

VISIT **SPLIT**

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ČASOPIS ZA TURIZAM I KULTURU

CROATIA
Full of life

THE LIVING MONUMENT

Visit Split — where every stone tells a story
and every sunset paints a masterpiece

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Tomislav Šuta,
Mayor / gradonačelnik



Author Vasko Lipovac,
Photo Marijo Bašić

Autor Vasko Lipovac,
Fotograf Marijo Bašić

Dear readers,
Welcome to Split – a city that is not only visited with a camera, but experienced with the heart. It is a city where the past and the present converge naturally, where life takes place between stone walls with centuries-long memories, and every day brings a new story.

Split is a city of sun, sea and open-minded people, but also a city that respectfully preserves its heritage. Here, history is not locked away in books – it is a part of everyday life. It can be seen in the streets, felt in the atmosphere and heard in the speech of our citizens, in the humour that has become the trademark of Split.

Split has always been a place where people live outdoors – on the waterfront, in squares and in parks. Today, as the city develops, we are designing and creating public spaces accessible to everyone, citizens and visitors alike. The city has been changing, and yet retaining its character and energy, raising the quality of life and making Split an even more pleasant place to live.

Split is a city of culture, art and creativity, but also a city of sports and music. Our senses of creativity and competition are equally strong – on stages, in studios, in stadiums and in halls. With their talent, work and achievements, our musicians and athletes carry the name of Split far beyond its borders and confirm the values we live by here.

At the same time, Split is also a city of top-notch gastronomy, where tradition combines with a modern approach and quality.

I invite you to get to know Split as it is – honest, lively and open.

Split is a city that is remembered. And a city that one always returns to.

Tomislav Šuta
Mayor of Split

Dragi čitatelji, dragi gosti!
Dobro došli u Split – grad koji se ne obilazi samo fotoaparatom, nego se doživljava srcem. Grad u kojem se prošlost i sadašnjost prirodno dodiruju, gdje se život odvija među kamenim zidovima koji pamte stoljeća, a svaki dan donosi novu priču.

Split je grad sunca, mora i otvorenih ljudi, ali i grad koji s poštovanjem čuva svoju baštinu. Ovdje povijest nije zatvorena u knjigama, dio je svakodnevice. Vidi se u ulicama, osjeća u atmosferi i čuje u govoru naših građana, u humoru koji je postao zaštitni znak Splita.

U Splitu se oduvijek živjelo na otvorenom – na rivi, trgovima, u parkovima. Danas stvaramo javne prostore dostupne svima, građanima i posjetiteljima. Grad se mijenja, ali zadržava svoj karakter i energiju, podižući kvalitetu života i postajući još ugodnijim mjestom za boravak.

Split je grad kulture, umjetnosti i stvaralaštva, ali i grad sporta i glazbe. Jednako snažno dišemo kreativno i natjecateljski – na pozornicama, u ateljeima, na stadionima i u dvoranama. Naši glazbenici i sportaši svojim talentom, radom i uspjesima pronose ime Splita daleko izvan njegovih granica i potvrđuju vrijednosti koje ovdje živimo.

Istodobno, Split je i grad vrhunske gastronomije koja tradiciju spaja sa suvremenim pristupom i kvalitetom.

Split je grad koji se pamti. I grad kojemu se uvijek vraća.

Pozivam vas da upoznate Split onakav kakav jest – iskren, živ i otvoren!

Gradonačelnik Splita
Tomislav Šuta



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SPLIT'S NEW BEACH

Žnjan – much more than just a beach

By: Šime Dujmić Photos: Archive City of Split, Vjeko Bilota, Zoran Alajbeg

The project to develop the Žnjan plateau turned into Split's largest public space urban project in the 21st century. This has determined its current position as a tourist mecca for enjoying the sea during the long summer season. When winter days come, the Žnjan pathways and playground take on a new role, enjoyed by athletes and recreationalists.

NOVO SPLITSKO KUPALIŠTE

Žnjan – mnogo više od plaže

Piše: Šime Dujmić Foto: Arhiva Grada Splita, Vjeko Bilota, Zoran Alajbeg

Projekt uređenja žnjanskoga platoa postao je najveći gradski projekt uređenja javnog prostora Splita u 21. stoljeću, što je odredilo i njegovu današnju poziciju turističke meke za uživanje u moru svakoga dana tijekom duge sezone. Kada dodu zimske dani, žnjanske staze i igralište dobivaju novu ulogu, preuzimaju ih sportaši i rekreativci

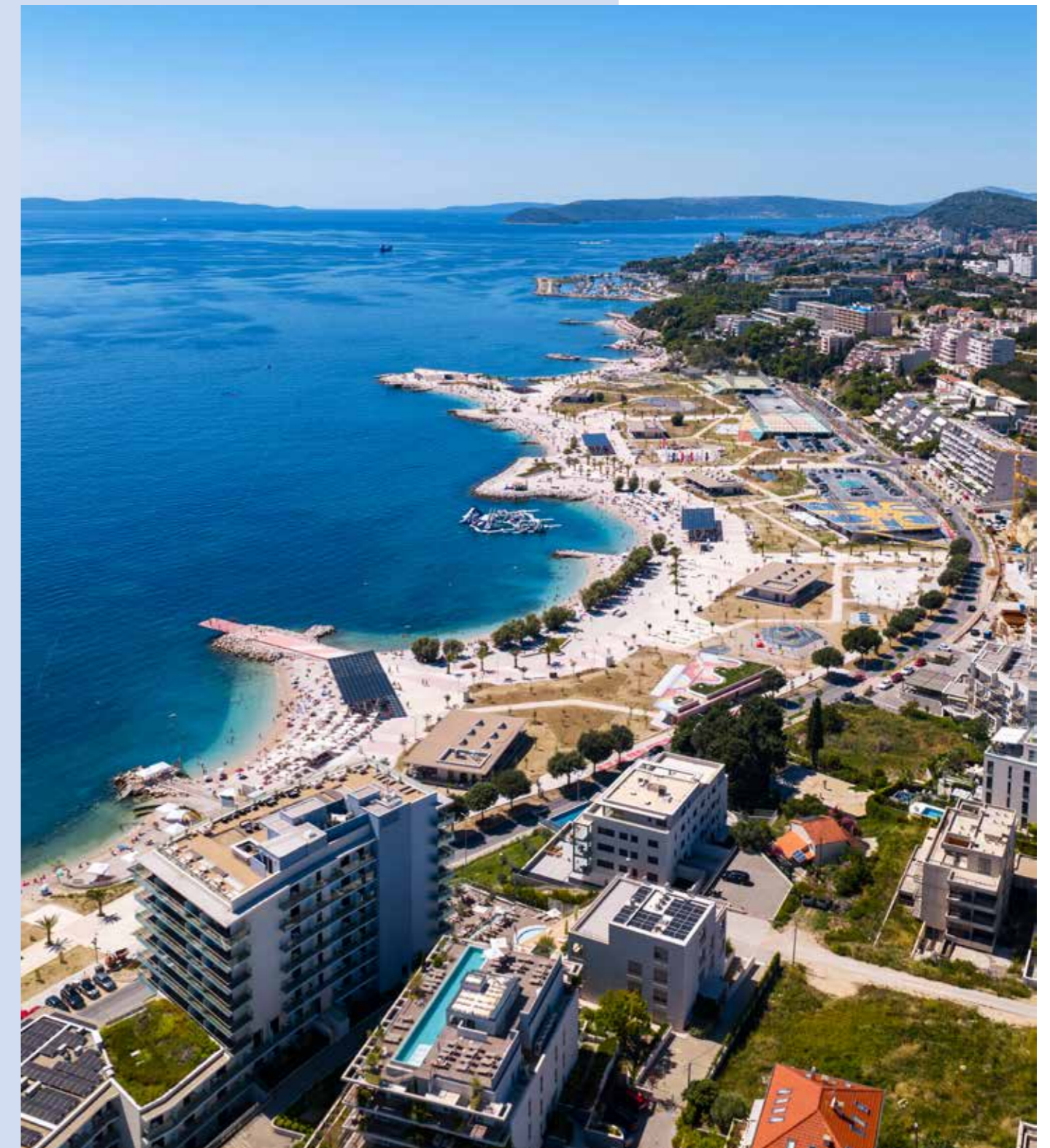




Split se od ljeta 2025. ponosi kupalištem Žnjan, najvećom uređenom javnom plažom na istočnome Jadranu, koja je već prvih dana nakon otvaranja postala nezaobilazno mjesto za ljetno uživanje turista i građana, a zahvaljujući velikom sportskom kompleksu na otvorenom i za svakovrsnu rekreaciju. Ukupna površina cijeloga projekta je cca 220 tisuća četvornih metara.

Najzanimljivije je da plaža Žnjan prije otprilike pedesetak godina uopće – nije postojala!

Naime, tim se dijelom Splita protezala obala s nesigurnim klifovima koji su se urušavali, uz more se protezao tek uski pojas stje-



Since the summer of 2025, Split has been proud of the Žnjan beach, the largest organised public beach on the eastern Adriatic. Already in the first days after its opening, it became an indispensable summer venue for tourists and citizens, thanks to a large outdoor sports complex intended for various kinds of recreation. The total area of the entire project is approximately 220,000 square meters.

The most interesting thing is that Žnjan beach did not even exist 50 years ago!

To be specific, this part of Split was a coastline with precarious cliffs, prone to collapsing, with only a narrow strip of rocky shore stretched along the seafront. Then, after the construction of a new city neighbourhood in the 1970s, known as *Split 3*, huge amounts of excavated earth were dumped here.

It was not until 1998 that the city authorities, on the eve of Pope John Paul II's visit to Split, began major works to level the embankment and create a large plateau on which he held mass for more than half a million pilgrims. Several more years of plans and planning permission went by, until in 2024, the development of the beach finally began, joining together a succession of city beaches, unique in the Mediterranean. That is to say, they stretch around the entire Split peninsula, forming a 20-kilometre chain.

The project to develop the Žnjan plateau turned into Split's largest public space urban project in the 21st century. This has determined



In Žnjan, in addition to swimming and sports, there is also space for culture and entertainment: an amphitheatre for 800 spectators, the Fourteen Palms Square for staging various outdoor events, and 11 catering, shopping and recreational facilities. The new Žnjan has made Split unique in the Mediterranean, with beaches stretching around the entire peninsula, forming a 20-kilometre chain!



its current position as a tourist mecca for guests from all over the world, as well as a large number of local citizens, who are used to swimming in the sea daily during the long summer season, which lasts from May to November. When winter days come, the Žnjan pathways and playground take on a new role, enjoyed by athletes and recreationalists.

What will you find on the new Žnjan in the summer? Well, almost everything you need, in addition to the clear sea, sun and breeze. These three things are big, but everything else on Split's Žnjan is also big, impressive! First of all, the beaches, which stretch along the entire strip and are divided into categories - for those who like deep water, those who prefer to splash around in the shallows, family beaches, and a swimming area for people with disabilities. Next to them are sanitary facilities, showers, changing rooms, as well as a garage with 1,000 parking spaces.

Once the landscaping flourishes, Žnjan will become Split's second largest green area, after the Marjan park-forest, which local citizens are very proud of. Some 730 trees, almost 13,000 shrubs and 8,000 indigenous saplings have been planted on Žnjan.

For sports and recreation, there are three outdoor courts, a cage-shaped football field, three children's playgrounds, three outdoor

novite obale, a onda su nakon gradnje nove gradske četvrti, danas nadaleko poznate kao "Split 3" sedamdesetih godina 20. st. ondje nasute goleme količine iskopane zemlje.

Tek je 1998. godine gradska vlast, uoči posjeta pape Ivana Pavla II gradu Splitu, pokrenula velike radove na izravnjavanju nasipa i stvaranju velikoga platoa na kojem je održao misu za više od pola milijuna hodočasnika. Prošlo je još nekoliko godina u planiranju i donošenju planova, i 2024. godine konačno je započelo uređenje plaže koja se pridružila splitskom vijencu gradskih kupališta, jedin-stvenih na čitavome Mediteranu. Naime, protežu se oko cijeloga poluotoka na kojem je podignut Split i čine prsten dugačak dvadesetak kilometara!

Projekt uređenja žnjanskoga platoa postao je najveći gradski projekt uređenja javnoga prostora Splita u 21. stoljću. To je odredilo i njegovu današnju poziciju turističke meke za goste iz cijeloga svijeta, ali i za veliki broj građana koji su navikli kupati se u moru svakoga dana tijekom duge sezone koja traje od svibnja do studenoga. Kada dođu zimski dani, žnjanske staze i igralište dobivaju novu ulogu, preuzimaju ih sportaši i rekreativci.

A što ćete naći na novom Žnjanu ljeti? Pa gotovo sve što vam treba, pored čistog mora, sunca i povjetarca. Ove tri stvari su velike, no i sve ostalo na splitskome Žnjanu je veliko, impresivno! Najprije plaže, koje se protežu uz cijeli pojas i raspoređene su u kategorije – za one koji vole dubine, one kojima se draže brčkati u plićaku, obiteljske plaže, kupalište za osobe s invaliditetom, a uz njih su sanitarni čvorovi, tuševi, svlačionice, kao i garaža s tisuću parking mjesta.

Nakon park-šume Marjan, kojom se građani ponose, Žnjan će, kad zelenilo naraste, postati druga najveća zelena površina u gradu, a posađeno je 730 stabala, gotovo 13 tisuća grmova i osam tisuća autohtonih stablašica.

Na Žnjanu se, uz kupanje i sport, našlo prostora i za kulturu i za zabavu: amfiteatar za 8 stotina gledatelja, Trg četrnaest palmi za različita događanja na otvorenome, te 11 ugostiteljskih, trgovačkih i rekreacijskih objekata. S novim Žnjanom Split je postao jedinstven na Mediteranu; plaže se protežu oko cijeloga poluotoka i čine prsten dugačak dvadesetak kilometara!





tennis courts, two basketball courts, a beach volleyball court, a street workout area, a skate park, a five-a-side football and handball field, and two diving boards. For more relaxed recreation, there is a coastal promenade - a running track and a 1.5-kilometre bicycle path.

There is space for culture and entertainment on Žnjan: an amphitheatre for 800 spectators, Culture Square, Water Square, Topographic Square, Fourteen Palms Square for hosting various outdoor events, and 11 catering, shopping and recreational facilities. There will also be a windsurfing and diving club, a tourist clinic, a charging station for electric cars, three restaurants, six bistros, and beach bars...

