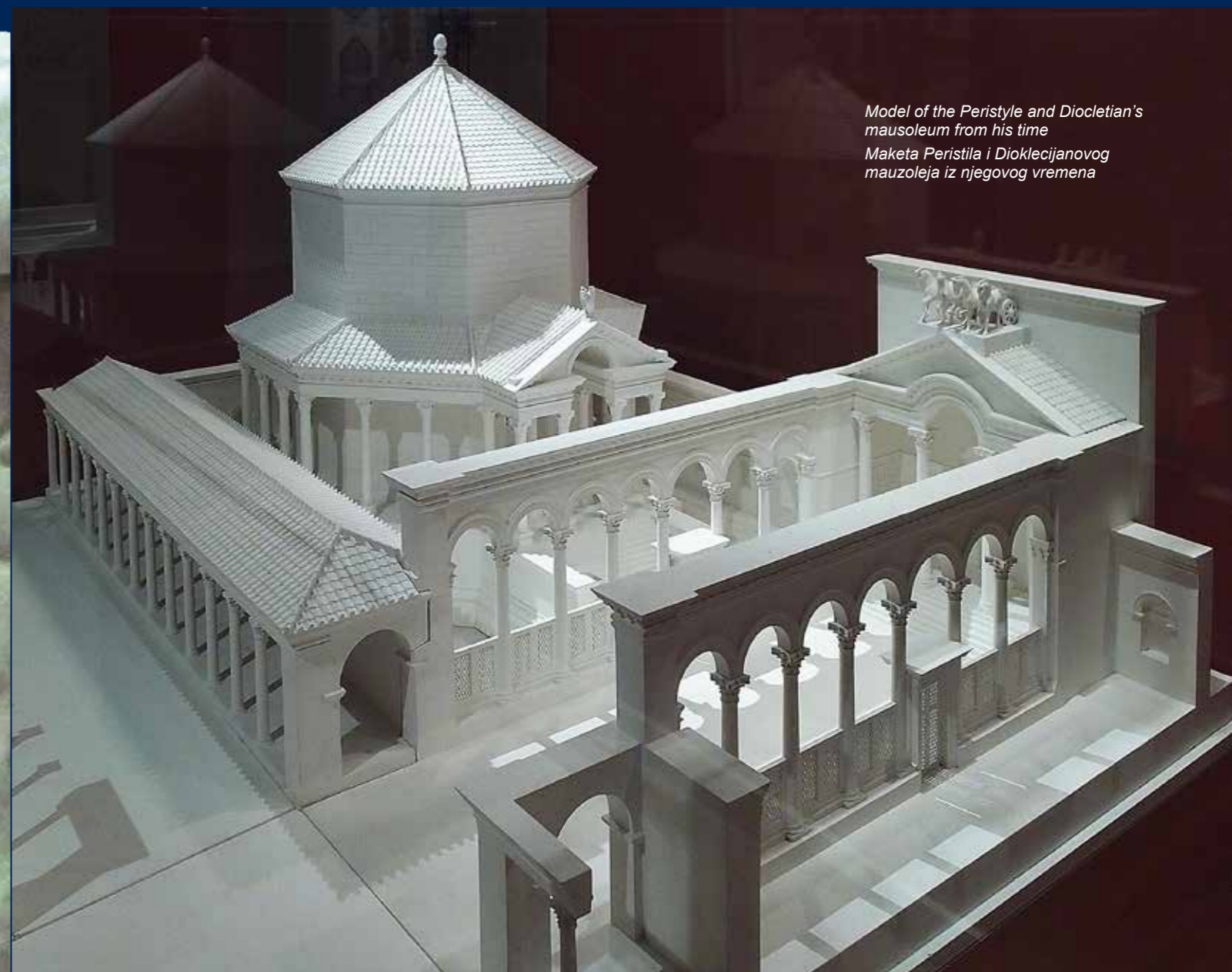
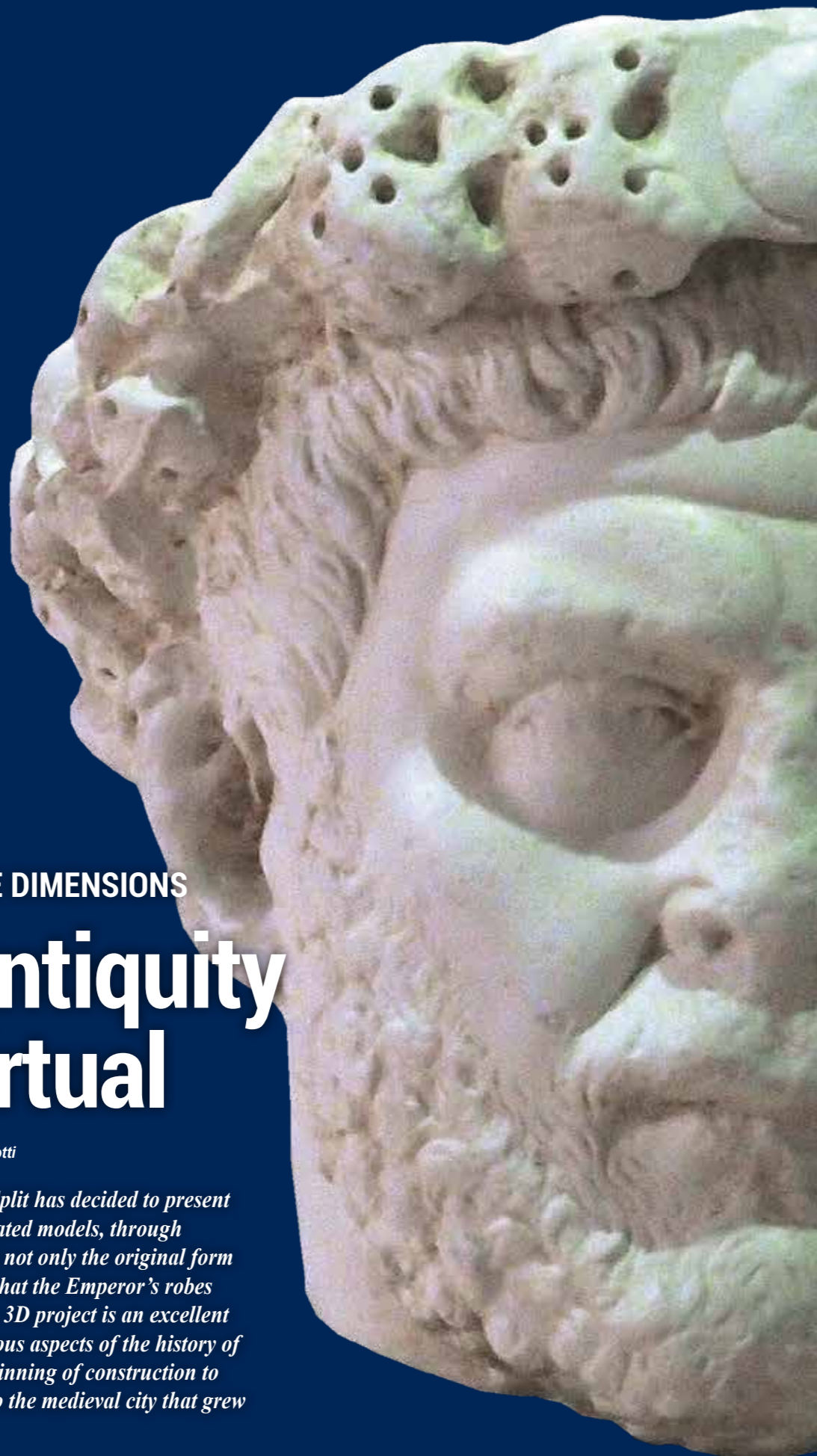


DIOCLETIAN IN THREE DIMENSIONS

When Antiquity Goes Virtual

Written by: **Josip Belamarić** Photos: **Ante Verzotti**

The Tourist Board of the city of Split has decided to present a new display system of 3D-animated models, through which it is possible to understand not only the original form of Diocletian's Palace, but also what the Emperor's robes really looked like. The Diocletian 3D project is an excellent platform for getting to know various aspects of the history of Diocletian's Palace, from the beginning of construction to the time of its transformation into the medieval city that grew up inside it.



*Model of the Peristyle and Diocletian's mausoleum from his time
Maketa Peristila i Dioklecijanovog mauzoleja iz njegovog vremena*

DIOKLECIJAN U TRI DIMENZIJE

Kad antika postane virtualna

Piše: **Josip Belamarić** fotografije: **Ante Verzotti**

Turistička zajednica grada Splita odlučila je predstaviti novi sustav prikaza 3D-animiranih modela s pomoću kojih je moguće razumjeti ne samo izvorni oblik Dioklecijanove palače, nego i kako je stvarno izgledala careva odora. Projekt "Dioklecijan 3D" izvrsna je platforma za upoznavanje različitih aspekata povijesti Dioklecijanove palače od početka gradnje do vremena transformacije u srednjovjekovni grad koji se u njoj ugnijezdio



*Diocletian and his co-rulers in a sculpture embedded in the wall of the Basilica of St. Mark in Venice
Dioklecijan i njegovi suvladari u skulpturi ugrađenoj u zid u crkvi sv. Marka u Veneciji*



Today, in many professions 3D-digital models of architectural heritage are becoming more and more desirable for studying, documenting, diagnosing, and planning conservation interventions. At the same time, they enable numerous history lovers to conjure up “augmented reality” by observing architecture in a simple way, through the camera of their mobile device. All this, “in real time and space”, with dynamic environments, in which they can walk - for example in Split - with the Roman Emperor and his retinue... It is only a matter of time before such animations will be able to dramatize the depicted characters, to “bring alive” their emotions, as we can see in films, which set the standards for virtual reality animators. Diocletian’s Palace is one of the most significant works of late antique architecture, due to its well-preserved individual parts, is complete-

Umnogim profesijama 3D-digitalni modeli arhitektonske baštine postaju sve poželjniji za proučavanje, dokumentiranje, dijagnosticiranje, te planiranje konzervatorskih zahvata. S druge strane, brojnim ljubiteljima povijesti omogućavaju da dočaraju “proširenu stvarnost” promatrajući arhitekturu na danas već posve jednostavan način, kroz kameru mobilnog uređaja, “u stvarnom vremenu i prostoru”, s oživljenim ambijentima, u kojima mogu šetati – primjerice Splitom – uz rimskoga cara i njegovu svitu... Samo je pitanje vremena kada će u takvim animacijama biti moguće dramaturgizirati prikazane karaktere, ‘oživjeti’ njihove emocije, kao što to vidimo u filmovima koji postavljaju standarde animatorima virtualne stvarnosti.

Po očuvanosti pojedinih izvornih dijelova i cjeline, te po nizu originalnih arhitektonskih formi, Dioklecijanova palača jedno je od



ness, and its series of original architectural forms. It is, therefore, not surprising that from the Renaissance to the present day, architectural historians, from Andrea Palladio, Fischer von Erlach, Robert Adam and Louis François Cassas, to Vicko Andrić, Georg Niemann and Ernest Hébrard, Jerko Marasović and Ivo Vojnović, have tried to achieve an ideal reconstruction of its original plans and axonometric projections, and to find the most convincing way in which they could present their research with models.

Today, easily available digital 3D technology has enabled individuals to propose their own models of Diocletian's Palace, based on previously published documentation, and even to present films of an entertaining and educational nature to the public. In these, with the help of VR technology, they try to show the palace's original appearance, how people lived within its walls, and what Emperor Diocletian was like. Unfortunately, these have mostly been attempts in which numerous (well-intentioned) mistakes are obvious, attempts that actually grossly distort historical reality. The same is true of the legionnaires, beloved by a wide audience, who appeared on the Peristyle a quarter of a century ago, dressed not according to Diocletian's time, but in military uniforms according to Augustus' time.

Diocletian was a pragmatic reformer of the Roosevelt type. He was the most important emperor during the twilight years of the Roman Empire, an era when the rulers, almost without exception, came from warlike Illyricum, Roman Prussia. The late antique pe-

najznačajnijih djela kasnoantičke arhitekture. Ne čudi stoga što od renesanse do danas, od Andree Palladija, Fischera von Erlacha, Roberta Adama i Louis François Cassasa, do Vicka Andrića, Georga Niemanna i Ernesta Hébrarda, Jerka Marasovića i Ive Vojnovića, povjesničari arhitekture pokušavaju doći do idealne rekonstrukcije njezine izvorne planimetrije i aksonometrije, i što uvjerljivijega načina da svoja istraživanja prikažu konkretnim modelima.

Lako dostupna digitalna 3D tehnologija omogućila je danas pojedincima da temeljem već publicirane dokumentacije predlože vlastite modele Dioklecijanove palače, pa čak i da javnosti prezentiraju zabavno edukativne filmove u kojima uz pomoć VR tehnologije pokušavaju pokazati kako je izvorno izgledala, kako se u njoj živjelo i kakav je bio car Dioklecijan. Nažalost, riječ je mahom o pokušajima u kojima strše brojne (dobronamjerne) pogreške, o pokušajima koji zapravo masno patvore povijesnu stvarnost. Slično je i sa širokoj publici omiljenim legionarima koji su se prije četvrt stoljeća pojavili na Peristilu, ali odjeveni ne po Dioklecijanovu, nego prema Augustovu tipu vojničkih odora.

Dioklecijan je bio pragmatični reformator Rooseveltova tipa. Bio je najznačajniji među imperatorima u sutonu Rimskoga carstva, u doba kada su vladari gotovo bez iznimke dolazili iz ratobornog Ilirika, rimske Prusije. Većina periodizacija rimske povijesti smatra da s Dioklecijanom počinje kasnoantičko razdoblje. Osigurao je državne granice, izvršio novu teritorijalnu podjelu Carstva, odvojio vojnu od



Golden Gate – The main entrance to Diocletians' Palace
Zlatna vrata - glavni ulaz u Dioklecijanovu palaču



Dioklecijan je bio pragmatični reformator Rooseveltova tipa, najznačajniji među imperatorima u sutonu Rimskoga Carstva i smatra se da s njim počinje kasnoantičko razdoblje. Osigurao je državne granice, izvršio novu teritorijalnu podjelu Carstva, uredio financijski, novčani i porezni sustav. Čini se da ne postoji aspekt društvenoga i političkoga uređenja koji nije reformirao

Diocletian was a pragmatic reformer of the Roosevelt type, the most important emperor during the twilight years of the Roman Empire. His reign is considered the beginning of the late antique period. He secured the state borders, carried out a new territorial division of the Empire, and arranged the financial, monetary, and tax system. There seems to be no aspect of social and political order that he did not reform.

riod of Roman history is generally considered to have begun during Diocletian's reign. He secured the state borders, carried out a new territorial division of the Empire, separated the military from the civil administration by rearranging the internal organization of the army and the structure of state bureaucracy, and arranged the financial, monetary, and tax system. In fact, there seems to be no aspect of social and political order that he did not reform. In his time, court etiquette also underwent a revision: purple acquired an elaborate symbolism that underlined absolutist rule. This colour is associated with the emperor as a special insignia, especially as *toga picta*, which he wore for Roman triumph ceremonies, or as a *paludamentum* (cloak), which he wore for the enthronement ceremony. The institution of *adoratio purpureae*, the ceremonial "kissing the purple" during public appearances, was also introduced...

The Tourist Board of the city of Split has decided to present a whole new display system of 3D-animated models, through which the visitor can understand not only the original form of Diocletian's palace, but also what the Emperor's robes really looked like. Also how his guard was equipped; how his soldiers were armed; and the appearance of the ships that delivered stone and marble for the construction of Diocletian's Palace. This time they turned to the right people: Tin Turković, a professor of the history of late antique art, from the Faculty of Philosophy in Zagreb, who has been dealing with issues related to the novelty of Diocletian's reform of the Roman army for years; and Dean Grepo, a master of computer animation. Turković prepared an extensive study in which, for the first time, he explained in a comprehensive way what Diocletian's army looked like in all its divisions; what military units would have been found in Diocletian's Palace in the early 4th century; and who the faithful "guardians of the Emperor's body" were, during his stay in the palace, where he retired after his abdication on 1 May 305. In addition, Turković helped with presenting the appearance of Diocletian's Harbour (discovered in 2006/2007) and the fleet in front of the palace in a scientifically credible way.

The *Diocletian 3D* project has every chance of gradually becoming an excellent platform for getting to know various aspects of the history of Diocletian's Palace, from the beginning of its construction to the time of its gradual transformation into the medieval city that grew up inside it. ■



*Golden Gate with Grgur Ninski's foot, sculpture by Ivan Meštrović
Zlatna vrata i stopalo Grgura Ninskog, skulpture Ivana Meštrovića.*

civilne uprave preuredivši unutrašnju organizaciju vojske i strukturu državne birokracije, uredio financijski, novčani i porezni sustav. Zapravo, čini se da ne postoji aspekt društvenog i političkog uređenja koji nije reformirao.

