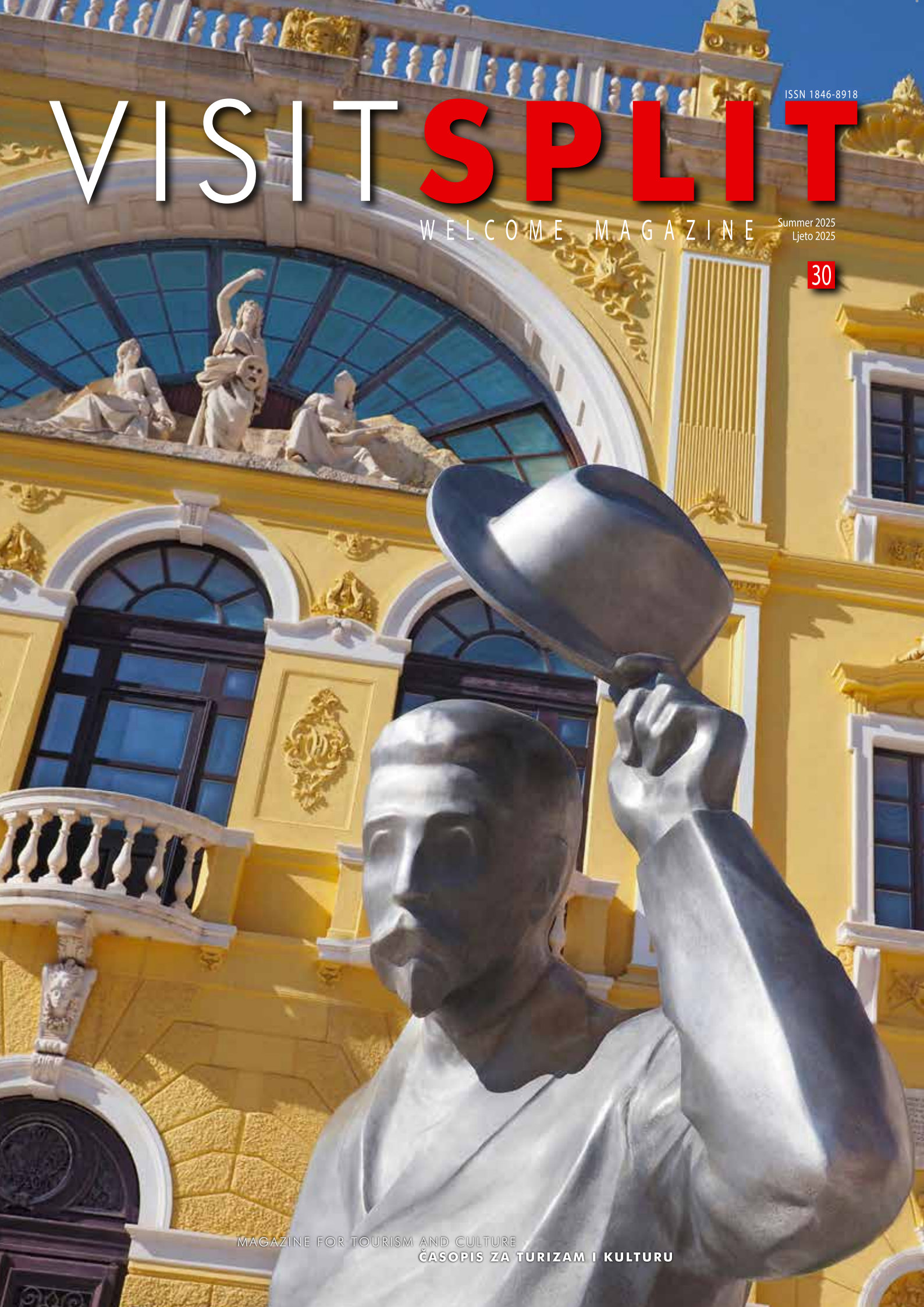


VISIT **SPLIT**

The background of the magazine cover is a photograph of a statue of a man in a white shirt and dark hat, holding the hat up with his right hand. The statue is positioned in the foreground, slightly to the right. Behind it is a large, ornate yellow building with white architectural details, including a large arched window with a blue-tinted glass and a balcony with a white balustrade. The sky is a clear, bright blue.

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WELCOME MAGAZINE

Summer 2025
Ljeto 2025

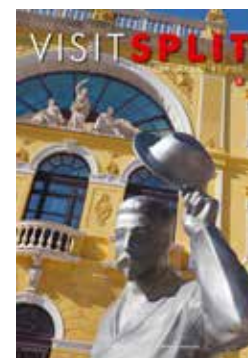
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MAGAZINE FOR TOURISM AND CULTURE

ČASOPIS ZA TURIZAM I KULTURU



Ivica Puljak,
Mayor / gradonačelnik



Gajo Bulat, in front of the
Croatian National Theatre
building in Split; sculptors Đani
Martinić and Frane Šitum

Gajo Bulat pred zgradom
Hrvatskog narodnog kazališta
Split, rad kipara Đanija
Martinića i Frane Šituma

Cover photo /
Fotografija na naslovnici:
Ante Verzotti

Dear guests, welcome to Split!
Welcome to a city with a rich history, beautiful nature and incredible people! We, the people of Split, are proud of our city – of its heritage dating back over 1700 years, of the UNESCO-protected Diocletian's Palace, of the beaches in the very centre of the city and of the crystal clear sea. We are even more proud of the warmth and hospitality of our fellow citizens, who will make sure that your stay in Split remains among your most beautiful memories.

Split is a blend of culture, tradition and Mediterranean temperament – the ideal destination for a holiday you will remember for a long time. As you leaf through this magazine, you will discover where to try a real Split brunch, which excursions you should not miss, and who the people are that preserve our rich heritage.

Some say that Split was their best vacation ever - but believe me, this city offers so much more. Let yourself explore, enjoy every moment, and if you don't manage to see everything this time, we'll be happy to welcome you back.

Enjoy Split!
The Mayor,
Ivica Puljak

Drage gošće, dragi gosti, dobrodošli u Split!

Dobro nam došli u grad bogate povijesti, predivne prirode i nevjerojatnih ljudi! Mi Splitskani ponosni smo na svoj grad – njegovu baštinu stariju od 1700 godina, Dioklecijanovu palaču pod zaštitom UNESCO-a, plaže u samom centru grada i kristalno čisto more. Ali još više, ponosni smo na toplinu i srdačnost kojom dočekujemo goste, i činimo sve da vam boravak u Splitu ostane u najljepšem sjećanju.

Split je spoj kulture, tradicije i mediteranskog temperamenta, idealna destinacija za odmor koji ćete dugo pamtiti. Listajući ovaj magazin, otkrit ćete gdje probati pravu splitsku marendu, koje izlete ne smijete propustiti i tko su ljudi koji čuvaju našu bogatu baštinu.

Neki kažu da su u Splitu proveli „najbolji odmor kojega se sjećaju“, ali vjerujte, naš grad nudi mnogo više od toga. Prepustite se istraživanju, uživajte u svakom trenutku i, ako ne stignete sve vidjeti ovoga puta, rado ćemo vas opet ugostiti.

Uživajte u Splitu!

GRADONAČELNIK
Ivica Puljak



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ON THE OCCASION OF THE ANNIVERSARY
OF VISIT SPLIT MAGAZINE

Our First 30 Years

By: **Jasen Boko** Photos: Ante Verzotti, Archive

In 30 issues of the magazine, we have covered more than 300 topics and, to put it quite immodestly, there is hardly anyone or anything significant in the city that we have not written about. We have visited all the important tourist locations and presented them to our guests, we have written about gastronomy, sports, new hotels, the city's hidden locations that are worth discovering, and about the Split mentality. In short, about everything that makes this city.

You are reading the 30th anniversary issue of the magazine of the Tourist Board of the City of Split, launched in 2002 with the intention of presenting and popularizing our city as a tourist destination. In these 30 issues, we have written about and presented to our guests almost everything that is worth visiting in the city, including its most famous places and hidden attractions. We have written about significant historical figures and contemporaries who shape its life today, scientists, writers, artists, about gastronomic gems, excursions to the surrounding area, and new hotel offers...

The first editor of the magazine, which was then called *Welcome*, was the legendary Split poet and academic, now sadly deceased Jakša Fiamengo, who marked and edited a total of 16 issues. After him, the undersigned edited the next 13 issues, and we edited one issue together, during Jakša's illness.

We experimented and researched what profile and publishing frequency would be best for the magazine. We published the first few issues twice a year, in a total of four languages. Later, that frequency changed to once a year, preceding the summer, just before the feast of Split's patron saint, St. Domnius, and Split's biggest festival, *Sudamja*. To this day, it has been published bilingually, in English and Croatian

In previous issues, we have covered more than 300 topics. There is hardly a corner of the city or a significant citizen of Split that we have not found a place for in our pages. Of course, the most common topics, from various perspectives, have been Diocletian and his palace, and the city's patron saint, St. Domnius. We have visited all the important tourist locations in order to present them in detail to our guests: Peristil, Veli Varoš, Pazar, Riva, Peškarija, Matejuška, Pjaca, Split 3, Poljud, Marjan, Voćni trg, and the most famous city beaches Bačvice and Firule. We have also told the story of the Church of St. Martin of the Golden Gate, the smallest church in the world! We have written about the unique phenomena of Split, *Hajduk* and its famous fan group *Torcida*, the Split Carnival, the city's nightlife, the menus of Emperor Diocletian, the Jewish tradition in the city, the hidden secrets of the Palace and the city itself, the legendary *tiramola*,

UZ OBLJETNICU
MAGAZINA VISIT SPLIT

Naših prvih trideset

Piše: **Jasen Boko** Foto: Ante Verzotti, Arhiva

U trideset brojeva magazina obradili smo više od tristo tema i, recimo sasvim neskromno, teško da ima netko bitan ili nešto značajno u gradu, a da o tome nismo pisali. Obišli smo sve važne turističke lokacije i predstavili ih našim gostima, pisali smo o gastronomiji, sportu, novim hotelima, gradskim skrivenim lokacijama koje vrijedi otkriti i o splitskom mentalitetu. Ukratko, o svemu što čini ovaj grad.

Upravo čitate jubilarni trideseti broj magazina Turističke zajednice Grada Splita, pokrenutog 2002. godine s namjerom da predstavi i popularizira naš grad kao turističku destinaciju. U ovih trideset brojeva pisali smo i predstavili gostima Splita gotovo sve što u gradu vrijedi posjetiti, i njegova najpoznatija mjesta i skrivene atrakcije, pisali smo o značajnim povijesnim osobama i suvremenicima koji danas oblikuju njegov život, znanstvenicima, piscima, umjetnicima, o gastronomskim biserima, izletima u okolicu, novoj hotelskoj ponudi...

Prvi urednik magazina, koji se tada zvao *Welcome*, bio je legendarni splitski pjesnik i akademik, danas nažalost pokojni Jakša Fiamengo, koji je obilježio i uredio ukupno 16 brojeva. Nakon njega, potpisnik ovih redaka uređuje sljedećih 13 brojeva, a jedan smo broj, za vrijeme Jakšine bolesti, uredili zajedno.

Ponosni smo što je naših prvih trideset brojeva značajno doprinijelo suvremenom Splitu kao nezaobilazni kulturni vodič za goste našega grada. I ne mislimo stati, s ponosom i guštom ćemo nastaviti, na radost Splitskana i naših gostiju!

Eksperimentirali smo i istraživali kakav bi profil i izdavački ritam časopisa bio najbolji. Prvih nekoliko brojeva tiskali smo dvaput godišnje, na ukupno 4 jezika. Poslije se taj ritam promijenio na jednom godišnje, pred ljeto, upravo pred blagdan splitskoga zaštitnika sv. Duje i najveću splitsku feštu *Sudamju*. Do danas izlazi dvojezično, na engleskom i hrvatskom jeziku.

U dosadašnjim izdanjima 'pokrili smo' više od tristo tema; gotovo i nema kutka grada ili značajnije splitske face a da im nismo pronašli mjesto na našim stranicama. Naravno da su najčešće teme, iz različitih perspektiva bili Dioklecijan i njegova palača, te zaštitnik grada, sveti



*Endless themes and
the beauty of the city*

*Beskrajne teme
i ljepota grada*

old crafts, the *marenda*-brunch tradition, the 160-year-old Morpurgo bookshop, the gates of the cathedral, *picigin* and *Pričigin* (don't confuse them!), the *šandarac* (the stone pole for a flag), *klapa* music, the long-standing city newspaper *Slobodna Dalmacija*, gastronomy in the Ghetto, Split's delicacies, foreign students and those who came to live in our city from abroad...

It is difficult to list all the famous Split residents who have appeared in these pages, great figures from history or contemporaries who still shape the soul of our city today. Numerous scientists, writers, architects, painters, photographers, athletes, poets, actors, composers, caricaturists and singers, have been represented in these 30 issues. From the often mentioned father

We are proud that our first 30 issues have significantly contributed to contemporary Split as an indispensable cultural guide for guests to our city. And we do not intend to stop, we will continue with pride and gusto, to the delight of the people of Split and our guests!

of Croatian literature, the great writer Marko Marulić, Luka Botić, important travel writers and/or promoters of Split Alberto Fortis, Robert Adam and Toma Arhiđakon, to contemporary writers such as Renato Baretić, we have tried not to leave anyone out. We have also remembered our city's great composers: Ivo Tijardović, Jakov Gotovac, Zdenko Runjić and Ljubo Stipišić, and we have not forgotten the youngest, as well as those who have marked the city's theatrical life, from Boris Dvornik, Zdravka Krstulović, Josip Genda and Marija Žarak to the young ones, such as Ana Marija Veselić.

It is even more difficult in the sportiest city in the world to mention all the world-famous Split athletes featured in our magazine: from Toni Kukoč, Goran Ivanišević, Blanka Vlašić, the Skelin brothers and Đurđica Bjedov to those who currently mark the sports life of Split and beyond, such as Marko Livaja and our Paralympians.

Dujam. Obišli smo sve važne turističke lokacije kako bismo ih detaljno predstavili našim gostima: Peristil, Veli Varoš, Pazar, Rivu, Peškariju, Matejušku, Pjacu, Split 3, Poljud, Marjan, Voćni trg, i najpoznatije gradske plaže Bačvice i Firule. Ispričali smo priču i o crkvi sv. Martina od Zlatnih vrata, najmanjoj crkvi u svijetu! Pisali smo o jedinstvenim splitskim fenomenima, Hajduku i njegovoj poznatoj navijačkoj grupi Torcidi, o Splitskom krnjevalu, noćnom životu grada, jelovnicima cara Dioklecijana, židovskoj tradiciji u gradu, skrivenim tajnama Palače i samog grada, legendarnoj tiramoli, starim zanatima, tradiciji marende, više od 160 godina staroj knjižari Morpurgo, vratnicama katedrale, piciginu i Pričiginu (nemojte ih pomiješati!), šandaracu, klapskoj pismi, dugovječnoj gradskoj novini Slobodnoj Dalmaciji, gastronomiji u Getu, splitskim guštima, stranim studentima i onima koji su iz inozemstva došli živjeti u naš grad...

Teško je nabrojiti sve poznate Splitske koji su se našli na ovim stranicama, velikane iz povijesti ili suvremenike koji i danas oblikuju dušu našega grada. Brojni su znanstvenici, književnici, arhitekti, slikari, fotografi, sportaši, pjesnici, glumci, skladatelji, karikaturisti, pjevači... predstavljeni u ovih trideset brojeva. Od često spominjanoga oca *hrvatske književnosti*, velikoga književnika Marka Marulića, Luke Botića, važnih putopisaca i(li) promotora Splita Alberta Fortisa, Roberta Adama i Tome Arhiđakona, do suvremenih pisaca poput Renata Baretića, trudili smo se nikoga ne izostaviti. Sjetili smo se i velikih skladatelja našega grada: Ive Tijardovića, Jakova Gotovca, Zdenka Runjića i Ljube Stipišića, a nismo zaboravili ni najmlađe, kao i one koji su obilježili kazališni život grada, od Borisa Dvornika, Zdravke Krstulović, Josipa Gende i Marije Žarak do mladih, poput Ane Marije Veselić.

Još je teže u *najsportskijem gradu na svitu* spomenuti sve svjetski slavne splitske sportaše predstavljene u našem magazinu: Od Tonija Kukoča, Gorana Ivaniševića, Blanke Vlašić, braće



Editorial board of Visit Split magazine in 2018: Alijana Vukšić, Renata Bašić, Jasen Boko, Duje Šilović, Jakša Fiamengo, Ksenija Erceg and Vedran Matošić

Uredništvo časopisa Visit Split 2018.: Alijana Vukšić, Renata Bašić, Jasen Boko, Duje Šilović, Jakša Fiamengo, Ksenija Erceg i Vedran Matošić

endless themes and

the beauty of the city



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We have visited all the city's museums and archaeological sites, important exhibitions and galleries, and suggested numerous excursions into the city's beautiful surroundings, from the mythical hill of Perun, Salona, Mosor, Trogir and Šolta, to the River Cetina and the Dalmatian Hinterland.

Of course, we haven't forgotten what Split is especially famous for - its rich gastronomic scene, the most famous restaurants, bars and brunch spots. And in order to bring the best of everything the city has to offer to our guests, we are constantly introducing new city hotels, especially those that stand out for their decor and offerings.

And finally, as authors and excellent experts on the topics they write about - scientific, artistic, archaeological or ordinary popular ones, the best scientists, archaeologists, urban planners, writers and art historians have written for the magazine throughout these 30 issues. Among them are Nenad Cambi, Joško Belamarić, Duško Kečkemet, Bratislav Lučin, Anatolij Kudrjavcev, Emilio Marin, Ivo Babić, Tonko Maroević, Veljko Barbieri, Goran Nikšić, Jakša Fiamengo, Vedran Matošić and journalists, both older and younger: Ružica Mikačić, Meri Šilović, Jurica Pavičić, Damir Šarac, Ivica Profaca, Sandi Vidulić, Ksenija Erceg (who has also been with us as a proof-reader for about 15 years), Milorad Bibić, Mario Garber and Zdravko Reić... Graphic designer Duje Šilović, Visit Split's most loyal collaborator, has been with us from the very beginning.

We are proud that our first 30 issues (and we could only mention some topics and the people who created them) have made a significant contribution to modern Split and have become indispensable guides for guests to our city.

And we do not intend to stop, we will continue with pride and gusto, to the delight of the people of Split and our guests!



*Endless themes and
the beauty of the city*

*Beskrajne teme
i ljepota grada*

beskrajne teme

Skelin i Đurđice Bjedov do onih koji trenutno obilježavaju sportski život i šire od Splita, poput Marka Livaje i naših paraolimpijaca.

Posjetili smo sve gradske muzeje i arheološke lokalitete, važne izložbe i galerije, predlagali brojne izlete u prelijepu gradsku okolicu od mitskoga brda Perun, Salone, Mosora, Trogira i Šolte, rijeke Cetine i Dalmatinske Zagore.

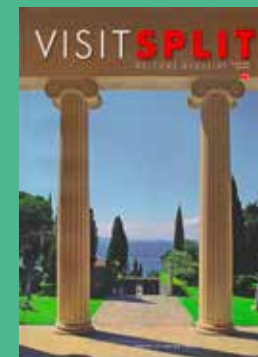
Naravno da nismo zaboravili ni ono po čemu je Split posebno poznat - bogatu gastronomsku scenu, najpoznatije restorane, spizu i marendaška mjesta. A kako bismo našim gostima približili najbolje od svega što grad nudi, iz broja u broj predstavljamo nove gradske hotele, posebno one koji se ističu uređenjem i ponudom.