This large beach will also produce electricity from an abundant source, as huge solar panels have been installed. To make things even better, they create a large area of shade from bright sunlight. Their energy will be used to power all the facilities.

Žnjan at night is a special attraction. The lighting and sound system allows for walks along the seafront that you will remember for a long time.

Žnjan is much more than a beach – it is a multi-purpose public space with a range of sports, recreational, cultural, entertainment and catering facilities for the whole year, for all generations of citizens and visitors. There is so much space that you can even invent your own entertainment.

According to the designers, although full of activities, especially in the summer, Žnjan was also conceived as a place of freedom! ■

Za sport i rekreaciju spremna su tri terena na otvorenome, nogometna igrališta okružena žicom (cageball), tri dječja igrališta, tri otvorena terena za tenis, dva terena za košarku, teren za odbojku na pijesku, prostor za *street workout*, skate park, igralište za mali nogomet i rukomet, te dvije skakaonice. Za opušteniju rekreaciju predviđena je priobalna šetnica - trkalište i kilometar i pol duga biciklistička staza.

Na Žnjanu se našlo prostora za kulturu i zabavu: amfiteatar za 8 stotina gledatelja, Trg kulture, Vodeni trg, Topografski trg, Trg četrnaest palmi za različita događanja na otvorenome, te 11 ugostiteljskih, trgovačkih i rekreacijskih objekata. Radit će i *windsurf* i ronilački klub, turistička ambulanta, punionica za električne automobile, tri restorana, šest bistrea, beach-barovi...

Na ovoj velikoj plaži proizvodit će se i električna energija iz izvora kojega ima napretek – postavljeni su ogromni solari koji, da stvar bude još bolja, stvaraju veliku sjenu i tako štite od prejakoga sunca, čija će se energija koristiti za napajanje svih sadržaja.

Noćni Žnjan je posebna atrakcija; sustav rasvjete i ozvučenja omogućuje šetnje uz more koje ćete dugo pamtili.

Žnjan je mnogo više od plaže – to je polivalentni javni prostor s nizom sportsko-rekreacijskih, kulturnih, zabavnih i ugostiteljskih sadržaja za cijelu godinu, za sve generacije građana i posjetitelja. A mjesta ima toliko da i sami možete osmisliti svoju zabavu!

Premda prepun sadržaja, posebice ljeti, Žnjan je prema ideji projektanata zamišljen i kao - mjesto slobode! ■



THE HEART OF SPLIT

The Riva – Split's living room

By: **Ivica Profaca** Photos: **Archive**

The Riva (seafront promenade) owes its creation to Roman Emperor Diocletian, who built his retirement palace there, with a pier in front of it. It was not the Riva as we know it today, but it established an unbreakable connection between Split and the sea for all time. Since then, empires, kingdoms and republics have been and gone, the appearance of the coast has changed, and names have changed. But for the people of Split, it has always been and will always be, simply the Riva.

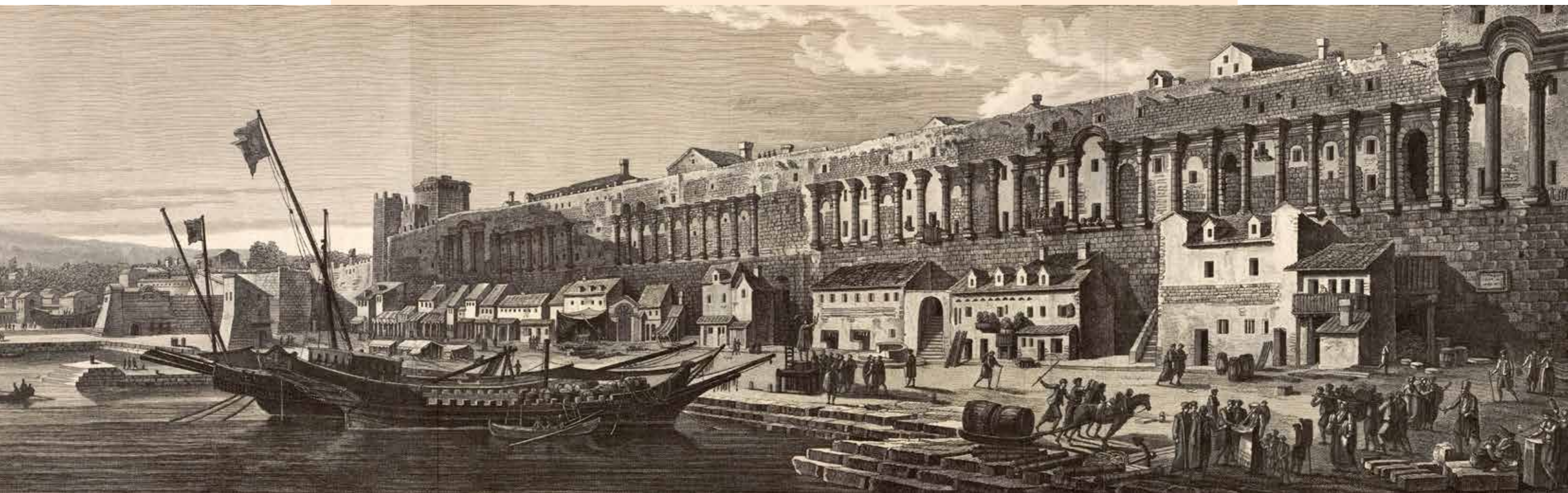
SRCE SPLITA

Splitska Riva - centar centra svita

Piše: **Ivica Profaca** Foto: **Arhiva**

Riva svoje nastajanje duguje još rimskom caru Dioklecijanu koji je tu izgradio svoju umirovljeničku palaču i ispred nje pristanište. Nije to bila Riva kakvu danas poznajemo, ali je za sva vremena ustanovljena neraskidiva veza Splita i mora. Prolazila su otad i carstva i kraljevstva i republike, mijenjao se izgled obale, mijenjala su se i imena. Za Splićane je to uvijek bila i bit će samo Riva.





The port and the south facade of Diocletian's Palace. Louis-Francois Cassas, after 1782.

Luka i južni zid Palače. Louis-Francois Cassas, nakon 1782.

The Riva. Split's living room, a promenade, a place where almost all city life takes place, friends meet, the most important city news is learned, victories and all the city's festivities are celebrated.

When you need a place to meet someone, the easiest place to do it is on the Riva. When New Year is celebrated, Split flocks to the Riva. When local athletes achieve a great victory, they will be welcomed on the Riva. Every important guest to Split must pass along the Riva, or stay on the Riva, like Sigmund Freud, George Bernard Shaw and Agatha Christie. Carnival processions turn the Riva into a cheerful stage. It is where processions celebrate the city's patron saint, St. Domnius. And when it is necessary to stand up against some injustice, the people of Split will protest on the Riva.



View of the western part of the Riva around 1865. Pogled na zapadni dio Rive oko 1865.

Riva. Splitski dnevni boravak, šetnica, mjesto na kojem se odvija skoro cjelokupni život grada, susreću prijatelji, saznaju se najvažnije gradske vijesti, slave se pobjede i sve gradske fešte.

Kad treba sresti nekoga, najlakše je to napraviti na Rivi. Kad se slavi Nova godina, Split se slije na Rivu. Kad splitski sportaši ostvare neki veliki uspjeh, dočekat će ih na Rivi. Svaki važan splitski gost mora proći preko Rive, ili odsjesti na Rivi, poput Sigmunda Freuda, Georgea Bernarda Shawa, Agathe Christie... Karnevalske povorke pretvarale su Rivu u veselu pozornicu, na njoj se procesijama slavi gradskoga zaštitnika sv. Dujma. A i kad treba ustati protiv neke nepravde, Splićani će to napraviti na Rivi.

Ona je i doslovno centar Splita. Sve ulice u povijesnoj gradskoj jezgri prema planu s početka 20. st. imaju svoje ishodište na sredini Rive, ispred zgrade koju svi u gradu zovu "banka". Odatle su počinjali svi kućni brojevi, tamo će vas dovesti šetnja pratite li ulice od viših do nižih brojeva. Rekli bi u Splitu, centar *centra svita*.

A zapravo je počelo još kad je rimski car Dioklecijan tu izgradio svoju umirovljeničku palaču i ispred nje pristanište. Jasno, nije to bila Riva kakvu danas poznajemo, ali je za sva vremena ustanovljena neraskidiva veza Splita i mora. Prolazila su otad i carstva i kraljevstva i republike, mijenjao se izgled obale, mijenjala su se i imena. Za Splićane je to uvijek bila i bit će jednostavno - Riva.

Stoljećima je tu bila glavna gradska luka u koju je stizala roba iz unutrašnjosti, i s druge strane Jadrana. Najveći doprinos takvoj ulozi grada dao je Portugalac, sefardski Židov Daniel Rodriga, koji je u 16. st. na istočnome dijelu luke izgradio kompleks Lazareta sa skla-

Današnja Riva, ona čiju sliku sa sobom odnose tisuće gostiju Splita, postoji od posljednjega velikog preuređenja 2007., kada su arheološkim iskapanjima otkriveni ostaci Dioklecijanovoga pristaništa. A uskoro će Riva kao šetnica postati i veća, proširena s obje svoje strane, pružat će se od Pazara do sv. Frane, imat će novu rasyjetu. Ako vas tko pita gdje treba otići da bi se osjetio puls Splita, od Rive nema boljega mjesta.

Today's Riva, which thousands of guests take with them as an image of Split, has existed in its present form since the 2007 renovation, when archaeological excavations uncovered the remains of Diocletian's Pier. And soon the Riva as a promenade will become even greater, with new lighting at both ends, stretching from the pazar (open-air market) to the Church of St. Francis. If someone asks you where to go to feel the pulse of Split, there is no better place than the Riva.

It is literally the centre of Split. All the streets in the historic city centre, according to the plan from the early-20th-century, have their origin in the middle of the Riva, in front of the building that everyone in the city calls "the bank". All the house numbers start from there, and any walk will take you there if you follow the street numbers from higher to lower. In Split, we would say, it is the centre of the centre of the universe.

In fact, it all started when Roman Emperor Diocletian built his retirement palace here, with a pier in front of it. Of course, it wasn't the Riva as we know it today, but an unbreakable connection between Split and the sea was established for all time. Since then, empires, kingdoms and republics have been and gone, the appearance of the coast has changed, and names have changed. But for the people of Split, it has always been and will always be, simply the Riva.

For centuries, it was the city's main port, where goods arrived from the interior and the opposite side of the Adriatic. The greatest contribution to such a role was made by the Portuguese Sephardic Jew Daniel Rodrigo, who in the 16th century built the Lazaret complex on the eastern part of the harbour, with warehouses, workshops and a quarantine. Today the Lazaret no longer exists, but until the recent past, trade took place along today's Riva.

And perhaps the fate of this area would have been completely different if Split had not become part of the Illyrian Provinces in the early-19th-century, as this region of Napoleon Bonaparte's empire was called, when it fell under the administration of Napoleon's close friend, Marshal Auguste Marmont.

By then, as depicted in an etching by Louis-Francois Cassas, the area in front of Diocletian's Palace was almost completely filled with houses, mostly modest one-story homes, which was in no way in keeping with French taste. Therefore, in 1807, Marmont ordered the

*The Riva at the end of the 19th century
Riva potkraj 19. stoljeća*



*View of the Riva and the Bajamonti Fountain
around 1930
Pogled na Rivu i fontanu Bajamonti oko 1930. godine*

dištima, radionicama, karantenom... Danas Lazareta više nema, ali se trgovina uz današnju Rivu odvijala do nedavne prošlosti.

I možda bi sudbina toga prostora bila sasvim drukčija da Split na početku 19. st. nije postao dijelom Ilirskih provincija, kako se nazivao ovdašnji dio carstva Napoleona Bonaparte, i potpao pod upravu careva bliskog prijatelja, maršala Augustea Marmonta.

Dotad je, kako prikazuje grafika Louis-Francoisa Cassasa, prostor ispred Dioklecijanove palače skoro sasvim ispunjen kućama, uglavnom skromnim jednokatnicama, što se nikako nije poklapalo s francuskim ukusom. Marmont je stoga 1807. naredio rušenje svih kućica uz južno pročelje Palače, te dijelova mletačkog kaštela i venecijanskih zidina oko grada. Bio je to pravi početak, jer je sav materijal od srušenih objekata nasut u more i proširen je cijeli dio današnje Rive od Voćnoga trga do crkve sv. Frane. Taj se prostor sve do Drugoga svjetskog rata nazivao Francuska obala, na koju se nastavljala Dioklecijanova obala.

Imao je vojskovođa Marmont još urbanističkih ideja za Rivu: da sve kuće na novostvorenoj obali budu poravnate s južnim pročeljem Dioklecijanove palače, i izgrađene u istom stilu. Ali skupoća je to onemogućila, pa je Marmontov inženjer Basilio Mazzoli projekt pojednostavio, zadržavši jedino obvezu da fasade budu usklađene, no na koncu su samo tri nove kuće, koje i danas postoje, usklađene s tim planom.

Sljedeće važno doba za splitsku Rivu je gradonačelnikovanje Antonija Bajamontija. Najveći doprinos Rivi dao je uredivši prostor pred svojom velebnom kućom, s Prokurativama kao imitacijom ve-

demolition of all the houses along the southern facade of Diocletian's Palace, as well as parts of the Venetian tower and the Venetian-era city walls. This was a real start, because all the material from the demolished buildings was dumped into the sea, and the entire part of today's Riva, from *Voćni trg* to the Church of St. Francis, was expanded. This area was called the French Coast until World War II.

General Marmont had other urban planning ideas for the Riva: He wanted all the houses on the newly created waterfront to be aligned with the southern facade of Diocletian's Palace, and built in similar style. But the cost made this impossible, so Marmont's engineer Basilio Mazzoli simplified the project, retaining only the obligation that the facades be coordinated. In the end, only three new houses, which still exist today, followed this plan.

The next important period for Split's Riva was during the period Antonio Bajamonti was mayor. He made his greatest contribution to the Riva by rearranging the area in front of his magnificent home, with the Prokurative Square, inspired by St. Mark's in Venice, and



the large fountain, which became an indispensable feature in every view of the Riva until its demolition. In a similar way, the other end of the promenade was defined by the Port Authority building, and the middle by a large bank building.