Reviziju je u njegovo vrijeme doživjela i dvorska etiketa: purpur dobiva razrađenu simboliku koja podcrtava apsolutističku vlast. Ta je boja povezana s carem kao posebna insignija, osobito kao *toga picta* – njegova trijumfalna odjeća, ili kao generalski plašt – *paludamentum*, koji je nosio u ceremoniji ustoličenja. Uvedena je i institucija *adoratio purpureae*, ceremonijal "ljubljenja purpura" pri audijencijama...

Turistička zajednica grada Splita odlučila je predstaviti čitav novi sustav prikaza 3D-animiranih modela po kojima bi posjetilac mogao razumjeti ne samo izvorni oblik Dioklecijanove palače, nego i kako je stvarno izgledala careva odora; kako je bila opremljena njegova straža; kakvo je bilo naoružanje njegove vojske; kako su izgledale lađe kojima se dopremao kamen i mramor za gradnju Dioklecijanove palače. Obratila se ovoga puta na pravu adresu, Tinu Turkoviću, profesoru povijesti kasnoantičke umjetnosti sa zagrebačkog Filozofskog fakulteta, koji se već godinama bavi pitanjima novosti Dioklecijanove reforme rimske vojske, te Deanu Grep, majstoru računalne animacije. Turković je priredio opsežnu studiju u kojoj je prvi put cjelovito objasnio kako je izgledala Dioklecijanova vojska u svim svojim rodovima; koje bi se vojne jedinice očekivale u Dioklecijanovoj palači početkom 4. stoljeća; tko su bili vjerni "čuvari careva tijela" tijekom boravka u splitskoj palači, u koju se povukao nakon abdikacije 1. svibnja 305. godine. Uz to je pomogao da se na znanstveno vjerodostojan način prikaže izgled Dioklecijanove luke (otkrivene 2006./2007. g.) i brodovlje pred palačom.

Projekt "Dioklecijan 3D" ima sve izgleda da postupno postane izvrsna platforma za upoznavanje različitih aspekata povijesti Dioklecijanove palače od početka njezine gradnje do vremena postupne transformacije u srednjovjekovni grad koji se u njoj ugnijezdio. ■

GASTRONOMY

Marenda - Much More than a Meal

Written by: **Damir Petranović** Photos: **Feda Klarić**

The old custom of a late-morning meal, marenda (brunch) is much more than just food. In Split, it is also a social event, a morning briefing on all the city's most important issues - from health, to politics, and of course to Hajduk, the football club, who's every move is followed to the point of obsession. In order to maintain tradition, the city, instead of adapting marenda to work, adapted work to marenda

GASTRONOMIJA

Marenda - mnogo više od jela

Piše: **Damir Petranović** fotografije: **Feda Klarić**

Marenda, stari običaj kasnoga jutarnjeg obroka mnogo je više od hrane. U Splitu je to i društveni događaj, jutarnji briefing o svim važnim temama grada - od zdravlja, politike, pa dakako do Hajduka, nogometnog kluba čiji se svaki korak prati do razine opsjednutosti. Kako bi održao tradiciju grad je, umjesto da marendu prilagodava poslu, posao prilagodio marendi

*Konoba Marjan offers rustic fare based on seafood and local seasonal produce
Konoba Marjan nudi jela bazirana na ribarskoj ili težačkoj tradiciji*





Trattoria Tinel offers modern interpretations of traditional specialties

Trattoria Tinel nudi moderne interpretacije tradicionalnih specijaliteta

Marenda is a word that is almost universal in Mediterranean countries and their languages, recognized in every corner of the cradle of civilization. It is most often described as a “big meal for little money”, but in the city of Split, it has also a social event. And has been for centuries.

It has been passed down from generation to generation and has become so ingrained that even school children, when it's breaktime, take turns saying they're going to “eat marenda”. But only when they enter the adult world and start working, do they actually come to realise what it is.

Because *marenda* is not just food. In Split, it is also a morning briefing on all the city's most important issues - from health, to politics, and of course to Hajduk, the football club, who's every move is followed to the point of obsession, because it represents Split's public good.

The custom itself dates back centuries. Fishermen who went out to sea in the middle of the night, or manual workers who tilled their fields from five or six in the morning, would generally have finished their work around ten o'clock, or at least be ready for a fair break and a hearty meal. The former would throw part of their catch on an open-fire and wash it down with a glass of good local wine; the latter would find a decent bit of shade in their fields, and eat whatever their wives had prepared for them earlier.

In the era of industrialization, tens of thousands of people worked in big Split companies. They would come to work at six or seven in the morning, and every company had a written or unwritten rule that its workers had a *marenda* break between 10 am and 12 pm. Even today, despite a much more hectic lifestyle, the custom has been maintained - it is preserved in Split's taverns and restaurants, where just about everyone comes to the briefing in the morning hours.



Marenda je riječ koja je u mediteranskim zemljama i njihovim jezicima uglavnom univerzalna, prepoznata u svakom kutku kolijevke civilizacije. Najčešće se opisuje kao „veliki obrok za male novce“, ali u gradu Splitu to je i društveni događaj.

Već stoljećima.

Prenosi se generacijama s koljena na koljeno i toliko je ukorijenjena da čak i školska djeca, kada dođe vrijeme za veliki odmor, uglavnom kažu da idu „pojesti marendu“. No tek kada uđu u svijet odraslih i počnu nešto raditi, prirodnim putem i sami će doći do spoznaje što je to.

Jer marenda nije samo hrana, u Splitu je to i jutarnji *briefing* o svim važnim temama grada - od zdravlja, politike, pa dakako do Hajduka, nogometnog kluba čiji se svaki korak prati do razine opsjednutosti jer predstavlja splitsko javno dobro.

Običaj je nastao stoljećima ranije: ribari koji su usred noći odlazili na more ili težaci koji su od pet ili šest sati ujutro obrađivali svoja polja, oko deset sati uglavnom bi završili posao, ili barem bili spremni za poštenu stanku i krepki obrok. Prvi bi ‘bacili’ dio svoga ulova na gradele i zalili ga čašom dobrog domaćeg vina, drugi bi među svojim nasadima pronašli dobar komad hlada i ‘kusali’ ono što su im žene ranije pripremile.

U doba industrijalizacije, kada su u velikim splitskim tvrtkama radili i deseci tisuća ljudi koji bi na posao dolazili u šest ili sedam sati ujutro, svaka tvrtka imala je pisano ili nepisano pravilo da njeni radnici između 10 i 12 sati imaju vrijeme za odmor uz marendu. I danas, čak i uz puno užurbaniji način života, običaj se održao: čuvaju ga splitske konobe i restorani, gdje u prijepodnevnim satima na *briefing* navraćaju baš svi.

Liječnici i odvjetnici, policajci ili građevinski radnici, novinari i po-metači ulica, gazde i njihovi radnici - svi jednako sudjeluju u ovom vrlo egalitarnom događaju, u živoj raspravi koja se odvija, u veseloj pjesmi koja se povede nakon jedne ili dvije čaše vina. Pravilo je da se na marendi jede ono što je skuhan: najčešće su to jela ‘na žlicu’ poput tripica ili fažola, u blagdansko doba bakalar na puno različitih načina, u zimskom periodu sarme ili punjene paprike.

I dakako, uvijek je tu svježja riba.

Konobe i restorane koji služe marendu najlakše ćete prepoznati po odvojenom dijelu jelovnika na kojemu se natpis „gotova jela“, mijenja svakoga dana, ovisno o svježim namirnicama koje su u tom trenutku dostupne. Najviše ih je u dijelu grada između Rive i staroga pučkog dijela Varoša, u blizini živopisne ribarske lučice Matejuške; uostalom, baš na Matejuški gradska vlast je za lokalne ribare izgradila veliki kameni stol i kamin, kako bi svoj stoljetni običaj mogli održavati na otvorenome i prenositi ga dalje nadolazećim generacijama.

Nekoliko koraka dalje nalazi se legendarna konoba *Fife*, koja je u hrvatskim okvirima prepoznata po svom neobičnom sloganu „Hrana odlična, usluga nikakva“. Ondje svakako treba probati riblju platu uz prilog božanstvene dalmatinske blitve, ili možda tradicionalnu mesnu pašticadu. U blizini, na Šperunu je *Trattoria Tinel*, s raznim varijacijama sezonski prilagođenih jela temeljenih na tradicionalnim namirnicama, ali u nešto modernijem izričaju. U obližnjoj konobi *Marjan* nude jela bazirana na ribarskoj ili težačkoj tradiciji, uglavnom upravo ‘na žlicu’, a konoba *Varoš* među gotovim jelima na jelovniku uvijek ima, između ostaloga dakako, i teleće pečenje s krumpirima. Barem dok se ne pojede ono što je toga jutra pripremljeno.



Taverns and restaurants that serve marena are easily recognized by having a separate section of the menu, entitled 'ready meals'. This changes daily, depending on the fresh ingredients available that morning. Most of them are found in the part of the city lying between the Riva (seafront) and the old-fashioned neighbourhood of Varoš, near the colourful fishing harbour of Matejuška

Doctors and lawyers, policemen and construction workers, journalist and street sweepers, bosses and their workers - all participate equally in this very egalitarian event, in the lively discussion that takes place, and the cheerful song that follows a glass or two of wine. The rule is to eat what has been cooked in advance – normally casserole dishes, such as tripe or beans, or during the holiday season, cod prepared in various ways, or in winter *sarma* (cabbage leaves stuffed with meat and rice) or stuffed peppers.

And of course, there is always fresh fish.

Taverns and restaurants that serve *marenda* are easily recognized by having a separate section of the menu, entitled 'ready meals'. This changes daily, depending on the fresh ingredients available that morning. Most of them are found in the part of the city lying between the Riva (seafront) and the old-fashioned neighbourhood of Varoš, near the colourful fishing harbour of Matejuška. After all, it was on Matejuška that the city council built a large stone table and open-fire for local fishermen, so that they could maintain their centuries-old custom outdoors and pass it on to future generations.

A few steps away, there is the legendary tavern *Fife*, which is recognized in Croatian circles for its unusual slogan "Great food, terrible service". There, you should definitely try the fish platter with a divine side dish of Dalmatian chard, or perhaps the traditional meat stew, *pašticađa*. Trattoria *Tinel*, on nearby Šperun, offers modern interpretations of traditional specialities based on seasonal ingredients. Close by, *Konoba Marjan* offers fish casseroles and hearty stews, while *Konoba Varoš* always has roast veal with potatoes on its menu of ready meals, among other things. At least until everything that was prepared that morning has been eaten.

The people of Split love having their *marenda* at *Tri Volta*, a tavern located in the very heart of Diocletian's Palace, with a spectacular view and even more spectacular prosciutto and cheese, followed by a choice of more substantial dishes. Warning: if you feel as if the staff are yelling at you for doing something wrong or annoying them, you are wrong. They yell at everyone.

A little further from the centre of town, we recommend *Stare Grede*, an authentic Dalmatian tavern with a dozen great ready-made dishes. If, however, you really want to explore the unknown, visit the nearby *Apollo 11* and get ready for an adventure. There, in an inconspicuous space, instead of a menu, you will receive a piece of paper with a handwritten offer of the day. Do not try too hard to study it, just ask the waitress what is good, and indulge in the pleasures.

If you are visiting Split for business reasons, be aware that the question "Shall we have *marenda*?" can be an invitation to a serious meeting, where you will often find it much easier to agree on what you wanted. In order to maintain tradition, Split - instead of adapting *marenda* to work - adapted work to *marenda*. ■



Konobe i restorane koji poslužuju marendu najlakše ćete prepoznati po odvojenom dijelu jelovnika na kojemu stoji natpis „gotova jela,, i koji se mijenja svakoga dana, ovisno o svježim namirnicama koje su u tom trenutku dostupne. Najviše ih je u dijelu grada između Rive i staroga pučkog dijela Varoša, u blizini živopisne ribarske lučice Matejuške

*In Apollo 11 get ready for an adventure - instead of a menu, you will receive a piece of paper with a handwritten offer of the day
U Apollu 11 pripremite se na avanturu - umjesto jelovnika dobit ćete papir s ručno ispisanom ponudom dana*

Splićani obožavaju marendavati u *Tri volta*, konobi u samome srcu Dioklecijanove palače sa spektakularnim pogledom i još spektakularnijim pršutom i sirom, naravno uz konkretnije i obilnije marende. Upozorenje: ako vam se učini da osoblje na vas viče zato što ste nešto pogriješili ili ih živcirate, prevarili ste se. Oni viču na svakoga.

Malo dalje od strogoga centra grada preporučit ćemo *Stare grede*, autentičnu dalmatinsku konobu s desetak sjajnih gotovih jela, a ako baš želite istraživati nepoznato zaputite se do obližnjega *Apollo 11* i pripremite se na avanturu jer ondje ćete u neuglednom prostoru umjesto jelovnika dobiti komadić papira s ručno ispisanom ponudom dana. Ne trudite se previše proučavati ga, samo pitajte konobaricu što je dobro i prepustite se užicima.

Ako pak Split posjećujete poslovno, znajte da pitanje „Hoćemo li na marendu?“ katkad može biti i poziv na ozbiljan sastanak, na kojemu ćete često lakše dogovoriti ono što ste željeli. Kako bi održao tradiciju Split je, umjesto da marendu prilagođava poslu - posao prilagodio marendi! ■





FAMOUS PEOPLE OF SPLIT - ARIJANA ČULINA

Actress, Writer, Painter...

Written by: **Ivan Katunarić** Photos: Ante Verzotti, Matko Biljak, Nemi Bulat

As a multi-talented artistic personality, over the last five years Čulina has won a number of prestigious acting awards for her roles in films and stage productions, but she is also known as a writer and singer, and a painter who has staged several solo exhibitions. Her scripts deal directly and wittily with many social prejudices

SPLITSKE FACE - ARIJANA ČULINA

Glumica, spisateljica, slikarica...

Piše: **Ivan Katunarić** fotografije: Ante Verzotti, Matko Biljak, Nemi Bulat

Kao višestruko talentirana umjetnička osobnost Čulina je u posljednjih pet godina osvojila niz uglednih glumačkih nagrada za dramske i filmske glumačke kreacije, ali poznata je i kao spisateljica, pjevačica, slikarica s više samostalnih izložbi. Njezin književni i glumački rukopis izravno se i duhovito obračunava s mnogim društvenim predrasudama

*Arijana Čulina with Nenad Srdelić in Silent Night, by Miljenko Smoje, 2023.
Arijana Čulina s Nenadom Srdelićem u predstavi Miljenka Smoje Tiha noć, 2023.*



Čudo u Poskokovoj Dragi, 2014.

With the legendary Zdravka Krstulović in
 e Filippo's *The Millions of Naples* in 1994.
 S legendarnom Zdravkom Krstulović
 u *Ratnim bogatunima* 1994.



When you mention the well-known name of the actress Arijana Čulina, most people think of the award-winning actress from the Croatian National Theatre in Split, where she has been working for 35 years. When they think a little more, they will add that they also know her as an actress in numerous films and TV series. However, the story about who Ariana really is does not end there. Because she is also known as a writer (that includes illustrated books for children), a painter, a stand-up comedian and a singer, and she is not unfamiliar with cabaret either.

She started painting as a hobby, but has since had several large solo exhibitions. As a writer, she has published a dozen best-selling books and illustrated books, and the general public consider her an exceptional comedian, starring in a series of independent projects. And an excellent stage actress too. When you add to all this that she often sings French chansons and performs in operettas, the picture of Ariana Čulina still is only somewhat complete.

She explains her creative *slalom* between artistic disciplines simply, "In Split, the life of an artist does not offer many creative opportunities beyond the theatre. I'm not ready to sit and wait for someone to call me elsewhere, so I find other creative expressions myself. It started with writing, and then I became interested in painting as a medium. As a complete amateur, I devoted myself to it, studied, and found a different means of expressing myself, which makes me happy. I am convinced that the arts complement each other, so even though I am by profession an actress, I will certainly not give up other artistic expressions."

As a multi-talented artistic personality, over the past five years Čulina has won a number of the most prestigious acting awards for



Ol' smo za jedan dan, 2017.

Kad nekome spomenete dobro poznato ime glumice Arijane Čuline većina ljudi pomisliće na nagrađivanu glumicu splitskog Hrvatskog narodnog kazališta u kojemu djeluje već 35 godina. Kad malo promisle dodat će da je znaju i kao glumicu u brojnim filmovima i serijama. Ali, priča o tome tko je zapravo Arijana ni tu neće stati. Jer ona je poznata i kao spisateljica (uključujući i dječje slikovnice), slikarica, stand up komičarka, pjevačica, a ni kabaret joj kao forma nije nepoznat.