I na kraju, kao autori i odlični poznavatelji tema o kojima pišu - znanstvenih, umjetničkih, arheoloških ili običnih pučkih, u časopisu su kroz ovih 30 brojeva pisali ponajbolji znanstvenici, arheolozi, urbanisti, književnici i povjesničari umjetnosti. Među njima su Nenad Cambi, Joško Belamarić, Duško Kečkemet, Bratislav Lučin, Anatolij Kudrjavcev, Emilio Marin, Ivo Babić, Tonko Maroević, Veljko Barbieri, Goran Nikšić, Jakša Fiamengo i Vedran Matošić, novinari, stariji i oni mlađi: Ružica Mikačić, Meri Šilović, Jurica Pavičić, Damir Šarac, Ivica Profaca, Sandi Vidulić, Ksenija Erceg (koja je s nama i kao lektorica već petnaestak godina), Milorad Bibić, Mario Garber, Zdravko Reić... A od početka s nama je i grafički dizajner Duje Šilović, najvjerniji suradnik Visit Splita.

Ponosni smo što je naših prvih trideset brojeva (a mogli smo spomenuti tek neke teme i ljude koji su ih stvarali) dalo značajan doprinos suvremenom Splitu i postalo nezaobilazni vodič za goste našega grada.

I ne mislimo stati, nego istim žarom, zanosom i guštom nastaviti osmišljavati i izdavati naš časopis. Na radost Splićana i naših gostiju!

i ljepota grada



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ON THE ANNIVERSARY OF THE ABDICATION
OF THE "SPLIT EMPEROR"

The Diocletian Centre will finally open in Split

By: **Joško Belamarić** Photos: Ante Verzotti, Tomislav Čubelić

The largest part of the exhibition of the future thematic fund Forum Diocletiani Spalatum, designed by architect Dean Stubnja, and conceived by Vesna Bulić Baketić and Vedrana Supan, consists of a hoard of documents and a collection of copies of ancient sculptures and reliefs (Diocletian and the Tetrarchs Glyptothèque) from the collection of Karlo Grenc, honoured patron and promoter of the local cultural heritage

"O OBLJETNICI ABDIKACIJE "SPLITSKOGA CARA"

Split konačno dobiva Dioklecijanov centar

Piše: **Joško Belamarić** Foto: Ante Verzotti, Tomislav Čubelić

Najveći dio postava budućeg tematskog fundusa Forum Diocletiani Spalatum, koju dizajnira arhitekt Dean Stubnja, a osmislili su ga Vesna Bulić Baketić i Vedrana Supan, čine fond dokumenata i zbirka kopija antičkih skulptura i reljefa (Gliptoteka Dioklecijan i tetrarsi) iz zbirke Karla Grenc, zaslužnog zaštitnika i promotora domaće kulturne baštine

*Emperor Diocletian – sculpture proposal, authored by sculptor Đani Martinić. The model for the emperor's physiognomy was a bust found in Nicomedia (today's Turkish Izmit) in 1939.
Car Dioklecijan – prijedlog skulpture, rad kipara Đanija Martinića. Za predložak careve fizionomije odabrana je bista koja je 1939. pronađena u Nikomediji (današnjem turskom Izmitu).*



Diocletian's coin
Dioklecijanov novac

Mensa, a banquet table found
in Diocletian's Palace.
Menza, stol za gozbu pronađen
u Dioklecijanovoj palači.



On May 1st, exactly 1720 years ago, the Roman Emperor Diocletian voluntarily abdicated from his throne, where his subjects had worshipped him as a god descended to earth. Removing the crimson ruler's mantle from his shoulders, he also forfeited the sonorous imperial name, reassuming his real name, Diocles. It was an unprecedented act that shocked his contemporaries.

The reasons for Diocletian's abdication remained unclear, even to the Roman public, just as they do to us today. Some believe that he withdrew due to illness and old age, while others, according to the Byzantine chronicler Zonari, believe that he resigned because he had failed to defeat the Christians and eradicate the name of Christ. The third group, today the most numerous, maintain that the abdication was part of the system of the tetrarchy principle of rule - the rule of four - according to which two *Augusti*, after 20 years of rule, were to step down in favour of their *Caesars*, thereby permanently solving the most difficult problem of governing the Roman Empire - the problem of succession.

The Split City Museum has announced that this summer, in a house built in the 1960s on the site of the Mrkonjić-Aglić house on the Peristil (destroyed in the Allied air raids of 1944), it plans to open an info-centre dedicated to the study of Diocletian's character and work. The largest part of the exhibition of the future thematic fund Forum Diocletiani Spalatum, designed by architect Dean Stubnja, and conceived by Vesna Bulić Baketić and Vedrana Supan, consists of a hoard of documents and a collection of copies of ancient sculptures and reliefs (Glyptothèque Diocletian and the Tetrarchs) from the collection of Karlo Grenc, honoured patron and promoter of the local cultural heritage, which the City of Split intends to purchase. The most intriguing exhibit, however, will be a statue of Diocletian of superhuman size, made by the Split sculptor Đani Martinić, based on the physiognomy of a bust found in 1939 in Nicomedia (today's Izmit,

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Turkey). The idea is to set up a permanent exhibition on the ground floor, and to create a research centre with a library, newspaper collection, video collection and photo collection on the floor above.

Diocletian held the throne for two decades, living out a long retirement in the palace in Split. He was a pragmatic reformer of the Roosevelt type. It is to his credit that the Empire, at least in the East, was saved. Diocletian is the most significant of the emperors of the second half of the 3rd and first half of the 4th centuries, who without exception came from warlike Illyricum (Roman Prussia) and tasked themselves to restore the borders of the Roman world, traditional virtues and discipline. But he is remembered primarily as the most ardent persecutor of Christians.

Diocletian's division of power among co-rulers could indeed indicate his desire to abdicate, or rather to see how his system worked after



Na prvi svibnja prije točno 1720 godina, rimski car Dioklecijan svojom voljom sišao je s trona, na kojemu su ga podanici štovali kao boga koji je sišao na zemlju. Skinuvši s pleća grimizni vladarski plašt, položio je i zvučno carsko ime vrativši svoje pravo ime Dioklo. Bio je to neviđen čin koji je šokirao suvremenike.

Razlozi Dioklecijanove abdikacije ostali su nejasni i rimskoj javnosti, kao i nama danas. Neki vjeruju da se povukao zbog bolesti i staračke nemoći, dok drugi, prema bizantskom kroničaru Zonari, smatraju da je odstupio jer nije uspio pobijediti kršćane i iskorijeniti Kristovo ime. Treći, danas najbrojniji, slijede verziju da je abdikacija bila dio sustava tetrarhijskog načela vladanja - vladavine četvorice - prema kojem su dva augusta nakon dvadeset godina vladavine trebali odstupiti u korist svojih cezara, čime bi se trajno riješio najteži problem upravljanja Rimskim Carstvom - problem sukcesije.

Muzej grada Splita najavljuje kako ovoga ljeta u kući koja je izgrađena 1960-ih na mjestu kuće Mrkonjić-Aglić na Peristilu (srušene u bombardiranju savezničke avijacije 1944.), planira otvoriti info-centar posvećen proučavanju Dioklecijanova lika i djela. Najveći dio postava budućega tematskog fundusa *Forum Diocletiani Spalatum*, koju dizajnira arhitekt Dean Stubnja, a osmislili su ga Vesna Bulić Baketić i Vedrana Supan, čine fond dokumenata i zbirka kopija antičkih skulptura i reljefa (Gliptoteka Dioklecijan i tetrarsi) iz zbirke Karla Grenca, zaslužnoga zaštitnika i promotora domaće kulturne baštine, koju Grad Split kani otkupiti. Najintrigantniji izložak bit će, međutim, kip Dioklecijana nadljudske veličine kojega je izradio split-ski kipar Đani Martinić uzevši za predložak careve fizionomije bistu koja je 1939. pronađena u Nikomediji (današnjem turskom Izmitu).

View of Diocletian's Palace
by Ernest Hébrard from 1912
Dioklecijanova palača,
prikaz Ernesta Hébrarda iz 1912. godine





his abdication. However, in that case, it is strange that he did not try to intervene after chaotic circumstances prevailed already on the first day after his renunciation.

Lactantius (a professor at Diocletian's court in Nicomedia, near present-day Istanbul) provides the most detailed account of Diocletian's abdication. According to him, Diocletian did not appear in public for months, and in December 304 he fell into a coma, giving rise to rumours of his death. Lactantius claims that he was forced to abdicate by his Caesar and son-in-law Galerius.

According to one of Galerius' eulogies, the plan for the abdication was kept secret to avoid chaos among the claimants to power and potential civil war. But then, how can we explain that while the plan had to be kept as the highest state secret, at the same time, a palace



was being built for Diocletian's retirement days in the bay of Split? A magnificent building, whose real purpose would only be revealed to him in the summer of 305? The shock that followed Diocletian's unannounced abdication was probably even worse than if his retirement had been announced in advance.

The very fact that Diocletian's fall from power was followed by 18 years of complete confusion in the Empire (which would only be unified by Constantine in 324) shows how unprepared the act was.

In any case, two Roman writers record that in 308, at Carnuntum (now Deutschaltenburg, near Vienna), Diocletian rejected the pleas of his successors to return to the throne and resolve the crisis in the Empire. He said to them, "Oh, if you had seen the cabbage around the palace, which I am planting with my own hands, you would not harass me with such offers."

Diocletian's response is repeated verbatim, as a famous *bon mot* (witty and sarcastic saying), in Voltaire's *Candide*.

His abdication from the throne and the explanation he allegedly gave to his heirs when they asked him to take up the imperial sceptre again, we imagine today as a philosophical gesture that we would gladly make ourselves, in moments when we are resigned to the events around us. For Diocletian is in a way the forerunner of all those who would gladly, in moments of necessary disappointment, retreat from the hustle and bustle of everyday life into their own garden, with a rose or a cabbage.

His end must have been bitter. A 12th-century Byzantine writer recorded what were supposedly Diocletian's last words, spoken in his Split Palace, "I am fed up with fate". ■

Zamisao je da se u prizemlju postavi stalna izložba, a na katu iznad oblikuje istraživački centar s bibliotekom, hemerotekom, videotekom i fototekom.

Na tronu se Dioklecijan održao dva desetljeća, doživjevši dugu mirovinu u splitskoj palači. Bio je pragmatični reformator Rooseveltova tipa. Njegova je zasluga što je Carstvo, barem na Istoku, bilo spašeno. Dioklecijan je najznačajniji među imperatorima druge polovice 3. i prve polovice 4. stoljeća, koji su bez iznimke dolazili iz ratobornog Ilirika (rimske Prusije) stavivši pred sebe imperativ da restauriraju granice rimskoga svijeta, tradicionalne vrline i disciplinu. No ostao je zapamćen ponajprije kao najgorljiviji progonitelj kršćana.

Dioklecijanova dioba vlasti na suvladare mogla bi zaista ukazivati na njegovu želju da je se odrekne, odnosno da nakon abdikacije vidi kako njegov sustav funkcionira. No, u tom slučaju čudno je što nije pokušao intervenirati nakon što su, već prvoga dana poslije njegova odreknuća, zavladaile kaotične prilike.

Laktancije (profesor na Dioklecijanovu dvoru u Nikomediji, blizu današnjega Carigrada) pruža najviše detalja o Dioklecijanovoj abdikaciji. Prema njemu, Dioklecijan se mjesecima nije pojavljivao u javnosti, a u prosincu 304. godine pao je u komu, što je izazvalo glasine o njegovoj smrti. Laktancije tvrdi da ga je na abdikaciju natjerao njegov cezar i zet Galerije.

Prema tvrdnji jednog Galerijevoga panegiričara, plan abdikacije čuvao se u tajnosti da se izbjegne kaos među pretendentima na vlast i građanski rat. No, kako onda objasniti da se plan morao čuvati kao najstroža državna tajna, a da se s druge strane u splitskoj uvali godinama gradio dvorac za Dioklecijanove penzionerske dane – velebna građevina čija bi stvarna svrha, dakle, bila otkrivena istom u ljeto 305. godine? Šok koji je uslijedio nakon nenajavljene abdikacije Dioklecijana vjerojatno je bio veći nego da je povlačenje bilo unaprijed najavljeno.

Već činjenica što je nakon Dioklecijanova silaska s vlasti uslijedilo 18 godina posvemašnje konfuzije u Carstvu (koje će ujediniti tek Konstantin 324.) govori koliko je akt bio nepripremljen.

Bilo kako bilo, dva rimska pisca bilježe kako je Dioklecijan 308. godine u Carnuntumu (danas Deutschaltenburg, nedaleko od Beča) odbio molbe svojih nasljednika da se vrati na prijestolje i riješi krizu u Carstvu. Reče im: "Oh, kad biste vi vidjeli kupus u okolici palače, koji ja svojim rukama sadim, ne biste me ovakvim ponudama napastovali."

Dioklecijanov odgovor doslovno se, kao glasoviti *bon mot* (duhovita i sarkastična izreka) opetuje u Voltaireovome *Candidu*.

Njegovo povlačenje s trona i objašnjenje koje je navodno dao nasljednicima kada su ga zvali da se ponovno primi carskoga žezla, zamišljamo danas kao filozofsku gestu koju bismo i sami rado učinili, u trenucima kada smo rezignirali nad zbivanjima oko nas. Jer Dioklecijan je na neki način preteča svih onih koji bi se rado, u trenucima nužnih razočaranja, povukli iz vreve svakodnevnoga života u neki svoj vrt, uz ružu ili kupus.

Konac mu je morao biti gorak. Jedan bizantski pisac iz 12. stoljeća, zabilježio je navodno zadnje Dioklecijanove riječi, izgovorene u splitskoj palači: „Sit sam sudbine“. ■



Razlozi Dioklecijanove abdikacije ostali su nejasni i rimskoj javnosti, kao i nama danas. Neki vjeruju da se povukao zbog bolesti, dok drugi smatraju da je odstupio jer nije uspio pobijediti kršćane. Treći, danas najbrojniji, slijede verziju da je abdikacija bila dio sustava tetrarhijskog načela vladanja – vladavine četvorice

the interior of Diocletian's Mausoleum, today the Split Cathedral dedicated to the Assumption of the Blessed Virgin Mary, popularly known as the Cathedral of St. Duj.

Unutrašnjost Dioklecijanova mauzoleja, danas splitske katedrale posvećene Uznesenju Blažene Djevice Marije, u narodu poznate kao katedrala sv. Duj.

GASTRONOMY

How can you learn to cook Dalmatian delicacies?

By: **Šime Dujmić** Photos: **Archive**

The award-winning association of top chefs ŠKMER (Chefs of Mediterranean and European Regions) organizes the popular one-day Split Cooking Class. It begins in the morning with a visit to the green market and the fish market. Later, with the help of an experienced chef, participants prepare a delicious lunch, which is served at noon with excellent Croatian wines.

GASTRONOMIJA

Kako naučiti kuhati dalmatinske delicije?

Piše: **Šime Dujmić** Foto: **Arhiva**

Nagrađivana udruga vrhunskih majstora kuhinje ŠKMER (Šefovi kuhinja mediteranskih i europskih regija) organizira popularni jednodnevni tečaj Split Cooking Class. Započinje ujutro obilaskom zelene tržnice i ribarnice, poslije polaznici uz iskusnog kuhara pripremaju ukusan ručak koji se poslužuje u podne uz odlična hrvatska vina

*Željko Neven Bremec, President of the Association
Željko Neven Bremec, predsjednik Udruge*

For almost 20 years, a unique association of top chefs, the ŠKMER (Chefs of Mediterranean and European Regions), has been operating in Split. Founded by the famous Split chef Miroslav Bogdanović, today it is led by the distinguished Željko Neven Bremec. Their goal is to promote and improve the culinary profession, organize competitions, events, festivals and culinary presentations in Croatia and abroad. They also aim to educate chefs, caterers, citizens, children and all those interested in the culinary arts in Croatia and abroad. It is precisely this last point that has attracted the attention of those for whom it is intended, the so-called ordinary people who want to either learn or improve their culinary skills with the professional guidance of top chefs.

ŠKMER members participate in various humanitarian events and projects set up by similar Croatian and foreign organizations. They also take part in international cooking competitions, where they have earned numerous awards: 285 medals and 42 cups at international competitions, as well as 125 awards from cooking associations in 28 countries around the world!

It is interesting and commendable that they are happy to share their vast knowledge, even with complete strangers, such as tourists. One of the most interesting courses is the Split Cooking Class, a lesson



Grand Gourmet Waiter Competition organized by the ŠKMER Association
Natjecanje konobara Grand Gourmet u organizaciji Udruge ŠKMER

that starts at 9am in the morning with a visit to the green market and the fish market, where participants are taught how to choose the finest ingredients. Then, with the help of an experienced chef, they prepare a delicious lunch that is served at noon with excellent Croatian wines. Generally, five different dishes are prepared, based on fish, shellfish and shrimps, local fruit and vegetables, and spices, as well as homemade bread and pasta... It is, however, possible to



U Splitu već gotovo dvadeset godina djeluje jedinstvena udruga vrhunskih majstora kuhinje ŠKMER (Šefovi kuhinja mediteranskih i europskih regija), koju je osnovao poznati splitski chef Miroslav Bogdanović, a danas je vodi ugledni Željko Neven Bremec. Cilj im je promicanje i unapređivanje kuharske struke, organiziranje natjecanja, manifestacija, festivala, prezentacija kulinarstva u Hrvatskoj i inozemstvu, te edukacije kuhara, ugostitelja, građanstva, djece i svih zainteresiranih za kulinarstvo u zemlji i inozemstvu. Upravo ova zadnja točka u zadaćama udruge privukla je pažnju onih kojima je namijenjena, tzv. običnim ljudima koji žele ili naučiti ili unaprijediti svoje kulinarske vještine uz stručno vodstvo vrhunskih majstora kuhinje.

Članovi ŠKMERA-a sudjeluju na raznim humanitarnim manifestacijama i projektima srodnih domaćih i inozemnih organizacija. Također se natječu na međunarodnim kuharskim natjecanjima na kojima su do sada zavrjedili brojne nagrade: osvojili su 285 medalja i 42 pehara na međunarodnim natjecanjima, te 125 priznanja od kuharskih udruženja iz 28 zemalja svijeta!

Zanimljivo je i pohvalno da rado dijele svoje veliko znanje, čak i s potpuno nepoznatim ljudima, najbolje s turistima. Jedan od najzanimljivijih tečajeva je *Split Cooking Class*, škola koja počinje u devet sati ujutro obilaskom zelene tržnice i ribarnice, gdje se polaznici educiraju o pravilnom izboru najkvalitetnijih namirnica. Potom uz iskusnog kuhara spremaju ukusni ručak koji se poslužuje u podne uz odlična hrvatska vina. Najčešće se priprema pet različitih jela temeljenih na ribi, školjkama i škampima, lokalnom povrću, voću i začinima, potom domaćem kruhu i tjestenini... Moguće je, naravno, uključiti i meso ili neke druge sastojke i jela koja polaznici tečaja predlože, a ni opcija bez glutena nije problem.

Postoji i popodnevna verzija *Split Cooking Classa*, koja počinje u 17 sati i traje do 21 sat. Polaznici mogu proći Akademijom maslinova ulja i vina, a za ručkom se predstavlja pet različitih dalmatinskih vina koja se poslužuju uz posebna jela, i degustiraju birana maslino-



Split Cooking Class, cooking school in English
International Chef's Competition Pearl of the Sea
Split Cooking Class, škola kuhanja na engleskom jeziku
Međunarodno natjecanje kuhara Biser mora

Splitski chefovi koji su osmislili ovaj neobični, zabavni i edukativni program kažu kako su im posebno motivirajuće reakcije polaznika jednostavnih programa koji su redom oduševljeni onim što su doživjeli, osobito načinom na koji su kroz jednu drugačiju sliku, gastronomsku, upoznali Split i Dalmaciju.