The waterfront then looked much different to today, with a rough dirt surface and rows of mulberry trees, which were replaced with palm trees during the 1920's renovation, when it was also paved for the first time, to take on its current form.

After World War II, the Riva was a walkway only along the shore and in front of the buildings. Until 1980, traffic, sometimes extremely heavy, flowed through the central part. Even before that, with the opening of the first city cafes and restaurants, the Riva became a place of meeting and pleasure. When the first hotel opened, the obvious place was on the Riva, where, according to Goran Borčić, mainly Italian merchants and German officers stayed from the 1830's. The first theatre also opened on the Riva, and one of the first cinemas, the Edison from 1903.

Today's Riva, which thousands of guests take with them as an image of Split, has existed in its present form since the 2007 renovation, when archaeological excavations uncovered the remains of Diocletian's Pier. And soon the Riva as a promenade will become even greater, with new lighting at both ends, stretching from the *pazar* (open-air market) to the Church of St. Francis.

If someone asks you where to go to feel the pulse of Split, there is no better place than the Riva. ■



necijanskoga Trga svetog Marka ili velike fontane koja je do rušenja bila neizostavni dio svake panorame Rive. Na sličan način drugi je kraj šetnice obilježila zgrada Lučke kapetanije, a sredinu velika zgrada banke.

Riva je tada izgledala znatno drukčije nego danas, sa zemljanim podom i drvoredima murvi (duda) koji su novim preuređenjem dvadesetih godina zamijenjene popularnim palmama. U to je vrijeme prvi put i asfaltirana, dobivši današnje obrise.

Nakon Drugoga svjetskog rata Riva je bila šetnica samo uz more i uz kuće, središnjim dijelom tekao je promet, ponekad izuzetno gust, sve do 1980. No, još ranije Riva je postala mjesto susreta i uživanja, jer su tamo otvorene prve gradske kavane i restorani. I prvi hotel otvoren je, a gdje drugdje nego na Rivi, u kojem su od tridesetih godina 19. st., kaže Goran Borčić, odsjedali uglavnom talijanski trgovci i njemački časnici. I prvo kazalište otvoreno je na Rivi, i jedno od prvih kina, Edison iz 1903.

Današnja Riva, ona čiju sliku sa sobom odnose tisuće gostiju Splita, postoji od posljednjega velikog preuređenja 2007., kada su arheološkim iskapanjima otkriveni ostaci Dioklecijanovoga pristaništa. A uskoro će Riva kao šetnica postati i veća, proširena s obje svoje strane, pružat će se od Pazara do sv. Frane, uz novu rasvjetu.

Ako vas tko pita gdje treba otići da bi se osjetio puls Splita, od Rive nema boljega mjesta. ■

*The Riva, the best place to feel the pulse of Split
Riva je mjesto na kojem se najbolje osjeća puls Splita*

NEWS FROM SPLIT'S GASTRONOMIC SCENE

Krug – The first Michelin-starred restaurant in Split

By: **Ksenija Erceg** Photos: *Archive*

It is not easy to reach a Michelin star in the gastronomic heavens. It is certainly not easy to keep one either. It is just as hard to please the people of Split, and our wallets are not quite Michelin-sized either. And yet, it is possible. The fragrances, the flavours and the overall good feeling in this restaurant deserve admiration, praise and support. A circle with a star – totally different from all the others.

NOVOSTI U SPLITSKOJ GASTRONOMIJI

Krug - prvi splitski restoran s Michelinovom zvjezdicom

Piše: **Ksenija Erceg** Foto: *Arhiva*

Nije lako na gastronomskome nebu dosegnuti Michelinovu zvjezdicu, sigurno je nije lako niti zadržati. Jednako je teško udovoljiti Splitsanima, a ni novčanici nam baš nisu po Michelinovoj mjeri. Pa ipak se, eto, može. I mirisi, i okusi i cjelokupni good feeling u restoranu zaslužuju i divljenje i pohvalu i podršku. Krug sa zvjezdicom – totalno drukčiji od drugih!



“From the kitchen, one has always been transported to great lands...” is how the great Croatian singer-songwriter Arsen Dedić praised in verse and music the most important room of every Dalmatian home.

And indeed, there are those who leave the kitchen to travel the world in search of dreams, to travel by land and sea, to follow their star and return home - to the kitchen - to complete the story. An example is Karlo Kaleb, a native of Split, the founder and owner of Krug (which means “circle”). He has rounded off his work like no one before him in Split - with a Michelin star! In a city that has a lot of catering facilities, and lacks neither quality nor originality, he and his team of collaborators have done something completely different from all the others, and by moving away from the given boundaries, they have positioned Split, the “most beautiful city in the world”, somewhere it has never been before. Krug – at the pinnacle of world gastronomy!

Krug is a small restaurant. It is located at the end of Trumbićeva obala, and from the outside it is unassuming. You could easily miss it walking towards the well-known west *riva* (coastal promenade). But, Kaleb and his team do not care about outer appearances and affectations. The brilliance comes from within, from the open-plan kitchen, which forms the centrepiece of the restaurant, surrounded by a wide bar with twelve seats for exactly that many guests. Who, with their eyes, ears, and noses, can absorb everything that happens to the food from preparation to completion and enjoyment of the meal. That is the concept of Krug. Completely – inclusive!

Reservations are mandatory, as everything must be fresh and purchased on a daily basis. There is no returning, freezing, or reheat-

“Oduvik se iz kuhine u velike zemlje kreće...” tako je u stihu i glazbi pohvalu najvažnijoj prostoriji svake dalmatinske kuće napisao veliki hrvatski kantautor Arsen Dedić.

I zaista, ima ih koji iz kuhine krenu svijetom tražiti snove, naputuju se kopnom i morem, *svoju zvizdu slide* i vrte se doma – u kužinu - zaokružiti priču. Takav je Karlo Kaleb, Splitsanin, osnivač i vlasnik restorana Krug, koji je svoju *točku na i* stavio kao nitko prije njega u Splitu -Michelinovom zvjezdicom! U gradu koji ima ‘mali milijun’ ugostiteljskih sadržaja, i ne manjka mu ni kvalitete ni originalnosti zapravo je s ekipom svojih suradnika postao “totalno drukčiji od drugih”, i tom odmaknutošću od zadanih granica “najlipši grad na svitu” pozicionirao tamo di Splita prije Kruga nije bilo – u svjetski gastro vrh!

Krug je površinom nevelik restoran, nalazi se na samom kraju Trumbićeve obale, izvana ničim posebno ne izaziva pažnju, lako biste ga preskočili hodajući prema *famoznoj* Zapadnoj obali. Ali! Nije Kaleb u njegovoj ekipi ni stalo do tzv. vanjskih efekata i *wow* reakcija, sjaj dolazi iznutra, iz otvorene kuhine koja zapravo čini središnji dio restorana, a okružuje je veliki masivni šank s 12 stolaca za točno toliko gostiju. Koji očima, ušima i nosom upijaju sve što se s hranom događa na putu od pripreme do spravljenoga objeda i uživanja u jelu, takav je naime koncept Kruga. Potpuno – inkluzivan!

I rezervacija za objed je u tom konceptu obvezna, jer sve mora biti svježije i nabavljeno na dnevnoj osnovi, nema vraćanja, zaleđivanja, podgrijavanja...sve što je rezervirano samo je za taj dan, pa se očekuje i odgovornost gosta za rezervaciju. Splitsani se polako na tu vrstu odgovornosti navikavaju. I, na veliku radost ekipe iz Kruga, postaju i glavni gosti na koje se računa tijekom cijele godine, stalna

I interijer i sve što se za šankom priprema i poslužuje rezultat je domaće pameti, umijeća meštara, dizajnera, ratara, mesara, ribara, i iz neposredne je okolice Splita. I njihove vlastite kulinarske domišljatosti (a svi u ekipi imaju respektabilna međunarodna iskustva u kulturi kuhanja!) jer mnogo toga i sami spravljavaju, primjerice maslac, kruh, ukiseljene namirnice, bezalkoholna pića na bazi vodenog kefir, soda ili kombucha



Both the interior, and everything that is prepared and served at the bar, are the result of local ingenuity, the skill of craftsmen, designers, farmers, butchers and fishermen, all originating from the area of Split. Their culinary ingenuity is notable too (everyone on the team has respectable international experience in catering), and they make a lot of things themselves, for example the butter, bread, pickled foods, soft drinks based on water kefir, soda and kombucha



ing - everything that is bought is for that day only, so guests are expected to be responsible about reservations. The people of Split are slowly getting used to this kind of responsibility. To the great joy of the Krug team, locals have become year-round guests, a permanent clientele. When asked whether he is more pleased with this or the prestigious Michelin star, Kaleb chooses the former, but adds that receiving a star still has a positive impact on the perception and evaluation of the restaurant, arouses more curiosity, and prompts people to visit.

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The ash wood from which much of the interior furnishing is made comes from our forests. All the meat and fish, vegetables and fruit, and spices - everything is local, organically grown, from trusted small suppliers. The "*From Field to Table*" slogan that has been promoted by all Croatian governments for decades, often winning elections, has unfortunately not come to fruition. But that has not discouraged the team at Krug in the slightest. They stubbornly apply it in their open-plan kitchen.

Regular guests prove that they recognize and appreciate this. While many talk about the necessity of so-called sustainable tourism, it could be said that Krug is an example of sustainable restaurantism.

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Klijentela. Na pitanje veseli li ga više ta činjenica ili prestižna Michelinova zvjezdica, Kaleb bira ono prvo, ali dodaje da dobivanje zvjezdice ipak povratno utječe na bolju percepciju i vrednovanje restorana, izaziva više znatiželje, ubrzava odluku o dolasku.

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Jasenovo drvo od kojega su izrađeni i krupni i velik dio sitnijega inventara je iz naših šuma, sve mesne i riblje namirnice iz kojih se osmišljavaju sljedovi, povrće i voće, začini...sve je domaće, organski uzgojeno, od provjerenih malih dobavljača. Krilatica "Od polja do stola" koju već desetljećima propagiraju sve hrvatske vlasti, dobijajući nerijetko i izbore na tim obećanjima, nije nažalost zaživjela, ali ekipu iz Kruga to nije nimalo obeshrabilo, oni je tvrdoglavo primjenjuju u svojoj otvorenoj kužini. A stalni gosti dokazuju da to prepoznaju i cijene. I dok mnogi samo govore o nužnosti tzv. održivoga turizma, onda bi se kao pandan tome moglo konstatirati da je Krug primjer – održivoga restoranizma!

Nije lako na gastronomskome nebu dosegnuti Michelinovu zvjezdicu, sigurno je nije lako niti zadržati. Jednako je teško udovoljiti Splićanima, a ni novčanici nam baš nisu po Michelinovoj mjeri. Pa ipak se, eto, može. I mirisi, i okusi i cjelokupni *good feeling* u restoranu zaslužuju i divljenje, i pohvalu i podršku. Krug sa zvjezdicom – totalno drukčiji od drugih! ■





DINA LEVAČIĆ – A LONG-DISTANCE SWIMMER WITH IMPRESSIVE RESULTS

A girl from Split whose home is the sea

By: **Petar Dukić** Photos: *Archive*

Dina Levačić is the first Croatian woman to swim across the English Channel, only the sixth person and second woman in history to swim the so-called Triple Crown of Open Water Swimming in 90 days: the 20 Bridges around Manhattan in New York, the Gulf of California from Catalina Island to San Pedro, and the English Channel. She is also the youngest woman in history to have completed the seven great swimming marathons, better known as the Oceans Seven

DINA LEVAČIĆ – DALJINSKA PLIVAČICA DOJMLJIVIH REZULTATA

Splićanka kojoj je more kuća

Piše: **Petar Dukić** Foto: *Arhiva*

Dina Levačić prva je Hrvatica koja je preplivala La Manche, tek je šesta osoba i druga žena u povijesti koja je za 90 dana isplivala takozvanu trostruku krunu daljinskog plivanja: mostove Manhattanu u New Yorku, Kalifornijski zaljev od otoka Cataline do San Pedra te La Manche. A isplivala je, kao najmlađa žena u povijesti, i velikih sedam plivačkih maratona, poznatijih kao Oceanovih sedam



It is not for nothing that the people of Split brag about their small city being the sportiest in the world. Proof of this is not only the numerous Olympic medallists, as evidenced by the names carved into the stone paving along the west *Riva* (coastal promenade), but also the heroes and heroines of sports that are less exposed, but which certainly testify to the strength, endurance and unique character of their participants.

One of these Split sports heroines is certainly Dina Levačić, a self-effacing long-distance swimmer who breaks records inconceivable to mere mortals. She is the first Croatian woman to swim across the English Channel, only the sixth person and second woman in history to swim the so-called *Triple Crown of Open Water Swimming* in 90 days: the 20 Bridges around Manhattan in New York, the Gulf of California from Catalina Island to San Pedro, and the English Channel, and she was the youngest woman in history to swim all seven major swimming marathons, better known as the *Oceans Seven*.

And that's just a part of her achievements. Because Dina is practically always in the sea or in a river, regardless of the season or weather conditions. In Argentina, she swam the *Hernandarias Parana*, at 88 kilometres the longest swimming marathon in the world, which is swum in the muddy River Parana. She swam it in less than 10 hours 30 minutes and finished in fifth place.

Dina also swam the Japanese *Tsugaru Pass*, and last year in February she became the 19th person in the world to swim *False Bay* in South Africa. Only a few months later, she successfully mastered one of the most demanding swimming routes, a 16-kilometre section around *Angel Island* in the *San Francisco Bay*, thus justifying the title of *Open Water Swimmer of the Year* awarded to her by the *World Open Water Swimming Association* in 2023, and confirming the biggest jewel in the crown of her career, which is last year's entry into the *International Marathon Swimming Hall of Fame*.

Dina started training as a four-year-old girl, following her older sister *Damjana*. At the age of nine, she swam a marathon in *Omiš*,

Splitani svome nevelikom gradu ne tepaju bez veze da je naj-sportskiji na svijetu. Dokaz tome nisu samo brojni nositelji olimpijskih medalja, o čemu svjedoče imena uklesana u kamen Zapadne obale, nego i junaci i junakinje u sportovima koji nisu toliko eksponirani, ali itekako svjedoče o snazi, izdržljivosti i jedinstvenom karakteru njihovih aktera.