Slikanjem se počela baviti kao hobbijem, ali je ostvarila više velikih samostalnih izložbi, kao spisateljica objavila je desetak odlično prodanih knjiga i slikovnica, a najšira je javnost poznaje i rado gleda kao izuzetnu komičarku u nizu samostalnih projekata. I kao odličnu dramsku glumicu. Kad se tome doda da često izvodi francuske šansone i nastupa u operetama, slika o Arijani Čulini tek je donekle kompletna.

Svoj kreativni *slalom* među umjetničkim disciplinama jednostavno objašnjava: "Život umjetnika u Splitu ne nudi mnogo kreativnih mogućnosti izvan moje kazališne kuće. A ja nisam spremna sjediti i čekati da me netko pozove izvan kazališta pa sama pronalazim druge kreativne izraze. Počelo je s pisanjem, pa me zainteresiralo slikarstvo kao medij. Kao potpuni amater, posvetila sam se tome, učila i našla neki svoj drugačiji izraz, koji mene čini sretnom. Uvjeren sam da umjetnosti nadopunjuju jedna drugu, pa iako sam profesionalna glumica sigurno neću odustati ni od drugih umjetničkih izraza."

Višestruko talentirana umjetnička osobnost posljednjih je pet godina osvojila niz najuglednijih glumačkih nagrada za ulogu Fani u predstavi HNK Split „55 kvadrata“, Ivane Vuković u režiji Ivana Plazibata: Nagradu hrvatskoga glumišta, Marulićevih dana, Festivala glumca, i



Paralelni svjetovi, 2018.

her role as Fani in Split theatre's play *55 kvadrata*, written by Ivana Vuković, and directed by Ivan Plazibat: these include the Croatian Actor Award, the Marulić Days, the Actor's Festival, and recognition at several international festivals. She also won the Golden Arena for the best supporting female role as Vera in the film *Ne gledaj mi u pijat* at the 64th Pula Film Festival, as well as an award for the same role at the famous Belgrade FEST. It is easy to conclude that she has won nearly all the most important acting awards in recent years. And when you add to this, that she previously received the most important national award for the new dramatic text *Split Quattology*, it is completely understandable why the adjective "exceptional" always goes with her name and artistic activity.

You can see this actress, who defies categorisation, in some of the best known productions at the Croatian National Theatre in Split. She herself does not see any difference between acting in a comedy, drama or tragedy.

"Acting is always acting for me, regardless of the genre! I was taught that, in order for a role to work really well, one should always act seriously, because comedy, just like tragedy, requires an equal amount of acting energy, engagement and creativity."

Already in the late-1980's, while Čulina was still a drama student, it became clear that she was a great actress in the making, when she played a major role in the most popular TV series of that time, *Đekna još nije umrla, a kad će ne znamo*. A big hit series in the whole country of that time (Yugoslavia), it is still often repeated today, and is remembered as one of the most entertaining series of that period. Since then, she has played an incredible 80 roles at the Croatian National Theatre in Split, with a wide repertoire, rang-

„Život umjetnika u Splitu ne nudi mnogo kreativnih mogućnosti izvan moje kazališne kuće, pa sama istražujem druge kreativne izraze. Počelo je s pisanjem, poslije me zainteresiralo slikarstvo kao medij. Uvjerena sam da umjetnosti nadopunjuju jedna drugu; premda sam profesionalna glumica, sigurno neću odustati ni od drugih umjetničkih izraza”

priznanja na više međunarodnih festivala. Osvojila je i Zlatnu arenu za najbolju sporednu žensku ulogu za ulogu Vere u filmu *Ne gledaj mi u pijat* na 64. Pulskom filmskom festivalu, i nagradu na poznatom beogradskom FEST-u za istu ulogu. Lako je zaključiti da je posljednjih godina osvojila gotovo sve najvažnije glumačke nagrade. A kad se tome doda da je ranije dobila i najznačajniju nacionalnu nagradu za novi dramski tekst "Splitska kvatrologija", potpuno je razumljivo zašto uz njeno ime i umjetničko djelovanje uvijek ide pridjev – izuzetna.

Ovu izvanserijsku glumicu danas možete gledati u najpoznatijim uspješnicama splitskoga kazališta. Ona sama ne vidi nikakvu razliku u tome glumi li u komediji, drami ili tragediji.

"Gluma je za mene uvijek gluma, bez obzira na žanr! Učili su me da, kako bi glumačka kreacija bila zaista dobra, uvijek treba igrati ozbiljno, jer i komedija, baš kao i tragedija, zahtijeva jednaku količinu glumačke energije, angažmana i kreativnosti."



Ariana Čulina as a painter
Arijana Čulina kao slikarica

55 kvadrata, 2022.

'In Split, the life of an artist does not offer many creative opportunities beyond the theatre, so I research other creative expressions myself. It started with writing, and then I became interested in painting as a medium. I am convinced that the arts complement each other, so even though I am by profession an actress, I will certainly not give up other artistic expressions.'



Theatres / Kazališta



CROATIAN NATIONAL THEATRE SPLIT HNK SPLIT

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
098 321-782
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



TEATAR UZ MORE

Poljudsko šetalište 1 - Lora
091 795 7260
info@teataruzmore.com
www.teataruzmore.com



CONCERT HALL HRVATSKI DOM SPLIT KONCERTNA DVORANA

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

ing from Sophocles and Euripides, through Shakespeare, Goldoni, Chekhov, Pirandello, Tennessee Williams, Ionesco and Brecht, to contemporary dramatic scripts, both foreign and Croatian. She has also performed and sung in Tijardović's operettas, and on top of all that, she has managed to perform in hundreds of plays she has produced herself across the country, write ten books, and paint.

In the plays she produces herself, and especially in her books, which she writes from a Croatian women's perspective, she often ridicules and criticizes the dominant role of men, which is still present in this part of the world. She always deals with prejudices in a direct and very witty way, often satirically, so it is no wonder that her books sell in vast numbers, which would be the envy of many "serious" writers.

The logical question for this actress is: "Where next"? Is she planning another creative excursion into an additional art form?

"To do everything I'm interested in, I'd need five lives. Now I'm planning to take a little break from the series of roles I've played in recent years. Sometimes we need to recharge our batteries. Of course, I won't be resting on the couch. I'm working on the dramatization of one of my books, and a new drama, in parallel. And painting is a good break from acting for me, it teaches me to look at the world differently. In any case, I won't be venturing into any new artistic fields - I'd rather dedicate myself to perfecting what I'm already doing," says Arijana. ■

Crvena voda, 2023.



Mother Courage and her Children, 2013
Majka Courage 2013.

Da se rađa odlična glumica postalo je jasno već potkraj osamdesetih kada je, još kao studentica glume, igrala veliku ulogu u najpopularnijoj tv seriji toga vremena *Đekna još nije umrla, a kad će ne znamo*. Velika hit serija u cijeloj ondašnjoj državi i danas se često reprizira i ostala je upamćena kao jedna od najzabavnijih serija onoga razdoblja. Nakon toga odigrala je nevjerojatnih osamdesetak uloga u matičnoj kazališnoj kući, vrlo širokoga repertoara, od Sofokla i Euripida, preko Shakespearea, Goldonija, Čehova, Pirandella T. Williamsa, Ionesca, Brechta pa do suvremenih dramskih tekstova, inozemnih i domaćih. Igrala je i pjevala i u Tijardovićem operetama, a uz sve to stigla je odigrati stotine predstava u vlastitoj produkciji širom zemlje, napisati deset knjiga i slika.

U predstavama koje radi u vlastitoj produkciji, a posebno u knjigama iz perspektive žene u Hrvatskoj najčešće ismijava i kritizira još uvijek prisutnu dominaciju muškarca u ovom dijelu svijeta. Uvijek se na izravan i vrlo duhovit način, često satirično, obračunava s mnogim predrasudama, pa nije čudo da joj se knjige prodaju u nevjerojatnom broju primjeraka, na čemu bi joj pozavidjeli i mnogi 'ozbiljni' pisci.

Logično je pitanje ovoj glumici: kuda dalje, sprema li opet neki kreativni izlet u drugu umjetnost?

"Za sve što me zanima trebalo bi mi pet života. Sad mi je u planu malo odmora od niza uloga koje sam odigrala posljednjih godina. Ponekad je potrebno i napuniti baterije. Naravno da neću odmarati na kauču, radim paralelno na dramatizaciji svoje knjige i novoj drami. I slikarstvo mi je dobar odmor od glume, ono me uči da drugačije promatram svijet. U svakom slučaju, neće više biti novih umjetničkih polja, radije ću se posvetiti usavršavanju ovoga čime se već bavim" – kaže Arijana. ■

Cinemas / Kina

CINESTAR SPLIT (JOKER CENTAR)

Put Brodarice 6
Tel: 01/6396 720 (info)
Tel: 021/ 689-954
info@cinestarcinemas.eu
www.cinestarcinemas.hr



CINESTAR 4DX SPLIT (MALL OF SPLIT)

Josipa Jovića 93
Tel: 01/6396 720 (info)
021/669 461
info@cinestarcinemas.eu
www.cinestarcinemas.hr



CINEPLEX SPLIT (CITY CENTER ONE)

Vukovarska 207
Tel: 021/651 111
kino@cineplexx.hr
https://www.cineplexx.hr/center/cineplexx-city-center-one-split/



KINOTEKA ZLATNA VRATA

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



KINO KARAMAN (EKAN D.O.O.)

Ilićev prolaz
Tel: 021/345 833
info@ekran.hr
www.ekran.hr



LJETNO KINO BAČVICE (KINO MEDITERAN)

Šetalište
Petra Preradovića 6
Tel: 021/232-442
info@kinomediteran.hr
www.kinomediteran.hr



VICKO ANDRIĆ, THE FIRST
CROATIAN CONSERVATOR

The Man Who Preserved the Monuments of Split

Written by: **Ana Šverko** Photos: **Ante Verzotti, Archive**

His approach to conservation is perhaps best described through two major projects he was involved in: the cleaning of the cellars in the palace basement, and the restoration of Diocletian's aqueduct. His goal was to make the cellars public, and to demolish later buildings inside them and the buildings along the outside of the palace's southern wall. At that time, the imperial cellars were used for dumping rubbish

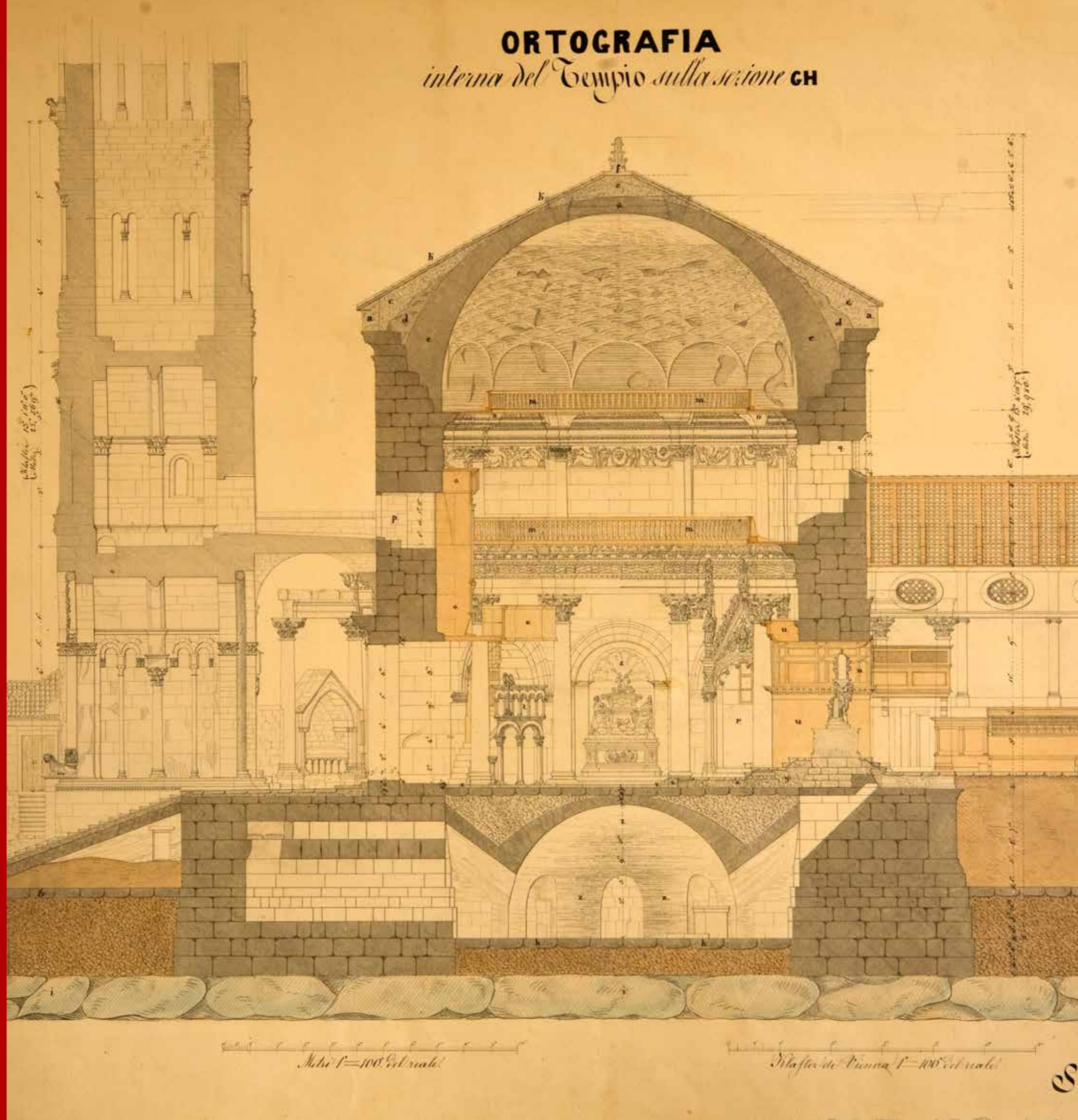
PRVI HRVATSKI KONZERVATOR VICKO ANDRIĆ

Čovjek koji je sačuvao splitske spomenike

Piše: **Ana Šverko** fotografije: **Ante Verzotti, Arhiva**

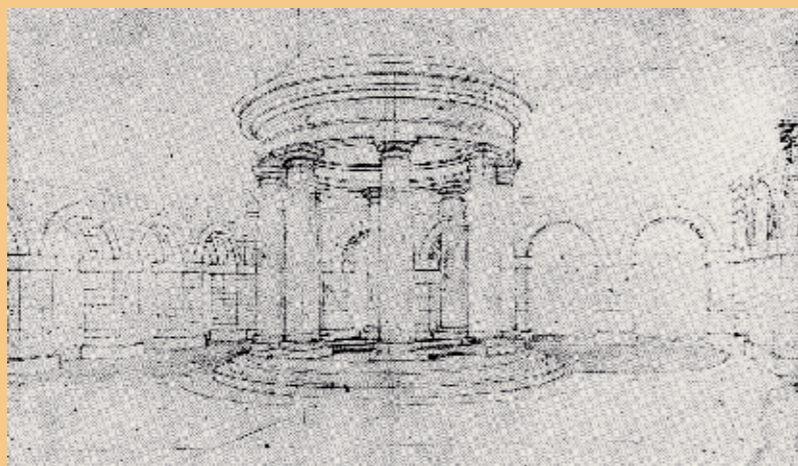
Dva opsežna projekta kojima se bavio - čišćenje podruma Palače i obnova Dioklecijanova akvedukta, možda najbolje opisuju ukupnost njegova konzervatorskog pristupa. Cilj mu je bio podrume učiniti javnima te porušiti naknadne gradnje u njihovoj unutrašnjosti i zgrade uz vanjsku stranu južnoga zida Palače. Carski podrumi u to su vrijeme bili korišteni za bacanje smeća

*Longitudinal section of the Mausoleum and the belfry, 1852.
Vicko Andrić, Uzdužni presjek Mauzoleja i zvonika, 1852.*



Design of a round temple and square, a preliminary study, 1815

Vicko Andrić, Projekt okruglog hrama i trga, radna studija, 1815.



Vicko Andrić (Trogir, 1793 – Split, 1866) is considered the first Croatian conservator, and not just because he was appointed to that honorary position for the Zadar and Split districts by decree of the Imperial Royal Central Commission for the Study and Maintenance of Architectural Monuments in Vienna. The founding of the Central Committee in 1850 is considered the beginning of the institutionalization of the protection of cultural heritage. In addition to the title itself, Andrić's education and activities were essential components upon which conservation would develop.

He began his studies at the Lyceum in Zadar during the French administration of Dalmatia, under the Roman architect Basilio Mazzoli, who besides being a professor of architecture had also designed the seafront (west of the palace) in Split. After the Lyceum closed in 1811, Mazzoli went to Rome as a professor at the Academy of St. Luke, followed by Andrić, who would later return to Dalmatia with a diploma as a builder and surveyor.