Cooking show by members of the Association
Cooking show članova Udruge



The Split chefs who created this entertaining educational program say they're particularly motivated by the reactions of participants on the one-day classes, who are enthusiastic about what they have experienced, especially the way they have got to know Split and Dalmatia from an unusual gastronomic perspective.

include meat or other ingredients and dishes, should participants request it, and gluten-free options are not a problem either.

There is also an afternoon version of the Split Cooking Class, which starts at 5pm and lasts until 9pm. Participants can go through the Olive Oil and Wine Academy, and at dinner, five different Dalmatian wines are presented and served with special dishes, and select olive oils from the Dalmatian islands and the hinterland are also tasted. Olive oil has been produced in Dalmatia for hundreds of years. The oils that are sampled with traditional food are organic, indigenous, extra virgin olive oils, monovarietal oils, and olive oils infused with lemon, lavender and herbs.

Cooking classes for vegans are also organized, as well as education courses dedicated to traditional Dalmatian pastry making, private lessons, and a Mediterranean cuisine course.

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The ŠKMER also organizes cooking workshops for children and young people, for athletes, and the elderly, as well as education and master classes for chefs and pastry chefs...

Basically, they are full of ideas on how to enrich your vacation in Split with a unique and very tasty experience. ■



Cooking education and workshops
at the ŠKMER Cooking Academy
Edukacije i radionice
u ŠKMER-ovoj kuharskoj akademiji

va ulja s dalmatinskih otoka i zaleđa. U Dalmaciji se maslinovo ulje proizvodi već stotinama godina. Ulja koja se kušaju uz tradicionalnu hranu su organska, autohtona, ekstra djevičanska maslinova ulja, monosortna ulja, maslinova ulja s limunom, lavandom i začinskim biljem.

Organiziraju se također i škole kuhanja za vegane, potom edukacije posvećene dalmatinskom tradicionalnom slastičarstvu, privatne lekcije i škola mediteranske kuhinje!

Splitski *chefovi* koji su osmislili ovaj neobični, zabavni i edukativni program kažu kako su im posebno motivirajuće reakcije polaznika jednodnevnih programa koji redom budu oduševljeni onim što su doživjeli, osobito načinom na koji su kroz jednu drugačiju sliku, gastronomsku, upoznali Split i Dalmaciju.

U ŠKMER-u organiziraju i kuharske radionice za djecu i mlade, za sportaše, ljude starije životne dobi, ali i edukacije i master class za *chefove* i majstore slastičarstva...

Uglavnom, puni su ideja o tome kako vaš odmor u Splitu obogatiti jedinstvenim i vrlo ukusnim iskustvom. ■



Preparation of a mega pot on the Christmas Eve within
To Split with Love campaign, on which occasion 5,000
portions of cod were prepared and distributed
Priprema Mega teče povodom Badnjaka i akcije Splitu
s ljubavlju kada je podijeljeno 5 tisuća porcija bakalara



Grand Gourmet Bartender Competition
organized by the Association
Natjecanje barmena Grand Gourmet
u organizaciji Udruge

Announcement of the winners of
Split Gourmet Expo at the Riva
Proglasenje pobjednika
Split Gourmet Expo na Rivi

2025 – THE YEAR OF JAKOV GOTOVAC AND IVO TIJARDOVIĆ

Split's Musical Dowry

By: **Herci Ganza** | Photos: **Matko Biljak**, Archive

There is a long list of deserving musicians who have contributed to Split's rich cultural heritage, and the year 2025 is dedicated to two musicians who have left an indelible mark. These are the composers Jakov Gotovac and Ivo Tijardović, both born in 1895 in the very heart of Split - Diocletian's Palace. With a series of cultural events, Split and Croatia will pay tribute and thank these musical giants.

2025. – GODINA JAKOVA GOTOVCA I IVE TIJARDOVIĆA

Spli'ska dota o' nota

Piše: **Herci Ganza** | Foto: **Matko Biljak**, Archive

Dug je popis zaslužnih glazbenika koji su ispisali povijesne dionice splitske baštinske kajdanke, a 2025 godina posvećena je dvojici glazbenika koji su ostavili izniman pečat. Riječ je o skladateljima Jakovu Gotovcu i Ivi Tijardoviću, obojici rođenima 1895. u samom srcu Splita – Dioklecijanovoj palači. Nizom kulturnih događanja Split i Hrvatska poklonit će se i zahvaliti ovim glazbenim velikanima.

*Tijardović's Little Floramye on the stage of the Croatian National Theatre Split
Tijardovićeva Mala Floramye na sceni HNK Split*





Little Floramye
Mala Floramye

Throughout Split's history, music has intertwined with politically turbulent centuries to become a notable part of the local identity. For local citizens, music has been a companion during life's most important occasions - their social, religious and artistic events, but also political scenarios. There is a long list of deserving musicians who have contributed to Split's rich cultural heritage, and the year 2025 is dedicated to two musicians who have left an indelible mark on the overall cultural imagination of the 20th century. These are the composers Jakov Gotovac and Ivo Tijardović, both born in 1895 in the very heart of Split - Diocletian's Palace.

Throughout Split's history, music has intertwined with politically turbulent centuries to become a notable part of the local identity. For local citizens, music has been a companion during life's most important occasions - their social, religious and artistic events, but also political scenarios.

At the time when Gotovac and Tijardović discovered music, in the early-20th-century, Split was a provincial town of just 15,000 inhabitants. But already in 1862 it had a National Reading Room, and since the 1870's a National Music Hall, and since 1893 a National Theatre.

As Jakov and Ivo were the same age, they were grateful for their childhood musical education from some of the best musicians of the time - Armand Meneghello-Dinčić, Antun Dobronić, Ćiril Metod

U kulturnoj genezi Splita, glazba se preplela kroz politički nemirna stoljeća i zauzela nezamjenjivo identifikacijsko mjesto ondašnjeg puka. U životu Splitskana glazba je bila suputnik i supatnik najvažnijih životnih prigoda, njihova društvena, vjerska, umjetnička, ali i politička mizanscena. Dug je popis zaslužnih glazbenika koji su ispicali povijesne dionice ove baštinske kajdanke, a 2025 godina posvećena dvojici glazbenika koji su ostavili izniman pečat na ukupni kulturni imaginarij 20. stoljeća. Riječ je o skladateljima Jakovu Gotovcu i Ivi Tijardoviću, obojici rođenima 1895. u samom srcu Splita – Dioklecijanovoj palači.

U vrijeme kad su Gotovac i Tijardović otkrivali glazbu, a riječ je o početku 20. stoljeća, Split je bio provincijski gradić s 15.000 stanovnika, ali je zato od 1862. imao Narodnu čitaonicu, od sedamdesetih godina 19. stoljeća Narodnu glazbu, a od 1893. i Narodno kazalište.

Kako su Jakov i Ivo bili vršnjaci za svoje su glazbeno obrazovanje još u dječjačkoj dobi zahvalni edukaciji najboljih ondašnjih glazbenika Armanda Meneghella-Dinčića, Antuna Dobronića, Ćirila Metoda Hrazdare te velikog splitskog skladatelja i dirigenta maestra Josipa Hatzea. Već u gimnazijskom dobu počinju skladati glazbu koja se izvodi u okrilju Splitskog muzikalnog društva Zvonimir koje je od osnutka 1884. punih šest desetljeća bilo perjanica glazbenog života grada te rasadnik brojnih talenata. Premda će ih život odvesti iz rodnog grada, njihovi će golemi i raznovrsni skladateljski opusi svjedočiti o njihovoj neraskidivoj uronjenosti u dalmatinski ambijent kojem su upravo svojim najpoznatijim djelima podigli najveće spomenike za vječnost.

U djelima Jakova Gotovca (1895. – 1982.) iščitavamo njegovu privrženost gorštačkom kraju srednje Dalmacije otkud njegova obitelj



Ivo Tijardović

Little Floramye
Mala Floramye





Tijardović' Split'ski akvarel on the stage of the Croatian National Theatre Split
Tijardovićev Split'ski akvarel na sceni HNK Split

Hrazdira, and the great Split composer and conductor, maestro Josip Hatze. Already in high school, they began composing music that was performed under the auspices of the Split Musical Society Zvonimir, which had been the flagship of the city's musical life since its founding in 1884, and was a nurturing ground for numerous talents. Although life would take them away from their hometown, their vast and diverse compositional opuses would testify to the lasting influence Dalmatia had over them, to which they erected the greatest monuments for eternity with their most famous works.

In the works of Jakov Gotovac (1895-1982), we can recognise his attachment to the mountainous hinterland of Central Dalmatia, where his family originated. He represented the national trend in Croatian music of that time, its main feature being the reliance on folklore within the framework of late-Romantic and Neoclassical aesthetics. Gotovac often took verses from folk lyrics and epics, which found in him an artistic interpreter who, with a natural feeling for the melodic rhythmic dynamism of folk phrases, was able to evoke an authentic atmosphere by quoting them or artistically stylizing them.

Gotovac's most successful works were in the field of musical theatre. With the comic opera *Ero the Joker* (1935), he revealed the full richness of his stage talent. Inspired by the fine writing of the libretto by the Croatian writer Milan Begović, Gotovac demonstrated a talent for shaping structure, lush orchestration, sung verse and musical irony. This opera been performed more than 700 times on "home turf" since its premiere in Zagreb in 1935, and bears the title of the most performed and longest-running work of Croatian musical literature. It has also toured more than 80 European musical stages and been performed in nine languages.



vuče korijene. Dosljedni je predstavnik nacionalnog smjera u hrvatskoj glazbi kojem je osnovna značajka oslanjanje na folklor u okvirima kasnoromantičke i neoklasicističke estetike. Gotovac je često uzimao stihove iz narodne lirike i epike koji su u njemu našli umjetničkog tumača koji je prirodnim osjećajem za melodijski ritamski dinamizam folklorne fraze, citirajući ih ili umjetnički stilizirajući, umio dočarati autentičnu atmosferu.

Najuspjelije radove Gotovac je ostvario u domeni glazbenog kazališta. S komičnom operom „Ero s onoga svijeta“ (1935.) otkriva svo bogatstvo svoga scenskoga dara. Inspiriran književno vrijednim libretom hrvatskog književnika Milana Begovića, Gotovac je pokazao talent za oblikovanje strukture, bujnu orkestraciju, pjevene vokalne linije i glazbenu ironiju. Ne samo što je na „domaćem terenu“ od praižvedbe u Zagrebu 1935. ova opera izvedena više od 700 puta te nosi titulu najizvođenijeg i najdugovječnijeg djela hrvatske glazbene literature, već je obišla više od 80 europskih glazbenih pozornica i izvođena na devet jezika.

Ivo Tijardović (1895. – 1976.) bio je najsvestraniji kazališni čovjek na našim prostorima. Osim što je skladao operete, opere i simfonijsku glazbu, autor je filmske glazbe za prijeratne berlinske filmske studije i poslijeratne jugoslavenske filmove, autor je libreta, ali i kao izniman ilustrator, autor je scenografija, kostima i plakata za vlastite kazališne komade. Bio je i aktivni organizator kazališnog života. Prije Drugoga svjetskog rata bio je ravnatelj Opere i prvi intendant splitskoga Hrvatskog narodnog kazališta, nakon rata intendant HNK u Zagrebu (1945. – 1949.), utemeljitelj Hrvatskog društva skladatelja (1945.), te ravnatelj Državnoga simfonijskog orkestra (1949. – 1954.).





Jakov Gotovac



Gotovac's *Ero the Joker*
Gotovčev *Ero s onoga svijeta*

Ivo Tijardović (1895–1976) was the most versatile man of the theatre in our region. In addition to composing operettas, operas and symphonic music, he was the author of film music for pre-war Berlin film studios and post-war Yugoslav films, the author of librettos and an exceptional illustrator, and the designer of sets, costumes and posters for his own theatre plays. He was also an active organiser of theatre life. Before World War II, he was the director of the Opera and the first director of the Croatian National Theatre in Split, after the war the director of the Croatian National Theatre in Zagreb (1945–1949), the founder of the Croatian Composers' Association (1945), and the director of the State Symphony Orchestra (1949–1954).

From Tijardović's rich oeuvre, which reveals his wide range of interests, two of his operettas in the manner of Western-style musicals – *Little Floramye* (1926) and *Spli'ski akvarel* (1928) – have a special historic and sentimental place in Split's identity. Inspired by bourgeois tradition, typical situations of the time, distinctive characters, witty dialogues, the Mediterranean playfulness of the people and a romantic love story, Tijardović sang the spirit of Split between the two world wars in the most picturesque way, preserving forever that nostalgic image of his city, which changed fundamentally during the 20th century.

Through 2025, Split and Croatia will pay tribute and thank these musicians in a dignified manner with a series of cultural events: Musical and stage performances of their great works, film screenings, exhibitions, lectures, various publishing ventures, tourist and folk festivals, and the opening of relevant monuments. ■

Ero the Joker
Ero s onoga svijeta



U kulturnoj genezi Splita, glazba se preplela kroz politički nemirna stoljeća i zauzela nezamjenjivo identifikacijsko mjesto ovdašnjeg puka. U životu Splitskana glazba je bila suputnik i supatnik najvažnijih životnih prigoda, njihova društvena, vjerska, umjetnička, ali i politička mizanscena

Iz Tijardovićevog bogatog opusa iz kojeg je vidljiv njegov široki spektar interesa, posebnu povijesnu, sentimentalnu i identitetsku vrijednost za Split imaju dvije njegove operete u maniri zapadnjački atraktivnih mjuzikala – „Mala Floramye“ (1926.) i „Spli'ski akvarel“ (1928.). Nadahnut građanskom tradicijom, tipičnim onodobnim situacijama, osebujnim likovima, duhovitim dijalozima, mediteranski razigranim pukom i romantičnom ljubavnom pričom, Tijardović je na najpitoreskniji način opjevao duh Splita između dvaju svjetskih ratova, sačuvavši *zanavik* tu nostalgичnu sliku svoga grada koji se tijekom posljednjeg stoljeća iz temelja promijenio.

Tijekom 2025. godine cijelim nizom kulturnih događanja – glazbeno-scenskim uprizorenjima njihovih velikih djela, filmskim projekcijama, izložbama, predavanjima, raznovrsnim izdavačkim pothvatima, turističkim i pučkim feštama, otvorenjem spomenika,... Split i Hrvatska na dostojanstven će se način pokloniti i zahvaliti ovim glazbenim velikanima. ■



A CULTURAL PHENOMENON FROM SPLIT

Pričigin – a Popular Storytelling Festival

By: **Jasen Boko** Photos: **Archive**

At a time when we are preoccupied with questions about artificial intelligence and its threat to artistic and creative activities, we believe that our festival is one of the possible answers. This is because it is based on direct interpersonal contact, i.e. the preservation of the heritage of oral, living narration, in which man is irreplaceable.

SPLITSKI KULTURNI FENOMEN

Pričigin – popularni festival pričanja priča

Piše: **Jasen Boko** Foto: **Arhiva**

U vrijeme kada nas zaokupljaju pitanja o umjetnoj inteligenciji i ugroženosti umjetničkih i kreativnih djelatnosti, ovaj je festival jedan od mogućih odgovora, jer se temelji na izravnom međuljudskom kontaktu, odnosno očuvanju baštine usmenoga, živog pripovijedanja, u čemu je čovjek nezamjenjiv.

*Pričigin programs in the large amphitheatre of the Youth Centre gather more than 700 people
Programi Pričigina u velikom amfiteatru Doma mladih okupe i više od sedamsto ljudi*



The oral tradition of storytelling in the family/community is as old as human society. The oldest literary works such as Gilgamesh, the Iliad and the Odyssey, and various national epics and folk tales were recorded only after centuries of existing exclusively in oral form. With the advent of new media, primarily television and social networks, a tradition that has survived for millennia is unfortunately slowly dying out. There are no more fires/hearths around which a small community would sit and listen to stories. There is simply no more time in modern society for long, exciting stories based on history, or more often myth, that take hours to tell.

And then, the people of Split decided to return to the oral tradition and storytelling. The program's initiator was Petar Filipić, an economist, professor emeritus and former dean of the Faculty of Economics in Split, who in 2007 decided to renew the tradition of storytelling, this time in a shorter version, more appropriate for modern times. So, together with the award-winning writer Renato Baretić, a naturalized Split resident, he founded the Storytelling Festival, Pričigin (the title is a paraphrase of another Split phenomenon, *picigin*). Renato Baretić ceded the position of artistic director from 2017 to 2021 to the writer Nebojša Lujanović, and at the end of 2022, two ladies took over the leadership of Pričigin - Maja Vrančić as executive and Patricija Horvat as artistic director of the festival. However, Baretić and Filipić are still involved in the festival as a council of wise men.

The festival, which takes place in March, began as a small-scale event for a modest number of enthusiasts, but over the years – and this year it has come of age, turning 18 – it has grown into a first-class cultural event. Current executive director Maja Vrančić says, "Today it is one of the most visited events on Split's cultural calendar, and it is no exaggeration to say that it has outgrown the status of a city cultural brand and has become a phenomenon known throughout the country and beyond."

Over the five-day duration of the festival, a large number of its presentations are visited and followed by more than 4,000 listeners,

Pričigin started as a small-scale event for a modest number of enthusiasts, but over the years – and this year it has come of age, turning 18 – it has grown into one of the most visited events on Split's cultural calendar. It is no exaggeration to say that it has outgrown its status as a city cultural brand and has become a phenomenon known throughout the country and beyond.

Usmena tradicija pričanja priča u obitelji/zajednici stara je koliko i ljudsko društvo. Najstarija književna djela poput *Gilgameša*, *Ilijade* i *Odiseje*, raznih nacionalnih epova i narodne predaje zabilježena su tek nakon što su stoljećima živjele isključivo u usmenom obliku. Tradicija koja je preživjela tisućljeća, pojavom novih medija, prije svega televizije i društvenih mreža nažalost se polako gasi. Nema više vatre/ognjišta oko kojih bi mala zajednica sjedila i slušala priče, jednostavno u modernom društvu nema više vremena za duge, uzbudljive priče temeljene na povijesti, ili češće mitu, koje su se pričale satima.

A onda su se Splitskani odlučili vratiti usmenoj predaji i priči. Idejni začetnik programa je Petar Filipić, ekonomist, profesor emeritus i nekadašnji dekan Ekonomskog fakulteta u Splitu, koji je 2007. go-

Pričigin 'Management': Andro Filipić, founder of the event, Maja Vrančić, executive director, Patricija Horvat, artistic director and Renato Baretić, co-founder of Pričigin

Uprava 'Pričigina': Andro Filipić, osnivač manifestacije, Maja Vrančić, izvršna direktorica, Patricija Horvat, umjetnička direktorica i Renato Baretić, suosnivač Pričigina



dine odlučio obnoviti tradiciju pričanja priča, ovaj put u kraćoj varijanti, primjerenijoj modernom vremenu. Pa je zajedno s nagrađivanim književnikom Renatom Baretićem, naturaliziranim Splitskinom, osnovao Festival pričanja priča, Pričigin (naslov je parafraza drugog splitskog fenomena, *picigina*). Renato Baretić ustupio je od 2017. do 2021. mjesto umjetničkog direktora književniku Nebojši Lujanoviću, a krajem 2022. pričiginsko su vodstvo preuzele dvije dame: Maja Vrančić kao izvršna i Patricija Horvat kao umjetnička direktorica festivala. Ipak, Baretić i Filipić i dalje su uključeni u festival kao *vijeće mudraca*.