Jedna od tih splitskih sportskih heroina svakako je i Dina Levačić, samozatajna daljinska plivačica koja obara rekorde nepojmljive običnim smrtnicima. Prva je Hrvatica koja je preplivala *La Manche*, tek je šesta osoba i druga žena u povijesti koja je za 90 dana isplivala takozvanu trostruku krunu daljinskog plivanja: mostove *Manhattana* u *New Yorku*, *Kalifornijski zaljev* od otoka *Cataline* do *San Pedra* te *La Manche*, a isplivala je, kao najmlađa žena u povijesti, i svih velikih sedam plivačkih maratona, poznatijih kao *Oceanovih sedam*.

I to je samo dio njezinih ostvarenja. Jer, Dina je praktično stalno u moru ili na nekoj rijeci, nevažno koje je godišnje doba i kakvi su vremenski uvjeti. U *Argentini* je tako isplivala *Hernandarias Paranu*, najduži plivački maraton na svijetu, dugačak 88 kilometara, koji se pliva u muljevitoj rijeci *Parani*. Isplivala ga je za manje od 10 i pol sati i završila na petome mjestu.

Preplivala je Dina i *japanski Prolaz Tsugaru*, a prošle godine u *veljači* postala je 19. osoba na svijetu koja je preplivala *False Bay* u *Južnoj Africi*. Tek koji mjesec poslije uspješno je svladala i jednu od najzahtjevnijih plivačkih ruta, 16 kilometara dugačku dionicu oko *Angel Islanda* u zaljevu *San Francisca*, čime je opravdala titulu plivačice godine na otvorenim vodama koju joj je 2023. godine dodijelila



For the mermaid from Split, there are no barriers, especially not words like 'I won't' or 'I can't'. After all, Dina, despite all her sporting commitments, managed to graduate from the Faculty of Education and Rehabilitation Sciences, at the University of Zagreb, and after all that, enrol for a doctorate at the Faculty of Medicine in Split. And she is only 30 years old.



after which nothing in her life was the same. She could no longer imagine a single day without swimming. And that, far safe heated pools.

If anyone deserves the nickname 'sea mermaid', it's Dina, a girl who goes from one water adventure to another. And for whom there are no barriers. And especially not words like 'I won't' or 'I can't'. After all, Dina, despite all her sporting commitments, managed to graduate from the Faculty of Education and Rehabilitation Sciences, at the University of Zagreb, and after all, enrol for a doctorate at the Faculty of Medicine in Split. And she is still only 30 year old.

A great girl. You won't see her face on the front pages, or on prime time TV, but she is certainly an inspiration to many girls who are just starting to face the fears of youth and social prejudices.

As a young scientist, she has also participated in a large European project on research into young people's mental health.

"Young people today are faced with a world that demands a lot from them, and there are many pressures and expectations. Everything happens very quickly, everything has to be now and immediately. It is not easy for anyone to live in such conditions, especially while growing up. It is not easy to stay calm and balanced," she said.

The fact that there isn't much money in her sport certainly helps her in this. In fact, there isn't any at all. This is a good thing. Because money and education are generally inversely proportional, and Dina, as you've already guessed, prefers education.

When asked why she chose marathon swimming instead of the much more popular and lucrative speed disciplines, she says that she prefers the sea and challenging herself. She says that it is both a pleasure and a love for her.

And how did the girl from the warm and gentle Adriatic adapt to the cold and dangerous ocean waters? She always laughs at that question. And she remembers, for example, the terrifying night swim in the River Terwent in Tasmania. Scary, of course, to us. Or the close encounter with jellyfish in Hawaii. The burns, she says, really hurt. She even cried, but she didn't give up, she kept swimming.

It's logical that you're interested in the question of sharks, because Dina knows them well. She's encountered them, but there's never been any danger.

'Sharks live in the sea. It's their home and it's foolish to expect that you won't encounter them at some point,' says Dina.

The sea is her home, too. It is foolish to expect that at some point, in faraway ocean waters, you won't meet Dina Levačić. ■

World Open Water Swimming Association, i potvrdila najveći dragulj u kruni svoje karijere, a to je prošlogodišnji ulazak u International Marathon Swimming Hall of Fame.

Dina je na treninge krenula još kao četverogodišnja djevojčica prateći stariju sestru Damjanu. Već s devet godina isplivala je maraton u Omišu, nakon čega u njezinu životu više ništa nije bilo isto. Niti je više ijedan svoj dan mogla zamisliti bez plivanja. I to daleko od ugrijanih i sigurnih bazena.

Ako ikome pripada nadimak 'morska sirena', onda je to Dina, djevojka koja ide iz jedne vodene avanture u drugu. I za koju ne postoje barijere. A pogotovo ne riječi poput 'neću' ili 'ne mogu'. Uostalom, Dina je uz sve svoje sportske obveze stigla i diplomirati na Edukacijsko-rehabilitacijskom fakultetu Sveučilišta u Zagrebu, a nakon svega upisala je i doktorat na Medicinskom fakultetu u Splitu. I to sa svega 30 godina.

Za splitsku morską sirenu ne postoje barijere, pogotovo ne riječi poput „neću“ ili „ne mogu“. Uostalom, Dina je uza sve svoje sportske obveze stigla i diplomirati na Edukacijsko-rehabilitacijskom fakultetu Sveučilišta u Zagrebu, a nakon svega upisala je i doktorat na Medicinskom fakultetu u Splitu. Tek joj je 30 godina

Sjajna cura. Nećete njeno lice vidjeti na naslovnica i u udarnim televizijskim terminima, ali je svakako inspiracija brojnim djevojčicama koje se tek suočavaju s mladenačkim strahovima i društvenim predrasudama.

Kao mlada znanstvenica sudjelovala je i u velikom europskom projektu o istraživanju mentalnog zdravlja kod mladih.

„Mladi se danas suočavaju sa svijetom koji od njih mnogo traži, pa je i mnogo pritisaka i očekivanja. Sve se jako brzo događa, sve mora biti sad i odmah. Nije nikome lako živjeti u takvim uvjetima, a pogotovo odrastati. Nije lako ostati priseban i uravnotežen“, izjavila je.

U tome joj svakako pomaže i činjenica što u njezinu sportu nema mnogo novca. Dapače, nema ga uopće. Što je dobro. Jer, novac i obrazovanje uglavnom su u obrnuto proporcionalnom odnosu, a Dina, shvatili ste već, preferira obrazovanje.

Na pitanje zašto se umjesto znatno popularnijih i lukrativnijih brzinskih disciplina odlučila za maratonsko plivanje odgovara kako više uživa u moru i u postavljanju izazova samoj sebi. To joj je, veli, i zadovoljština i ljubav.

A kako se cura s toplog i pitomog Jadrana prilagodila hladnim i opasnim oceanskim vodama? Uvijek se nasmije na to pitanje. I prisjeti se, recimo, zastrašujućeg noćnog plivanja u rijeci Terwent na Tasmaniji. Zastrašujućeg, naravno, nama. Ili bliskog susreta s meduzama na Havajima. Opekline su, veli, baš boljele. Čak je i plakala, ali nije odustala, nastavila je plivati.

Logično je da vas zanima što je s morskim psima, jer Dina ih dobro poznaje, susretali su se, ali nikad nije bilo opasnosti.


„Morski psi žive u moru. To je njihova kuća i glupo je očekivati da ih nećeš sresti u nekom trenutku“, kaže Dina.

A more je i njena kuća. I glupo je očekivati da u nekom trenutku, u nekom dalekom oceanu, nećete sresti i Dinu Levačić. ■



If anyone deserves the nickname sea mermaid, it is Dina Levačić.

Ako itko zavrjeđuje nazivati se morska sirena, onda je to Dina Levačić



SUSTIPAN – AN OASIS OF PEACE IN THE CITY

A favourite meeting place for lovers

By: **Šime Dujmić** Photos: HNK archive, VIBREZ archive, CROATIAN HOME archive, Zoran Alajbeg

Due to its fantastic location, Sustipan has over time become a perfect location for holding various cultural events and due to its rich history, it has kept both memorial, cultural and recreational significance. Sustipan attracts couples with its romantic and perfect silence. Walking along the coast from the city centre, they can arrive here in just a few minutes.

SUSTIPAN – OAZA MIRA U GRADU

Omiljeno sastajalište zaljubljenih

Piše: **Šime Dujmić** Foto: HNK arhiva, VIBREZ arhiva, HRVATSKI DOM arhiva, Zoran Alajbeg

Zbog fantastičnog položaja Sustipan je zaživio kao idealno mjesto za održavanje kulturnih manifestacija, a zbog bogate povijesti zadržao je i memorijalnu, i kulturnu i rekreacijsku dimenziju. Romantičnom, savršenom tišinom privlači parove koji šetnjom uz obalu, od središta grada stižu ovamo za nekoliko minuta.



From the play *Laughter and Tears of Old Split*
Iz predstave *Smij i suze starega Splita*

A place rich in history and memories, a green oasis with amazing views of the sea and the islands of Brač and Šolta during the day, and of the silky surface of the sea and the starry sky at night. Here you will want to hug or kiss, and no one will see you or care.

Sustipan is, in fact, a small promontory on a peninsula. The city of Split stands on a large peninsula embraced by the sea, and Sustipan lies on its south-western side. It rises on high stone cliffs where seagulls nest, and the crystal clear sea hides a blue world beneath its surface.

This place is rich in history, important for Split, but also for Croatia. It was named after the 10th-century Benedictine monastery Santus Stephanus Sub Pinis (Saint Stephen under the Pines), which became the most powerful in the medieval Croatian state during the

From the ballet *Bolero and Carmen at Sustipan*
Iz baleta *Carmina Burana na Sustipanu*



From the play *Laughter and Tears of Old Split*
Iz predstave *Smij i suze starega Splita*

Mjesto bogato poviješću i uspomenama, zelena oaza čudesnih pogleda na more i otoke Brač i Šoltu danju, na svilenu površinu mora i zvjezdano nebo noću, na kojemu ćete poželjeti nekoga zagrliti ili poljubiti, i nitko vas neće vidjeti ili neće mariti za to.

Sustipan je, u stvari, polutok na polutoku. Grad Split leži na velikom poluotoku kojega grli more, a Sustipan je na njegovoj jugozapadnoj strani, izdiže se na visokim kamenim klisurama na kojima se gnijezde morske ptice, a kristalno more skriva plavi svijet ispod površine.

Mjesto je to bogato poviješću, važnom za Split, ali i za Hrvatsku. Ime je dobio po benediktinskom samostanu iz 10. st. Santus Stephanus Sub Pinis (Svetog Stjepana pod borovima) koji se za vrijeme hrvatskih kraljeva uzdigao do statusa najmoćnijega u srednjovjekovnoj hrvatskoj državi. Hrvatski vojvoda Stjepan, nećak kralja Stjepana Držislava, odrekao se u 11.st. prijestolja u korist bana Zvonimira i povukao se 1078. godine u ovaj samostan. No, nakon smrti kralja Zvonimira 1089. godine, Stjepan II. postaje hrvatski i dalmatinski kralj, ali vladao je kratko, otprilike tek dvije godine. A kako je umro bez nasljednika, započeo je rat za hrvatsku krunu koji je okončan dolaskom na tron ugarskih vladara.

Od nekoć slavnoga samostana koji je opustio u 18. st. ostali su temelji trobrodne bazilike; današnja crkva sv. Stjepana iz 19. st. zadržala je figure iz stare crkve, a unutrašnjost resi šest antičkih stupova dopremljenih iz Dioklecijanove palače.

Na Sustipanu je Austro-ugarska vlast uredila gradsko groblje 1826. godine koje je s vremenom postalo galerija na otvorenom: u čudesno lijepom ambijentu bilo je na desetke mramornih skulptura što je ovom mjestu davalo posebno metafizičko značenje. Nakon Drugoga svjetskog rata, 1959. godine, komunistička vlast uništila je staro groblje, ostali su samo crkva i arheološki ostaci, i kompleks je pretvoren u park.

Zbog svojega fantastičnog položaja Sustipan je s vremenom postao lokacija za održavanje raznih manifestacija, koncerata, kazališ-





SUSTIPAN VIBREZ FESTIVAL Sharon Kovacs



reign of the Croatian kings. The Croatian Duke Stephen, nephew of King Stephen Držislav, abdicated in the 11th century in favour of Ban Zvonimir and retired to this monastery in 1078. However, after the death of King Zvonimir in 1089, Stephen II became the King of Croatia and Dalmatia. He reigned briefly, only about two years. Since he died without an heir, the war for the Croatian crown began, which ended with Hungarian rulers acceding to the throne.

Of the once famous monastery, which was abandoned in the 18th century, only the foundations of a three-nave basilica remain. Today's Church of St. Stephen, from the 19th century, has retained

There are few places in the Mediterranean like Split's Sustipan, so dreamy and picturesque that you want to stay there all day, filled with an energy that captivates and gives a sense of serenity and peace.

the figures from the old church, and the interior is decorated with six antique columns brought from Diocletian's Palace.

In 1826, the Austro-Hungarian government established a city cemetery on Sustipan, which eventually became an open-air gallery: in a wonderfully beautiful setting, there were dozens of marble sculptures, which gave this place a special metaphysical meaning.



SUSTIPAN VIBREZ FESTIVAL Michele Gurevich



nih predstava, književnih večeri i brojnih događanja na otvorenom, a zbog svega što predstavlja za građane i posjetitelje ima i memorijalni, i kulturni i rekreacijski značaj.

Na ovom šumovitom poluotoku od 2010. godine u sklopu kulturne manifestacije Splitsko ljeto, igra jedna od najdugovječnijih splitskih kazališnih predstava „Smij i suze starega Splita“ koju je, prema knjizi gradskoga poštara i kroničara Ivana Kovačića, režirao Goran Golovko. Tijekom godina ova je predstava postala jednom od najomiljenijih kazališnoj publici, a svojom snovitom tematikom potiče nas da

SUSTIPAN VIBREZ FESTIVAL Nouvelle Vague, a well-known bossa nova project
SUSTIPAN VIBREZ FESTIVAL Nouvelle Vague, poznati bossa nova projekt



SUSTIPAN VIBREZ FESTIVAL Michele Gurevich



Split's favourite band – TBF
TBF - omiljeni splitski band

After World War II, in 1959, the communist government destroyed the old cemetery, leaving only the church and archaeological remains, and the complex was turned into a park.

Due to its fantastic location, Sustipan has over time become a location for holding various concerts, theatre performances, literary evenings and numerous outdoor events. Because of everything it represents for citizens and visitors, it has both memorial, cultural and recreational significance.