After an education based on Vitruvian principles and the design of ideal buildings, Andrić faced reality as a surveyor of the Zadar and Split districts, regulating rivers and swamps and designing roads and bridges. A well-known portrait of Andrić shows him with Vitruvius' book in his hand, radiating the romantic idealism of a gentle person who we can imagine researching monuments, and not engaging in physically demanding fieldwork. With impaired health, Andrić retired in 1833 at his own request, which coincided with a large inheritance that enabled him to voluntarily dedicate himself to conservation work.

In his autobiography, he points out that he was a student of the famous Roman archaeologist, Dr. Carlo Fea, and studied archaeology as well as architecture. After his retirement, he focused his work on Roman architecture, notably Diocletian's Palace and nearby Salona. As early as 1821, he had made an archaeological survey of Ancient Salona. And in retirement, with the help of Dujam Marocchio, he made detailed drawings of the appearance of Diocletian's Palace and its most significant monuments, such as the Mausoleum and the Temple of Jupiter. These included the palace substructures, which he needed as a basis for their valorisation and presentation.

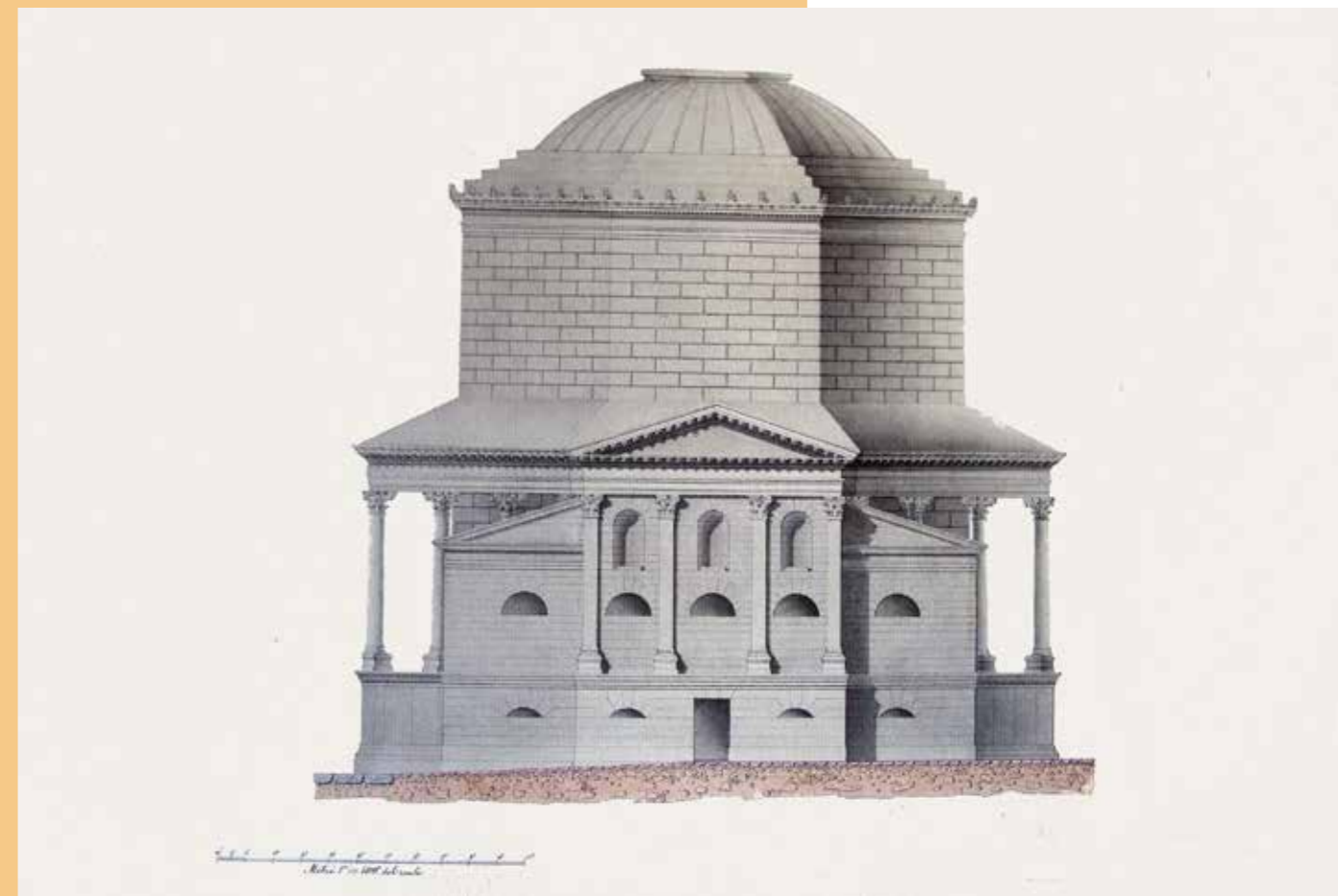
His approach to conservation is perhaps best described through two major projects he was involved in: the cleaning of the cellars in the palace basement, and the restoration of Diocletian's aqueduct. His goal was to make the cellars public, and to demolish later buildings inside them and the buildings along the outside of the palace's southern wall. This included resolving ownership issues, the load-bearing capacity of the structure, and the sanitation of the city,



Portrait of Vicko Andrić, c. 1820.

Portret Vicka Andrića, oko 1820.

Andrić had the knowledge, attitude and passion for discovering archaeological remains and architectural records, which are the most important qualities in a conservator, all in the cause of preserving monuments. To that should be added Andrić's uncompromising fight for monuments, in defence of public versus private interest



Vicko Andrić (Trogir, 1793. – Split, 1866.) nije ostao zabilježen kao prvi hrvatski konzervator 'samo' zbog imenovanja na tu počasnu poziciju za zadarski i splitski okrug dekretom Carskog i kraljevskog Središnjeg povjerenstva za proučavanje i održavanje spomenika graditeljstva u Beču. Osnivanje Središnjega povjerenstva 1850. godine smatra se ishodištem institucionalizirane zaštite kulturne baštine. Osim same titule, Andrićevo školovanje i djelovanje ima bitne komponente na čijim će se zasadama razviti konzervatorstvo.

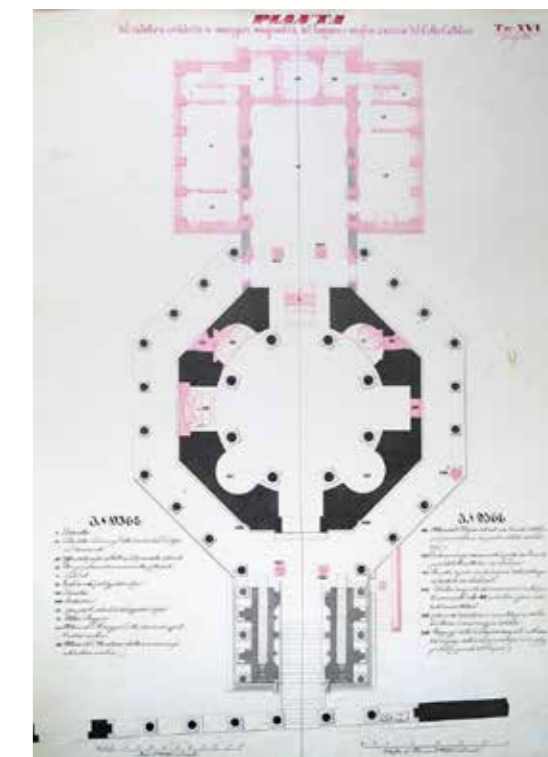
Studij arhitekture, koji je je osmislio rimski arhitekt Basilio Mazzoli, započeo je na zadarskome Liceju u doba francuske uprave u Dalmaciji; Basilio Mazzoli inače je projektant oblikovanja splitske obale. Po zatvaranju Liceja 1811. godine, Mazzoli odlazi u Rim kao profesor na Akademiju sv. Luke, a za njim i Andrić, koji će se vratiti u Dalmaciju s diplomom graditelja i mjernika.

Nakon naobrazbe temeljene na Vitruvijevim principima i projektiranju idealnih građevina, Andrić se suočava sa stvarnošću kao mjernik zadarskoga i splitskog kotara regulirajući rijeke i močvare te projektirajući ceste i mostove. Poznati Andrićev portret prikazuje ga s Vitruvijevom knjigom u ruci i zrači romantičnim idealizmom osobe koju možemo zamisliti baš kako istražuje spomenike, a ne kako se bavi fizički zahtjevnim terenskim radom. Narušena zdravlja Andrić 1833. na vlastiti zahtjev odlazi u mirovinu, što se podudara s obilnim nasljedstvom koje mu je omogućilo da se dobrovoljno posveti konzervatorskome radu.

U autobiografiji ističe da je bio učenik čuvenoga arheologa Rima dr. Carla Fea, te uz studij arhitekture proučavao i arheologiju. Nakon umirovljenja usredotočio se na rimsku arhitekturu, odnosno na

Drawing of the rear of the Mausoleum and cathedral extension, 1852.

Vicko Andrić, Začelje Mauzoleja i dograđene Katedrale, 1852.



Ground-plan of the Mausoleum and new cathedral, 1852.

Vicko Andrić, Tloris prizemlja Mauzoleja i nove Katedrale, 1852.

Muzeji i galerije



ARCHEOLOGICAL MUSEUM
ARHEOLOŠKI MUZEJ
 Split, Zrinsko Frankopanska 25
 Tel: 021/329-340
 info@armus.hr / www.armus.hr
 SOLIN ARCHEOLOGICAL SITE
 (of the Roman capital of Dalmatia, Salona)
TUSCULUM
 Salona, Don Frane Bulića 91
 Tel: 021/212 900, info@armus.hr
 www.armus.hr



ETHNOGRAPHIC MUSEUM
ETNOGRAFSKI MUZEJ
 Split, Iza Vestibula 4
 Tel: 021/344-164
 021/433-164
 info@etnografski-muzej-split.hr
 www.etnografski-muzej-split.hr



CROATIAN MARITIME MUSEUM OF SPLIT
HRVATSKI POMORSKI MUZEJ SPLIT
 Split, Glagoljaša 18, Tvrđava Gripe
 Tel: 021/347-346
 hpms@hpms.hr
 www.hpms.hr



THE TEMPLE OF JUPITER
JUPITEROV HRAM
 Split, Kraj Sv. Ivana 2
 Tel: 021/271-942
 riznica@smn.hr
 https://smn.hr/



TREASURY OF SPLIT CATHEDRAL
RIZNICA SPLITSKE KATEDRALE
 Peristil 5
 021/ 271-942
 riznica@smn.hr



CATHEDRAL (ROMAN MAUSOLEUM)
KATEDRALA (RIMSKI MAUZOLEJ)
 Kraj sv. Duje 5
 Župni ured: 021/345 602
 Riznica: 021/ 271 942
 riznica@smn.hr
 https://smn.hr/



*Design of the church, 1815.
 Vicko Andrić, Projekt crkve, 1815.*

considering that large parts of the cellars were used for dumping rubbish, or as pit latrines for the houses above them. Andrić's plan was met with resistance from building owners, as well as from the profession, whose arguments against Andrić's purification changed over time as conservationist thought matured.

Andrić played an indispensable role in the planning of the restoration of Diocletian's aqueduct. Its realization is connected with the construction of the railway line to Split. In this project, he combined his experience in water regulation with the vocation of a conservator. In 1855, on his own initiative, he began excavations, architectural surveys and the creation of a topographical study of the aqueduct route, and travelled through Italy to investigate other examples of ancient and modern waterworks.

Although some of his ideas, which were based on classicist principles, are controversial from today's perspective, this does not diminish his significance as a conservator. He had the knowledge, attitude, and passion for discovering archaeological remains and architectural records, and dealing with legal issues concerning property, which are the most important qualities in a conservator, all in the cause of preserving monuments. To that should be added Andrić's uncompromising fight for monuments, and the defence of public versus private interest, which brought him into conflict with professional and political authorities. Even today, he can be considered a moral role model for a profession that is regularly burdened with numerous pressures.

Conservation is a discipline which still has a lot of room for development. The history of this discipline teaches us that the most important legacy a conservator can leave behind is the documentation of monuments and their own interventions. Although this was not a rule until the 1930s, Andrić entrusted us with such documentation. He was a true pioneer of the discipline, so it is entirely fitting that the state award for outstanding achievements in the field of heritage protection (founded in 1993 under the auspices of the daily newspaper *Slobodna Dalmacija*) is named after him. ■

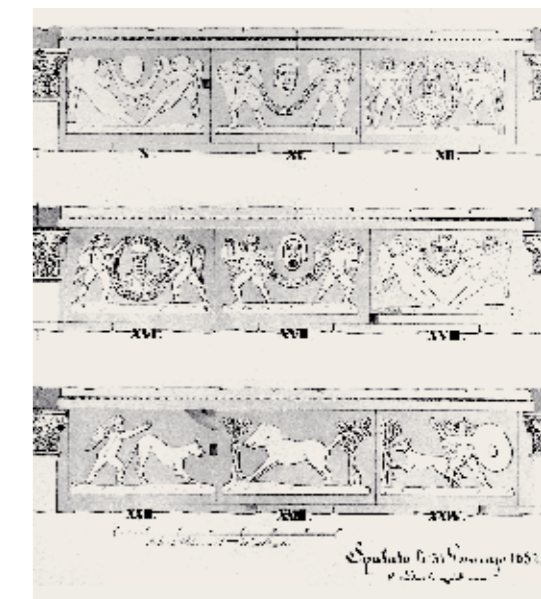
Dioklecijanovu palaču i Salonu. Još je 1821. napravio arheološki snimak područja antičke Salone, a u mirovini je uz pomoć Dujma Maroccchia izradio detaljne nacрте zatečenoga izgleda Dioklecijanove palače i njezinih najznačajnijih spomenika poput Mauzoleja i Jupiterova hrama, uključujući i supstrukcije Palače, što mu je poslužilo kao osnova za njihovu znalačku valorizaciju, potom i željenu prezentaciju.

Dva opsežna projekta kojima se bavio - čišćenje podruma Palače i obnova Dioklecijanova akvedukta, možda najbolje opisuju ukupnost njegova konzervatorskog stava i pristupa. Cilj mu je bio podrum učiniti javnima, i porušiti naknadne gradnje u njihovoj unutrašnjosti i zgrade uz vanjsku stranu južnoga zida Palače. To je uključivalo rješavanje pitanja vlasništva, nosivosti konstrukcije te higijenzacije grada, s obzirom da su veliki dijelovi podruma bili korišteni za bacanje smeća ili kao crne jame kuća nad njima. Andrićev plan izazvao je otpor vlasnika zgrada, ali i struke, čiji su se pak argumenti protiv Andrićeve purifikacije mijenjali kako je s vremenom stasala konzervatorska misao.

U planiranju obnove Dioklecijanova akvedukta, čija je realizacija vezana uz izgradnju željezničke pruge do Splita, Andrić je imao nezaobilaznu ulogu. Na tom je projektu spojio iskustvo u regulaciji voda s pozivom konzervatora. Samoinicijativno je 1855. godine započeo iskapanja, arhitektonska snimanja i izradu topografskoga elaborata trase akvedukta, putovao Italijom kako bi istražio primjere antičkih i suvremenih vodovoda.

Koliko god su neke njegove zamisli vođene klasicističkim načelima, iz današnje perspektive kontroverzne, to ne umanjuje njegov značaj kao konzervatora. Imao je znanje, stav i strast prema otkrivanju arheoloških ostataka i arhitektonskome snimanju, suočavanju s imovinsko-pravnim problemima, a sve to u službi očuvanja spomenika, što su generalno potrebne kvalitete konzervatora. Tome treba dodati Andrićevu beskompromisnu borbu za spomenike i obranu javnoga naspram privatnog interesa, što mu je donosilo sukobe sa stručnim i političkim autoritetima. I danas može biti moralni uzor struci koja je redovito opterećena brojnim pritiscima.