Festival, koji se održava u ožujku, počeo je kao komorno događanje za mali broj zaljubljenika, da bi s godinama – a ove je godine postao punoljetan, napunio je osamnaestu – prerastao u prvorazredni kulturni događaj. Aktualna izvršna direktorica Maja Vrančić kaže: "Danas je jedna od najposjećenijih priredbi u kulturnom kalendaru Splita i nije pretjerano reći da je prerastao status gradskog kulturnog brenda i postao fenomen poznat u cijeloj zemlji i šire".

U pet dana, koliko festival traje, velik broj njegovih programa posjeti i prati više od 4 tisuće gledatelja, pa su nekadašnji mali prostori zamijenjeni velikim amfiteatrom Doma mladih u kojem se odvijaju glavni programi. U amfiteatar koji službeno ima oko 400 mjesta





Pričigin guest, Amira Medunjanin
Gošća Pričigina Amira Medunjanin

Dino Rađa, basketball star as a guest
of the Festival and Ivica Ivanišević
Košarkaška zvijezda Dino Rađa u razgovoru
s Ivicom Ivaniševićem

Famous actor Rade Šerbedžija as a guest of the
Festival in conversation with Ivica Ivanišević
Poznati glumac Rade Šerbedžija kao gost Festivala
u razgovoru s Ivicom Ivaniševićem



so the original small spaces have been replaced by the large amphitheatre of the Youth Centre, where the main programs take place. The amphitheatre, which officially has about 400 seats, can accommodate up to 700 people. To this should be added the significantly larger audience that follows the festival online, via streaming.

The festival, riding on the wave of success, has become a Split export product. Pričigin has travelled throughout Croatia, from Osijek and Zagreb to Pula, visited numerous islands, and even performed abroad, in Belgrade.

The rules are simple. Each story must last no longer than 10 minutes, and no notes may be used – there is no reading, the point is to tell the story, without any aids. Since the founding of the festival, Pričigin has kept another rule - there are no tickets, so you often have to arrive much earlier to 'get' a seat. The evenings are themed,



with various moderators and several guests who tell their stories on a given topic. "Over the years, stories of a mostly entertaining nature have crystallized, with an emphasis on caricaturing everyday life and human traits, often aimed at breaking stereotypes and taboos. In this way, we contribute to understanding diversity and critical awareness in society", says current artistic director, Patricija Horvat.

Even though writers and journalists are frequent guests at Pričigin, the festival is not exclusively theirs. Evenings have also been organized where the stars were receptionists, skippers, *picigin* players, musicians, brewers, wine drinkers, marketing experts, scientists, athletes and actors...

In addition to group storytelling evenings, Pričigin also organizes so-called author evenings, where famous people (not only writers) present themselves one-on-one, and there are also side-events: book promotions, writing workshops, and humanitarian activities. There is also a day set aside for children's stories, in the local Čakavica dialect, which educates a new audience, but also stimulates children's creativity. For the eighteenth edition, high school students will also be actively involved in Pričigin, so for the first time in history, a high school Pričigin will also be held.

I leave the final words about the increasingly well-known Split cultural phenomenon to the artistic director Patricija Horvat, "At a time when we are preoccupied with questions about artificial intelligence and its threat to artistic and creative activities, we believe that our festival is one of the possible answers. This is because it is based on direct interpersonal contact, i.e. the preservation of the heritage of oral, living narration, in which man is irreplaceable." ■



natiska se i do sedamsto ljudi. Tomu treba dodati i znatno brojniju publiku koja festival prati online, u *streamingu*.

Festival je, na valu uspjeha, postao i splitski izvozni proizvod. *Pričigin u gostima* putovao je po cijeloj Hrvatskoj, od Osijeka i Zagreba do Pule, posjetio je i brojne otoke, a gostovao je i izvan granica, u Beogradu.

Pravila su jednostavna, priča mora trajati do 10 minuta i ne smiju se koristiti nikakve bilješke – čitanja nema, bit je u pričanju, bez pomagala. Pričigin je zadržao još jedno pravilo s početka festivala: ulaznice se ne naplaćuju pa često treba doći znatno ranije kako bi se 'uhvatilo' mjesto. Večeri su tematske s raznim moderatorima i po nekoliko gostiju koji pričaju svoje priče na zadanu temu. "Tijekom godina iskristalizirale su se priče uglavnom zabavnoga karaktera, s naglaskom na karikiranje svakodnevnice i ljudskih osobina, često usmjerene na razbijanje stereotipa i tabua. Tako doprinosimo razumijevanju raznolikosti i kritičkoj svijesti društva" – kaže aktualna umjetnička voditeljica Patricija Horvat.

Iako su književnici i novinari česti gosti Pričigina, festival nije njihova ekskluziva. Organizirane su i večeri na kojima su zvijezde bile recepcionari, skiperi, piciginaši, glazbenici, pivari, vinopije, marketinški stručnjaci, znanstvenici, sportaši, glumci...

Na Pričiginu se, osim skupnih pripovjedačkih večeri, organiziraju i tzv. autorske večeri, na kojima se, jedan na jedan, predstavljaju poznate osobe i opet ne samo književnici, a bude i off-programa: promocije knjiga, radionice pisanja, akcije u humanitarne svrhe. Tu je i dan predviđen za dječje priče, na lokalnoj čakavici, čime se odgaja nova publika, ali i stimulira dječje stvaralaštvo. Od ovog, 18. izdanja, u Pričigin su aktivno uključeni i srednjoškolci, pa je prvi put u povijesti održan i srednjoškolski Pričigin.

Zaključne riječi o sve poznatijem splitskom kulturnom fenomenu prepuštam umjetničkoj voditeljici Patriciji Horvat: "U vrijeme kada nas zaokupljaju pitanja o umjetnoj inteligenciji i ugroženosti umjetničkih i kreativnih djelatnosti, vjerujemo da je naš festival jedan od mogućih odgovora, jer se temelji na izravnom međuljudskom kontaktu, odnosno očuvanju baštine usmenoga, živog pripovijedanja, u čemu je čovjek nezamjenjiv." ■

The rules are simple, the story must be under 10 minutes long and no notes may be used – no reading is allowed.

Priča mora trajati do 10 minuta i ne smiju se koristiti nikakve bilješke, čitanja nema

Pričigin je počeo kao komorno događanje za mali broj zaljubljenika, da bi s godinama – a ove je postao punoljetan, napunio je osamnaestu – prerastao u jednu od najposjećenijih priredbi u kulturnom kalendaru Splita. Nije pretjerano reći da je nadrastao status gradskog kulturnog brenda i postao fenomen poznat u cijeloj zemlji i šire

Pričigin on Hajduku: Fans Mate Prlić (journalist) and Đordana Barbarić (special education teacher and humanitarian)

Pričigin o Hajduku: Navijači Mate Prlić, novinar i Đordana Barbarić, defektologinja i humanitarka





INTERVIEW KRISTIJAN SINDIK, FOUNDER OF THE SPLIT MARATHON

A marathon always gives back what you put into it

By: Šime Dujmić Photos: Arhiva

Kristijan Sindik, a Split marathon runner and founder of the Split Marathon, talks about why the marathon is important and how the Split half marathon became a full marathon five years ago. "A marathon is something that brings tourists to the city, even when it is not the season for sea and sunshine. It's not like life - a marathon always gives back what you put into it. That's not often the case with life".

RAZGOVOR KRISTIJAN SINDIK, OSNIVAČ SPLITSKOG MARATONA

Maraton ti uvijek vrati ono što u njega uložiš

Piše: Šime Dujmić Photos: Arhiva

Kristijan Sindik, splitski maratonac i osnivač splitskog maratona govori o tome zašto je maraton koristan i kako je splitski polumaraton prije pet godina postao pravi maraton. „Maraton je nešto zbog čega se turisti vraćaju u grad. On nije kao život, uvijek ti vrati što u njega uložiš; u životu to često nije slučaj!“



Kristijan Sindik, founder of the Split Marathon
Kristijan Sindik, osnivač splitskog maratona

Citizens, as well as institutions, were sceptical in the beginning, because it is not easy to change the local mentality. It is somehow more difficult to change a mould that everyone is used to, than to create something new. That challenge awaited us, too. Transforming a small local race of about 100 participants into a global event of 5,000 people from some 50 countries around the world, from all six continents

The Split Marathon is a phenomenon that just had to happen. After all, this is a city that its residents call “the sportiest city in the world,” and not without reason. The Dalmatian metropolis boasts as many as 100 Olympic medallists, as well as countless champions in other sports, such as basketball, rowing, water polo, taekwondo, etc. Split also had a marathon champion - in the early-20th-century, the attention of the European public was captured by Ante Ružić Bačo, a unique athlete who ran faster than a train, and exhausted a horse in a parallel race. Even when he was in his late-forties, he could run for five hours, making him a hero of Split runners.

The most famous Split marathon runner of our time, Kristijan Sindik, president of the Split Marathon Sports Club and founder of the Split Marathon, tells us about the beginnings and success of this sporting discipline in our city.

- How and why did you become a marathon runner?

- Every story has a beginning, and my beginning was actually the end of another story. I actively played futsal (five-a-side football) until 2008, when I came across a television reportage about the New York Marathon. Until then, I had thought that marathons were only for aliens and Kenyans. But when I saw the runners in that reportage, of various ages and constitutions, I asked myself: Is it possible for these people to run 42 km (26 miles)? Well, that's from Split to Omiš and back! And then I said: I'll run the New York Marathon! Some day. I conveyed that idea to my football team, who of course greeted me with smiles, knowing that “fantasists” in futsal are not really into running. And that's how it began... I started running, and at the same time doing triathlons. I ran my first half marathon in Varaždin in 2009, finishing with last year's Croatian marathon champion, Nataša Šustić, and the following year my first marathon – the Rome Marathon! New York came later, in 2013, and after that numerous other world marathons on all seven continents. Boston, Chicago, London, Berlin, Tokyo, Lima, Patagonia, Sydney, Dubai,

Splitski maraton je fenomen koji se trebao dogoditi u gradu kojega njegovi žitelji nazivaju “najsportskijim gradom na svijetu”. Jer, dalmatinska metropola ponosi se s čak stotinu olimpijskih osvajača medalja, te nebrojeno šampiona u košarci, veslanju, vaterpolu, tekvandou... A već u prvim desetljećima 20. st. Split je imao i jednoga maratonca prvaka. Pažnju splitske, ali i europske javnosti plijenio je Ante Ružić Bačo, osebujni atlet koji je trčao brže od vlaka, a iscrpio bi i konja u usporednoj trci. Kako je i u svojim kasnim četrdesetima mogao trčati pet sati, (p)ostao je i svojevrsni zaštitnik splitskih trkača.

Kristijan Sindik, najpoznatiji splitski maratonac danas, predsjednik Sportskog kluba SplitMaraton i osnivač splitskog maratona govori o počecima i uspjehu ove sportske discipline u našem gradu.

- Kako ste i zašto postali maratonac?

- Prije nego sam video televizijsku reportažu o New York Marathonu igrao sam mali nogomet (futsal) i mislio da je maraton samo za svemirce i Kenijce. Otkad sam vidio te drukčije trkače, raznih uzrasta i konstitucija pitao sam se je li moguće da istrče - 42 km? Pa to je udaljenost Split - Omiš i natrag... Odlučio sam da ću kad-tad istrčati New York Marathon! Ekipa s nogometa tu je ideju dočekala posprudno, znajući da “fantazisti u balunu” nisu baš od trčanja. I tako je krenulo... Počeo sam trčati, i paralelno se baviti triatlonom. Istrčao sam prvi polumaraton u Varaždinu 2009.godine, finiširao s prošlogodišnjom prvakinom Hrvatske u maratonu Natašom Šustić, a sljedeće godine i prvi maraton, onaj u Rimu! New York je došao na red 2013. godine, a nakon njega i drugi svjetski maratoni po svim kontinentima: Boston, Chicago, London, Berlin, Tokyo, Lima, Patagonia, Sydney, Dubai, Pariz, Amsterdam, Beirut, Honolulu. Tijekom 2025. očekuje me kruna svega – maraton na Antarktici.

- Kako ste došli na ideju da pokrenete splitski maraton?

- U organizaciji Polumaratona Sv. Duje sudjelovao sam od 2011. godine. Ali znao sam da Split ima potencijal za razvoj nečega većeg, a učio sam i na primjerima dobre prakse s velikih stranih maratona. Krajem 2014. godine počeli smo se ozbiljno pripremati



I građani i institucije ispočetka su bili skeptični, nije bilo lako promijeniti mentalni sklop. Nekako je teže mijenjati postojeće, na što su svi navikli, nego napraviti sasvim novo. Taj izazov je i nas čekao. Transformirati malu, lokalnu utrku od stotinjak sudionika u svjetsku manifestaciju od pet tisuća ljudi iz pedesetak zemalja svijeta, sa svih kontinenata



Paris, Amsterdam, Beirut and Honolulu. And in 2025, the crowning glory awaits me - the Antarctica Marathon.

- How did you come up with the idea of starting the Split Marathon?

- I had participated in the organization of the Sveti Dujе half marathon, which was part of the celebration of the Split City Day, since 2011. Then, seeing the enormous potential of Split for the development of something much bigger, and inspired by the organisation of foreign marathons, we started planning seriously at the end of 2014, for the race the following year. We created a new marathon course, which traversed the entire city, touching on its most important symbols, and presented the race in a new way, deserving of Split. An additional impulse came in 2016, when we moved the race from May to February, enabling the development of winter tourism in our city.

- How did the citizens accept the idea? Who are the people who run and where do they come from?

Citizens, as well as institutions, were sceptical in the beginning because it is not easy to change the local mentality. It is somehow more difficult to change a mould that everyone is used to, than to create something new. That challenge awaited us, too. Transforming a small local race of about 100 participants into a global event of 5,000 people from some 50 countries around the world, from all six continents. If we had started from scratch, it would have been much easier for us.

- Can you describe the progress of the Split Marathon from the first days to the present day?

Split Marathon has existed in this format since 2015. Until then, the Sveti Dujе half marathon course covered just Marjan, the west coast and the Riva. Since 2015, we have changed things. We have a new course, as well as a half marathon course, which traverses the entire city, and since 2016, a new date. The high-quality organization and clear feedback from the running fraternity gave us the credibility and freedom to start with the supreme discipline, 42 kilometres, in 2020. Now, for the sixth year, in addition to the Marathon, we have a half marathon and other smaller races.

The Split Marathon is now a qualifying race for the world championship, which is held every year at one of the seven largest marathons in the world – the WANDA AGE GROUP QUALIFIER. Many marathon runners come to Split for this reason too.

- How important is the Split Marathon for today's tourism? Do tourists participate?

- Sports tourism is one of the most profitable branches of tourism. It requires very little investment, but the returns are big and immediate! WIN - WIN. A comparison can be drawn with Chicago, where data shows that the income from the marathon weekend amounts to 30% of the city's total annual income from tourism.

The marathon is a tourist product, due to the fact that an increasing number of tourists are looking for an active vacation. The marathon is something that brings tourists to the city, even when it is not the season for sea and sunshine. The marathon is something that fills Split in February, and from 2025 it will also create a beautiful love story, because we have a new date that coincides with Valentine's Day, so our slogan RUN <3 STORY is actually ambiguous.

- Is the Marathon like life?

- No. A marathon always gives back what you put into it. That's not often the case with life! ■



za utrku sljedeće 2015. Osmislili smo novu stazu maratona koja je premrežila cijeli grad, uključivši njegove najznačajnije simbole. Utrku smo 2016. godine umjesto dotadašnjeg svibnja premjestili u veljaču, pomažući tako i razvoj zimskog turizma u našem gradu.

- Kako su građani prihvatili ideju?

- I građani i institucije ispočetka su bili skeptični, nije bilo lako promijeniti mentalni sklop. Nekako je teže mijenjati postojeće, na što su svi navikli, nego napraviti sasvim novo. Taj izazov je i nas čekao, transformirati malu, lokalnu utrku od stotinjak sudionika u svjetsku manifestaciju s nekoliko tisuća ljudi iz pedesetak zemalja svijeta, sa svih kontinenata.

- Kako se splitski maraton razvijao od prvih dana do danas?

U ovom formatu Split Marathon postoji od 2015. godine, dotad se trčao Polumaraton Sv. Dujе na Marjanu, Zapadnoj obali i Rivi. Od 2015. imamo novu stazu, tada još uvijek polumaratonsku, ali preko cijeloga grada, a od 2016. i novi datum. Kvalitetna organizacija i jasne povratne informacije trkačkoga puka dale su nam kredibilitet i slobodu da 2020. krenemo i s kraljevskom disciplinom, 42 kilometra. A već šestu godinu uzastopce uz maraton održavamo i polumaraton i druge manje utrke.

Split Marathon danas je kvalifikacijska utrka za svjetsko prvenstvo koje se svake godine održava u sklopu jednoga od sedam najvećih svjetskih maratona – WANDA AGE GROUP QUALIFIER! Mnogi maratonci dolaze u Split i zbog toga.

- Koliko je danas važan u turističkoj promociji? Sudjeluju li turisti?

- Sportski turizam je vrlo profitabilan. Vrlo su mala ulaganja, a povrat velik i trenutno, to je win-win! Za ilustraciju, Chicago maraton upriliči preko vikenda 30 posto ukupnog godišnjeg prihoda grada od turizma!

Maraton je turistički proizvod i zato jer sve veći broj turista traži aktivni odmor. Maraton je nešto zbog čega se turisti vraćaju u grad i izvan sezone, napuni Split u veljači, a od 2025. poklopit će se i s proslavom Valentinova.

- Je li maraton kao život?