On this wooded peninsula, since 2010, as part of the *Split Summer Festival*, one of Split's longest-running theatre plays, *Smij i suze starega Splita*, has been performed, directed by Goran Golovko, based on the book by the city postal worker and chronicler Ivan Kovačić. Over the years, this play has become one of the theatre audience's favourites, and with its dreamy theme, it encourages us to pause and remember that life is not about rushing, but about reflecting on each day that is given to us. Sustipan is the right place for such a reminder.

During the summer, Sustipan regularly hosts concerts and ballets. We remember the recent ballet *The Great Gatsby* choreographed and directed by choreographer, dancer and pedagogue Leo Mujić, as well as the ballet diptych *Bolero* and *Carmen* by the well-known ballet dancer and choreographer Valentina Turcu. Recently, the *Vibrez Jazz Festival* has also been held here.

Likewise, it is a must-see spot for photo enthusiasts, attracted at any time of day, especially by the view of the city and the sunset. It is also a favourite venue for outdoor weddings, in the neo-classical pavilion in the centre of the park.

Sustipan is also known as a favourite meeting place for lovers, who claim it is the most romantic place on the Adriatic coast. On summer evenings, permeated with the fragrances of Mediterranean herbs, the shimmering sea and the light of the stars, Sustipan attracts couples with its perfect silence. Walking along the coast from the city centre, they can arrive here in just a few minutes.

Only the moon bears witness to their whispers, if there is one that night. ■



Malo je mjesta na Mediteranu kao što je splitski Sustipan, tako sanjivih i slikovitih da biste poželjeli biti tamo cijeloga dana, ispunjeni energijom koja osvaja i daje osjećaj spokoja i mira

The Vlatko Stefanovski Trio
Vlatko Stefanovski trio

zastanemo i sjetimo se kako život nije u jurnjavi, nego u promišljanju svakoga dana koji nam je darovan. Sustipan je pravo mjesto za takav memento.

Na Sustipanu se u ljetnim mjesecima redovito organiziraju koncertni i baletni programi. Pamtimo recentni balet „Veliki Gatsby“ u koreografiji i režiji baletnoga koreografa, plesača i pedagoga Lea Mujića, kao i baletni diptih *Bolero* i *Carmen* poznate baletne plesačice i koreografkinje Valentine Turcu. Odnedavno se ondje održava i jazz festival *Vibrez*.

To je i nezaobilazna točka foto-entuzijasta koje privlači svako doba dana, a posebno pogled na grad i zalazak sunca, ali je i omiljeno mjesto za vjenčanja na otvorenome u klasicističkom glorijsu u središnjem dijelu parka.

Sustipan je poznat i kao omiljeno sastajalište zaljubljenih, koji tvrde kako na Jadranu nema romantičnijega mjesta. U ljetnim večerima, prožet mirisima mediteranskog bilja, svjetlucajem mora i svjetlom zvijezda, Sustipan savršenom tišinom privlači parove koji šetnjom uz obalu, od središta grada stižu ovamo za nekoliko minuta.

Njihovim šaputanjima svjedoči samo Mjesec. Ako ga ima te noći. ■



Marc Ribot at Sustipan
Marc Ribot na Sustipanu

100 YEARS SINCE THE FOUNDING OF THE SPLIT CITY MUSEUM

A Museum presenting city's rich history

By: **Vedran Matošić** Photos: Ante Verzotti, Maja Prgomet, Miroslav Lelas, Marko Mihaljević

A crucial moment in the development of the City Museum was in 1952, when an exhibition celebrating the 500th anniversary of the birth of Marko Marulić was held in the Papalić Palace. This Gothic-Renaissance masterpiece, which now houses the museum, was designed by the great Croatian sculptor and architect Juraj Dalmatinac.

STO GODINA OD OSNIVANJA MUZEJA GRADA SPLITA

Muzej koji svjedoči bogatu povijest grada

Piše: **Vedran Matošić** Foto: Ante Verzotti, Maja Prgomet, Miroslav Lelas, Marko Mihaljević

Presudan trenutak za razvoj Muzeja grada bio je 1952. godine, kad je u Papalićevoj palači priređena izložba u povodu 500. obljetnice rođenja Marka Marulića. Gotičko renesansna palača u kojoj je smješten Muzej je remek djelo velikoga hrvatskog kipara i graditelja Jurja Dalmatinca.



By adding the Cellars of Diocletian's Palace to its portfolio, the museum seems to be completing the story of the city. And soon, near the imperial Peristyle, there are plans to open an interpretation centre dedicated to Diocletian, as the Split City Museum is now too small to display the city's entire rich history.

The story of the creation of Split could begin with a line from many fairy tales – once upon a time, there was an emperor who wanted to build a palace in the bay of his childhood. The palace became a city. Fleeing attacks by the Avars and Slavs, the inhabitants of nearby Salona settled there, creating a unique world-class living monument.

Split City Museum presents the city's rich and long history. The story of the museum itself begins in 1925, when a Museum and History Department was opened in the palace of Nikola Bernardi and his wife Danica, next to the existing large reading room of the City Library.

A crucial moment for the development of the City Museum was in 1952, when an exhibition celebrating the 500th anniversary of the birth of Marko Marulić was held in the Papalić Palace.

The museum courtyard displays stone inscriptions, mounted on the walls, which Dmine Papalić and Marko Marulić brought from Salona, as well as coats of arms of prominent Split families.

The Papalić Palace is a Gothic-Renaissance masterpiece, designed by the great Croatian sculptor and architect Juraj Dalmatinac and his circle of stonemasons and master builders. The south-facing facade bares a Gothic *quadrifora* (a window divided into four arches), belonging to the first-floor hall, and a monumental portal, bearing the coat of arms of the Papalić family, leads into the courtyard. From here, a stone staircase ascends to a decorated door-

Preuzimajući i Podrume Dioklecijanove palače u svoj sastav, Muzej kao da zaokružuje kompletiranu priču o gradu Splitu. A uskoro se, u blizini carskoga Peristila, planira otvaranje i Muzeja Dioklecijana ili Tetrarhije, jer prostor Muzeja grada Splita postaje tijesan za prikaz prebogate splitske povijesti.

Priča o nastajanju Splita mogla bi započeti rečenicom iz mnogih bajki – jednom davno bijaše car koji je želio izgraditi palaču u uvali svoga djetinjstva. Od palače nastaje grad koji, bježeći od napada Avara i Slavena naseljavaju stanovnici obližnje Salone, stvarajući jedinstveni živi spomenik na svijetu.

Bogatu i dugu povijest grada prezentira upravo Muzej grada Splita. Povijest Muzeja počinje 1925. godine kada je u palači Nikole Bernardija i njegove supruge Danice uz postojeću veliku čitaonicu Gradske biblioteke otvoren i Muzejsko-historijski odjel.

Ali, presudan trenutak za razvoj Muzeja grada bio je 1952. godine, kada je u Papalićevoj palači priređena izložba u povodu 500. obljetnice rođenja Marka Marulića.

U muzejskome dvorištu uzidani su natpisi koje su Dmine Papalić i Marko Marulić donosili iz Salone, a tu su i grbovi uglednih splitskih obitelji.

Papalićeve palače je remek djelo velikoga hrvatskog kipara i graditelja gotičko-renesansnoga stila, nadaleko poznatoga Jurja Dalmatinca i njegova klesarsko graditeljskog majstorskog kruga. S južne je strane gotička kvadrifora dvorane na prvome katu, a

way, through which one enters the Gothic hall on the first floor. The overwhelming feeling of entering this hall is indescribable.

Exhibits from the Renaissance era dominate the hall. There is a bust of Marko Marulić, the father of Croatian literature; a portrait of Toma Nigler, a bishop who became famous in battles against the Turks; the City Statute; and also a curious pulley (connected to a love triangle concerning Marulić). There are also numerous examples of weapons from battles against the Turks, which the museum has displayed in many cities across Europe, including Alcalá de Henares, where the great Spanish storyteller Miguel de Cervantes was born.

The Roman collection, which forms an important part of Split's rich history, has waited a long time for a permanent exhibition



space. It was only in 2025 that all the material regarding Emperor Diocletian and his magnificent palace was compiled and presented. On the museum's ground floor we find reliefs of Emperor Diocletian and his wife Prisca, as well as traces of earlier life. In the 4th century BC, the elderly ruler of Syracuse, Dionysius, founded a Greek colony, which also left a visible mark on the area of Split. Raised stone walkways lead us over the most recent archaeological excavations, revealing layers of history. On the wall is a map of the Roman Empire, and nearby is the imperial marble *mensa* (dining table). As the museum lies in part of Diocletian's Palace that originally hosted the Roman army and its associated military training grounds and *thermae* (baths), these exhibits are on display.



monumentalni portal s grbom obitelji Papalić uvodi nas u dvorište u zapadnom djelu s dva luka. U gotičku dvoranu na prvome katu ulazi se kroz ukrašena vrata na vrhu dvorišnoga stubišta. Osjećaj koji obuzima posjetitelje ulaskom u ovu dvoranu je neopisiv.

Doba renesanse kao da se razlilo ovom prostorijom. U dvorani je bista Marka Marulića, oca hrvatske književnosti, portret Toma Nigera, biskupa koji se proslavio u mnogim bitkama s Turcima, Statut grada, ali i kolotur iz priče o Marulovim prijateljima. Tu su i brojni primjerci oružja iz bitaka s Turcima, koje je muzej prikazao u mnogim gradovima diljem Europe, među ostalima i u gradu Alcalá de Henares, u kojem je rođen veliki španjolski pripovijedač Miguel de Servantes Saavedra.

Rimski udio u bogatoj povijesti grada pod Marjanom čekao je dugo na stalni postav, i dočekao ga je tek 2025. godine, kada je osmišljena i prezentirana građa o caru Dioklecijanu i njegovoj velebnoj palači. U muzejskom prizemlju nalazimo reljefne prikaze cara Dioklecijana i njegove žene Priske, ali nalazimo i tragove najstarijega života. U 4. stoljeću prije Krista, vladar Sirakuze Dionizije Stariji osniva grčku koloniju čime grčko-helenistička kultura također ostavlja vidljivoga traga i na splitskome području. Mostići pokriveni kamenom vode nas najnovijim arheološkim iskopinama slojevito kroz povijest. Na zidu je mapa rimskoga carstva, a u neposrednoj blizini je i carska mramorna menza. A kako se Muzej nalazi u onom

Preuzimajući Podrume Dioklecijanove palače, Muzej kao da zaokružuje priču o gradu Splitu. A uskoro se, u blizini carskoga Peristila, planira i otvaranje interpretacijskog centra Dioklecijana i Tetrarhije, jer prostor Muzeja grada Splita postaje tijesan za prikaz prebogatih splitske povijesti



dijelu nekadašnje palače koji je bio predviđen za vojsku i pripadajuće sklopove vojnih vježbališta i kupališta, upravo su ti sadržaji prezentirani javnosti. Rimsko doba ostavilo je neizbrisiv trag jer je upravo palača cara Dioklecijana bila začetak današnjega grada.

Obnovljeni muzej u 2026. godini donosi nove multimedijalne i interaktivne sadržaje, a prizemlje obogaćuje i zvučnom kulisom koja dočarava zvukove grada.

U sastavu Muzeja grada Splita nalazi se i Galerija Emanuel Vidović, svojevrsni memorijalni centar posvećen životu i djelu slikara Emanuela Vidovića, jednog od najistaknutijih hrvatskih likovnih umjetnika prve polovice prošloga stoljeća, i istaknutoga likovnoga pedagoga u Splitu. Galerija je izdvojeni objekt smješten u neposrednoj blizini Srebrnih vrata.



The Roman era has left an indelible mark, as it was the building of Emperor Diocletian's palace that marks the birth of today's city.

In 2026, the renovated museum presents new multimedia and interactive displays, and the ground floor is enriched with a soundscape that evokes the sounds of the city.

The Emanuel Vidović Gallery is also part of the Split City Museum, a kind of memorial centre dedicated to the life and work of one of the most important Croatian artists from the early-1900's, and a prominent art teacher in Split. The gallery is in a separate building, located next to the Silver Gate.

By adding the Cellars of Diocletian's Palace to its portfolio, the museum seems to be completing the story of the city. And soon, near the imperial Peristyle, there are plans to open an interpretation centre dedicated to Diocletian and a Tetrarchy, as the Split City Museum is now too small to display the city's entire rich history. ■



Preuzimajući i Podrume Dioklecijanove palače u svoj sastav, Muzej kao da zaokružuje kompletiranu priču o gradu Splitu. A uskoro se, u blizini carskoga Peristila, planira otvaranje i interpretacijskog centra Dioklecijana i Tetrarhije, jer prostor Muzeja grada Splita postaje tijesan za prikaz prebogatije splitske povijesti. ■

THREE SCRIPTS OF CROATIAN CULTURE

Poljičica – the traditional script of the Poljička

By: **Jasenska Leskur** Photos: Ante Verzotti

Also known as the western variant of Cyrillic, Poljičica was used for centuries, and among the people of Poljica there are still elderly individuals who can read or write this almost-forgotten script. Thanks to a few enthusiasts and local associations, this knowledge is being passed on to new generations, so pupils at several schools can now choose to learn Poljičica.

TRI PISMA HRVATSKE KULTURE

Poljičica – tradicionalno pismo Poljičke republike

Piše: **Jasenska Leskur** Foto: Ante Verzotti

Poznata i kao zapadna varijanta ćirilice koristila se stoljećima, a među Poljičanima još uvijek ima vremenih pojedinaca koji znaju čitati ili pisati to zaboravljeno pismo. Zahvaljujući nekolicini entuzijasta i zavičajnih udruga to se znanje prenosi na nove generacije pa učenici u nekoliko škola danas mogu izabrati učenje poljičice



Tugare, relief of Archbishop Anton Kačić and a plaque with an inscription in Poljičica at the Church of the Blessed Virgin Mary
Tugare, reljef nadbiskupa Antona Kačića i ploča s natpisom na poljičici na Crkvi Blažene Djevice Marije



Tugare, Church of the Blessed Virgin Mary
Tugare, crkva porođenja Blažene Djevice Marije

Na prostoru istočno od Splita, preciznije od Žrnovnice do Omiša i Blata na Cetini, te od mora do Zamosorja, prostiru se Poljica; naziv im potječe od brojnih polja oko planine Mosor. To je kraj čije stanovništvo karakterizira snažna identitetska pripadnost zajednici koja svoje korijene ima u 700 godina dugoj povijesti trajanja Poljičke knežije.