Konzervatorstvo je disciplina u kojoj postoji mnogo prostora za razvoj, a povijest discipline uči nas da je najvažnija ostavština svakoga konzervatora dokumentiranje spomenika i vlastitih postupaka. Iako to nije bilo pravilo sve do 1930-ih godina, takvom nas je dokumentacijom Andrić zadužio. Bio je istinski pionir, stoga je posve prikladno da se državna nagrada za izvanredna dostignuća na području zaštite baštine (utemeljena 1993. godine pod okriljem dnevne novine *Slobodna Dalmacija*) zove njegovim imenom. ■



*Relief frieze in the Mausoleum, 1852.
 Vicko Andrić, Reljefni friz u Mauzoleju, 1852.*

Andrić je imao znanje, stav i strast prema otkrivanju arheoloških ostataka i arhitektonskome snimanju, sve u službi očuvanja spomenika, što su najpotrebnije kvalitete konzervatora. Tome treba dodati Andrićevu beskompromisnu borbu za spomenike u obrani javnoga naspram privatnog interesa

*Vicko Andrić's famous glorieta at Sustipan
 Poznati glorijet Vicka Andrića na Sustipanu*

WHEN THE CITY BECOMES A STAGE

Seven Decades of the Split Summer Festival

Written by: **Jasen Boko** Photos: **Matko Biljak**

It is no surprise that precisely Split, which lives its Mediterranean affiliation through and through, and gives the impression of being an open-air theatre, has an international summer music and theatre festival. This year the festival will celebrate seven decades since its founding. By building the Peristyle, Emperor Diocletian created an ideal stage, where operas and dramas have been performed since the beginning of the Split Summer Festival.

KAD GRAD POSTANE POZORNICA

Sedam desetljeća kazališne fešte Splitsko ljeto

Piše: **Jasen Boko** fotografije: **Matko Biljak**

Nije iznenađenje da upravo Split, koji na svakom koraku živi pripadnost Mediteranu i doima se kazalištem na otvorenom, ima međunarodni ljetni scensko-glazbeni festival koji ove godine obilježava punih sedam desetljeća od nastanka. Car Dioklecijan je izgrađivši Peristil stvorio i idealnu pozornicu na kojoj se od početaka Splitskoga ljeta igraju dramske i operne predstave

Verdi's Nabucco, as well as Aida, have become symbols of the Split Summer Festival

Verdijev Nabucco, baš kao i Aida, postao je simbolom Splitskog ljeta

With this festival, Split confirms Shakespeare's claim that the whole world is a stage. In Split's case, the entire city becomes a stage of the human creative spirit. With summer music and drama events, Split returns to its Mediterranean roots, a theatre created under the open sky of the Mediterranean.

After the Second World War, in the heat of reconstruction, Europe decided to launch a series of summer theatre festivals, in order to combat the devastating experience of war by means of culture.

In 1947, Avignon in France and Edinburgh in Scotland launched their festivals, which still today remain the most famous and respected European music and drama summer events. A number of other European cities followed suit. Croatia soon joined them, with Dalmatia's two most beautiful cities. Already in 1950, Dubrovnik had inaugurated its Summer Festival, and four years later Split established the Split Summer Events, which would soon become known as the Split Summer Festival.

Both festivals have continued to this day - they have grown into large international events, attracting thousands of artists every year.

With the release of theatre into open spaces, Europe returned to its theatrical roots. Drama performances under the open sky of the Mediterranean first emerged on the Old Continent during the time of Ancient Greece. Drama would only be revived two millennia later, in the late-Renaissance, this time under the theatre roof. With the establishment of European summer festivals after the Second World War, performances were returned to open spaces, below the star-lit sky. In the case of Croatia, where better than Dalmatia?

It is no surprise that precisely Split, which lives its Mediterranean affiliation to the fullest, and gives the impression of being an open-air

G. Verdi: Nabucco 2018.



G. Verdi: Aida, 2019.

Nakon Drugoga svjetskog rata Europa je, u žaru obnove, odlučila pokrenuti niz ljetnih kazališnih festivala, kako bi se i kulturom borila protiv donedavnoga razarajućeg ratnog iskustva.

Francuski Avignon i Edinburgh u Škotskoj već 1947. pokrenuli su svoje festivale, koji su i danas ostali najpoznatije i najuglednije europske scensko-glazbene ljetne manifestacije, a slijedio ih je niz europskih gradova. Vrlo brzo pridružila im se i Hrvatska, u dva najljepša grada Dalmacije. Dubrovnik već 1950. pokreće danas tradicionalne Ljetne igre, a Split 4 godine poslije osniva Splitske ljetne priredbe koje će uskoro postati poznate kao Splitsko ljeto.

Oba su festivala uspješno preživjela do danas, izrasli su u velike međunarodne manifestacije koje svake godine okupljaju tisuće umjetnika.

Izlaskom kazališta u otvorene ambijente Europa se vratila svojim kazališnim korijenima. Nastanak kazališne umjetnosti na Starome kontinentu dogodio se još u vrijeme antičke Grčke pod otvorenim nebom Mediterana. Scenska umjetnost tek će nakon dva tisućljeća ponovno oživjeti u vrijeme kasne renesanse, ovaj put pod kazališnim krovom. Osnivanjem ljetnih europskih festivala nakon Drugoga svjetskog rata predstave su ponovno vraćene pod otvoreno zvjezdano nebo. A ima li za to, u hrvatskome slučaju, boljega mjesta od Dalmacije?

Nije iznenađenje da upravo Split, koji svoju pripadnost Mediteranu živi punim plućima i ostavlja dojam kazališta na otvorenom, ima danas poznatu ljetnu manifestaciju koja ove godine obilježava punih



© Matko Biljak

sedam desetljeća od nastanka. Grad, koji je u kasnoantičko vrijeme bio tek Dioklecijanova palača, u obližnjoj Saloni i njenom otvorenom kazalištu mogao je gledati antičke tragedije i komedije još od vremena prije nove ere. A car je, izgrađivši Peristil, danas zaštitni znak Splita, izgradio i idealnu pozornicu na kojoj se od početaka Splitskoga ljeta igraju dramske i operne predstave.

Sigurno Dioklecijan u to vrijeme nije planirao da njegov središnji trg ima i scensku funkciju, ali ga vjerojatno jest zamislio kao spektakularnu pozornicu za svoje pojavljivanje u javnosti. Danas je njegov Peristil ljeti idealna pozornica za opere, prije svega Verdijeve *Aidu* i *Nabucca*, koje su postale zaštitni znaci Splitskoga ljeta, ali i mnoge druge. Na carskoj pozornici impozantna antička arhitektura skladno se prožima s glazbeno-scenskim izrazom.

I dok će operne izvedbe razigrati Peristil, ovoljetna dramska premijera održat će se u posebnom ambijentu – na trajektu Jadrolinije koji Split povezuje s otocima. Troje poznatih redatelja i dramskih pisaca i dramaturga Anica Tomić, Jelena Kovačić i Ivor Martinić rade na tekstu *Priče s trajekta*, o autentičnim pričama otočana s toga trajekta. Obilježit će se i 500 godina od smrti oca hrvatske književnosti Marka Marulića, izvedbom njegove „Judite“, a reprizirat će se i popularni stari naslovi.

Oresteia by Aeschylus, directed by Dejan Projkovski
Eshil: Orestija, 2018., režija Dejan Projkovski



theatre, hosts today's well-known summer event. This year the festival will celebrate seven decades since its founding. In late-antiquity, the residents of Diocletian's Palace (which was later to become the city of Split), could watch ancient tragedies and comedies at the open-air theatre in nearby *Salona*. Emperor Diocletian, by building the Peristyle, today a symbol of Split, created an ideal stage, where operas and dramas have been performed since the beginning of the Split Summer Festival.

Certainly, Diocletian did not plan for his central square to function as a stage at that time, but he probably imagined it as a spectacular setting for his public appearances. Today, his Peristyle is the ideal stage for open-air summer operas, notably Verdi's *Aida* and *Nabucco* - which have become symbols of the Split Summer Festival - and many others too. In this imperial setting, imposing ancient architecture interweaves harmoniously with the expression of music and drama.

This summer, while the opera performances will be staged in the Peristyle, the drama premiere will take place in a special setting - on a Jadrolinija ferry that connects Split with the islands. Three well-known directors and playwrights, Anica Tomić, Jelena Kovačić and Ivor Martinić, are working on a script *Stories from the Ferry*, based on authentic stories of the islanders on that ferry. The 500th anniversary of the death of the Father of Croatian literature, Marko Marulić,





One of the longest-running plays is *Laughter and Tears of Old Split*, a folk play based on the records of Ivan Kovačić, a city chronicler from the early-20th century, and directed by Goran Golovko.

Jedna od dugovječnih predstava je i *Smij i suze starega Splita na Sustipanu*, pučka predstava nastala po zapisima kroničara grada s početka 20. stoljeća Ivana Kovačića, u režiji Gorana Golovka.

will be marked with a performance of his *Judita*, and other popular old plays with will also be re-enacted.

Over the last 69 summers, numerous drama, opera, and dance performances have been artistically immortalised, and are well remembered in the collective consciousness of the city. Almost every year, a new performance is added to that shared memory.

One of the longest-running plays is *Laughter and Tears of Old Split*, a folk play based on the records of Ivan Kovačić, a city chronicler from the early-20th century, and directed by Goran Golovko. The premiere, on Sustipan, the old city cemetery, took place in 2010, so this year will mark its fourteenth anniversary.

This summer, the open-air festival, whose origins can be traced back to the Ancient Greek god Dionysus, will once again conquer Split and its squares, streets and parks for the 70th time. From July 14 to August 14, numerous artists will animate the city, entertain it and enrich it artistically. Thus, Split clearly confirms Shakespeare's famous statement, that the whole world is a stage. In Split's case, instead of the world, the entire city becomes a stage of the human creative spirit.

This summer, join the people of Split at one of their numerous open-air performances. ■

Split ovim festivalom potvrđuje Shakespeareovu tvrdnju prema kojoj je cijeli svijet pozornica. Jedino što u splitskom slučaju pozornicom ljudskoga kreativnog duha postaje cijeli grad. Ljetnim scensko-glazbenim manifestacijama Split se vraća svojim mediteranskim korijenima, kazalištu stvorenom pod otvorenim nebom Sredozemlja

Brojne su dramske, operne i plesne izvedbe u ovih 69 ljeta postale umjetnički besmrtni i dobro se pamte u kolektivnoj svijesti grada, a gotovo svake godine neka nova predstava ostaje u pamćenju.

Jedna od dugovječnih predstava je i *Smij i suze starega Splita na Sustipanu*, pučka predstava nastala po zapisima kroničara grada s početka 20. stoljeća Ivana Kovačića, u režiji Gorana Golovka. Premijera na starome gradskom groblju Sustipanu održana je još 2010. godine, pa će ove godine obilježiti svoj četrnaesti rođendan.

I ovoga će ljeta scenska fešta na otvorenome, čiji je začetnik grčki bog Dioniz, po 70. put osvojiti Split i njegove trgove, ulice i parkove; od 14. srpnja do 14. kolovoza brojni će umjetnici oživjeti grad, razigrati ga i umjetnički obogatiti. Tako Split konkretno potvrđuje poznatu Shakespeareovu izjavu prema kojoj je cijeli svijet - pozornica. Jedino što u splitskome slučaju pozornicom ljudskoga kreativnog duha umjesto svijeta postaje cijeli grad.

Pridružite se Splicićanima ne nekoj do brojnih izvedbi ovoga ljeta. ■



Laughter and Tears of Old Split on Sustipan, the old city cemetery
Smij i suze starega Splita na starom gradskom groblju Sustipanu





Statue of Marko Marulić
by Ivan Meštrović
Kip Marka Marulića
Ivana Meštrovića



D MARULUS TUUS

GREAT PEOPLE OF SPLIT - MARKO MARULIĆ

The All-time 'Father of Croatian Literature'

Written by: **Vedran Matošić** Photos: Ante Verzotti

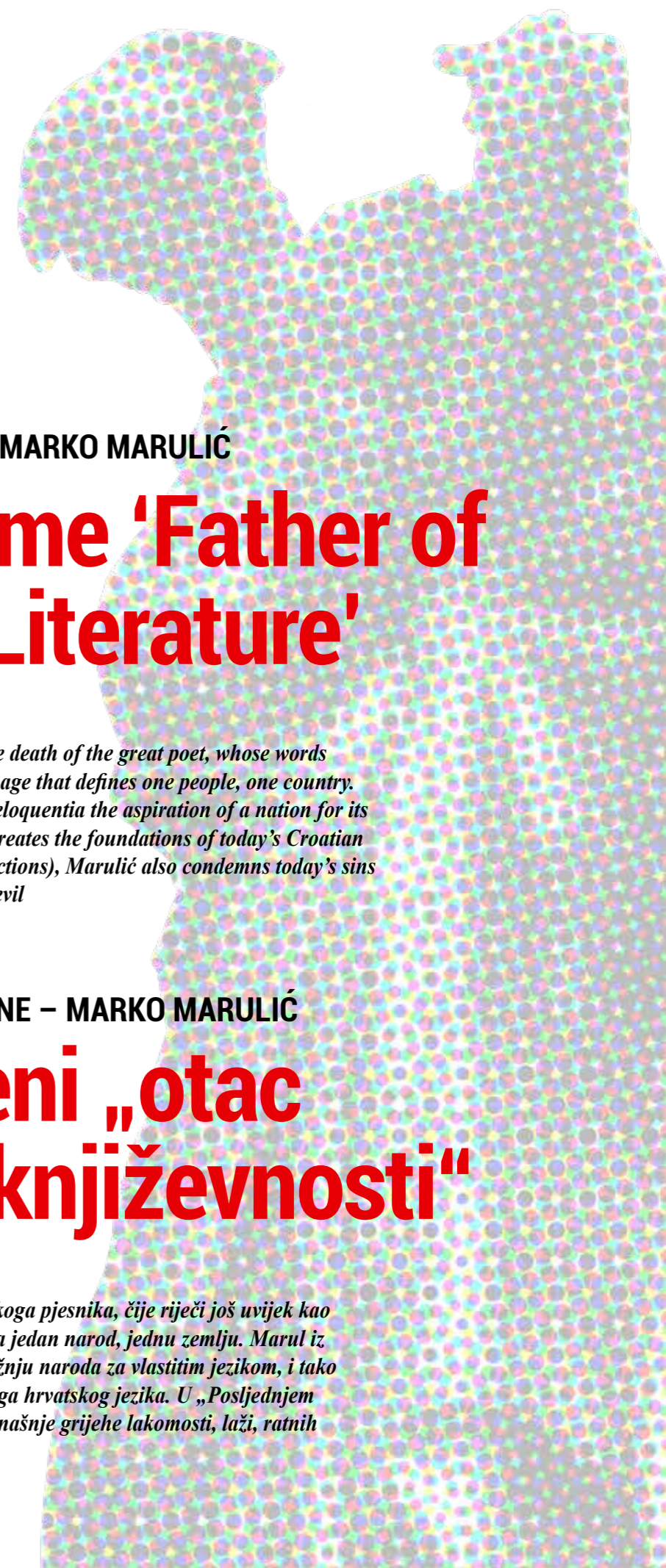
*Five hundred years have passed since the death of the great poet, whose words still cut like a sword, speaking in a language that defines one people, one country. Marulić draws from Dante's *De vulgari eloquentia* the aspiration of a nation for its own language, and thus with his books creates the foundations of today's Croatian language. In *The Last Judgment (Instructions)*, Marulić also condemns today's sins of laziness, lies, the ravages of war, and evil*

VELIKANI SPLITSKE BAŠTINE – MARKO MARULIĆ

Svevremeni „otac hrvatske književnosti“

Piše: **Vedran Matošić** fotografije: Ante Verzotti

*Pet stotina godina prošlo je od smrti velikoga pjesnika, čije riječi još uvijek kao mač sijeku, govoreći jezikom koji definira jedan narod, jednu zemlju. Marul iz Danteove „*De vulgari eloquentia*“ crpi težnju naroda za vlastitim jezikom, i tako svojim knjigama stvara temelje današnjega hrvatskog jezika. U „*Posljednjem sudu*“ (*Institucija*), Marulić osuđuje i današnje grijehе lakomosti, laži, ratnih razaranja i zla*



Muzeji i galerije



HALL OF FAME KUĆA SLAVE SPLITSKOG SPORTA

Split, Getaldićeva 13
Tel: 021/458-624
098 867 261
info@muzejsporta-st.hr
www.muzejsporta-st.hr



SPLIT CITY MUSEUM MUZEJ GRADA SPLITA

Papalićeva 1
Tel: 360 171, 360 155
muzej.grada.splita@mgst.net
www.mgs.hr



MUSEUM OF CROATIAN ARCHEOLOGICAL MONUMENTS MUZEJ HRVATSKIH ARHEOLOŠKIH SPOMENIKA

Šet. I. Meštrovića 18
Tel: 021/323-901
muzej@mhas-split.hr
www.mhas-split.hr



CELLARS OF THE DIOCLETIAN'S PALACE PODRUMI DIOKLECIJANOVE PALAČE

Split, Obala hrvatskog
narodnog preporoda bb
Tel: 021/360-171, 360-155
muzej.grada.splita@mgst.net
www.mgs.hr



NATURAL HISTORY MUSEUM & ZOO PRIRODOSLOVNI MUZEJ & ZOO

Split, Poljana kneza Trpimira
3 (muzej) i Kolombatovićevo
šetalište 2 (ZOO)
Tel: 021/322-988
Tel.: ZOO 021/394 525
prirodoslovni@prirodoslovni.hr
www.prirodoslovni.hr



ST. ANTHONY'S MONASTERY FRANJEVAČKI SAMOSTAN SV. ANTE

Split, Poljudsko šetalište 2
Tel: 021/381-377
zupa@samostan-poljud.com
sv.ante@samostan-poljud.com
www.samostan-poljud.com

Somewhere behind Split's Riva, the much-loved seafront promenade, hidden from the view of passers-by, is a small square known affectionately by the people of Split as the Fruit Square, because fruit used to be sold there.