- Nije! Maraton ti uvijek vrati ono što u njega uložiš. U životu to često nije slučaj! ■





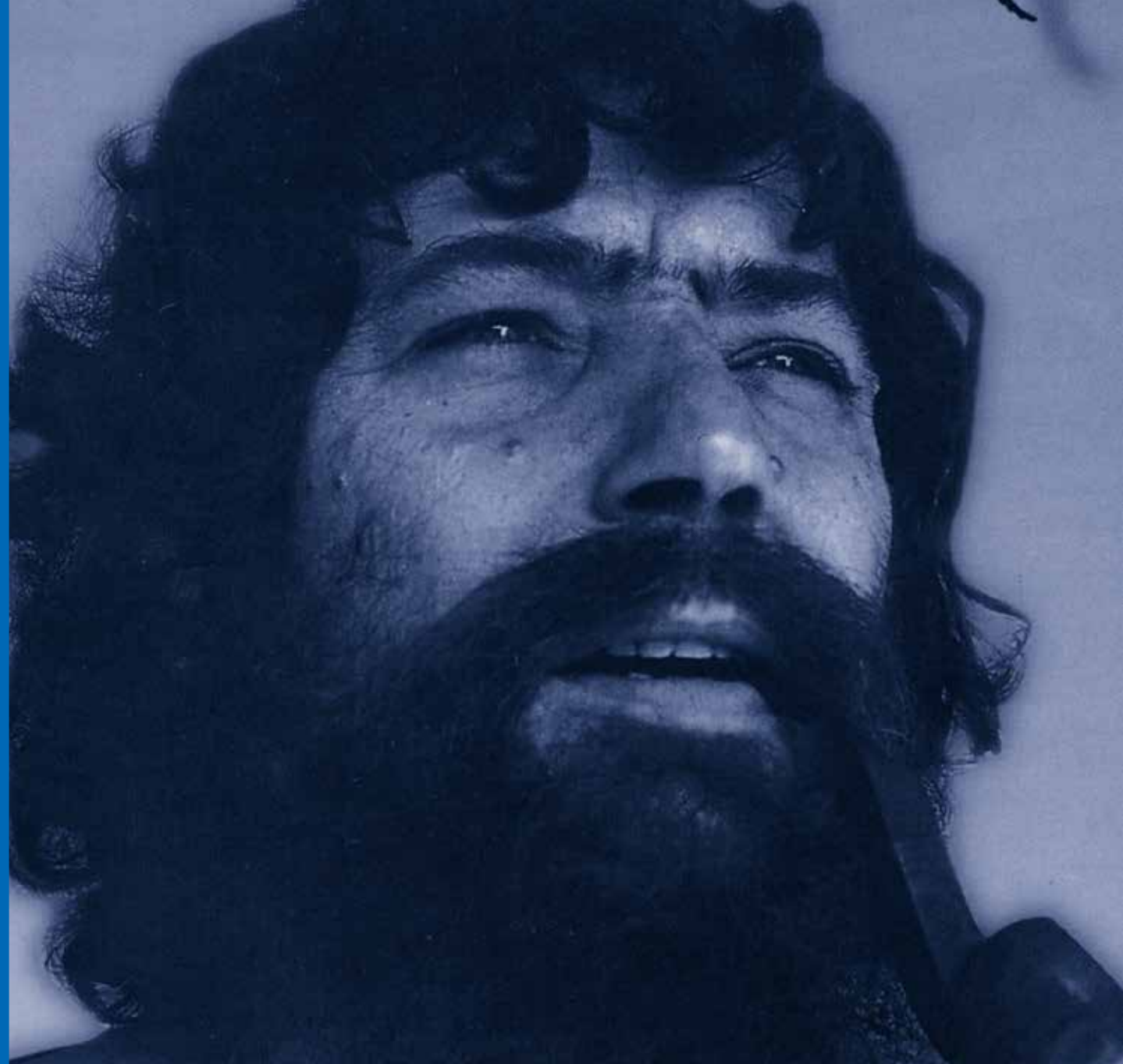
Momčilo Popadić

THE 35TH ANNIVERSARY OF THE DEATHS OF TWO GREAT CITIZENS OF SPLIT

Pope and Toma: What is life but a fantasy?

Piše: **Ksenija Erceg** Photos: **Stanko Karaman, archive**

Toma Bebić and Momčilo Popadić, both unique and unconventional, with dishevelled thoughts and hairstyles, both ‘writing hedonists’ infused with a love of their native Dalmatia. Disparate, nostalgic, witty, lucid, often mocking, but with a lot of warmth and humanistic courage. Both, especially Popadić, left us too soon, and both remained almost childishly curious, anarchic, and free from all rules until the very end.



Toma Bebić

UZ 35 GODINA OD SMRTI DVA VELIKA SPLIĆANINA

Pope i Toma: Ča je život vengo fantažija

Piše: **Ksenija Erceg** Foto: **Stanko Karaman, arhiva**

Toma Bebić i Momčilo Popadić: obojica osebujni, neukalupljeni, raskuštranih misli i frizura, obojica “hedonisti pisanja” infišani u dalmatinski zavičaj, dišperatni nostalgičari, duhoviti, lucidni, nerijetko i podrugljivi, ali s puno topline i humanističkoga nerva. Obojica, osobito Popadić, prerano otišli i obojica do samoga kraja gotovo djetinje radoznali, anarhični, izmaknuti od svih regula



Momčilo Popadić

Momčilo Popadić and the well-known Croatian poet Tonči P. Marović
Momčilo Popadić i poznati hrvatski pjesnik Tonči P. Marović

Momčilo Popadić and Jakša Fiamengo, poet and long-time editor of *Visit Split*
Momčilo Popadić i Jakša Fiamengo, pjesnik i dugogodišnji urednik *Visit Splita*



The Year of Mom and Toma was supposed to be in Split in 2023, but that one – let it be! – went to Miljenko Smoje. Momčilo Popadić Pope and Toma Bebić would not have asked for such a thing, although we all know they deserved it. So here we are, remembering them on the 35th anniversary of their 'returning to the stars'. They have lived on in books, songs, music, poetry and theatre recitals, films and jokes, and in the memories and stories of those who listened to them, read them, understood them, respected them and loved them.

They were both unique and unconventional, with dishevelled thoughts and hairstyles, both 'writing hedonists' (as Popadić's friend and journalist-poet colleague Jakša Fiamengo called them), infused with a love of their native Dalmatia. Disparate, nostalgic, witty, lucid, often mocking, but with a lot of warmth and humanistic courage. Both, especially Popadić, left us too soon, and both remained almost childishly curious, anarchic, and free from all rules until the very end.

Toma Bebić was involved in many things. He was a petty officer at sea, a naval engineer, mechanic, teacher and school secretary, gallery owner, football coach, musician, journalist, songwriter, aphorist, humourist, poet, singer and performer... It is difficult to list everything contained within his literary and musical legacy, or to know whether it will ever be properly valued. A starting point would be his first collection of aphorisms, *Volite se ljudožderi* (You love Cannibals), and the album of the same name, the first LP recorded



in Split. The *Feral Tribune* weekly magazine later published a special edition, under the same title, consisting of several booklets of poetry and aphorisms (*Lucidarij*, *Volio sam da me vole*, *U sakatu vremenu*, *Primitivci moji dragi*, *Tata-rata-ata-bum*, *Izloži jezik*; *Zelenoidna aritmetička metamorfoza*), designed as a kind of herbarium, dedicated to the man from whom many *Feral Tribune* writers learned. The album *Oya noya*, subtitled *Volite se ljudožderi 2.2.*, on which both the lyrics and music for all nine songs were written and sung in that raspy voice (reminiscent of Tom Waits) by Toma Bebić, was also well received by the general public.

In the 1970s, he performed at the *Split Festival*, and was a co-founder of the *Dalmatian Klapa Festival* in Omiš. Toma, like Pope, has his own anthological verses in the songs *Kaleto moja draga*, *Leute moj*, *Nevera*, *Marčelina*, *Tu, tu auto*, *vrag ti piz odnija*, *Smoči svoj*, *Oya noya*, *Nije gotovo kad je gotovo*, and *Ča smo na ovom svitu*... And the extent to which he left a mark on new generations is perhaps best evidenced by the popular Split band The Beat Fleet (TBF) when they say that the abbreviation actually stands for Toma Bebić Fan.



Godina Mome i Tome spominjala se u Splitu 2023., ali je - i neka je! – pripala Miljenku Smoji. Ne bi Momčilo Popadić Pope i Toma Bebić takvo što ni tražili, iako svi znamo da bi zavrijedili. Pa ih se evo prisjećamo za 35-godišnjicu otkako su "utekli za svojim zvezdama...", a ostali živjeti u knjigama, pjesmama, glazbi, poetsko-scenskim recitalima, filmovima, dosjetkama, u sjećanjima i pričama onih koji su ih slušali, čitali, razumijevali, poštovali i voljeli.

Obojica osebudni, neukalupljeni, raskuštranih misli i frizura, obojica "hedonisti pisanja" (kako je Popadića nazvao prijatelj i novinarsko-pjesnički kolega Jakša Fiamengo), infišani u dalmatinski zavičaj, dišperatni nostalgičari, duhoviti, lucidni, nerijetko i podrugljivi, ali s puno topline i humanističkoga nerva. Obojica, osobito Popadić, pre-rano otišli i obojica do samoga kraja gotovo djetinje radoznali, anarhični, izmaknuti od svih regula.

Toma Bebić bavio se mnogočime; bio je mornarički podoficir, pomorski strojar, mehaničar, nastavnik i tajnik u školi, galerist, nogometni trener, glazbenik, novinar, kantautor, aforističar, humorist, pjesnik, pjevač, performer... Teško je pobrojati što sve sadrži njegova spisateljsko-glazbenička ostavština, i hoće li ikada biti vrednovana na pravi način. Njena su općepoznata mjesta prva zbirka aforizama *Volite se ljudožderi* i istoimeni album, inače prvi LP snimljen u Splitu! A *Feral Tribune* pod istim je skupnim naslovom *Volite se ljudožderi* poslije objavio osebudno izdanje, sastavljeno od nekoliko knjižica poezije i aforizama (*Lucidarij*, *Volio sam da me vole*, *U sakatu vremenu*, *Primitivci moji dragi*, *Tata-rata-ata-bum*, *Izloži jezik*; *Zelenoidna aritmetička metamorfoza*...) i dizajnirano kao svojevrsni herbarij, očito posvećen čovjeku od kojega su učili i mnogi *Feralovci*. U široj je javnosti odlično primljen i album *Oya noya*, podnaslovljen *Volite se ljudožderi 2.2.* na kojemu je i stihove i glazbu za svih 9 pjesama napisao i pjeva ih onim rašpanim glasom (kao Tom Waits!) Toma Bebić.

Sedamdesetih godina prošloga stoljeća nastupao je na Splitskom festivalu, suosnivač je Festivala dalmatinskih klapa Omiš. I Toma, kao i Pope, ima svoje antologijske stihove u pjesmama *Kaleto moja draga*, *Leute moj*, *Nevera*, *Marčelina*, *Tu, tu auto*, *vrag ti piz odnija*, *Smoči*



Toma Bebić

Toma Bebić with his son
Toma Bebić sa sinom



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Salona, Don Frane Bulića 91
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In the dichotomy of the cricket and the ant, Pope chose the cricket's call all his life, with some dark undertones. He was not one to prepare for winter, nor did he care about life insurance. He was and remained until the end, ruthlessly unselfish and careless, rushing into life, into writing ('I sing songs until someone hits me') into wandering without measure or limits, both sensitive and wild at the same time. The same, or something similar, could be said of Toma Bebić.

Momčilo Popadić is largely responsible for the enduring high quality of journalism in the daily newspaper *Slobodna Dalmacija* and the weekly *Nedjeljna Dalmacija*. During his lifetime, he published the poetry collections *Glasno doba godine*, *Igračke mutnog uma*, *Gospodin O i njegova ljubav*, *Sunce šafranove boje*, *Pučke svečanosti* and *Finski nož*. As an author and director, he collaborated with the puppet theatres in Zadar and Split, edited the bulletin of the *Yugoslav Children's Festival* in Šibenik, and was one of the founders of the Split satirical magazine, *Berekin*.

After his death, a selection of his poems, Šankconijer, and notable articles and other texts were published in the book *Svoju zvizdu slidin*. He is also the author of the wisest, perhaps most beloved Dalmatian song, *Ča je život vengo fantazija* (What is Life but a Fantasy), in which he says, "Time flies, while the cats yowl / But lonely, poor love endures/ A fistful of tears, a bag full of laughter / What is life but a fantasy".

The aforementioned "fantasy", then *Oprosti mi pape, Skitnica, Tonka, Ne budi me mati, Svoju zvizdu slidin, Najlipše te ljubi oni šta te gubi, Kad bisamo ljubiti znala, Ljubim tvoje lijepe bore, Mornareva žena*, and *Da mi je biti morski pas* - are just some of his anthological songs set to music by Zdenko Runjić, Mirko Krstičević, Rajko Dujmić and Arsen Dedić..

He also published a book of prose entitled *Živit u strpjenstvu ili Momo, zašto se kriviš* (Live patiently, or Momo, why are you blaming Yourself) - a collection of warm, touching and humorous stories about a childhood spent with his grandparents in Blato on the island of Korčula. It is told from the boy's point of view, in children's language, unlike anything else published in our country. These stories, along with verses and the occasional newspaper article, were to be the material from which young actors from Split, Bojan Brajčić, Marjan Nejašmić Banić and Petar Salečić, would create the cabaret *Ča je život vengo...* which has been performed throughout Croatia. And Pope left before these three were born - we could call this trans-generational brotherhood.

Popadić, unintentionally, succeeded in doing what no one else has, and never will. With his poetic skills, he connected two bitter Croatian football rivals - his *Hajdučka* is the anthem of *Hajduk Split*, and the song *Košulja plava* was adopted by *Dinamo* fans as their anthem. Popadić remained their only connection, everything else has divided them for years. Verses from both songs can still be seen today as street graffiti in Split and Zagreb.

Popadić also received a moving tribute in the documentary *Pope, vrati se!* (Come Back, Pope!) by director Toni Volarić, which has been shown in cinemas throughout Croatia. In 2018, it was the most watched Croatian documentary. ■

svoj, Oya noya, Nije gotovo kad je gotovo, Ča smo na ovom svitu...A do koje je mjere ostavio traga u novim generacijama možda najbolje svjedoči popularni splitski bend TBF kada kažu da ta skraćena za-pravo znači Toma Bebić Fan!

Momčilo Popadić je uvelike zaslužan što je reportaža u Slobodnoj i Nedjeljnoj Dalmaciji ostala ono što i jest - kraljica novinarstva. Za života objavio je zbirke poezije *Glasno doba godine*, *Igračke mutnog uma*, *Gospodin O i njegova ljubav*, *Sunce šafranove boje*, *Pučke svečanosti* i *Finski nož*. Kao autor tekstova i redatelj surađivao je s lutkarskim kazalištima u Zadru i Splitu, uređivao je bilten Jugoslaven-skog festivala djeteta u Šibeniku, bio je jedan od osnivača splitskoga satiričkoga časopisa *Berekin*.

Nakon smrti objavljen je izbor njegovih pjesama "Šankconijer" te zapaženih novinskih i drugih tekstova u knjizi "Svoju zvizdu slidin". Autor je i najmudrije, možda i najvoljenije dalmatinske šansone „Ča je život vengo fantazija“ u kojoj kaže *Trči vrime, cvili maška/traje ljubav pusta siromaška/ šaka suza, vrića smija*, ča je život vengo fantazija...

U dihotomiji cvrčka i mrava Pope je, znamo svi koji smo ga poznavali, cijeli život birao glasanje cvrčka, s nešto tamnih struna, nije bio tip od zimnice i ni od kakvoga životnog osiguranja. Bio je i do kraja ostao nemilosrdno nekoristoljubiv, neoprezan, zaletavao se u život, u pisanje i triskanje („pivan pisme dok me ko ne trisne...“) u skitnje bez mjere i granica, i osjetljiv i divlji podjednako. Isto, ili slično moglo bi se kazati i za Tomu Bebića.

Spomenuta "fantazija", pa *Oprosti mi pape, Skitnica, Tonka, Ne budi me mati, Svoju zvizdu slidin, Najlipše te ljubi oni šta te gubi, Kad bi samo ljubiti znala, Ljubim tvoje lijepe bore, Mornareva žena, Da mi je biti morski pas...*samo su neke od njegovih antologijskih uglazbljenih pjesama. Uglazbljivali su ga Zdenko Runjić, Mirko Krstičević, Rajko Dujmić, Arsen Dedić...

Objavio je i knjigu proza "Živit u strpjenstvu ili Momo, zašto se kriviš", tople, dirljive i duhovite priče o djetinjstvu provedenom s bakom i didom u Blatu na Korčuli, ispričane iz očista dječaka, dječjim jezikom, neslične bilo čemu u nas objavljenom...Upravo će te priče, zajedno sa stihovima i ponekim reportažnim zapisom biti 'gradivo' iz kojega će mladi splitski glumci Bojan Brajčić, Marjan Nejašmić Banić i Petar Salečić osmisлити cabaret *Ča je život vengo...*koji se izvodi diljem Hrvatske. A Pope je otišao prije nego su se ova trojica rodili, to se valjda zove transgeneracijsko pobratimstvo...

Popadiću je, nehotice, uspjelo što nikome nije, a i neće! Svojim je pjesničkim umijećem povezao dva ljuta hrvatska nogometna rivala, njegova *Hajdučka* navijačka je himna splitskoga Hajduka, a pjesmu *Košulja plava* navijači Dinama prigrlili su kao svoju himnu. Popadić im je ostao jedina spona, sve drugo ih godinama razdvaja. Stihovi iz obiju pjesama i danas se mogu vidjeti kao ulični grafiti po Splitu i po Zagrebu!

Dobio je i dirljivu posvetu u filmskom dokumentarcu *Pope, vrati se!* redatelja Tonija Volarića, prikazivanom po ljetnim i ostalim hrvatskim kinima; štoviše, te je 2018. bio najgledaniji domaći dokumentarac! ■

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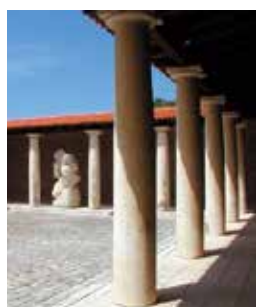
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MEET BERISLAV BOROVINA, A CELEBRATED CIVIL ENGINEER FROM SPLIT

SPEGRA – Ours and the World's

By: Ivo Ivanac Photos: Archive Spegra

Spegra is living proof that with perseverance and knowledge, a family business can be transformed into a construction company recognized on a global scale. What they are achieving today in the restoration of the most precious historical and cultural buildings is beyond the reach of many in richer and more advanced EU countries.

SPLITSKE FACE – BERISLAV BOROVINA, GRAĐEVINAR

SPEGRA – splitska, a svjetska

Piše: Ivo Ivanac Foto: Arhiva Spegra

Spegra je živi dokaz da se upornošću i znanjem od obiteljskoga obrta može stvoriti građevinska tvrtka prepoznatljiva na svjetskoj razini. Ono što danas postižu u obnovi najdragocjenije povijesne i kulturne baštine, mnogima u bogatijim i naprednijim državama EU-a ne polazi za rukom.

Hvar Arsenal
Hvarski Arsenal



Berislav Borovina, founder and owner of Spegra
Berislav Borovina, osnivač i vlasnik tvrtke Spegra

In Yugoslavia, Split was renowned for its socialist construction giants: Lavčević, Pomgrad and Konstruktor. Large companies were building at home and abroad. Then came the war, and hand-in-hand with it privatization, which left its traces. Entrepreneurs who were engaged in housing construction came to the fore, and today it is the turn of those who, with their exceptional knowledge, can compete with even the biggest competitors in the profession, wherever they do business.

This is exactly the case with Spegra from Split, a company for special construction works, founded and owned by Berislav Borovina. Spegra is responsible for the reconstruction of the Old Bridge in Mostar, the Rector's Palace in Dubrovnik, and the Arsenal in Hvar. After the earthquake in Banija, its engineers and workers "removed" and restored damaged church towers, saving cultural heritage from ruin even where this seemed impossible due to natural disaster or the ravage of time. The invitation to Borovina to move the entire company to Germany and work on the restoration of historically significant buildings there, with financial conditions assured, is a testament to their skill and expertise.

By coincidence, Berislav Borovina holds the "number one" diploma from the Faculty of Civil Engineering in Split. It seemed that a great scientific career awaited him, but in addition to his work at the university, he also started a construction business, which gradually grew into a notable company. The knowledge that Borovina gained on-site, in the reconstruction of Dubrovnik and Ston after the earth-

Split je u Jugoslaviji bio čuven (i) po socijalističkim građevinskim divovima: Lavčeviću, Pomgradu, Konstruktoru... Velika poduzeća gradila su kod kuće i u svijetu, onda je došao rat, a s njim 'ruku pod ruku' i privatizacija za kojom su ostali silni repovi. U prvi su plan iskočili poduzetnici koji su se bavili stanogradnjom, a danas su na red došli oni koji se svojim iznimnim znanjem mogu nositi i s najvećim takmacima u struci gdje god poslovali.