Od 13. st. do 1807. godine, i upada Napoleonove vojske na čelu s maršalom Marmontom, puk Poljica imao je svoju samoupravu i svake godine birao je svoga čelnika - Velikoga kneza. Autonomiju i neovisnost u odnosu na druga carstva uspijevali su sačuvati i za vrijeme osmanskih i mletačkih osvajanja ovih krajeva. Jedan od najvrjednijih sačuvanih dokumenata iz toga doba je Poljički statut iz 15. stoljeća koji sadrži norme poljičkoga društva, a pisan je na hrvatskom jeziku i to – poljičicom. Zapadnom varijantom ćirilice koju današnji Poljičani vraćaju u svakodnevni život.

Među Poljičanima još uvijek ima vremešnih pojedinaca koji znaju čitati ili pisati to zaboravljeno pismo, a zahvaljujući nekolicini entu-





*The Church of St. Clement in Sitno Donje, where the Poljica Statute was written
Crkva sv. Klementa (Donje Sitno) u kojoj je napisan Poljički statut*

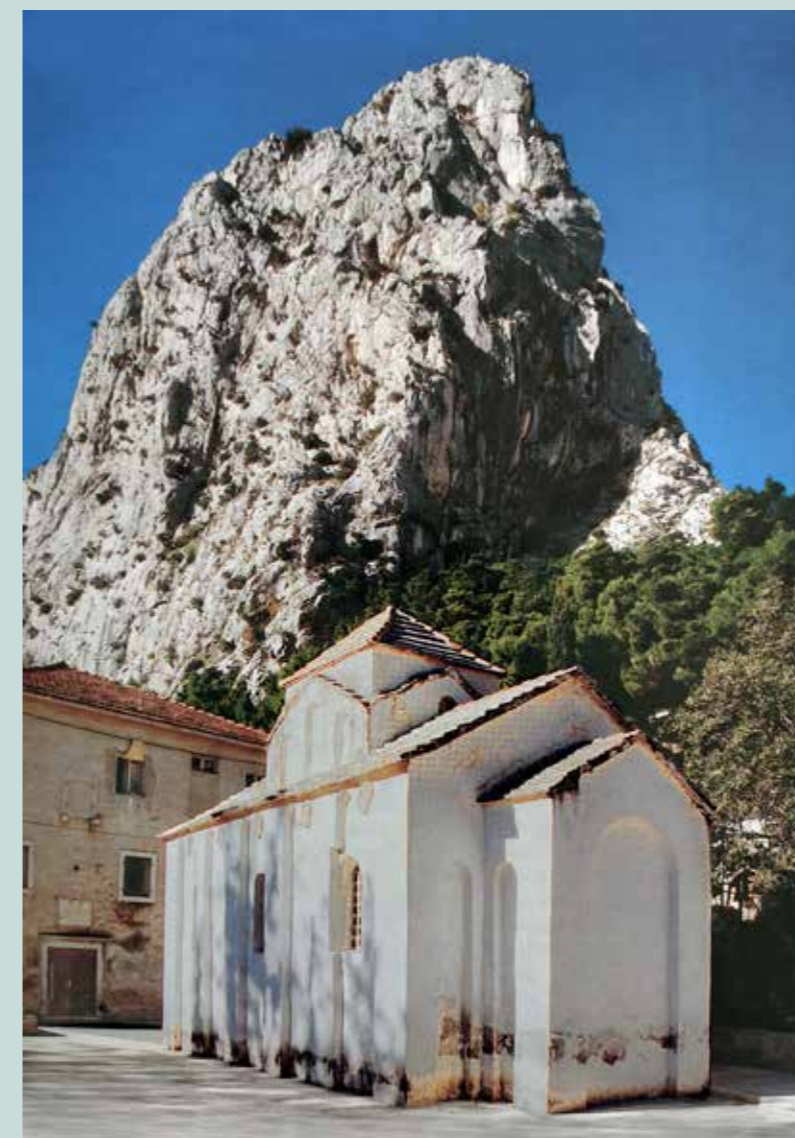
Poljica stretches east of Split, more precisely from Žrnovnica to Omiš and Blato na Cetini, and from the coast inland to Zamosorje. Its name comes from the numerous fields around Mosor mountain. It is an area where the local population has kept its strong identity, originating from a community that has its roots in the 700-year-long history of the Poljička Republic.

From the 13th century until 1807, when Napoleon's army invaded, led by Marshal Marmont, the people of Poljica had their own self-government and elected their own leader - the Grand Duke – on a yearly basis. They managed to preserve their autonomy and independence from other empires, even during the Ottoman and Venetian conquests of these regions. One of the most valuable preserved documents from that time is the Poljica Statute from the 15th century, which contains the norms of Poljica society, and is written in the Croatian language, in the *Poljičica* script. A western variant of Cyrillic, which today's Poljica residents are bringing back into everyday life. Among the people of Poljica, there are still elderly individuals who know how to read or write this almost-forgotten script, and thanks to a few enthusiasts and local associations, this knowledge is being passed on to new generations, so pupils at several schools

zijasta i zavičajnih udruga to se znanje prenosi na nove generacije, pa učenici u nekoliko škola danas mogu izabrati učenje poljičice. Naziva se i zapadna ili hrvatska ćirilica, arvatica, poljička azbukvica, poljička bosančica... i jedna je od sastavnica hrvatske "tropismenosti i trojezičnosti", iako je manje poznata široj javnosti.

Naime, uz latinicu kojom se koristi veći dio Europe i svijeta, Hrvati su sve do 19. st. u liturgijskim i upravno-pravnim tekstovima pisali glagoljicom i držali je svojim nacionalnim pismom. Smatra se da je glagoljica osmišljena sredinom 9. st. za potrebe širenja kršćanstva među slavenskim narodima, a sam naziv *glagoljica* nastao je na hrvatskom prostoru potkraj srednjega vijeka. Riječ je nastala od glagola *glagoljati*, što znači služiti misu na staroslavenskom jeziku ili jednostavno pričati, govoriti, divaniti.

- Tek je potkraj prošloga stoljeća čvrsto ojačala svijest o „tropismenosti i trojezičnosti hrvatske kulture“; u mnogom smislu takva je kritika zapravo označila afirmaciju ćiriličke sastavnice, jer i latinička i glagoljska već su bile dobro poznate i vrednovane. Premda su u ranoj slavistici, još s početka 19. st. očigledne bile tendencije da se glagoljica poistovjećuje s hrvatskom kulturom, a ćirilica se uobičavala svrstavati na Istok, uloga Zadranina Ivana Berčića bila je presudna. On je u svom Bukvaru staroslavenskoga jezika jasno istaknuo kako se zapadna ćirilica na našim prostorima pojavljuje ugrubo u



Priko, Omiš – The Church of St. Peter, where the Glagolitic script was used, became known as the Poljica Temple of Culture

Priko, Omiš – Crkva sv. Petra u kojoj se glagoljalo; nazivaju je Poljički hram kulture



Srinjine, the Church of the Nativity of the Blessed Virgin Mary
Srinjine, crkva Porodenja Blažene Djevice Marije

today can choose to learn *Poljičica*. It is also called western or Croatian Cyrillic, *Arvatica*, *Poljička azbukvica*, *Poljička bosančica*... and is one of the components of Croatia's "triple-script system", although it is not well known to the general public.

To be specific, in addition to the Latin script used in most of Europe and the world, until the 19th century, Croats wrote in the Glagolitic script in liturgical and administrative-legal texts, and considered it their national script. It is believed that the Glagolitic script was designed in the mid-9th century for the purposes of spreading Christianity among the Slavic peoples, and the name Glagolitic itself originated in Croatian lands at the end of the Middle Ages. The word comes from the verb *glagoljati*, which means to serve mass in the Old Church Slavonic language or simply to speak or talk.

It was only towards the end of the last century that the awareness of the *triple-script nature of Croatian culture* was firmly strengthened. In many ways, such a slogan actually affirmed the existence of the Cyrillic component, because both Latin and Glagolitic were already well known and valued. Although in early Slavic studies, from the beginning of the 19th century, there were obvious tendencies to identify the Glagolitic script with Croatian culture, and Cyrillic was usually classified as Eastern. The role of Glagolitic scholar Ivan Berčić from Zadar was crucial in this. Dr Mateo Žagar, Professor at the Department of Old Church Slavonic and Croatian Glagolitic at the Faculty of Philosophy in Zagreb, who is most responsible for the scientific recognition of the *Poljičica* script, explains that in his *Primer on the Old Church Slavonic Language*, Ivan Berčić clearly pointed out that Western Cyrillic appears in our region in roughly three regional forms: Bosnian, Dubrovnik, and that of the Poljička Republic.

Western Cyrillic, as it is usually called in official terminology, was used in our region from Istria to Dubrovnik and Konavle, and from Slavonia to Bosnia. It is a large part of the Croatian Cyrillic heritage.

Glagolitic and Cyrillic are two parallel scripts. Everyone who knew how to write in Glagolitic also knew how to write in Cyrillic, and vice versa. The geographic border between the use of Glagolitic and Cyrillic, was the River Krka, which flows into the sea near Šibenik. However, Western Cyrillic was also present in Istria, and this shorthand script, such as that in Poljica, was also present in the Zadar area, all the way to Makarska in the south. According to Dr Žagar, who spoke at a ceremony held at the Illyrian Seminary in Priko, Omiš, on the occasion of declaring *Poljičica* a Croatian cultural asset, *Poljičica* is a regional shorthand variant of Western Cyrillic. *Poljičica* was used in parallel with Glagolitic - Glagolitic was the script of liturgical books, and Cyrillic was for everyday use, in business and legal texts.

The Illyrian Seminary, located in the Priko area, opposite the pre-Romanesque Church of St. Peter, nowadays hosts events organised by the Omiš Cultural Centre. It was founded in 1750 to educate Glagolitic priests, and hundreds of Glagolitic priests studied the Croatian language there, which significantly influenced the literacy of the Omiš-Poljica cultural circle. While in other theological schools in Central Dalmatia, classes were conducted in Latin and Italian, here everything was in Croatian. The seminary translated all the books of the Holy Scriptures from Latin into the vernacular Croatian language of the Omiš-Poljica region. For all this, it is called the *Poljica Temple of Culture*. ■

tri regionalna vida: bosanskome, dubrovačkome, i onome Poljičke knežije – objasnio je dr. sc. Mateo Žagar, akademik i profesor na Katedri za staroslavenski jezik i hrvatsko glagoljaštvo Filozofskoga fakulteta u Zagrebu, najzaslužniji za znanstvenu afirmaciju poljičice.

- Zapadna cirilica, kako se obično naziva u službenoj terminologiji, na našim se prostorima koristila od Istre do Dubrovnika i Konavala, od Slavonije do Bosne. Veliki je udio hrvatske cirilične baštine.

Glagoljica i cirilica su dva paralelna pisma. Svi koji su znali pisati glagoljicom, znali su pisati i cirilicom, i obratno. Granica kojom s jedne strane dominira glagoljica, s druge cirilica, bila je rijeka Krka koja blizu Šibenika utječe u more. No zapadne cirilice bilo je i u Istri, a ove brzopisne, kakva je u Poljicima, bilo je i na zadarskome području, sve do Makarske na jugu. Drugim riječima, poljičica je regionalna brzopisna varijanta zapadne cirilice. Poljičica se paralelno koristila uz glagoljicu; glagoljica je bila pismo liturgijskih knjiga, a cirilica se koristila za svakodnevnu, poslovnu ili pravnu uporabu – kazao je međ ostalim dr. Žagar na svečanosti koja je upriličena u Ilirskom (glagoljaškom) sjemeništu na Priku u Omišu povodom proglašenja poljičice kulturnim dobrom Republike Hrvatske.

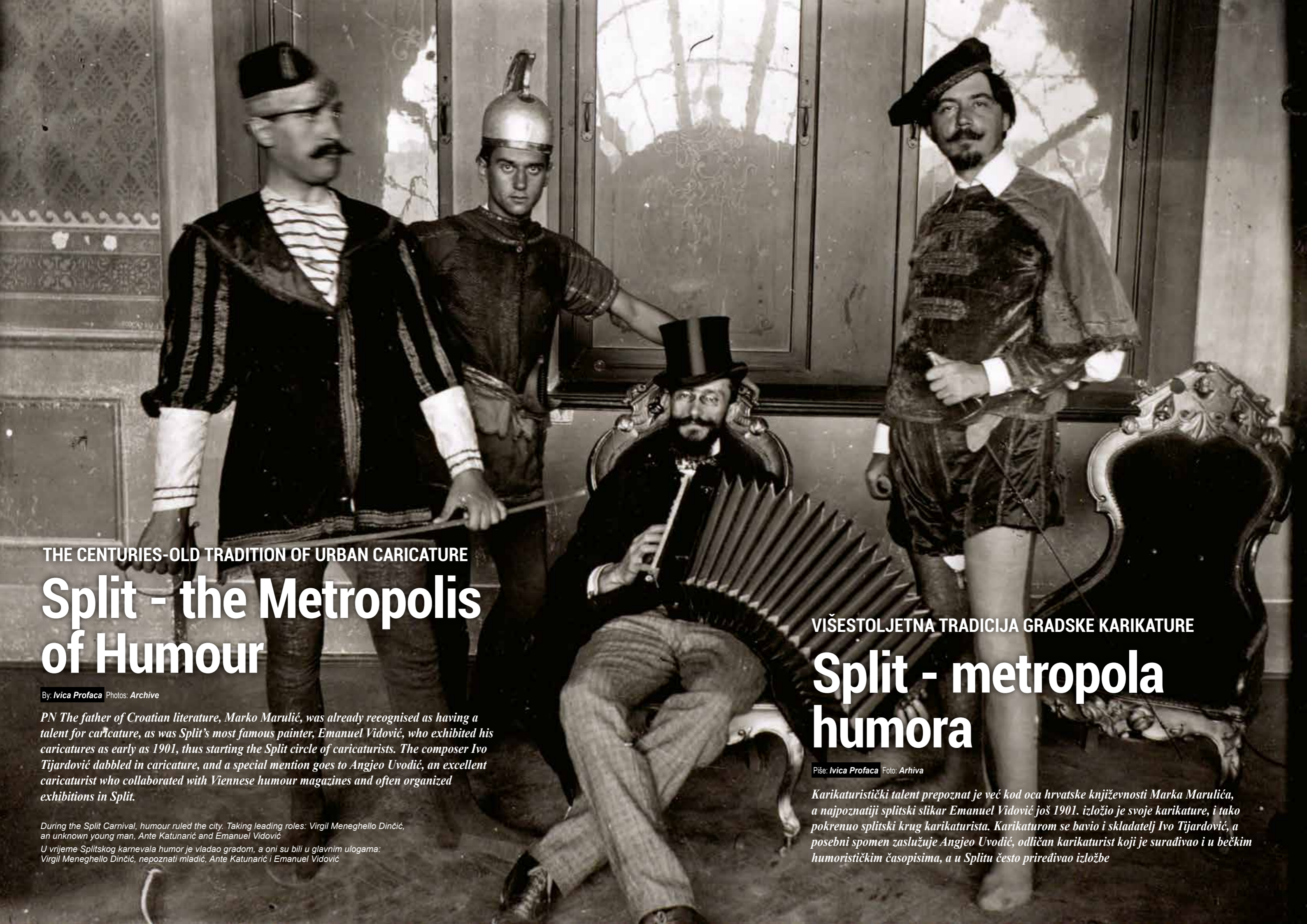
Od 13. stoljeća do 1807. godine, do upada Napoleonove vojske na čelu s maršalom Marmontom, puk Poljica imao je svoju samoupravu i svake godine birao je svoga čelnika - Velikoga kneza. Autonomiju i neovisnost u odnosu na druga carstva uspijevali su sačuvati i za vrijeme osmanskih i mletačkih osvajanja ovih krajeva. Jedan od najvrjednijih sačuvanih dokumenata iz toga doba je Poljički statut iz 15. stoljeća, pisan na hrvatskome jeziku – poljičicom.