In the middle of the square there is a statue by the world-famous sculptor Ivan Meštrović, whose works have travelled the world. So, who is that man, lost in thought, with a book in his hands?

Meštrović's masterful work is dedicated to the man who created the Croatian language or, as historians sometimes call him, the 'Father of Croatian literature'. His name, Marko Marulić, 1450 – 1524, is carved on the pedestal.

Exactly five hundred years have passed since the poet's death, and his words still cut like a sword, speaking in a language that defines one people, one country.

He called himself the "Croatian Dante". Dante Alighieri is best known for his work *The Divine Comedy (Divina Commedia)*, but the book that identified Marko with Dante was *De vulgari eloquentia (On Eloquence in the Vernacular)*, in which Dante used fifteen Tuscan dialects to create the Italian language, as an equivalent to Latin.

Marulić, therefore, draws from Dante's *De vulgari eloquentia* the aspiration of a nation for its own language, and thus with his books creates the foundations of today's Croatian language.

The book was printed in Venice in 1521 - Dalmatia was at that time under Venetian rule.



Negdje «iza leđa» glavne splitske šetnice, popularne Rive, zaklonjen od pogleda prolaznika je mali splitski trg kojega Splićani popularno zovu Voćnim trgom, jer se tu nekada prodavalo voće.

Na sredini trga je kip svjetski poznatoga kipara Ivana Meštrovića, čija su djela obišla svijet. Pa, tko je taj čovjek, zadubljen u svoje misli, s knjigom u rukama...

Meštrovićev majstorski rad posvećen je čovjeku koji je stvorio hrvatski jezik ili, kako ga povjesničari znaju zvati – „ocu hrvatske književnosti“. Ispod kipa uklesano je *Marko Marulić, 1450. – 1524.*

Dakle, točno petsto godina je prošlo od smrti pjesnika, a njegove riječi još uvijek kao mač sijeku, govoreći jezikom koji definira jedan narod, jednu zemlju.

On je sebe nazivao „hrvatski Dante“. Dante Alighieri najpoznatiji je po djelu „La divina comedia“, ali knjiga koja je Marka poistovjetila sa Danteom bila je „De vulgarieloquentia“ (Iz običnosti rječitost) u kojoj je Dante od 15 talijanskih dijalekata na bazi toskanskoga stvorio talijanski jezik kao ekvivalent latinskome.

Marul, dakle, iz Danteove „De vulgarieloquentia“ crpi težnju jednog naroda za vlastitim jezikom, i tako svojim knjigama stvara temelje današnjega hrvatskog jezika.

Knjiga je tiskana 1521. godine u Veneciji, iako je Dalmacija tada bila pod vlašću Venecije.

Naime, Dalmacija je bila pod Venecijom skoro 400 godina, od 1409. do dolaska Napoleona. Ipak Marul uspijeva isposlovati da mu



Museums & Galleries

SVEUČILIŠNA GALERIJA

Split, Ulica Ruđera
Boškovića 31
Tel: 021/ 558-254
091 602 7490
sveucilisna.galerija@unist.hr
www.unist.hr



GALLERY "EMANUEL VIDOVIĆ" GALERIJA EMANUELA VIDOVIĆA

Split, Poljana kraljice Jelene bb
Tel: 021/360 171, 360 155
muzej.grada.splita@mgst.net
www.mgs.hr



MEŠTROVIĆ GALLERY GALERIJA MEŠTROVIĆ

Split, Šetalište Ivana
Meštrovića 46
Tel: 021/340-800
mim@mestrovic.hr
www.mestrovic.hr



MEŠTROVIĆ KAŠTELET-Crikvine KAŠTELET MEŠTROVIĆ-Crikvine

Split, Šetalište Ivana
Meštrovića 39
Tel: 021/340-800
mim@mestrovic.hr
www.mestrovic.hr



GALLERY OF FINE ARTS GALERIJA UMJETNINA

Split, Kralja Tomislava 15
Tel: 021/350-110
galerija-umjetnina@galum.hr
www.galum.hr



GAME OF THRONES MUSEUM

Split, Bosanska 9
Mob: +385 99 694 0312
ana.ivanovic.58@gmail.com
www.gameofthronesmuseumsplit.hr





MUSEUM OF ILLUSION MUZEJ ILUZIJA SPLIT

Andrije Kačića Miošića 2
Tel.: 021/ 480 014
split@muzejiluzija.hr
<https://split.muzejiluzija.com/>



DIOCLETIAN'S DREAM VIRTUAL REALITY MOVIE EXPERIENCE

Zagrebačka ulica 1
Tel.: 021/ 263 040
Mob: +385 (0)91 5204 452
contact@diocletiansdream.com
<https://www.diocletiansdream.com/>



MULTIMEDIA – CULTURE CENTER MULTIMEDIJALNI KULTURNI CENTAR

Split, Ulica Slobode 28
Tel: 021/537-449
mkcsplit@mkcsplit.hr
www.mkcsplit.hr



PHOTO CLUB OF SPLIT FOTO KLUB SPLIT

Split, Marmontova 5
Tel: 021/347-597
info@fotoklubsplit.hr
www.fotoklubsplit.hr



“ZLATNA VRATA” CENTAR ZA KULTURU I CJELOŽIVOTNO OBRAZOVANJE

Split, Dioklecijanova 7
Tel: 021/361-524
info@zlatnavrata.hr
www.zlatnavrata.hr



SALON GALIĆ

(galerija HULU-Split)
Marmontova 3
Tel. 021/348 177
hulu@hulu-split.hr
<http://hulu-split.hr/>

Marulić is the beginning and the end, his books and his poems left an indelible mark. He is the only poet-prophet in our literature who is aware of the poet's impotence to replace evil with good, to replace slavery with freedom, to replace lies with truth. This makes him the “Father of Croatian Literature”.

In fact, Dalmatia was under Venice for almost 400 years, from 1409 until the arrival of Napoleon. Nevertheless, Marulić managed to get *Judita* printed in the Croatian language in Venice – though many of his books were printed in Latin. In all probability, the writer's origin had a certain influence - his grandfather, after whom he was named Marko, was a member of the council that sold Dalmatia to Venice in 1409, reputedly for 100,000 ducats.

Marko Marulić wrote many books. However, to better appreciate this strong desire for a Croatian language, let us draw a parallel between his work *Instructions on How to Lead a Virtuous Life based on the Examples of the Saints (De institutione bene vivendi per exempla sanctorum)* and *Judita*, in order to understand the definition of freedom of language, and the freedom of a nation.

In the *Instructions*, Marulić tries to give rules for living a better life, perhaps based on the model, as he himself stated, of the philosopher emperor Marcus Aurelius, but with his own recognizable approach.

In his advice for a better life, Marcus Aurelius warns that happiness depends on the person himself, and that with the power of his mind, a person must be able to endure criticism, finding balance in the simplicity of his existence and peace of mind.

Like the messages of Marcus Aurelius, Marulić's messages are still completely applicable in our everyday life.

Likewise, in Marulić's text (*Instructions*) “Against the Enjoyment of Possessions”, today we can certainly recognize, for example the following: I wanted to die seeing that he who has wealth, although he is not known for his goodness, receives honours from everyone.

In “The Last Judgment” (*Instructions*), he raises the sword with which he condemns all sins, from laziness and lies, to the ravages of war and evil. As if nothing has changed in the last 500 years, his words are just as alive today!

However, the book that Meštrović's statue of Marko Marulić is holding, *Judita*, (the grand finale of his works and his life), is precisely the book that represents the sword that Marulić chose, realizing that we cannot win freedom with poetry.

Marulić is the beginning and the end, his books and his poems left an indelible mark. He is the only poet-prophet in our literature who is aware of poet's impotence to replace evil with good, to replace slavery with freedom, to replace lies with truth. This is what makes him the ‘Father of Croatian Literature’.

During the Homeland War, many poets wrote and sang, crying for the freedom of Croatia. But freedom came by the sword, exactly as Marulić had hinted in *Judita*. ■

se u Veneciji tiska „Judita“ na hrvatskome jeziku, inače je mnoge svoje knjige tiskao na latinskome. Po svoj prilici najjače je na to utjecalo piščevo podrijetlo; njegov djed, po kojem je i dobio ime Marko, bio je član vijeća koje je 1409. godine prodalo Dalmaciju Veneciji za, kako se priča, 100.000 dukata.

Marko Marulić je napisao veći broj knjiga, ali da bismo razumjeli tu silnu težnju za hrvatskim jezikom najbolje je povući paralelu između njegova djela „Institucija“ (De institutione bene vivendi per exempla sanctorum) i „Judite“, kako bismo shvatili definiciju slobode jezika, ali i slobode jednoga naroda.

Marul u *Instituciji* pokušava dati pravila za bolji život, možda po uzoru, kako je i sam naveo, na cara filozofa Marka Aurelija, ali vlastitim prepoznatljivim pristupom.

Marko Aurelije u svojim savjetima za bolji život upozorava da sreća ovisi o samome čovjeku i da snagom svojih misli čovjek mora uspjeti odolijevati kritikama, pronalazeći ravnotežu u jednostavnosti svoga postojanja i duševnome miru.

Kao i poruke Marka Aurelija, tako su i Marulove i danas potpuno primjenjive u našoj svakodnevnici.

Tako i u Marulovu tekstu (*Institucija*) „Protiv uživanja u imetku“, danas sigurno možemo prepoznati, primjerice sljedeću: *Umrijeti htjedoh vidjevši da onaj koji ima bogatstvo, iako nije na glasu zbog dobrote, od svih prima počasti.*

Marul je početak i kraj, njegove knjige i njegove pjesme ostavile su neizbrisiv trag, jedini je pjesnik – prorok u našoj literaturi, svjestan nemoći pjesnika da zlo zamijeni dobrim, da ropstvo zamijeni slobodom, da laž zamijeni istinom. I to ga čini „ocem hrvatske književnosti“.

U „Posljednjem sudu“ (*Institucija*), on podiže mač kojim osuđuje sve grijeha od lakomosti, laži, do ratnih razaranja i zla; kao da se ništa promijenilo nije u proteklih 500 godina, njegove riječi i danas su jednako žive!

Ipak ta knjiga koju Meštrovićev kip Marka Marulića drži, ta „Judita“, koja je kao veliki finale njegovih djela i njegovoga života, upravo ona predstavlja taj mač za koji se Marul opredijelio, shvativši da poezijom ne možemo izvojevati slobodu.

Marul je početak i kraj, njegove knjige i njegove pjesme ostavile su neizbrisiv trag, jedini je pjesnik – prorok u našoj literaturi, koji je svjestan nemoći pjesnika da zlo zamijeni dobrim, da ropstvo zamijeni slobodom, da laž zamijeni istinom. I to ga čini „ocem hrvatske književnosti“.

Mnogi su pjesnici za vrijeme Domovinskoga rata pisali i pjevali vapeći za slobodom Hrvatske, ali sloboda je došla – mačem, upravo onako kako je Marul i nagovijestio u *Juditi*. ■

OLD CITY HALL STARA GRADSKA VIJEĆNICA

Narodni trg



GALERIJA STUDIO NARANČA

Majstora Jurja 5
Tel. 095 199 1566
098 970 2524
pavo.studionaranca@gmail.com
www.studionaranca.com



GALERIJA KULA

Kralja Tomislava 10
091 454 6666
galerija.kula@gmail.com
<http://www.galerija-kula.hr/>



GALERIJA KONZERVATORSKOG ODJELA

Porinova 2
Tel. 021/305 444



ALLIANCE FRANCAISE

Marmontova 3
Tel. 021/347-290
095/9090-256
split@alliance-francaise.hr
www.split.alliance-francaise.hr





THE MOST TYPICAL SPLIT GAME IN THE WORLD

Picigin – Dry ball, wet players

Written by: **Mario Garber** Photos: *Saša Burić, Paun Paunović, Nikola Vilić*

Picigin is a game with no rules and no winners. It is enough to have five players in the sea at a depth of 10-20 cm, passing the ball back and forth with just the palms of their hands, so that the ball does not fall into the sea until it dries. It started in Split on the sandy beach of Bačvice, and it is considered Split's most typical game. The people of Split cannot do without picigin, and since 2005 the Picigin World Championship has been played here

NAJSPLITSKIJI SPORT NA SVITU

Picigin – balun suh, a igrači mokri

Piše: **Mario Garber** fotografije: *Saša Burić, Paun Paunović, Nikola Vilić*

Picigin je igra u kojoj nema ni pravila ni pobjednika. Dovoljno je da se njih petorica dodaju u moru na 10-20 cm dubine, isključivo dlanom, ali da balun ne padne u more dok se ne osuši. Začet je u Splitu, smatraju ga najplitskijim sportom s pješčane plaže Bačvice. Splitsani ne mogu bez picigina, a od 2005. igra se i Prvenstvo svita



Split marks the (first) century of *picigin*, an original ball game that is one of the wonders of the world - a worn-out tennis ball, the queen of ankle-deep sandbanks. One does not go deeper, lest the sea slow down the peculiar imagination of the performers' acrobatic jumps, dangerous speeds and flying exhibitions, on the spectacular and legendary beach of Bačvice in Split.

Even today, the eternal virtuosos of this game are still remembered, but there are also young undiscovered talents.

Back in 1908, well-known Split students from Prague brought an unusual form of water polo to the dry land. It started in Split on the sandy beach of Bačvice, and it is considered Split's most typical game. The people of Split cannot live without *picigin*, even at New Year, so recently a reflector was installed on Bačvice. Since 2005, the World Championship in *Picigin* has been played here, and in 2007, the monograph *Bačvice Paradise on Earth* was published. In 2013, the ecological society *Picigin Bačvice* (founded in 1999), ensured that *picigin* was protected as an intangible cultural asset. And so that Split state of mind and body, in which you run, jump, fly through the air above the shallows on Bačvice, got a new official definition. In which it is stated that "the rules of the game are determined by the members of the *Picigin Bačvice* Ecological Society".

In September 2023, the centenary of the game was marked with a two-day programme of *100 years of Picigin on Bačvice*, along with the unveiling of a commemorative plaque on Bačvice.

Picigin is a game with no rules and no winners. It is enough to have five players in the sea at a depth of 10-20 cm, passing the ball back and forth with just the palms of their hands, so that the ball does not fall into the sea until it dries.

In the 1960s, Emil Giosento invented the first *picigin* ball under the slogan, "You can do whatever you want, but the ball must stay

Anatolij Kudrjavcev-Tolja, a Split publicist, chronicler and theatre critic, himself a great fan of picigin, gave the game the title of Split's spiritual and sporting authority, an intangible ideal that represents everything that is Split. Thus the mighty Tolja had discovered the secret of picigin

Split obilježava (prvo) stoljeće *picigina*, svjetskog čuda originalne igre s *balunom*, izlizanom tenis-lopticom, kraljicom pješčanih pličina do gležnja. U dublje se ne ide, da more ne uspori osebnju maštu izvođača akrobatskih skokova, opasnih brzina i letećih parada na spektakularnoj sceni legendarnog splitskog kupališta Bačvice.

I danas se pamte vječni virtuosi ove igre, ali ima *picigin* i mlade, još neotkrivene talente.

Još 1908. glasoviti splitski studenti iz Praga donijeli su neobični *water polo* na suhom. Začet u Splitu, smatra ga se najsplitiskijim sportom s pješčane plaže Bačvice. Splitski bez *picigina* ne mogu ni za Novu godinu pa je u novije vrijeme na Bačvicama ugrađen i reflektor. Od 2005. igra se i *Prvenstvo svita u piciginu*, a 2007. objavljena je i monografija „Bačvice raj na zemlji“. Ekološko društvo *Picigin Bačvice*, osnovano 1999. godine pobrinulo se da se 2013. *picigin* zaštiti kao nematerijalno kulturno dobro. I tako je to splitsko stanje uma i tijela u kojemu se trči, skače, leti zrakom iznad plićaka na Bačvicama dobilo i novu, službenu definiciju. U kojoj stoji da „pravila igranja određuju članovi Ekološkog društva „Picigin Bačvice“.