Upravo takva je splitska Spegra, tvrtka za specijalne građevinske radove, čiji je osnivač i vlasnik Berislav Borovina. Spegra potpisuje obnovu Staroga mosta u Mostaru, Kneževa dvora u Dubrovniku, Arsenala na Hvaru; njeni su inženjeri i radnici nakon potresa na Baniji 'skidali' i restaurirali oštećene crkvene tornjeve, spašavajući kulturnu baštinu od propasti i tamo gdje se to, zbog elementarnih nepogoda ili zuba vremena, činilo nemogućim. O umijeću i vještini svjedoči ponuda Borovini da cijelu tvrtku premjesti u Njemačku i tamo se bavi obnovom povijesno značajnih građevina, uz osiguranje financijskih i svih drugih uvjeta!

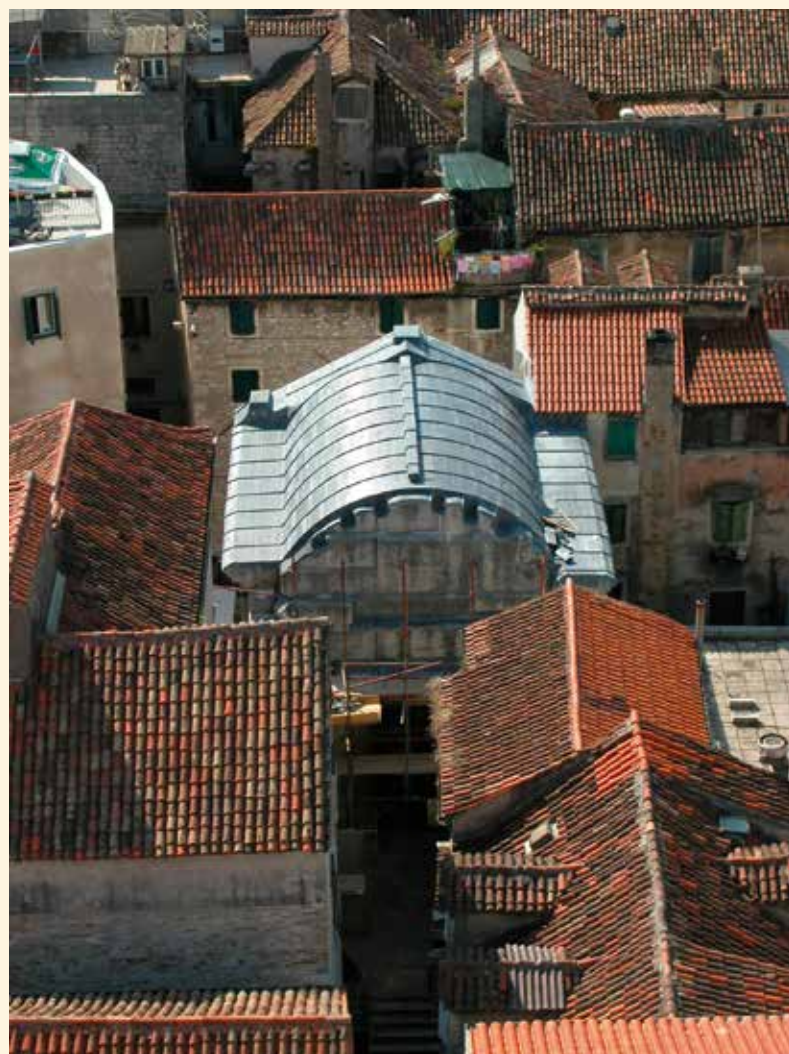
Stjecajem okolnosti, Berislav Borovina je 'vlasnik diplome broj jedan' Građevinskog fakulteta u Splitu. Činilo se da ga čeka velika znanstvena karijera, no uz rad na fakultetu pokrenuo je i građevinski obrt, koji je postupno izrastao u respektabilnu tvrtku. Presudno je bilo znanje koje je Borovina stekao na terenu, u obnovi Dubrovnika i Stona nakon potresa. Bogato teorijsko znanje koje je stekao radeći na fakultetu, dopunjavao je iskustvom iz prakse, pronalazeći s kolegama iz Spegre rješenja za mnoge probleme s kojima se nisu znala nositi ni velika građevinska poduzeća.

Hvar Theatre, renovated auditorium
Hvarsko kazalište, obnovljeno gledalište



Temple of Jupiter in Split: restoration of the roof and frieze of the temple

Jupiterov hram u Splitu:
obnavljanje krova i friza hrama





Small Papalić Palace in Split
Mala Papalićeva palača u Splitu

Rector's Palace in Dubrovnik – restoration of the capital
Knežev dvor u Dubrovniku – obnova kapitela



quake, was crucial. The rich theoretical knowledge that he gained while working at the university, he supplemented with practical experience, finding solutions with his colleagues from Spegra for many problems that even large construction companies could not cope with.

In the end, Konstruktor, to which Spegra had been a subcontractor for years, ended up bankrupt, and Spegra, with its 200 employees, experienced stellar moments. Berislav Borovina was awarded an honorary doctorate from the University of Split, and the company he heads has received the most significant professional awards.

Spegra has been engaged in the rehabilitation of the damage caused by the catastrophic earthquake in Zagreb and its surroundings for some time. The project which has received the most media exposure is the renovation of Zagreb Cathedral, which Borovina sees as the crowning glory of a rich professional career. Spegra approached this extremely complex task with exceptional responsibility so that the cathedral at Kaptol would shine again, but would also withstand future challenges. It has already been renovated several times through the centuries, but Spegra is carrying out the work according to the highest architectural standards, both on the interior and exterior of the largest sacral building in our country.

In addition to everything he does, Borovina cannot resist the call of science. So he has summarized the knowledge he has gained in

Spegra is responsible for the renovation of the Old Bridge in Mostar, the Rector's Palace in Dubrovnik, the Arsenal in Hvar, Zagreb Cathedral, and many other key sites of (Croatian) historical heritage.

the restoration of historic buildings through the decades in a comprehensive monograph, with a detailed description of work on various buildings in Croatia and the region. Likewise, students at Split's Faculty of Civil Engineering acquire valuable knowledge, combining theory and practice, at Spegra.

Spegra is living proof that with perseverance and knowledge, a family business can be transformed into a construction company recognized on a global scale. What they are achieving today in the restoration of the most precious historical and cultural buildings is (still) beyond the reach of many in richer and more advanced EU countries.

Borovina says that he would simply find himself in places where he needed to react quickly, and he had no one to teach him how to overcome certain problems. This prompted him to apply ad hoc solutions that proved successful. Not only did Spegra's experts perfect special construction techniques, but they also practically patented tools that are used in certain situations, when construction machinery is powerless. This is Spegra's greatest strength: in the vast acquired knowledge that makes Spegra's employees, especially those who restore sacred buildings, more like artists than craftsmen! Computer static calculations are of little help here - of far more use are the eyes and skilful hands of the masters who have emerged from Borovina's "school of restoration", which is already being studied by generations of students, even beyond our borders.

Spegra, ours and the world's. That sentence sums up everything created by the unparalleled engineer, Berislav Borovina. ■



Renovated Pavić Bridge on the Cetina River
Obnovljeni Pavića most na Cetini

Na kraju je Konstruktor, kojemu je Spegra godinama bila kooperant, a imali su i zajedničku tvrtku, završio stečajem, a Spegra s dvjestotinjak uposlenika doživljava zvjezdane trenutke. Berislav Borovina nagrađen je počasnim doktoratom Sveučilišta u Splitu, a tvrtka kojoj je na čelu najznačajnijim strukovnim priznanjima.

Spegra je već neko vrijeme angažirana na sanaciji posljedica katastrofalnoga potresa u Zagrebu i okolici. Medijski najeksponiraniji projekt svakako je obnova zagrebačke katedrale, koju Borovina doživljava kao krunu bogate profesionalne karijere. Iznimno složenom zadatku prišli su s iznimnom odgovornošću kako bi prvostolnica na Kaptolu zablistala u novom ruhu, ali i izdržala buduće izazove. Nakon nekoliko manje ili više uspješnih obnavljanja dosad, Spegra obnovu izvodi prema najvišim graditeljskim standardima, u interijeru i eksterijeru najveće sakralne građevine u nas.

Uza sve čime se bavi, Borovina ne može odoljeti ni znanstvenom zovu, pa je desetljećima stjecano znanje o obnovi povijesne baštine sažeo u opsežnoj monografiji s detaljnim opisom radova na različitim građevinama u Hrvatskoj, i u regiji. Isto tako, studenti splitskoga Građevinskog fakulteta upravo u Spegri stječu dragocjena znanja uspješno spajajući teoriju i praksu.

Spegra je **živi** dokaz da se upornošću i znanjem od obiteljskoga obrta može stvoriti građevinska tvrtka prepoznatljiva na svjetskoj razini. Ono **što** danas postižu u obnovi najdragocjenije povijesne i kulturne baštine, mnogima u bogatijim i naprednijim državama EU-a (još) ne polazi za rukom.

Nin, Lower Bridge in Nin after renovation
Nin, Donji most nakon obnove





Spegra potpisuje obnovu Staroga mosta u Mostaru, Kneževa dvora u Dubrovniku, Arsenala na Hvaru, zagrebačke katedrale i mnogih drugih ključnih mjesta (hrvatske) povijesne baštine

Borovina kaže da bi se on jednostavno zatekao na mjestima gdje je trebalo brzo reagirati, a nije imao od koga naučiti kako doskočiti određenim problemima. To ga je ponukalo da primijeni *ad hoc* rješenja koja su se pokazala uspješnim. Ne samo da su se stručnjaci Spegre usavršili u posebnim građevinskim tehnikama, već su praktički patentirali i alate koji se koriste u specijalnim situacijama, kada je građevinska mehanizacija nemoćna. U tome i jest najveća snaga Spegre: u golemom stečenom znanju koje uposlenike Spegre, naročito one koji obnavljaju sakralne građevine, čini više umjetnicima nego majstorima! Malo tu pomažu kompjuterski statički izračuni, a više oko i spretna ruka meštara koji su proizašli iz Borovinine 'škole restauracije', po kojoj već sada uče generacije studenata, pa i izvan naših granica.

Spegra, naša i svjetska. U tu rečenicu stane sve što je stvorio neimar bez premca Berislav Borovina. ■

*Renovation of the Zagreb Cathedral
Obnova zagrebačke katedrale*

*The Old Bridge in Mostar after renovation
Stari most u Mostaru nakon obnove*



Croatian Paralympians welcomed at Zagreb Airport
Doček hrvatskih paraolimpijaca u zagrebačkoj zračnoj luci



SPORT

Paralympians are the Pride of Split

By: **Tomislav Matić** Photos: *Hanza media, Damir Krajač, Ranko Šuvar*

Split is rich in para-athletes and their medals - the city can boast of as many as 10 Paralympic sports clubs. Sitting volleyball, basketball and wheelchair tennis are played, as well as bocce and wheelchair bowling, and medals from the world's largest Paralympic competitions often come to Split.

SPORT

Paraolimpijci su ponos Splita

Piše: **Tomislav Matić** Foto: *Hanza media, Damir Krajač, Ranko Šuvar*

Split je bogat parasportašima i njihovim medaljama, grad se može podičiti s čak 10 paraolimpijskih sportskih klubova. Igraju se sjedeća odbojka, košarka i tenis u kolicima, boćanje, viseće kuglanje, a medalje s najvećih svjetskih natjecanja paraolimpijaca često dolaze u Split

Medals, trophies, Olympic, European and world championship awards... Their trophy cases are bursting at the seams, but you are still less likely to hear about them, because sporting success is not enough for them. More is demanded of them than of 'ordinary' athletes. They are para-athletes. In this sense, Split is the capital of Croatia. A sea of medals poured into the town at the foot of Marjan, it's hard to count them all.

As if their disability wasn't difficult enough for them. They encounter numerous obstacles every day. But they haven't given up on their passion for sports. In fact, they work harder than others, train, travel, and spread the glory of Split Para sports around the world. Their schedules are full, with various competitions, from national to European and world championships. And they all have the same dream – to compete under the Croatian flag at the Paralympic Games. Many Split Para athletes have already achieved this. Moreover, they bring the most success to our nation.

Dino Sinovčić has stood out in recent years. He is the world champion in the 100-meter backstroke. He also has a gold medal from the European Championships, while he has two bronze medals from the Olympic Games, from Tokyo 2021 and Paris 2024. And it all started 'by chance' - his doctor advised him to swim as a form of rehabilitation, the rest is history... Dino jumped into the pool and realized that his swimming would be more than rehabilitation. The next step was recreation, and then the competitions began, where it quickly became clear that Split had a great man on the world stage.

In the meantime, he graduated in kinesiology, founded a club for people with disabilities, became a coach, and was named the best

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Anđela Mužinić Vincetić, holder of a gold, silver and bronze Paralympic medals

Anđela Mužinić Vincetić, nositeljica zlatne, srebrne i brončane paraolimpijske medalje

para-athlete in Croatia. The list of his achievements is truly impressive, so he deservedly received a plaque on Split's west coast promenade. His name is inscribed on the famous walkway, and we believe it will never be erased.

The same was achieved by Anđela Mužinić Vincetić, a table tennis Paralympian from Split. She completed her medal haul on the biggest stage at the Paris Olympic Games. After winning silver in Rio de Janeiro 2016 and bronze in Tokyo, she went all the way in Paris in the C3 individual competition and returned to Split with gold around her neck.

Before a serious traffic accident that completely changed her life, she played volleyball. She was recovering in Varaždinske Toplice,



Medalje, pehari, olimpijska, europska i svjetska odličja... Trofeje ne im vitrine pucaju po šavovima, ali za njih ćete ipak malo teže čuti jer samo sportski uspjeh nije im dovoljan. Od njih se traži više nego od 'običnih' sportaša. Oni su parasportaši. Split je u tom smislu glavni grad Hrvatske. More medalja slilo se u grad pod Marjanom, teško ih je sve i pobrojiti.

Kao da im njihov invaliditet nije dovoljno otežao, svakodnevno nailaze na brojne prepreke. Ali od svoje sportske strasti odustali nisu. Štoviše, trude se više od drugih, treniraju, putuju i svijetom pronose slavu splitskog (para)sporta. Raspored im je pun, natjecanja su razna, od državnih, do europskih i svjetskih. A svi imaju isti san – nastupiti pod hrvatskom zastavom na Paraolimpijskim igrama. Mnogi su splitski parasportaši to već ostvarili. Štoviše, oni našoj domovini i donose najviše uspjeha.

Posljednjih godina istaknuo se Dino Sinovčić. Svjetski je prvak u plivanju na 100 metara leđno. Zlato ima i s Europskog prvenstva, dok s olimpijskih igara nosi dvije bronce. Njima se okitio u Tokiju 2021. i Parizu 2024. godine. A sve je počelo 'slučajno'. Liječnik mu je savjetovao plivanje kao oblik rehabilitacije. Ostalo je povijest... Dino je uskočio u bazen i shvatio da će njegovo plivanje biti više od rehabilitacije. Sljedeći korak bio je rekreacija, a onda su počela natjecanja na kojima je vrlo brzo postalo jasno da Split ima velikana u svjetskim okvirima.

U međuvremenu je diplomirao kineziologiju, osnovao klub za osobe s invaliditetom, postao trener, proglašavan najboljim parasportašem u Hrvatskoj. Popis njegovih dostignuća zaista je impresivan, pa je tako zaslužio dobiti i ploču na splitskoj Zapadnoj obali. Njegovo

Paralympians Luka Baković, Deni Černi, Dino Sinovčić and Anđela Mužinić Vincetić welcomed at Zagreb Airport

Paraolimpijci Luka Baković, Deni Černi, Dino Sinovčić i Anđela Mužinić Vincetić na dočeku u zagrebačkoj zračnoj luci

Luka Baković





Andela Mužinić Vincetić with fans at the welcome reception at Zagreb Airport

Andela Mužinić Vincetić s navijačima na dočeku u zagrebačkoj zračnoj luci

and it was there that a fateful meeting took place. She met Paralympian Helena Dretar Karić, who introduced her to para-table tennis. Anđela fell in love with this racket sport at first sight. And the coaches realized that she, with a racket in her hand, could bring a lot to Croatia.

Luka Baković also won a medal at the Paralympic Games in Paris in the shot put. Like Sinovčić, he won bronze. His life story is also fascinating. In addition to being a top athlete and Olympian, Luka also studies and works. Thus, three of the four Paralympic medals won at the last Games arrived, as was confirmed on this occasion, in the sportiest city in the world.

Although they stood out the most with their successes, we won't mention them alone. Ivan Mikulić is also a Split Olympian, and a multiple European and world champion in taekwondo. Sven Maretić is wheelchair tennis stalwart from Split, and he recently won first place at the national championship. Jelena Brešković is a trophy-winning para-judoka with numerous European and world awards.

Split can boast of as many as 10 Paralympic sports clubs, one non-Paralympic, and one sports society and association of other groups of people with disabilities. Sports include sitting volleyball, wheelchair basketball and tennis, and bocce and wheelchair bowling.

Through their successes, Split para-athletes draw attention to themselves almost every day. Their greatest wish is for their fight to be only on the field. They successfully overcome all the obstacles they encounter, and we know that their starting position is more difficult than for others. Their needs are mostly taken care of by the Split Para-sports Association, which has been operating in the city for more than 55 years, and is also a full member of the Croatian Paralympic Committee and the Split Sports Association. ■

ime upisano je na poznatoj šetnici, i vjerujemo da nikada neće biti izbrisano.

Isto je ostvarila i Anđela Mužinić Vincetić, splitska stolnoteniska paraolimpijka. Ona je na Igrama u Parizu kompletirala odličja na najvećoj pozornici. Nakon srebra u Rio de Janeiru 2016. i bronce u Tokiju, u Parizu je otišla do kraja u pojedinačnoj konkurenciji C3 i u Split se vratila sa zlatom oko vrata.

Prije teške prometne nesreće koja joj je u potpunosti promijenila život bavila se odbojkom. Na oporavku je bila u Varaždinskim toplinama, a baš tamo se dogodio sudbonosni susret. Upoznala je, naime, paraolimpijku Helenu Dretar Karić koja joj je približila parastolni tenis. Zaljubila se Anđela na prvu u ovaj reketni sport. A treneri su shvatili kako i ona s reketom u ruci Hrvatskoj može donijeti mnogo.

Do medalje na Paraolimpijskim igrama u Parizu stigao je i Luka Baković u bacanju kugle. Poput Sinovčića, okitio se bronom. Fascinantna je i njegova životna priča. Osim što je vrhunski sportaš i olimpijac, Luka uz to i studira i radi. Tako su čak tri od četiri osvojene paraolimpijske medalje na prošlim Igrama stigle, potvrdilo se i ovom prilikom, u *najsportskiji grad na svitu*.

Iako su se uspjesima najviše istaknuli, nećemo spomenuti samo njih. Ivan Mikulić također je splitski olimpijac, te višestruki europski i svjetski prvak u taekwondou. Sven Maretić splitska je uzdanica u



tenisu u kolicima, a nedavno je osvojio prvo mjesto na državnom prvenstvu. Jelena Brešković trofejna je paradžudašica s brojnim europskim i svjetskim odličjima.

Split se može podičiti s čak 10 paraolimpijskih sportskih klubova, jednim neparaolimpijskim, te po jednim sportskim društvom i udrugom ostalih grupacija osoba s invaliditetom. Sportovi su sjedeća odbojka, košarka i tenis u kolicima, boćanje, viseće kuglanje...