Monument to the Poljičica script in Srinjine
Spomenik poljičici u Srinjinama

Ilirsko sjemenište, koje se nalazi na predjelu Prika sučelice predromaničkoj crkvi sv. Petra, danas je dom umjetnika i u njemu Centar za kulturu Omiš održava svoje programe. Utemeljeno je 1750. godine za obrazovanje svećenika glagoljaša i u njemu su odgojene i obrazovane stotine glagoljaških svećenika na hrvatskome jeziku, što je znatno utjecalo na pismenost omiško-poljičkoga kulturnog kruga. Dok se u drugim teološkim školama srednje Dalmacije nastava izvodila na latinskome i talijanskome jeziku, u ovoj je sve bilo na hrvatskome jeziku. U njoj su prevedene sve knjige Svetoga pisma s latinskoga na pučki hrvatski jezik omiško-poljičkoga kraja. Zbog svega toga nazivaju je "poljičkim hramom kulture". ■

From the 13th century until 1807, when Napoleon's army invaded, led by Marshal Marmont, the people of Poljica had their own self-government and elected their own leader - the Grand Duke – on a yearly basis. They managed to preserve their autonomy and independence from other empires, even during the Ottoman and Venetian conquests of these regions. One of the most valuable preserved documents from that time is the Poljica Statute from the 15th century, written in Croatian in the Poljičica script.



THE CENTURIES-OLD TRADITION OF URBAN CARICATURE

Split - the Metropolis of Humour

By: **Ivica Profaca** Photos: *Archive*

PN The father of Croatian literature, Marko Marulić, was already recognised as having a talent for caricature, as was Split's most famous painter, Emanuel Vidović, who exhibited his caricatures as early as 1901, thus starting the Split circle of caricaturists. The composer Ivo Tijardović dabbled in caricature, and a special mention goes to Angjeo Uvodić, an excellent caricaturist who collaborated with Viennese humour magazines and often organized exhibitions in Split.

During the Split Carnival, humour ruled the city. Taking leading roles: Virgil Meneghello Dinčić, an unknown young man, Ante Katunarić and Emanuel Vidović

U vrijeme Splitskog karnevala humor je vladao gradom, a oni su bili u glavnim ulogama: Virgil Meneghello Dinčić, nepoznati mladić, Ante Katunarić i Emanuel Vidović

VIŠESTOLJETNA TRADICIJA GRADSKE KARIKATURE

Split - metropola humora

Piše: **Ivica Profaca** Foto: *Arhiva*

Karikaturistički talent prepoznat je već kod oca hrvatske književnosti Marka Marulića, a najpoznatiji splitski slikar Emanuel Vidović još 1901. izložio je svoje karikature, i tako pokrenuo splitski krug karikaturista. Karikaturom se bavio i skladatelj Ivo Tijardović, a posebni spomen zaslužuje Angjeo Uvodić, odličan karikaturist koji je surađivao i u bečkim humorističkim časopisima, a u Splitu često priređivao izložbe

Humour is important in Split, and in addition to everyday street humour, there is also a long tradition of newspaper humour, dating back to the beginning of the 20th century. Some magazines lasted only one issue, while others left an indelible mark on local culture. One such magazine was *Duje Balavac*, which was first published in 1908, and was followed by others, generally of shorter duration. After World War II, *Pomet* arrived as a supplement to the *Slobodna Dalmacija*, then two independent gems emerged, *Berekin* and the *Feral Tribune*. Today, unfortunately, neither of them exist.

How did it start? Many would point their finger at the 'excursions into caricature' by some of the most important artists from Split and Croatia. For example, in 1901, exactly 125 years ago, Emanuel Vidović exhibited his caricatures in the Split Theatre, initiating the so-called "Split circle of caricaturists".

However, caricature connoisseurs, such as the cartoonist and architect Edo Šegvić and theoretician Frane Dulibić, already recognized a talent for caricature in Marko Marulić, the 'father of Croatian literature'. Not only was he the first in the world to use the word psychology, but in 1500 he decorated his translation of the religious work "Imitation - On the Inheritance of Jesus Christ" (*De imitatione Christi*) by Thomas de Kempis with a whole series of grotesque drawings that in modern times we would call caricatures.

But let's get back to Emanuel Vidović. A few years after the exhibition at the theatre, together with Ante Katunarić and Virgil Meneghello Dinčić, he founded the well-known magazine *Duje Balavac*, which was published irregularly, but regularly and humorously used texts and caricatures to ridicule everything that needed to be ridiculed in Split, from politicians to construction projects. Later, they were joined by Split's greatest composer, Ivo Tijardović, best known for his caricatures of American sailors from the peacekeeping mission in Split after World War I, which he also celebrated in the operetta *The Split Aquarelle*.

Most caricatures were of more or less prominent citizens of Split from various walks of life, with occasional excursions into mocking other phenomena in the city. These were not the caricatures we see and read today, but they still told their story. The creators of *Duje Balavac* gathered in Split's Café Central, which still exists today on the *Pjaca* (Narodni trg), where all prominent Split citizens, from artists



The cream of Split culture and humour: Emanuel Vidović, Virgil Meneghello Dinčić, Josip Hatze and Ante Katunarić

Krema splitske kulture i humora: Emanuel Vidović, Virgil Meneghello Dinčić, Josip Hatze i Ante Katunarić



Above: The table of the wise men, around which Split notables gathered, painted by Angjeo Uvodić (also depicted) as the Last Supper.

Gore: Stol mudraca za kojim su se okupljali splitski uglednici, pa i on sâm, Angjeo Uvodić oslikao je kao Posljednju večeru

U Splitu je humor važan, a uz onaj ulični, svakodnevni tu je i duga tradicija novinskoga humora, još od početka 20. stoljeća. Neki su časopisi potrajali tek jedan broj, a neki ostavili golemoga traga u lokalnoj kulturi. Takav je bio *Duje Balavac* koji je izlazio od 1908., a slijedili su ga drugi, najčešće kraćega vijeka trajanja. Nakon Drugoga svjetskog rata stigli su *Pomet* kao dodatak *Slobodnoj Dalmaciji*, potom dva nezavisna dragulja, *Berekin* i *Feral Tribune*. Danas, nažalost, nema niti jednoga od njih.

Kako je počelo? Mnogi bi uprli prstom u 'izlete u karikaturu' nekih od najvažnijih splitskih i hrvatskih umjetnika. Primjerice, Emanuel Vidović prije ravno 125 godina, još 1901. izložio je svoje karikature u splitskom kazalištu, i pokrenuo ono što se nazvalo "splitskim krugom karikaturista".

Doduše, poznavatelji karikature poput crtača i arhitekta Ede Šegvića i teoretičara Frane Dulibića prepoznali su talent za karikaturu već kod 'oca hrvatske književnosti' Marka Marulića. Ne samo da je prvi u svijetu upotrijebio riječ *psihologija*, nego je svoj prijevod religioznoga djela *Imitacije - Od naslidovanja Isukarstova* (*De imitatione Christi*) Thomasa de Kempisa još 1500. ukrasio cijelom serijom grotesknh crteža koje bismo u novije doba zvali karikaturama.

Ali, vratimo se Emanuelu Vidoviću. Nekoliko godina nakon izložbe u kazalištu, zajedno s Antom Katunarićem i Virgilom Meneghellom Dinčićem pokrenuo je slavnoga *Duju Balavca*, časopis koji je izlazio neredovito, ali je redovito i duhovito tekstovima i karikaturama ismijavao sve što je u Splitu trebalo ismijati, od političara do građevinskih pothvata. Poslije im se pridružio i najveći splitski skladatelj Ivo Tijardović, najpoznatiji po karikaturama američkih mornara iz mirovne misije u Splitu nakon Prvoga svjetskog rata, koje je opjevao i u *Spli'skom akvarelu*.

Svi oni uglavnom su karikirali portrete manje ili više uglednih građana Splita iz raznih područja života, uz povremene izlete u ismijavanje drugih pojava u gradu. Nisu to bile karikature kakve danas gledamo i čitamo, ali su i ovako pričale svoju priču. Kreatori





Caricatures by Emanuel Vidović depicting his contemporaries from Split's cultural life
 Karikature Emanuela Vidovića s likovima njegovih suvremenika iz kulturnog života Splita

to politicians, would congregate. They soon acquired the collective, usually ironic nickname, *The Table of Wise Men*. They were also immortalized in a caricature by Angjel Uvodić, which is reminiscent of the *Last Supper*.

Special mention in this story is due to Angjeo Uvodić, an excellent caricaturist and brother of the writer Marko Uvodić. He was on the *Duje Balavac* editorial team for only a short time, but as a young man he also collaborated with Viennese humour magazines. He often organized exhibitions in Split, and during the period from 1917 to 1932, five exhibitions were dedicated exclusively to caricatures. He focused on portrait caricature, mainly of contemporaries from the Split social scene, with a visible sympathy for the so-called ordinary people. Many notables also found their way into Uvodić's books, especially in the excellent collection *From My Notebook - Split in Caricature*, which he published in 1937. It was a kind of continuation of his earlier works, *Caricatures* (1905) and *Caricatures from the Casket* (1922).

There were others, including established painters, such as Ivan Mirković, Joko Knežević and Milan Tolić. The latter's most noted example is a drawing of archaeologist Don Frane Bulić driving the statue of Gregory of Nin from the Peristyle with a whip.

After World War II, although the scene was never as rich as it had been in the early 20th century, the daily *Slobodna Dalmacija* launched the bi-weekly *Pomet*, which after four years of independence became a weekly supplement in the parent newspaper, and ran for a full 60 years, until it was discontinued in 2012 by a lacklustre editorial decision.

Entire generations of authors grew up in *Pomet*, although there was more written humour than cartoon humour. After all, the first article *Čakula na šentadi* was published in *Pomet* by the great Miljenko Smoje, who had yet to achieve a real career and reputation. There were also exceptional authors, not only from Split, who established themselves on the pages of *Pomet* with their caricatures, often in collaboration with writers, such as Mojmir Mihatov, Nikola

Duje Balavca okupljali su se u splitskoj kavani Central koja i danas postoji na splitskoj Pjaci (Narodnom trgu), u koju su dolazili svi viđeniji Splićani od umjetnika do političara. Uskoro su dobili i kolektivni, uobičajeno ironični nadimak *Stol mudraca*. I oni su ovjekovječeni karikaturom Angjela Uvodića, koja asocira na *Posljednju večeru*.

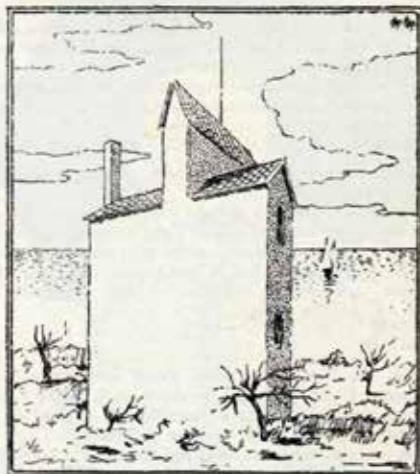
Posebni spomen u ovoj priči zaslužuje baš Angjeo Uvodić, vrstan karikaturist i brat književnika Marka Uvodića. Samo je kraće vrijeme bio dio redakcije *Duje Balavca*, ali je kao mladić surađivao i u bečkim humorističkim časopisima. U Splitu je često priređivao izložbe, u razdoblju od 1917. do 1932. pet izložbi bilo je posvećeno isključivo karikaturama. Bio je posvećen portretnoj karikaturi, uglavnom suvremenika iz društvenoga života Splita, uz vidljive simpatije za tzv. obične, male ljude. Mnogi uglednici našli su se i u Uvodićevim knjigama, posebno u odličnoj zbirci *Iz moje bilježnice - Split u karikaturi*, koju je objavio 1937. Bio je to svojevrsni nastavak njegovih mapa *Karikature* (1905.) i *Karikature iz kašete* (1922.).

Bilo je i drugih, pa i među etabliranim slikarima - Ivan Mirković, Joko Knežević, Milan Tolić... Slavan je rad potonjega s crtežom arheologa don Frane Bulića koji bičem tjera kip Grgura Ninskog s Peristila.

U Splitu je humor važan, a uz onaj ulični, svakodnevni, tu je i duga tradicija novinskoga humora. Neki su časopisi potrajali tek jedan broj, a neki ostavili golemoga traga u lokalnoj kulturi poput Duje Balavca koji je izlazio od 1908. Bilo je poslije i drugih, ali uglavnom nisu potrajali. Nakon Drugoga svjetskog rata stigli su Pomet kao dodatak Slobodnoj Dalmaciji, potom dva nezavisna dragulja, Berekin i Feral Tribune

SPLIT POLIPŠAJE.