U rujnu 2023. dvodnevni programom *100 godina picigina na Bačvicama* obilježena je stogodišnjica igre, uz otvaranje spomen ploče na Bačvicama.

Picigin je igra u kojoj nema pobjednika, nema ni pravila. Dovoljno je da se njih petorica dodaju u moru na 10-20 cm dubine, isključivo dlanom, ali da *balun* ne padne u more dok se ne osuši.

Emil Giosento je 1960-tih izmislio prvi *picigin*-balun pod sloganom „Moreš činit šta te volja, ma *balun* mora ostat suv“. I tako se igra *picigin*: igrači su mokri od akrobatskih bacanja u plićak, ali loptica mora ostati suha.

Splitski publicist, kroničar i kazališni kritičar, i sam veliki *picigin*aš Anatolij Kudrjavcev-Tolja pridao je *piciginu* visoko značenje duhov-

The peculiar imagination of the performers' acrobatic jumps, and flying exhibitions, on the legendary beach of Bačvice in Split.

Osebujna mašta izvođača akrobatskih skokova i letećih parada na spektakularnoj sceni legendarnog splitskog kupališta Bačvice.





dry". This is how picigin is played: the players get wet from acrobatic leaps into the shallows, but the ball must remain dry.

Anatolij Kudrjavcev-Tolja, a Split publicist, chronicler and theatre critic, himself a great fan of picigin, gave the game the title of Split's spiritual and sporting authority, an intangible ideal that represents everything that is Split. Thus the mighty Tolja had discovered the secret of picigin!

It is possible that the name picigin comes from the term *pizzicato*, which actually means plucking a string with the finger of the right hand to obtain the most virtuosic sound. With this association, picigin is given a devilishly complicated meaning - the unfathomable skill of lightning movements to juggle the ball from the right to the left hand. And all in order to keep the ball to the game, using any part of the body.

The names that represent picigin in Split are Fifi Franetović or Tolja Kudrjavcev, from the distant times of stuntmen and graceful picigin volleyball. It was sacred for the initiators like Kamber and Alear Kraljević to stay on their feet... It was beneath their honour to throw themselves around. Even Hajduk's legendary Luka Kaliterna never fell down, but tried to play everything - with his feet!

Split remembers the ages of well-known picigin players: Tonček, Kaliterna, up to Frane Senjanović, the son of the legendary Đermano Ćićo Senjanović, who would become the best ever picigin player. He was followed by Sergije Kargotić Pinček, Đeki Srbljenović, and the famous goalkeepers Glazer, Beara and Arneri, and the Hajduk players Broket, Šenauer Geza, and Stane Krstulović... Many from the legendary period of the 1950s' are still remembered. For example, Slavko Rajčić, who asked (himself) why the picigin players did not establish their own parties (serious and not serious) like politicians do...

The hundred-year-old game is still alive today. Regardless of the time of year or the weather, it is enough to walk to Bačvice, where you will surely find a group of acrobatic players, running around in the shallows of Split's popular beach, in an effort to keep the ball in the air at all costs. ■



nog i sportskog autoriteta kojemu se Split obraća kao nedodirljivom uzoru svega što je splitsko. I tako je moćni Tolja zapravo definirao - tajnu picigina!

Moguće je da picigin potječe od izraza *pizzicato* što zapravo označava trzanje žice prstom desne ruke kako bi se dobio što virtuosniji zvuk. Tom asocijacijom piciginu se pridaje vraški komplicirani smisao nedokučivog umijeća munjevitih kombinacija izmjene lopti s desne na lijevu ruku. A sve kako bi se bilo kojim dijelom tijela lopticu vratilo u igru.

Imena koja nose picigin Splita su Fifi Franetović ili Tolja Kudrjavcev, iz dalekih vremena kaskadera i piciginaške ženskaste odbojke. Pokretačima je bilo sveto ostati na nogama poput Kambera, Aleara Kraljevića... I bilo im je ispod časti bacati se, čak ni legendarni Hajdukov Luka Kaliterna nije padao nego je sve nastojao odigrati - nogama!

Pamti se u Splitu vrijeme poznatih piciginaša: Tončeka, Kaliterne, sve do Frane Senjanovića, sina legendarnoga Đermana Ćića Senjanovića, koji će postati najpiciginaš, a pratit će ga Sergije Kargotić Pinček, Đeki Srbljenović, čuveni golmani Glazer, Beara, Arneri, hajdukovci Broketa, Šenauer Geza, Stane Krstulović... I mnogi iz legendarnog razdoblja pedesetih još se pamte. Primjerice, Slavko Rajčić koji (se) pita zašto i piciginaši ne bi kao političari ustanovili (ozbiljno i neozbiljno) svoje stranke...

Igra duga stotinu godina živa je i danas. Bez obzira na doba godine i vremenske prilike dovoljno je prošetati do Bačvica gdje ćete sigurno zateći grupu igrača-akrobata, rastrčanih po plićaku popularnog splitskog kupališta u nastojanju da lopticu po svaku cijenu održe u zraku. ■



Splitski publicist, kroničar i kazališni kritičar; i sam veliki piciginaš Anatolij Kudrjavcev-Tolja pridao je piciginu titulu duhovnog i sportskog autoriteta kojemu se Split obraća kao nedodirljivom uzoru svega što je splitsko. Što znači da je moćni Tolja zapravo otkrio tajnu picigina

SUGGESTION FOR A TRIP

Šolta, a Peaceful Oasis in the Tourist Hive

Written by: **Jasen Boko** Photos: Zoran Alajbeg

On Šolta, no one is in a hurry. You will need time to explore the wonderful coves and beaches of the island's south coast, to dine on fresh fish at a local restaurant, and to visit a family-run farm with their own local produce. Or to get lost on the footpaths that lead through the heart of the island, explore old settlements with ancient folk architecture, look for the remains of the former kilns, which made lime for the building of Diocletian's Palace, or explore the unspoilt southern side of the island by boat.

PRIJEDLOG ZA IZLET

Šolta, mirna oaza u turističkoj košnici

Piše: **Jasen Boko** fotografije: Zoran Alajbeg

Na Šolti se nikome ne žuri, trebat će vam vremena da istražite čudesne uvale i plaže s južne strane otoka, večerate u restoranu svježe ulovljenu ribu, a možete posjetiti i neko od obiteljskih gospodarstava s autohtonom ponudom. Ili se izgubiti po pješačkim stazama u srcu otoka, istraživati stara naselja s drevnom pučkom arhitekturom, potražiti ostatke nekadašnjih japnenica u kojima se pravilo vapno ugrađeno i u Dioklecijanovu palaču, ili se uputiti brodom na netaknute južne strane otoka

68



Once a villa of the Split aristocracy in Maslinica, today it is the Martinis-Marchi Heritage Hotel
 Nekad vila splitske aristokracije u Maslinici danas je Heritage hotel Martinis-Marchi

Close to Split and easily accessible by ferry and catamaran, which connect with local bus lines, Šolta is an ideal destination for those who want to escape Split's summer tourist crowds and visit a nearby island, at least for a day. If you are one of those who, even in the mid-summer rush, want to experience unspoiled nature, secluded beaches, traditional architecture, historic heritage and peace, as well as excellent local cuisine, this is the island for you.

The island of Šolta, although the closest to Split, miraculously remains a little-known natural and architectural pearl of Central Dalmatia, despite the surge in tourism of recent years. Due to its location, good climate and natural resources, Šolta has been continuously inhabited since ancient times. Once you discover it, and especially if you compare it to nearby Brač and Hvar, Šolta reveals itself as an untouched beauty. Dalmatia as it once was.

Close to Split and easily accessible by ferry and catamaran through its main port, Rogač, with connecting local bus lines, Šolta is an ideal destination for those who want to escape Split's summer tourist crowds and visit a nearby island, at least for a day. If you are looking for techno parties, crazy nightlife, crowds and noise, Šolta is not for you. If you are, however, one of those who, even in the mid-summer rush, want to experience unspoiled nature, secluded beaches, traditional architecture, historical heritage and peace, as well as excellent local cuisine, this is the island for you.

The first traces of life on Šolta go back to prehistoric times. The Illyrian tribes followed, leaving behind an impressive fortress in the centre of the island, and then the ancient Greeks and Romans. The Greeks called it Olynto, the island of figs; the Romans changed the name to Solenta, the island of the sun. As legend has it, during the medieval migrations, Šolta was settled by the inhabitants of Salona, the ruined capital of Dalmatia, taking shelter from the Slavs. You can still see traces of them today - the prehistoric Illyrian fort, the Greek

Šolta, iako otok najbliži Splitu, čak i u vrijeme turističke navale posljednjih godina nekim je čudom ostala slabo poznat prirodni i arhitektonski biser Srednje Dalmacije. Kontinuirano nastanjena od antičkih vremena zbog svoga položaja, dobre klime i prirodnih resursa, kad je jednom otkrijete, Šolta se, osobito u usporedbi s obližnjima Bračom i Hvarom, pokazuje kao nedirnuta ljepota, Dalmacija kakva je nekad bila.

Blizu Splita, brojnim trajektnim i katamaranskim linijama lako dostupna preko svog glavnog *porta* Rogača, i dobro povezana lokalnim autobusnim linijama, Šolta je idealno odredište za one koji se iz splitske turističke gužve žele barem kratko skloniti na obližnji otok. Ako tražite *techno* zabave, ludi noćni provod, gužvu i buku, Šolta nije za vas. Ali, ako ste od onih koji i usred ljetne gužve žele doživjeti netaknutu prirodu, osamljene plaže, tradicionalnu arhitektonsku i povijesnu baštinu i mir, a sve uz odlično gastronomsko iskustvo, ovo je otok za vas.

Prvi tragovi života na Šolti sežu u prapovijest, slijedila su ilirska plemena iza kojih je ostala impresivna gradina u središtu otoka, potom antički Grci i Rimljani. Grci su je prozvali Olyntom, otokom smokava, Rimljani su ime promijenili u Solenta, otok sunca, a u vrijeme srednjovjekovnih migracija, Šoltu su, kaže legenda, sklanjajući se pred Slavenima naselili stanovnici razrušenog središta Dalmacije, Salone. Sve njihove tragove možete vidjeti i danas, prapovijesnu ilirsku gradinu, grčki izvor, po kojem se taj dio otoka zove Studenac, ostatke ribnjaka u Nečujmu iz kojega je, kažu, dolazila svježja riba na Dioklecijanov stol... Kasni srednji vijek donio je ranokršćanske crkve, čak i baziliku, a Marko Marulić, *otac hrvatske književnosti* u Nečujmu je imao ljetnikovac gdje je pisao. Tu ga je posjetio i drugi veliki književnik renesansnoga razdoblja Petar Hektorović, koji hvali Šoltu u prvom hrvatskom putopisu, epu „Ribanje i ribarsko prigo-

Blizu Splita, lako dostupna zbog brojnih brodskih linija i dobro povezana lokalnim autobusnim linijama, Šolta je idealno odredište za one koji se iz splitske turističke gužve žele barem nakratko skloniti na otok. Ako i usred ljetne gužve želite doživjeti netaknutu prirodu, osamljene plaže, tradicionalnu arhitektonsku i povijesnu baštinu i mir, a sve uz odlično gastronomsko iskustvo - ovo je otok za vas

Stomorska





Traditional Soltan costume
Tradicionalna šoltanska nošnja

spring, Studenac, and the remains of the fishpond in Nečujam, from which they claim fresh fish arrived on Diocletian's table... The late Middle Ages brought early Christian churches, even a basilica, and Marko Marulić, the father of Croatian literature, had a summerhouse there, where he wrote. Another great Renaissance writer, Petar Hektorović, visited him there, and praised Šolta in the epic Fishing and Fishermen's Conversations, the first Croatian travelogue. Even the nobles of Split took shelter on Šolta. At the beginning of the 18th century, the Marchi family built their summer villa in Maslinica, today a luxury heritage hotel.

Since Šolta is a small island, most of the interesting localities can be visited in one day by bike, car, or even on foot. However, on Šolta you should not rush. It will take time to explore the wonderful coves and beaches of the island's south coast, to dine on fresh fish at a local restaurant, and maybe visit a family-run farm, selling their own homemade olive oil, wine, cheese and other local products. Fascinated by Šolta's landscape, you might sit by the sea in the fishing village of Maslinica, on the island's west coast, and spend the day staring at the seven islets in front of it, in meditation, which in Dalmatia we call fjaka - a special, lazy state of mind. If not, you can still fill your day or weekend on the island with numerous attractions. Get lost, for example, on the paths that traverse the island's interior, or explore the old settlements in the heart of the island, with their ancient folk architecture. Or you might decide, ambitiously, to walk the length of the island, from Maslinica in the west, to Stomorska, another village in a beautiful bay, in the east. You can also look for the remains of the former stone kilns, where lime was made, at high temperatures over several days. Traces of Šolta lime can still be found in the walls of Diocletian's Palace - the stone originated from Brač, but the binding material came from Šolta. You can explore the island's unspoiled south coast by boat, with its steep cliffs and gentle coves. According to folk legend, in one of them, Senjska, Illyrian Queen Teuta kept her court. Alternatively, if you are travelling by boat, you can look for the remains of the Benedictine monastery on Stipanska, the largest island in front of Maslinica. And at any time, no matter how you choose to explore the island, a beach or rocky shore is never far away, so you can swim in the clear sea from one of the many wild beaches that Šolta has to offer.

Šolta is also different to the other islands of Central Dalmatia because it was not freed from serfdom until the beginning of the 20th century, making it among the last places in Europe. Until then, it was the property of Split. The main source of its income was its granary and wineries, and it was also a safe shelter during the Ottoman-Turk incursions into Dalmatia. Today there are more Šoltans in Australia and South America than on the island. They left because of vine disease at the beginning of the 20th century, so today only about 1,700 inhabitants live permanently on Šolta.

All of the above makes the island of Šolta a peaceful oasis in the tourist hive of Central Dalmatian. It is well worth visiting and exploring, even for just a day or a weekend, to find out why so many tourists return here. ■



Šešula Cove
Uvala Šešula

varanje". I splitski velikaši sklanjali su se na Šoltu, obitelj Marchi izgradila je početkom 18. stoljeća u Maslinici svoj ljetnikovac, danas luksuzni *heritage* hotel.

Kako je Šolta malen otok, većinu zanimljivih lokaliteta možete obići u jednome danu -biciklom, automobilom, čak i pješice. Ali, na Šolti ne valja žuriti...Trebate vam i vremena da istražite čudesne uvale i plaže s južne strane otoka, večerate u restoranu svježe ulovljenu ribu, a možda stignete posjetiti i neko od obiteljskih gospodarstava koji nude domaće maslinovo ulje, vino, sir i druge lokalne proizvode. Ako fascinirani šoltanskim krajolikom ne zasjednete uz more u ribarskom naselju Maslinici na zapadu otoka i dan provedete meditirajući, zagledani u sedam otočića pred njom, što u Dalmaciji zovemo fjaka (posebno, lijeno, stanje uma), boravak na otoku možete ispuniti brojnim atrakcijama. Primjerice, izgubiti se na stazicama u unutrašnjosti otoka, ili istražiti stara naselja u srcu otoka s drevnom pučkom arhitekturom, ili se ambiciozno odlučiti proći je cijelu, od Maslinice na zapadu do Stomorske, još jedne lijepe naseljene uvale na istoku. Možete potražiti i ostatke nekadašnjih *japnenica* u kojima se na velikoj temperaturi višednevnim postupkom pravilo vapno od šoltanskog kamena. Tragovi šoltanskog vapna i danas su u zidovima Dioklecijanove palače, kamen je bio brački, ali je vezivni materijal stizao sa Šolte. Ili se možete uputiti brodom uz netaknute južne strane otoka, strmih hridina i pitomih uvala; u jednoj od njih, Senjskoj, pučka legenda smješta dvore ilirske kraljice Teute. Ili, kad ste već u brodici, možete potražiti ostatke benediktinskog samostana na Stipanskoj, najvećem otoku pred Maslinicom. Ma koji način izabrali za istraživanje otoka, neka divlja plaža ili kamena obala nije daleko pa se uvijek možete okupati u kristalno čistom moru.

Šolta je drugačija od ostalih srednjodalmatinskih otoka i zato što se tek početkom 20. stoljeća, među posljednjima u Europi, oslobodila kmetstva. Dotad je bila vlasništvo Splita, glavni izvor njegovih prihoda, žitnica, vinorodno područje, ali i sigurno sklonište u vrijeme turskih provala u Dalmaciju. Šoltana je danas više u Australiji ili u Južnoj Americi, gdje ih je potjerala bolest loze početkom 20. stoljeća, nego na otoku. Na Šolti danas stalno živi približno 1700 stanovnika.