Svojim uspjesima splitski parasportaši gotovo svakodnevno skreću pažnju na sebe. Najveća želja im je da njihova borba bude samo na terenu. Uspješno svladavaju sve prepreke na koje nailaze, a znamo kako im je startna pozicija teža nego ostalima. O njihovim potrebama najviše skrbi Parasportski savez grada Splita koji u gradu pod Marjanom djeluje već više od 55 godina, i punopravni je član Hrvatskog paraolimpijskog odbora i Splitskog saveza športova. ■



Posljednjih godina istaknuo se Dino Sinovčić. Svjetski je prvak u plivanju na 100 metara leđno. Zlato ima i s Europskog prvenstva, dok s olimpijskih igara nosi dvije bronce iz Tokija 2021. i Pariza 2024. godine. A sve je počelo 'slučajno' - liječnik mu je savjetovao plivanje kao oblik rehabilitacije

*(top right) Ivan Mikulić holds silver from the Paralympic Games in Tokyo
(bottom left) Luka Baković proudly wears bronze from Paris
(gore desno) Ivan Mikulić ima srebro s Paraolimpijskih igara u Tokiju
(dolje lijevo) Luka Baković ponosno nosi broncu iz Pariza*



TWO CENTURIES SINCE THE OPENING
OF SPLIT'S FIRST PURPOSE-BUILT THEATRE

Wooden Theatre with an Entertaining Repertoire

By: **Jasen Boko** Photos: **Archive**

PN Veseljковиć's theatre from 1825 was the first space in the city dedicated exclusively to the performing arts. In times before television and cinema, it provided almost the only form of public entertainment and delighted theatre lovers. The theatre, with a repertoire intended to appeal to a wide audience, presented touring plays and operas, as well as puppet shows, always from Italy, to a full audience.

UZ DVA STOLJEĆA PRVE NAMJENSKI IZGRAĐENE
KAZALIŠNE ZGRADE U SPLITU

Drveno kazalište zabavnoga repertoara

Piše: **Jasen Boko** Foto: **Arhiva**

Veseljковиćevo kazalište iz 1825., prvi prostor u gradu namijenjen isključivo scenskoj umjetnosti, razveselio je ljubitelje kazališne umjetnosti, u vremenima bez televizora i kina gotovo jedine pučke zabave. Kazalište s repertoarom prilagođenim širokoj publici, prikazivalo je gostujuće drame, opere, ali i marionetske predstave, uvijek iz Italije, pred punim gledalištem



The courtyard of the Lazareto where Veseljковић's theater was located
Dvorište lazareta u kojemu se nalazilo "Pučko kazalište"



The first theater in Split was located within the first City Hall in the Narodni Trg square.
Prvo kazalište u Splitu nalazilo se u sklopu prve gradske vijećnice (Narodni trg, danas Etnografski muzej)

Split acquired its first theatre building in 1825, exactly two centuries ago, at a time when the city had less than 10,000 inhabitants. City entrepreneur Jozo Veseljковић built the first space intended exclusively for stage performances on the site of the old Lazaret (the city quarantine in the port). This theatre was located in an isolated space, originally designed to stop the spread of the plague, but also of undesirable ideas, through strict control.

It was not an imposing building. Veseljковић's private initiative, with the help of wealthier citizens, resulted in a wooden theatre that was not at all spectacular. Before this, the Town Hall was used to stage performances, but it had been demolished five years earlier due to dilapidation. The first space in the city intended exclusively for the performing arts, Veseljковић's commercial theatre delighted theatre lovers, providing almost the only popular entertainment in times before television and cinema.

With a repertoire intended to appeal to a wide audience, the auditorium was always packed. It presented touring comedies, operettas, puppet shows, music academies, and ensembles - usually starring Italian actors and singers, as there were practically no local performers.

With such a colourful and amusing repertoire, at a time when cultural performances were not widely available, this theatre was extremely popular. It proves that in times when public services are almost none-existent, private initiative can make significant cultural advances.

Of course, Veseljковић's theatre does not mark the very beginning of theatrical life in Split. This had already been initiated in nearby ancient Salona, where in the mid-1st century there was a Roman

Prvu kazališnu zgradu Split je dobio tek 1825. godine, prije točno dva stoljeća, u vrijeme kad je grad imao manje od 10 tisuća stanovnika. Gradski poduzetnik Jozo Veseljковић izgradio je na području staroga Lazareta (gradske karantene u luci) prvi prostor namijenjen ekskluzivno scenskim izvedbama. Kazališni prostor otvoren je u izoliranom, pravilima određenom gradskom prostoru, osmišljenom da strogom kontrolom zaustavi širenje kuge, ali i nepoćudnih ideja.

Nije to bila impozantna zgrada; privatna Veseljковиćeve inicijativa, uz pomoć bogatijih građana, rezultirala je nimalo spektakularnim drvenim kazalištem. Scenski život opet se imao gdje razvijati, nakon što je pet godina ranije zbog trošnosti srušena zgrada gradske vijećnice i palače gradskoga kneza, dotad korištene za scenske izvedbe. Prvi prostor u gradu namijenjen isključivo scenskoj umjetnosti, to komercijalno Veseljковиćevo kazalište razveselilo je ljubitelje kazališne umjetnosti, gotovo jedine pučke zabave u tim vremenima bez televizora i kina.

Repertoarom prilagođenim širokoj publici i uvijek pred prepunim gledalištem, prikazivalo je gostujuće komedije, operete, marionetske predstave, glazbene akademije, gostovale su i pjevačke družine

Veseljковиćevo kazalište ne označava i početak kazališnoga života u Splitu, taj je zasigurno začeo još u obližnjoj antičkoj Saloni, nastavio se na Dioklecijanovu Peristilu, razvijao se na gradskim trgovima, da bi se od 1893. pozicionirao u zgradi današnjega Hrvatskog narodnog kazališta.

- u pravilu s gostujućim talijanskim scensko-glazbenim umjetnicima, jer domaćih izvođača praktično nije ni bilo.

Takvim šarenim, zabavljачkim repertoarom, u vrijeme kada kulturni sadržaji nisu bili široko rasprostranjeni, to je kazalište bilo iznimno popularno i još je jedan dokaz kako u vremenima kada javni servisi gotovo ne postoje upravo privatna inicijativa radi značajne kulturne pomake!

Veseljковиćevo kazalište, naravno, ne označava i početak kazališnoga života u Splitu, taj je začeo još u obližnjoj antičkoj Saloni, gdje je sredinom 1. stoljeća postojalo rimsko kazalište, koje je moglo primiti 3 tisuće antičkih ljubitelja scenske umjetnosti. Teatar se ugasio sa Salonom, u 6. ili 7. stoljeću, a vrlo skroman scenski život nastavio se u Dioklecijanovoj palači u koju su preselile izbjeglice iz nekadašnje metropole Dalmacije.

Crkva koja je u 4. stoljeću postala dominantna društvena snaga, podržavala je isključivo crkvena prikazanja u raznim oblicima, dok s renesansom Split, posebno zahvaljujući Marku Maruliću (1450. - 1524.) postaje centar hrvatske književnosti, pa i one namijenjene scenskom prikazivanju, u pravilu i dalje biblijskim temama.

Sredinom 18. stoljeća scenska umjetnost na korištenje dobija vijećnicu, 1820. srušenu zbog trošnosti. Pet godina poslije izgrađeno Veseljковиćevo kazalište već 1845. doživljava istu sudbinu, gradska vlast ga ruši, i opet zbog trošnosti.

Nakon Veseljковиćeve kazališta za scenski život vlada sve veći interes pa dr. Antonije Bajamonti, poslije i gradski načelnik, o svom trošku na splitskim Prokurativama 1859. godine gradi novo, kvalitetnije kazalište. U vrijeme sukoba gradskih talijanaša i narodnjaka



Dijana theater, Riva
Kazalište "Dijana" (Riva iznad restorana "Dubrovnik")



Bajamonti theater in Prokurative
Kazalište "Bajamonti" (Prokurative)

Theatres / Kazališta



CROATIAN NATIONAL THEATRE SPLIT HNK SPLIT

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



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theatre, which could accommodate 3,000 ancient lovers of the performing arts. The theatre waned with the destruction of Salona in the 6th or 7th century, after which very modest stage life continued within Diocletian's Palace, where the former inhabitants of Salona took refuge.

The church, which became the dominant social force in the 4th century, only supported religious performances in various forms. Then, with the Renaissance, Split, especially thanks to Marko Marulić (1450 - 1524), became the centre of Croatian literature, including scripts intended for the stage, still generally focusing on biblical themes.

During the 18th century, the old Town Hall, which was demolished in 1820 due to dilapidation, had been used by the performing arts. Veseljko's theatre, built five years later, suffered the same fate in 1845 - the city council demolished it, again due to dilapidation.

However, Veseljko's theatre had awoken an increasing interest in stagecraft, so Antonio Bajamonti, who was later to become the city mayor, built a better new theatre at his own expense on Split's Prokurative Square in 1859. During the conflict between the city's

Veseljko's theatre does not mark the very beginning of theatrical life in Split. This had already been initiated in nearby ancient Salona, and continued on Diocletian's Peristyle, and developed further in the city squares. Since 1893, it has been located in the building of today's Croatian National Theatre.

Italian minority and local Croats, Bajamonti's theatre was a thorn in the side of the Croats, and in 1881 it burned down under mysterious circumstances.

The following year, in 1882, the People's Party (Croats) won the local elections for the first time, and they built the Municipal Theatre in 1893. So Split, with 16,000 inhabitants, gained an auditorium that could seat 1,000 people. This theatre, which was adapted several times and almost completely burned down in 1970, still hosts a large part of Split's stage life.

Although the Veseljko Theatre played an important role in the city's theatrical history, it has been marginalized to such an extent that almost no documents about it exist today. It is often cited as Split's second theatre, after the City Hall, but that only hosted performances and was not originally intended to do so. So, the Veseljko Theatre was Split's first purpose-built theatre. However, today no one knows exactly what it looked like, how many spectators it could seat, what social class they belonged, or how much the tickets cost. All that is known is that in addition to the auditorium, it had 46 boxes. Unfortunately, that is where our knowledge of this theatre ends.

All that is known for sure is that after it was demolished another building went up on the same spot - a prison! ■

Programme of the opening ceremony of the Croatian National Theatre in Split, 8 May 1893
Program svečanosti otvorenja zgrade HNK, Split 8. svibnja 1893.

Bajamontijevo kazalište Hrvatima je bilo trn u oku pa je 1881. pod misterioznim okolnostima izgorjelo.

Sljedeće 1882. godine prvi su put na lokalnim izborima pobijedili *narodnjaci* (Hrvati) koji su 1893. izgradili Obćinsko kazalište. Grad sa 16 tisuća stanovnika dobio je dvoranu koja je primala tisuću ljudi, a u tom više puta adaptiranom kazalištu, koje je 1970. potpuno izgorjelo, i danas se odvija velik dio scenskoga života Splita.

Iako u kazališnoj povijesti grada Veseljko's kazalište zauzima važnu ulogu, do te je mjere marginalizirano da o njemu danas ne postoje gotovo nikakvi dokumenti. Često se navodi kao drugo splitsko kazalište, nakon Gradske vijećnice, ali u njoj je kazalište samo koristilo prostor koji nije građen s tom namjenom. Dakle, Veseljko's kazalište ipak je prva zgrada izgrađena upravo za tu svrhu. Ali, danas se ne zna ni kako je točno izgledalo, koliko je gledatelja primalo i kojem su društvenom sloju oni pripadali, ni koje su bile cijene ulaznica. Poznat je tek podatak da je osim gledališta imalo i 46 loža; nažalost, tu prestaje naše poznavanje ovog scenskog prostora.

Zna se jedino da je na istom mjestu, nakon što je kazalište srušeno, izgrađen - zatvor! ■



Cinemas / Kina

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LJETNO KINO BAČVICE (KINO MEDITERAN)

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www.kinomeditaran.hr



45-YEAR-OLD SRDELICE

The Children's Choir that Never Ages

By: Vedran Matošić Photos: Vojko Bašić, Paun Paunović, Božidar Vukičević

In 1979, musician Jovica Škaro performed at the Vlado Bagat Elementary School (today the Pojišan Elementary School), where he met the school choir. When they rushed onto the stage, huddled together, the teacher shouted, 'You're proper sardines!' And so a children's choir was born, with which many famous singers have performed: Severina, Radojka Šverko, Tereza Kesovija, Mišo Kovač, and even Sergio Endrigo.

45 GODINA SRDELICA

Dječji zbor koji ne stari

Piše: Vedran Matošić Foto: Vojko Bašić, Paun Paunović, Božidar Vukičević

Glazbenik Jovica Škaro 1979. godine nastupio je u Osnovnoj školi „Vlado Bagat“ (danas OŠ Pojišan) gdje se susreo sa školskim zborom. Kad su onako stisnuti jedni uz druge 'uletjeli' na pozornicu, učiteljica je povikala: „Prave ste srdelice!“. I tako je nastao dječji zbor s kojim su nastupali mnogi danas slavni pjevači: Severina, Radojka Šverko, Tereza Kesovija, Mišo Kovač, pa i Sergio Endrigo



Jovica Škaro, founder and conductor of the children's choir Srdelice
Jovica Škaro, osnivač i voditelj dječjeg zbora Srdelice

Muzeji i galerije



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The city's most important chronicler and renowned theatre critic, Anatolij Kudrjavcev, once wrote: 'We live in a city of incredibly rich history and culture, which should unite us all and give us meaning to life. We live in a city that deserves to have poems written about it constantly, so that the voices of every street and every house be heard.'

And this is the story of Jovica Škaro and his children's choir, the *Srdelice*, which has given us so many musicians and singers who still dominate Croatian pop music today.

Jovica was born as the seventh and youngest child in the Škaro family, back in 1947. There were no major events in Split during those post-war years, but it preserved its authentic, unadulterated soul. Opera, drama and ballet performances at the Split Theatre, which was a nucleus of Split's social life, left their mark on that entire period. Along with the theatre, the folklore societies *Jedinstvo*, *Filip Dević* and *Brodosplit* were also established.

The Škaro family had a house in Bačvice, near the Railway Workers' Cultural and Artistic Society, *Filip Dević*. And so Jovica joined the drama section of the aforementioned ŽKUD as a four-year-old child. He still remembers the role of a rabbit and the first song he sang, as he says, behind a small green bush, *Green, green, autumn tree*. The guitar was his first love; he found an old broken one, repaired it in the railway first aid room, and started playing.

He spent his childhood in Bačvice, where the guys from Split's Ghetto would come to the ŽKUD and play guitars. It was there that he learned his first chords. At the age of 15, he was already writing lyrics to accompany music, and two or three years later, he performed abroad with the band *Aspalathos Brass*.

In 1979, musician Jovica Škaro performed at the Vlado Bagat Elementary School (today the Pojišan Elementary School), where he met the school choir. When they rushed onto the stage, huddled together, the teacher shouted, 'You're proper sardines!' And so the children's choir got its name. This year they are celebrating their 45th anniversary. The history of the *Srdelice* is inseparable from Milka Barač and the Youth Forum, which operated in the premises next to the Zlatna Vrata Cinematheque, where cult films are still shown

Najznačajniji kroničar grada i poznati kazališni kritičar Anatolij Kudrjavcev jednom je zapisao: „Mi živimo u gradu nevjerojatno bogate povijesti i kulture koja bi nas sve zajedno trebala spajati i pružiti nam smisao života. Živimo u gradu koji zaslužuje da se ne prestano o njemu pišu pjesme i osluškuju glasi koji dopiru iz svake ulice i svake kuće“.

A ovo je priča o Jovici Škari i njegovu dječjem zboru *Srdelice*, iz kojega su stasali mnogi glazbenici i pjevači koji i danas vladaju hrvatskom estradom.

Jovica se rodio kao sedmo i najmlađe dijete u obitelji Škaro, davne 1947. godine. Tih poslijeratnih godina u Splitu nije bilo velikih događanja, ali je čuvao svoju autentičnu, nepatvorenu dušu. Operne, dramske i baletne izvedbe na repertoaru splitskoga teatra koji je bio svojevrsno središte splitske društvenosti, dali su pečat čitavome tom razdoblju.

Uz teatar, počela su djelovati i folklorna društva „Jedinstvo“, „Filip Dević“ i „Brodosplit“.

Obitelj Škaro imala je kuću na Bačvicama, u blizini „Željezničarskog kulturnog društva Filip Dević“. I tako se Jovica već kao četve-rogodišnje dijete priključuje dramskoj sekciji spomenutoga ŽKUD-a. Još uvijek pamti ulogu zeca i prvu pjesmu koju je otpjevao, kako kaže, iza malog zelenog grma: „Zeleno, zeleno, drvo jeseno“. Gitara



Stories of Diocletian
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Narodni trg



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today. *The First Applause* also took place there, and Aunt Milka left an indelible mark on the formative years of the *Srdelice* and other musicians for whom the choir was a springboard for further musical careers.

A new page in Škaro's musical career was opened in 1990 by the launching the Mali Split Festival, where members of the *Srdelice* performed. Many famous singers have performed with the *Srdelice*: Severina, Radojka Šverko, Tereza, Mišo, Eugen Stjepan Višić, and even Sergio Endrigo. The *Srdelice* also sang before the Pope at the Vatican, followed by other performances abroad: Budapest, Prague, London, Passau, Paris and Bled... They've performed in Zagreb too, at the Vatroslav Lisinski Concert Hall.

Since 2000, Škaro has written the musicals *Diocles* and *Marco Polo*, which have been performed by the *Srdelice* at the Croatian

Since 2000, Škaro has written the musicals Diocles and Marco Polo, which have been performed by the Srdelice (The Sardines) at the Croatian National Theatre in Split and throughout Croatia. His latest musical, Tears of Saint Lawrence, is still awaiting its premier. Jovica Škaro is the recipient of the City of Split Lifetime Achievement Award, but age is catching up and the helm should be handed over to the younger generation.

National Theatre in Split and throughout Croatia. His latest musical, *Tears of Saint Lawrence*, is still awaiting its premier. Jovica Škaro is the recipient of the City of Split Lifetime Achievement Award for his exceptional contribution to the fields of artistic, musical and pedagogical creativity, and work with children and young people, cultivating awareness of cultural heritage and creative values. But age is catching up and the helm should be handed over to the younger generation.

I have always loved the story of one of our traveller-artists, Željko Malnar, about how old age used to come knocking on his door and how he kept pushing it away. But one day, he saw old age sitting sadly in front of his house. He felt sorry for it and decided to invite it into his life.

Škare's children, son Leo and daughter Lana, tell us that as for the *Srdelice* – they are moving on... We wish them the best of luck! ■

mu je bila prva ljubav; pronašao je jednu staru, razbijenu, popravio je u željezničkoj ambulanti i počeo svirati.

Djetinjstvo je proveo na Bačvicama, gdje su na popularni Željezničar dolazili momci iz splitskoga Geta i svirali gitare. Tu je naučio prve akorde. Već s 15 godina piše tekstove uz glazbu, a dvije-tri godine poslije s bendom *Aspalathos brass* nastupa i u inozemstvu.

Godine 1979. godine nastupa u ondašnjoj Osnovnoj školi „Vlado Bagat“ (danas OŠ Pojišan) i susreće se sa školskim zborom. Kad su stisnuti jedni uz druge 'uletjeli' na pozornicu, učiteljica je povikala: „Prave ste srdelice!“ I tako je ime dobio dječji zbor koji ove godine slavi 45 godina postojanja. Povijest *Srdelice* nedjeljiva je od Milke Barač i Tribine mladih koja je djelovala u prostorijama uz Kinoteku Zlatna vrata, gdje se i danas prikazuju kulturni filmovi. Tu se događao i „Prvi pljesak“, a *teta Milka* ostavila je neizbrisiv trag u odgoju *Srdelice* i drugih glazbenika kojima je tribina bila odskočna daska za daljnji put u glazbenoj karijeri.