Sve spomenuto ovaj otok čini mirnom oazom u srednjodalmatinskoj turističkoj košnici, koju vrijedi posjetiti i istražiti, makar na dan ili vikend. Kako biste otkrili zašto se turisti vraćaju na Šoltu. ■



NEWS FROM SPLIT'S HOTEL
AND GASTRONOMY SCENE

Hotel above the City

Written by: **Ksenija Erceg** Photos: **Arhiva**

The Marriott is located on the upper floors of Croatia's tallest skyscraper, the 135-meter-high Split Westgate Tower. This glazed tower offers the most complete views over the city and the sea around Split, and the islands in front of it. It is, therefore, a hotel above the city, so the views from it can only be, both literally and metaphorically speaking, superb!

NOVOSTI U HOTELIJERSKO
GASTRONOMSKOJ SLICI SPLITA

Hotel na vrhu grada

Piše: **Ksenija Erceg** fotografije: **Arhiva**

Marriott se nalazi na najvišim katovima najvišega nebodera u Hrvatskoj, 135 metara visokom splitskom Westgate Toweru, potpuno ostakljenom tornju s kojega se pruža najcjelovitiji pogled i na grad i na more oko Splita, i na otoke pred njim. To je, dakle, hotel na vrhu grada, pa i pogled iz njega može biti jedino, i doslovno i metaforički rečeno - vrhunski!



A new name on Split's hotel and tourism scene, the AC Hotel by Marriott Split is not a first-class five-star hotel. It is not even on the "first row overlooking the sea", like several other hotels we have written about. It is not even in the old city centre, near Diocletian's Palace, or Split's mythical Bačvice beach, or on the Žnjan coast, with views of the open sea and islands. Nonetheless, it has something that makes it different from all the others, and which many might envy. The Marriott has what no other Split hotel has. Moreover, it is also unique in the wider Croatian framework.

The Marriott is located on the upper floors of Croatia's tallest skyscraper, the 135-meter-high Split Westgate Tower. This glazed tower offers the most complete views over the city and its surroundings, the sea around Split, and the islands in front of it. It is, therefore, a hotel above the city, so the views from it can only be, both literally and metaphorically speaking, superb! In addition, with this hotel, the world-famous Marriott International group is debuting its AC brand in Croatia. They chose Split as the city they to use to win over the tourism market, both from Croatia and the wider region. It is common practice to launch new businesses in the capital of a country, but they decided on Split "as a cultural and tourism centre, Croatia's second largest city, known for its rich history and impressive architecture, and the gateway to the picturesque Dalmatian islands", as was emphasized at the hotel's opening ceremony.

AC Hotels has more than 225 hotels in 31 countries around the world. Croatia has just joined them, and they are an integral part of Marriott Bonvoy, Marriott International's award-winning global travel programme, which offers its members "renowned hospitality in the world's most incredible destinations".

The Split hotel has 214 rooms and 4 suites, several multipurpose meeting rooms that can accommodate up to 240 people, an impressive gym, restaurants and bars, a spa with an indoor pool, sauna, and steam room. However, the Marriott is the complete opposite of most other hotels. Here, facilities that would normally be accommodated in the basement or on the ground floor, are "up in the heavens, below the clouds". And that's it - superb, in every way. Because from the gym, from the swimming pool, from the sauna, from every part of every room, including the bed, the bath tub, the shower and the desk, you always have views of the city, and can

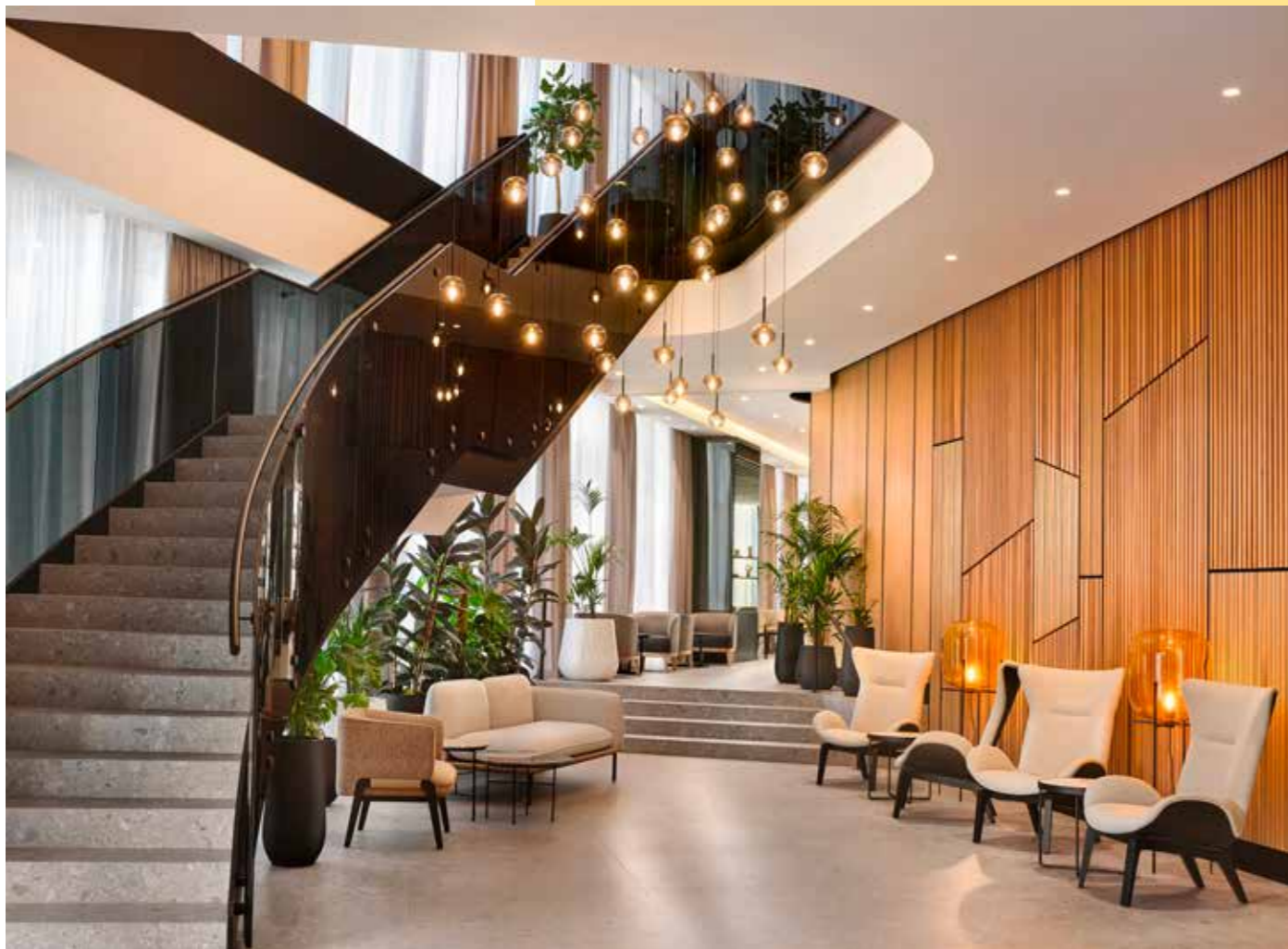
Novo ime u turističko-hotelijskoj ponudi Splita AC Hotel by Marriott Split nije prvokategornik s 5 zvjezdica, nije ni u "prvo-me redu do mora" kao nekoliko drugih o kojima smo dosad pisali, a nije ni u staroj gradskoj jezgri, u blizini nezaobilazne Dioklecijano-ve palače, ili mitske splitske plaže Bačvice, ili na platou Žnjana s pogledom na pučinsku plavet i otoke...Pa ipak ima nešto što ga čini drukčijim od svih drugih, i na čemu bi mu mnogi mogli pozavidjeti, jer to što *Marriott* ima zapravo nema niti jedan drugi splitski hotel. Štoviše, jedinstven je i u širim hrvatskim okvirima.

Marriott se nalazi na najvišim katovima najvišega nebodera u Hr-vatskoj, 135 metara visokom splitskom Westgate Toweru, potpuno ostakljenom tornju s kojega se pruža najcjelovitiji pogled i na grad i na okolicu, i na more oko Splita, i na otoke pred njim. To je, dakle, hotel na vrhu grada, pa i pogled iz njega može biti jedino, i doslovno i metaforički rečeno - vrhunski! Osim toga, ovim hotelom poznata svjetska grupacija Marriott International debitira i svojim brendom AC u Hrvatskoj – izabrali su Split kao grad kojim će krenuti u osvaja-nje turističkoga kolača kako u Hrvatskoj tako i u široj regiji. Uobičaje-na je praksa da to bude glavni grad države u kojoj počinju poslovati, ali odlučili su se za Split "kao kulturno i turističko središte, drugi po veličini hrvatski grad, poznat po bogatoj povijesti, impresivnoj arhi-tekтури, i ulaznici za slikovite dalmatinske otoke", kako je naglašeno na svečanosti otvaranja hotela.

Inače, AC Hotels ima više od 225 hotela u 31 zemlji diljem svijeta, kojima se eto pridružila i Hrvatska, a sastavni su dio Marriott Bon-



In addition to an abundance of evening cocktails and tapas snacks, in addition to Mediterranean cuisine, the wine list highlights Croatian wine producers. In addition to local food and drinks, they also promote, one could say, the local way of life, with an emphasis on sports events, races, and marathons, as well as co-operation with local citizens' associations.



see everything in it and around it. So you are in Split, without even stepping out of the hotel. For now at least, you cannot experience that in any other hotel, no matter how many amenities, luxuries or stars it has...

And yet, no matter how high up it is, and how much it stands out, with its dark vertical glazing, visible from both the land and sea, the Marriott strives to have "earthly connections" with the city and its daily life, and to be in harmonious coexistence with the people of Split. They show this in various ways, for example, the hotel's halls, restaurants and bars are named after various neighbourhoods. For instance, the Laureto restaurant is named after Lovret, the Cumano bar after Kman, the Bale hall after Bol. And the spa is named 178 SPA, a sort of code, which is actually the height of the highest point of Marjan, its Telegrin peak.

The welcome drink on offer is *Pipi*, a drink that nostalgically connects generations of Split residents. The hotel's atmosphere is dominated by fragrant lavender. And in one hall, they have a lovely original ham slicer - for gourmets, when they want to cut slices of that Dalmatian delicacy, *pršut* (similar to Italian prosciutto) without the help of a waiter, according to their own personal taste for the thickness and size of the slice.

In addition to local food and drinks, they also promote, one could say, the local way of life, with an emphasis on sports events, races, and marathons, co-operation with local citizens' associations, and support various manifestations related to children... Moreover, they intend to continue like this. ■



voy, nagrađivanoga globalnog putničkog programa tvrtke Marriott International koji svojim članovima nudi "renomiranu gostoljubivost na najvjerojatnijim odredištima po cijelome svijetu".

Splitski hotel raspolaže s 214 soba i 4 apartmana, ima nekoliko polivalentnih dvorana za sastanke koje mogu primiti do 240 ljudi, impresivnu teretanu, restorane i barove, SPA s unutarnjim bazenom, saunom i parnom sobom. Ali, ono što se u većini hotela nalazi u podrumskom ili sasvim prizemnom smještaju, u *Marriottu* je sasvim obrnuto – "nebu pod oblake". I to je to – vrhunsko, na svaki način. Jer, ako i iz teretane, i iz bazena, i iz saune, iz svakoga dijela svake sobe, uključujući i postelju, i tuš kadu i stol...uvijek gledate grad i vidite sve u njemu i oko njega, onda ste u Splitu, a da ni iskoračili iz hotela niste! E, to ne možete doživjeti, barem zasad, niti u jednom drugom hotelskome smještaju, ma koliko pogodnosti, raskoši, ekskluzive i(li) zvjezdica imao...

Pa ipak, koliko god i stremili i bili u visinama, i isticali se po toj tamno ostakljenoj vertikali vidljivoj i s kopna i s mora, u *Marriottu* žele imati sasvim "zemne veze" s gradom i njegovim svakodnevnim životom, i biti u skladnome suživotu sa Splićanima. Pokazuju to na razne načine, primjerice imena dvorana restorana, barova osmišljavali su prema nazivima gradskih četvrti. Recimo, restoran Laureto je od Lovreta, bar Cumano je od Kmana, dvorana Bale od Bola...A u spa ponudi stoji "šifra" 178 SPA, što je zapravo oznaka visine najviše točke Marjana, njegova vrha Telegrin!

U ponudi pića dobrodošlice je *Pipi*, piće koje nostalgичno povezuje generacije Splićana, u mirisnome hotelskome ozračju dominira lavanda, a imaju u jednoj dvorani i originalni, simpatici, sasvim cool pršutorezač – za sve vrste bonkulovića kad im dođe da tu dalmatinsku deliciju odrežu sasvim bez pomoći konobara, po svome guštu, debljini i dužini *fete*...

Uz obilancu koktela i tapas zalogaja za večernje sate, uz mediteransku spizu na vinskoj su karti pretežito domaći proizvođači vina, osobito s područja Splitsko dalmatinske županije. Osim domaćih jestvina i pića, promoviraju i, moglo bi se reći, domaći način života s naglaskom na sportskim događanjima, utrkama i maratonima, suradnju s udrugama civilnoga društva, podupiru razne manifestacije vezane uz djecu...I misle tako nastaviti i dalje. ■

Uz obilancu koktela i tapas zalogaja za večernje sate, uz mediteransku spizu na vinskoj su karti pretežito domaći proizvođači vina. Osim domaćih jestvina i pića, promoviraju i, moglo bi se reći, domaći način života s naglaskom na sportskim događanjima, utrkama i maratonima te suradnju s udrugama civilnoga društva



The Split hotel has 214 rooms and 4 suites, several multipurpose meeting rooms that can accommodate up to 240 people, an impressive gym, restaurants and bars, a spa with an indoor pool, sauna, and steam room

Splitski hotel raspolaže s 214 soba i 4 apartmana, ima nekoliko polivalentnih dvorana za sastanke koje mogu primiti do 240 ljudi, impresivnu teretanu, restorane i barove, SPA s unutarnjim bazenom, saunom i parnom sobom





Split



SPLIT IS A CITY THAT LIVES 365 DAYS A YEAR

The story of Split is already 17 centuries old, dating to the time the Roman Emperor Diocletian decided to build his Palace right on the peninsula near the great Roman city Salona, where he wanted to spend the last years of his life. During these 1700 years the Palace slowly turned into a city, which to this day lures with its rich tradition, glorious history and beauty of its natural and cultural heritage. Diocletian Palace and the entire historical core of Split have been on the World Heritage UNESCO list ever since 1979, and not only for the extraordinary preservation of the Palace, but also because the Palace and its city (or the city and its Palace, if you like) continue to live a full life.

www.visitsplit.com

JUNE - SEPTEMBER
SUMMER COLOURS OF SPLIT
www.visitsplit.com

JUNE
MUSIC MONTH
www.visitsplit.com

JULY
ULTRA MUSIC FESTIVAL
www.ultramusicfestival.com

JULY
SPLIT MUSIC FESTIVAL
www.splitskifestival.hr

FEBRUARY
MARATHON
www.splitmarathon.com

JULY - AUGUST
SPLIT SUMMER FESTIVAL
www.splitsko-ljeto.hr

OCTOBER
GASTRONOMY MONTH
www.visitsplit.com

MAY
ST DOMNIUS DAY
www.visitsplit.com

MAY - SEPTEMBER
BACK TO ANCIENT TIMES
www.visitsplit.com

OCTOBER
MRDUJA-INTERNATIONAL SAILING RACE
www.jklabud.hr

DECEMBER
WINTER JOYS & NEW YEAR
www.visitsplit.com

Welcome to Split!

Split your costs using the SplitCard!

With SplitCard you can enjoy the very best of Split – from free museum admissions to discounts at some of the city's best restaurants, shops and service providers. You can get your FREE SplitCard at one of our Tourist Information Centres: TIC Peristil, TIC Riva and TIC Stobreč.

SUMMER – from April to the end of October

If you are staying in Split for 5 nights or more in any type of accommodation.

WINTER – from November to the end of March

If you are staying in Split for 2 nights or more in any type of accommodation.



SplitCard is valid for 3 days (72 hours) / For most places discounts are valid only if paid by cash

For more information visit our Tourist Information Centres

TIC Peristil, Peristil bb, 21000 SPLIT / Tel: +385 (0) 21 345 606

TIC Riva, Obala Hrv. narodnog preporoda 9, 21000 SPLIT / Tel: +385 (0) 21 360 066

TIC Stobreč, Sv. Lovre 4, 21311 STOBREČ / Tel: +385 (0) 21 324 016

touristinfo@visitsplit.com / www.visitsplit.com

Follow us (#visitsplit)   

SplitCard INFO



touristinfo@visitsplit.com
www.visitsplit.com



www.visitsplit.com



#TogetherInSplit

#VisitSplit