Novu stranicu u glazbenoj karijeri Škaro otvara 1990. godine pokretanjem festivala „Mali Split“ gdje nastupaju i članovi *Srdelice*. Sa *Srdelicama* su nastupali mnogi danas poznati pjevači: Severina, Radojka Šverko, Tereza, Mišo, Eugen Stjepan Višić, pa i Sergio Endrigo. *Srdelice* pjevaju i pred Papom u Vatikanu, potom slijede i drugi nastupi u inozemstvu: Budimpešta, Prag, London, Passau, Pariz, Bled... Nastupili su naravno i u Zagrebu, u Koncertnoj dvorani Vatroslava Lisinskog.

Od 2000. godine Škaro piše glazbu za mjuzikle „Diokles“ i „Marko Polo“, a izvode ih *Srdelice* u HNK Split i diljem Hrvatske. Posljednji mjuzikl „Suze svetoga Lovre“ još uvijek čeka svjetla pozornice. Jovica Škaro dobitnik je i Nagrade Grada Splita za životno djelo za izniman doprinos na području umjetničkog, glazbenog i pedagoškog stvaralaštva i rada s djecom i mladima, kroz njegovanje svijesti o kulturnom nasljeđu i njihovih kreativnih vrijednosti. Ali, godine sustižu i kormilo treba predati mlađoj generaciji.

Uvijek sam volio priču jednoga od naših putnika-umjetnika Željka Malnara, o tome kako je starost kucala na njegova vrata i kako ju je on stalno tjerao od sebe. Ali, jednoga dana ugleda starost kako tužno sjedi ispred njegove kuće, sažali se i odlučio je pozvati u svoj život.

Škarina djeca, sin Leo i kći Lana, kažu nam da *Srdelice* - idu dalje... Pa, neka im je sretno! ■

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*Srdelice's performance at the Advent event in Split
Nastup Srdelice na manifestaciji Advent u Splitu*

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NEWS FROM SPLIT'S HOTEL AND GASTRONOMY SCENE

Harmonious Combination of Secession style and Modern Design

By: Ksenija Erceg Photos: Archive

A masterpiece by Croatian architect Petar Senjanović from 1914, with the discreet charm of a bygone era, this protected building has been meticulously repaired by conservators and restorers to create the Heritage Hotel Fermai. The harmonious blend of past and present, Vienna Secession style and modern design is a source of pride and joy for the people of Split and a delight for their guests.

NOVOSTI U HOTELIJERSKO-GASTRONOMSKOJ SLICI SPLITA

Skladni spoj secesijske patine i modernoga dizajna

Piše: Ksenija Erceg Foto: Arhiva

Remek djelo hrvatskoga arhitekta Petra Senjanovića iz 1914. godine, s diskretnim šarmom minulih vremena, zaštićeno je kulturno dobro kojim su se do zadnje sitnice bavili konzervatori i restauratori kako bi stvorili Heritage hotel Fermai. Skladni spoj prošlosti i suvremenosti, secesijske patine i modernoga dizajna na ponos je i radost Splitsanima, i na dobro i gušt njihovim gostima

It's enough to stop (or in Split dialect, *fermate*) and look at the beautiful renovated century-old facade of the Heritage Hotel Fermai, just outside the old town! This building is a rare example of the Vienna Secession style of architecture (closely related to Art Nouveau) not only in Split, but also in Dalmatia. A masterpiece by Croatian architect Petar Senjanović from 1914, originally intended for the Cooperative Union of Dalmatia, and later, in the second half of the 20th century, for the Rector's Office of the University of Split, today it is one of Split's most outstanding hotels. Quite special, with the discreet charm of bygone times and an almost aristocratic touch of simple beauty, this protected building has been meticulously repaired by conservators and restorers down to the last detail. It is the pride and joy of the people of Split, and a delight for their guests.



Reception
Recepcija



When you enter the lobby through the old wooden door, it is as if you have been transported into another dimension, away from all kinds of kitsch nonsense and ubiquitous superficiality. This harmonious blend of past and present, Secession style and modern design, masterfully executed by Studio Franić & Šekoranja, who did the hotel's interior design, is truly impressive and invites you to linger longer in its refined atmosphere. Is there a greater compliment than when people from Split stop by to ask how and where certain pieces of furniture were purchased? Or about interior details, and/or who designed it because, "well, we're redecorating something at home



Da stanete, zaustavite se, ili po splitski rečeno, *fermate*, dovoljan je već i pogled izvana na lijepo, obnovljeno stoljetno pročelje zgrade heritage hotela Fermai u širem gradskom centru! Rijedak primjer secesijskoga stila gradnje ne samo u Splitu, nego i u Dalmaciji, to zdanje - remek djelo hrvatskoga arhitekta Petra Senjanovića iz 1914. godine, izvorno namijenjeno ondašnjem Zadružnom savezu Dalmacije, a poslije, u drugoj polovini 20. st. i rektoratu splitskoga sveučilišta - danas je nezaobilazno mjesto u hotelskoj ponudi Splita. Sasvim posebno, s diskretnim šarmom minulih vremena i nekim gotovo aristokratskim štihom jednostavne ljepote, zaštićeno kulturno dobro kojim su se do zadnje sitnice bavili konzervatori i restauratori, na ponos je i radost Splitsanima, i na dobro i gušt njihovim gostima.

A tek kada kroz stara, drvena vrata uđete u predvorje... kao da ste katapultirani u drugu dimenziju, odmaknuti od svih vrsta kiča, drečanja, i svuda prisutne površnosti. Taj skladni spoj prošlosti i suvremenosti, secesijske *patine* i modernoga dizajna u majstorskoj izvedbi ekipe iz Studija Franić & Šekoranja koji potpisuju cjelokupno uređenje hotelskoga interijera zaista impresionira i poziva da u tom oplemenjenom ugođaju ostanete najdulje koliko je moguće. Usput, ima li većega komplimenta od onoga kada Splitsani navrate da bi se raspitali o tome kako su i gdje nabavljeni dijelovi namještaja, o detaljima u interijeru, i(li) tko je to radio jer oni, "eto, nešto preuređuju doma pa bi da bude isto tako..." Svako malo neko navrati, traži savjet i pita

Thanks to archaeological excavations, artefacts have been found in the foundations of the building that testify to the existence of organized urban life in Split, even before the construction of Diocletian's Palace itself. The discovery of a bath or a fountain suggests that a thermal bath or a market was located there.

and we want it to look the same...". Every now and then, someone comes by, asks for advice and asks about the architect... The employees regard this with sympathy. They are glad that the hotel has been coexisting with its otherwise demanding fellow citizens for the fifth year in a row in this unusual way. It is a well-known fact that the people of Split prefer to grumble than to praise. This makes the hotel team even more pleased, as they often witness expressions of delight and admiration, both for the well-preserved original elements, such as the stone staircase with iron railings and a wooden handrail, or the majolica ceramic tiles, and for the newly integrated furniture, lighting, and harmonious details.

It is also commendable that as much as possible, local forces were engaged in the decoration and furnishing of the hotel and its operations, from manufacturers of room and bathroom furniture and lighting fixtures, to purchasing food from local producers. For exam-



ple, the fruit syrups offered to guests as a welcome drink are made in Kaštela, and the lavender and rosemary cookies are baked in the hotel kitchen. There is no classic restaurant offering here. That is why breakfast must be such that guests remember it while exploring Diocletian's Palace and the Peristil, while strolling along the alleys, past squares and Matejuška harbour, and along the Riva - all within ten minutes of the hotel. The hotel has agreements with several quality restaurants in Split where guests might dine, and so far no one has ever been dissatisfied. Guests come from all over the world, from the Americas, Australia and Canada, there are Europeans, especially French, and there are also Croatian visitors. The oldest so far has been a 91-year-old American, and among the younger ones are the generation between 25 and 30 years-old, or even younger if you include those travelling with their parents. These are mostly visitors with better purchasing power and more cultivated taste, who prefer peace, classic elegance and more intimate luxury. They are more numerous every year, especially in peak season, and there are more and more who come outside the usual summer months too.

The Heritage Hotel Fermai is part of Accor's exclusive MGallery collection of boutique hotels. Accor is a leading global hospitality group headquartered in Paris, with more than 5,000 properties and 10,000 hospitality facilities worldwide, in more than a hundred countries. Membership most certainly brings this Split hotel even greater visibility and recognition in the demanding international market. ■



za izvođača...Uposljenici na to gledaju sa simpatijom, drago im je da je hotel i na taj, nesvakidašnji način, evo već petu godinu suživljen sa svojim inače zahtjevnim sugrađanima - opće je poznato da su Splitsani znatno skloniji svakovrsnom grintanju nego pohvalama! To veće je zadovoljstvo hotelske ekipe koja počesto svjedoči iskazima oduševljenja i udivljenja, koliko sačuvanim originalnim elementima, poput kamenoga stubišta sa željeznom ogradom i drvenim rukohvatom, ili majolika keramikom, toliko i novouklopljenim namještajem, rasvjetom, skladnim detaljima...

A hvalevrijedna je i činjenica da su u uređivanju i opremanju hotela i u njegovu daljnjem poslovanju kolikogod je (bilo) moguće angažirane domaće, lokalne snage, od proizvođača sobnog i kupaonskog namještaja, rasvjetnih tijela za 33 sobe i dva premium *suitea*, do nabavke namirnica od uzgajivača hrane iz splitske okolice. Recimo, voćni sirupi koji se gostima nude kao piće dobrodošlice spravljaju se u Kaštelima, kolačići s lavandom i ružmarinom osmišljavaju se i peku u njihovoj hotelskoj kuhinji. Nemaju klasičnu restoransku ponudu, zato doručak mora biti takav da ga osjetila pamte dok gosti razgledavaju Dioklecijanovu palaču, Peristil, điravaju, kaletama i pjacama, Matejuškom, Rivom... sve im je desetak minuta od hotela. U dogovoru su s nekoliko kvalitetnih splitskih restorana u kojima objeđuju njihovi gosti, i kažu da dosad nitko nikada nije bio nezadovoljan.

Gosti im dolaze sa svih strana svijeta, iz obiju Amerika, Australije, Kanade, ima Europljana, osobito Francuza, ima i domaćih posjetitelja. Najstariji je dosad bio 91-godišnji Amerikanac, a među mlađima su generacije između 25 i 30 godina, odnosno i mlađi ako su zajedno s roditeljima. Uglavnom su to posjetitelji bolje platežne moći i odnegovanijega ukusa koji preferiraju mir, klasičnu eleganciju i intimniji luksuz. Iz godine u godinu sve su brojniji, sezone su im odlično popunjene, a sve je više i onih koji dolaze izvan uobičajenih ljetnih mjeseci.

Heritage hotel Fermai dio je ekskluzivne Accorove kolekcije MGallery boutique hotela. Accor je vodeća svjetska hospitality grupa sa sjedištem u Parizu, s više od pet tisuća nekretnina i 10 tisuća ugostiteljskih objekata diljem svijeta, u više od stotinjak zemalja. To članstvo splitskom hotelu svakako donosi (još) veću vidljivost i prepoznatljivost na zahtjevnom međunarodnom tržištu. ■

Zahvaljujući arheološkim iskapanjima, u temeljima zgrade pronađeni su artefakti koji svjedoče o postojanju organiziranog urbanog života u Splitu i prije izgradnje same Dioklecijanove palače. Pronalazak kupelji ili fontane daje nam naslutiti kako su tu bile smještene terme ili tržnica.



TRIP SUGGESTION

Perun's Trails – a Journey through History, Heritage and Legends

By: **Lucija Kovačević** Photos: **Rade Popadić, Karlo Lolić**

The existence of a vibrant cult around the supreme Slavic god, Perun, has earned Podstrana and Žrnovnica the title of the best-preserved Perun sanctuary in the Slavic region. The idea of designing thematic trails was met with positive response, and led to the creation of marked footpaths on Perun Hill, taking walkers from the time of antiquity, through proto-Slavic beliefs, to the Christianization of the Croats.



PRIJEDLOG ZA IZLET

Perunove staze – put kroz povijest, baštinu i legende

Piše: **Lucija Kovačević** Foto: **Rade Popadić, Karlo Lolić**

Njegovanje snažnog kulta glavnoga slavenskog boga Peruna u Podstrani i Žrnovnici donijelo im je titulu najbolje očuvanoga Perunovog svetišta na slavenskom prostoru. Pozitivni odjeci ideje o osmišljavanju tematskih staza posljedično su doveli do uređenja i ostalih staza po brdu Perun, koje šetača vode od vremena antike preko praslavenskih vjerovanja do pokršćavanja Hrvata



Perun's trails include six thematic paths:

1. *The path from the Vilar Canyon to the Church of St George (Sv Jure)*
2. *The path from Strožanac to St George at Perunsko*
3. *The path from Strožanac, along the River Žrnovnica to the settlement of Žrnovnica and its spring*
4. *Diocletian's Way, from Žrnovnica, through the Vilar Canyon to Srinjine*
5. *The path to Gornja Podstrana via Babina Stina*
6. *The path to Gornja Podstrana from the village of Sveti Martin*

types, lead through the history of pre-Christian sites, and at the end offer a fantastic panoramic view from Perun to all four corners of the world.

The first trail on the north side of Perun Hill, the Path to St. George, was developed by the Split Tourist Board in 2021. The trail is 3.5 km long. It begins in the Vilar Canyon, at an altitude of 110 m, and ends at Perunsko, at an altitude of 441 m. It is not demanding and the average walker can complete it in less than two hours.

Between Žrnovnica and Srinjine stretches the 5-kilometer-long Diocletian's Way, which in ancient times led from Salona eastward. In Srinjine there is a rest area and an installation by sculptor Ivan Tokić.

From Strožanac, on the coast, to the Church of St. George, there is a 2.7-km-long trail, which passes by the Church of Our Lady of the Rushes, continues through olive groves and gardens, passing the remains of the walls of an ancient villa (*villa rustica*) on Polača, and then through oak woods to the Perunsko peak. Here you should stop and salute the oak - the tree of life, the sacred tree of the ancient Slavs.

Depending on the season and weather conditions, there are several places where hikers can rest at the top of Perun: on the south side of the church, there is a bench called *Against the Bora*, on the north side, *Against the Heat*, and for enjoying the view of Split, the



S morske obale, iz Strožanca, do crkve sv. Jure vodi 2,7 km duga staza koja prolazi pokraj crkve Gospe u Siti, nastavlja duž maslinika i vrtova uz ostatke zidova antičke vile (*villa rustica*) na Polači, pa hrastovom šumom do vrha Perunsko...Tu treba zastati i pozdraviti hrast – drvo života, sveto stablo starih Slavena.

Ovisno o godišnjem dobu i vremenskim uvjetima, izletnicima je na vrhu Peruna osigurano više lokacija za odmor: s južne strane crkvice ih čeka klupa "Kontra bure", sa sjeverne strane "Kontra žege", a

The stone relief depicting the divine battle, or the eternal struggle between order and disorder, located on the facade of the parish church in Žrnovnica is believed to depict the god Perun killing the god of the underworld, Veles.

Za kameni reljef s prikazom božanskoga boja, odnosno vječne borbe reda i nereda, koji se nalazi na pročelju župne crkve u Žrnovnici drži se da prikazuje boga Peruna koji ubija boga podzemlja, Velesa

Perunove staze obuhvaćaju 6 tematskih putova:

1. *Put do sv. Jure iz kanjona Vilar do sv. Jure*
2. *Put iz Strožanca do sv. Jure na Perunskom*
3. *Put prema izvoru iz Strožanca šetnicom uz rijeku Žrnovnicu do mjesta Žrnovnica*
4. *Dioklecijanov put iz Žrnovnice, kanjonom Vilar do Srinjina*
5. *Put do Gornje Podstrane preko Babine stine*
6. *Put do Gornje Podstrane iz sv. Martina*

za uživanje u pogledu na Split, otoke, možda čak i Italiju za vedra vremena, tu je lijepa drvena klupa "Odmori dušu".

Prema predodžbama stare vjere, Perun stanuje na vrhu brda, a njegov protivnik Veles, bog stoke i svega blaga, živi u močvari Žminjače, gdje je zaštićeni "Zmijin kamen" do kojega se stiže šetnicom uz rijeku Žrnovnicu.

Veles pokušava svrgnuti Peruna s njegovoga trona, no Perun na njega baca strijele, odnosno munje i vraća ga natrag u močvaru.



*Perun – the thunder god
Perun – bog gromovnik*



*Church of St. Michael on Gračić
Crkvice sv Mihovila na Gračiću*

islands, and maybe even Italy in clear weather, there is a beautiful wooden bench called *Rest your Soul*.

According to the beliefs of the old faith, Perun lives on top of the hill, and his opponent, Veles, the god of cattle and all goods and properties, lives in the Žminjača marsh, where the protected 'Snake



Church of St. George on Perun
Crkvice sv. Jure na Perunu

'Stone' is located, which can be reached via the waterside pathway that follows the River Žrnovnica.

Veles tries to overthrow Perun from his throne, but Perun throws arrows, or lightning, at him and sends him back into the marsh. The world is ruled by order, so long as the celestial Perun is above, and the underground Veles is below. But when the world falls into a state of disorder, a divine battle begins. A stone relief depicting the divine battle, or the eternal struggle between order and disorder, can be seen in the facade of the parish church in Žrnovnica.

This idea of thematic trails intertwined with mythology was met with a positive response. Trails have been laid out on the southern and northern sides of Perun, taking walkers from the time of antiquity, through proto-Slavic beliefs, to the Christianization of Croats.

Eventually, the full circular 14.5-km-long Perun trail was completed. It takes about eight hours of serious walking to accomplish. It is accompanied by bilingual illustrated info-boards, which describe and explain the key mythological motifs and localities along the way.

It should be noted that the Tourist Board of the City of Split has also printed a free map with a QR code, which is available at info points.

Perun, like any mountain, should not be underestimated. To walk its paths, you need adequate clothing and footwear, plenty of water, a fully-charged mobile phone and a headlamp, and you should keep an eye on the weather forecast.

So, if you're ready, set off on Perun's paths of history, heritage and legends. ■



The Vilar station on the Diocletian's Road
Postaja Vilar na Dioklecijanovu putu



Svijetom vlada red sve dok je nebesnik Perun gore, a podzemnik Veles dolje, ali kada svijet zapadne u stanje nereda, započinje božanski boj. Kameni reljef s prikazom božanskoga boja, odnosno vječne borbe reda i nereda, nalazi se na pročelju župne crkve u Žrnovnici.

Odjeci ove ideje o tematskim stazama isprepletenim mitologijom, bili su više nego pozitivni pa su proteklih godina uređene i ostale staze s južne i sjeverne strane Peruna, koje šetača vode od vremena antike preko praslavenskih vjerovanja do pokrštavanja Hrvata.

U konačnici, označena je kružna "Perunova staza", duga 14,5 km; da bi se čitava prohodala treba otprilike osam sati aktivnoga hoda. Prate je dvojezične ilustrirane info-ploče sa sadržajima koji jasno govore o ključnim mitološkim motivima i lokalitetima na kojima se ti motivi prepoznaju.

Treba napomenuti da je Turistička zajednica Grada Splita tiskala i besplatnu kartu s QR kodom koja je dostupna na info punktovima.

Perun se, kao i svako brdo, ne smije podcijeniti, za šetnju njegovim stazama potrebna je adekvatna odjeća i obuća, dovoljno vode, napunjena baterija mobitela i naglavna svjetiljka, uz praćenje vremenske prognoze.

Ako ste spremni, krenite Perunovim putovima punim povijesti, baštine i legendi. ■





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