Dr. I. MAJSTROVIĆ
 NEISPITANI BAUMEISTER I PODUZETNIK.



STROGO JE ZABRANJENO U BLIZINI PUŠITI.

Nosimo vam prvi model
 Na novoj rivjeri.
 Neki kažu da naliči
 Malo, polverierl
 Ja govorim nek čakula.
 Čaje koga voja;
 Pa da sada na depožit.
 Smija od petroja.
 Ipak će mo mi dočekat
 Da će na 'von mistu,
 Višje od koga posagradit.
 Baš ovaku istu.



Angjeo Uvodić immortalized himself with a caricature
 Angjeo Uvodić i sebe je ovjekovječio karikaturom



They were happy to give everyone in Split nicknames,
 or make fun of them for their occupation.
 Svakome u Splitu rado su davali nadimke, ili se rugali
 zbog zanimanja

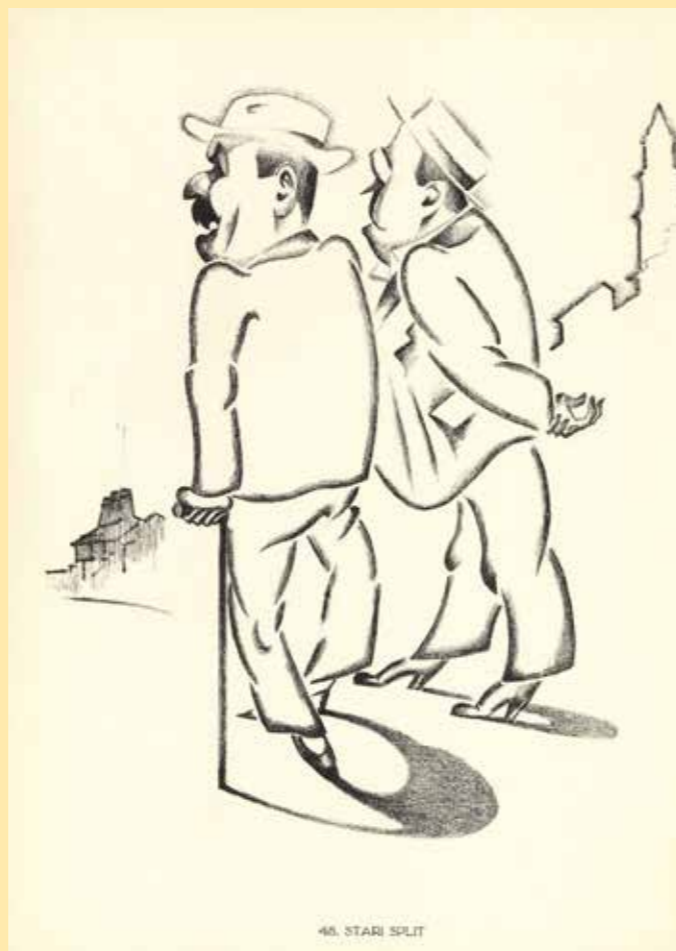
Premda scena nikad više nije bila bogata kao u prvoj polovici 20. st., nakon Drugoga svjetskog rata dnevni list *Slobodna Dalmacija* pokrenuo je dvotjednik *Pomet*, koji je nakon četiri godine *samos-talnosti* postao tjedni prilog u matičnim novinama, i poživio punih šezdeset godina, dok neduhovitom odlukom uredništva nije ukinut 2012. godine.

Cijele su generacije autora stasale u *Pometu*, premda je pisanoga humora bilo više nego crtanoga. Uostalom, prvi članak *Čakule na šentadi* objavio je u *Pometu* veliki Miljenko Smoje, kojega je tek čekala prava karijera i reputacija. Bilo je i iznimnih autora, ne samo splitskih, koji su se karikaturama, često u suradnji s piscima, etablirali na stranicama *Pometa*: Mojmir Mihatov, Nikola Listeš, Igor



Angjeo Uvodić liked to compare the different ways of life in "old" and "new" Split.

Angjeo Uvodić volio je uspoređivati i način života u 'starom' i 'novom' Splitu

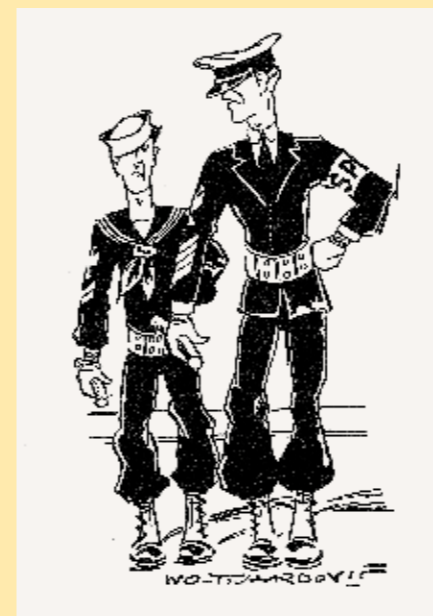


Listeš, Igor Brešan, Slobodan Butir, Jovan Dodig, Edo Šegvić, Tonči Kerum, Milan Tolić and Branko Efendić...

A few decades after *Pomet*, *Berekin* appeared in Split, the 'child' of one of the greatest Split cartoonists, Tonči Kerum. In 1978, he gathered the cream of Split humour - Anatolij Kudrjavcev, Miljenko Smoje, Đermano Senjanović, Momčilo Popadić, Bože Žigo, Efendić and Butir - and created a completely independent newspaper. And since they spared no one, the newspaper was banned, and Kerum was arrested about 60 times for humour that the socialist authorities found objectionable.

Berekin was distinctly Split-based, and ridiculed life of those times, and important and seemingly unimportant figures in the city, and later turned to political satire. *Berekin's* golden age ended in 1983. It was resurrected in 1986 outside Split, and then returned to Split in 1991, where it lasted until 2002 and the untimely death of its founder Tonči Kerum.

Berekin presented Split's truly local humour, as part of the city's being. In the words of Anatolij Kudrjavcev, 'To joke in Split means to take part, to be noticed as a subject.' ■



Brešan, Slobodan Butir, Jovan Dodig, Edo Šegvić, Tonči Kerum, Milan Tolić, Branko Efendić...

Nekoliko desetljeća nakon *Pometa*, u Splitu se pojavio i *Berekin*, 'dijete' jednog od najvećih splitskih karikaturista Tončija Keruma. On je 1978. okupio kremu splitskoga humora - Anatolija Kudrjavceva, Miljenka Smoju, Đermana Senjanovića, Momčila Popadića, Božu Žigu, Efendića, Butira... i stvorio potpuno nezavisni list. A kako nikoga nisu štedjeli, list je bio zabranjivan, a Kerum šezdesetak puta pritvaran zbog humora koji je socijalističkim vlastima bio nepoćudan.

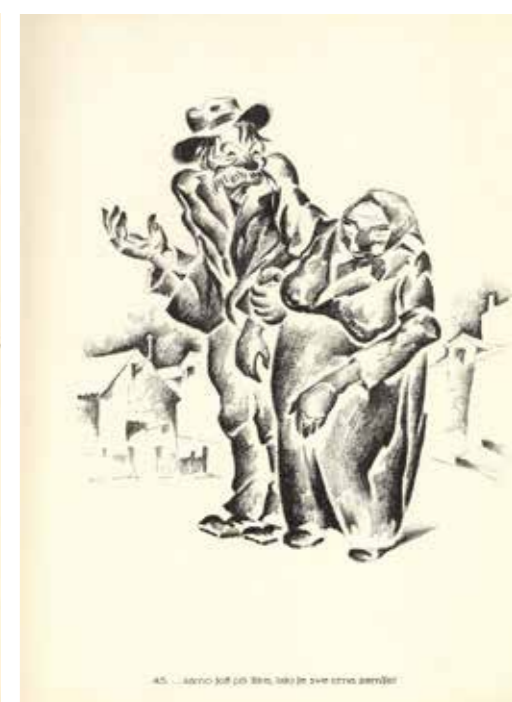
Berekin je bio izrazito splitski, s mnogo ismijavanja aktualnog života, važnih i naoko nevažnih likova u gradu, a poslije se okrenuo i političkoj satiri. Zlatno vrijeme *Berekina* završilo je već 1983., pa je *uskrsnuo* 1986. izvan Splita, i potom se 1991. vratio u Split u kojemu je potrajao do 2002. i prerane smrti osnivača Tončija Keruma.

Berekin je bio dio uistinu endemskoga, splitskog humora kao dijela gradske supstance. Riječima Anatolija Kudrjavceva: "Šaliti se, u Splitu znači djelovati, biti zapažen kao subjekt". ■



For his Split Watercolour, Ivo Tijardović found inspiration in the Allied Peacekeeping Mission after World War I, whose members he loved to draw.

Ivo Tijardović je inspiraciju za Splitski akvarel našao u savezničkoj mirovnoj misiji nakon Prvog svjetskog rata, čije pripadnike je rado i crtao



Along with numerous Split notables, Angjeo Uvodić enjoyed drawing caricatures of ordinary people, masquerades and drunks...

Uz brojne splitske uglednike, Angjeo Uvodić je rado crtao karikature malih ljudi, maskara, pijanaca...

TWO DECADES SINCE THE DEATH OF VASKO LIPOVAC

Painter of Mediterranean erotica

By: **Sandi Vidulić** Photos: Archive family Lipovac

The silent presence of longing for warmth defines this maritime life. In his paintings, ships leave thick smoke as they sail across the purple and blue sea. They announce stories of lives that unfold between arrivals and departures - love, longing, meetings and farewells. Lipovac creates an alchemy that refines melancholy with gentle spirituality, vital energy and good-natured humour - the charm of childlike innocence.

DVA DESETLJEĆA OD SMRTI VASKA LIPOVCA

Slikar mediteranske erotike

Piše: **Sandi Vidulić** Foto: Arhiva obitelji Lipovac

Tiha prisutnost čežnje za toplinom obilježava ovaj pomorski život. Na slikama brodovi ostavljaju gusti dim dok plove ljubičastom i modrom pučinom. Najavljuju priče o životima koji se odvijaju između dolazaka i odlazaka. Ljubav, čežnju, sastanke i rastanke. Lipovac stvara alkemiju koja sjetu oplemenjuje blagom duhovnošću, životnom energijom i dobroćudnim humorom - šarmom djetinje nevinosti



Vasko Lipovac's Cyclists were exhibited on Split's western Riva.
Biciklisti Vaska Lipovca bili su izloženi na splitskoj Zapadnoj obali



Plavo stablo, skulptura Vaska Lipovca
Blue Tree, sculpture by Vasko Lipovac

Gabriel Garcia Marquez said that all his important experiences happened when he was a child. A similar thing could be said about the art of Croatian painter, sculptor and graphic artist Vasko Lipovac. He was born in 1931, in Montenegro, near Kotor, next to the idyllic bay where he spent his childhood. He was the youngest of five children in the wealthy family of a prominent shipping agent and merchant. He came to Split in 1967 from Zagreb, where he had graduated from the Academy of Applied Arts. His return to the Mediterranean would permanently define his art, and Split would remain his home for the rest of his life (until 2006).

Lipovac has received numerous awards. His art was recognized by the profession, but it was also widely accepted by the public, because it worked in a familiar and accessible way, at a time when most modern art consisted of incomprehensible trends and movements. Because of all this, Lipovac is one of the most significant artists from Split and Dalmatia in the second half of the 20th century.

Lipovac's works take place in a time of memory. In his works, Vasko Lipovac will resurrect the native world of bourgeois society that existed in Kotor Bay until World War II, and it was distinguished by a maritime tradition. He created a unique arsenal of memories, with the figures of sailors, their fiancées, 'easy women', respectable gentlemen, ladies with flowers and large hats, children dressed formally for a Sunday outing, widows, moustachioed captains with pipes, and bathers.

The silent presence of longing for warmth defines this maritime life. In his paintings, ships leave thick smoke as they sail across



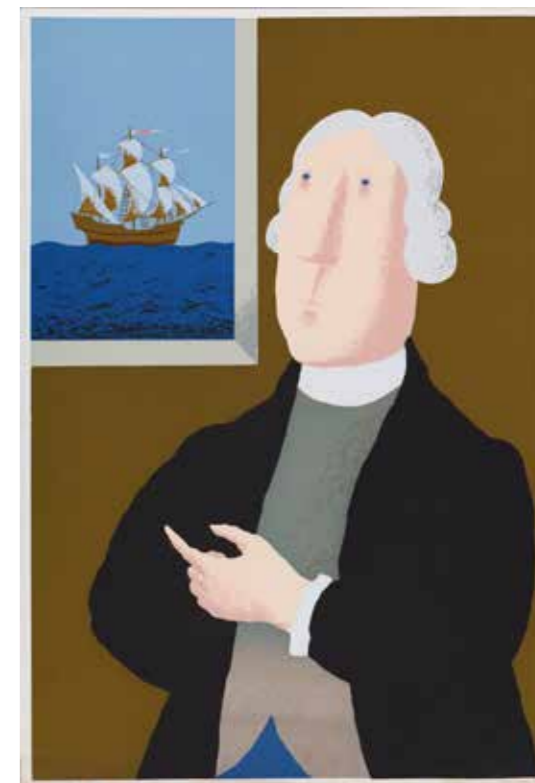
Vasko Lipovac
He created a unique arsenal of memories
Stvorio je jedinstven arsenal uspomena

Gabriel Garcia Marquez rekao je da mu se sve važno što je doživio dogodilo dok je bio dijete. Slično bi se moglo reći za umjetnost hrvatskoga slikara, kipara i grafičara Vaska Lipovca. Rođen je 1931. u Crnoj Gori blizu Kotora pored idiličnog zaljeva gdje provodi djetinjstvo. Bio je najmlađi od petero djece u imućnoj obitelji uglednoga broskog agenta i veletrgovca. U Split je došao 1967. godine iz Zagreba gdje je završio Akademiju primijenjenih umjetnosti. Povratak na Mediteran trajno će obilježiti njegovu umjetnost, a Split će ostati njegov dom do kraja života (2006.).

Lipovac je dobio brojne nagrade. Njegovu umjetnost priznavala je struka, ali je i široko prihvaćena u javnosti jer je djelovala blisko i pristupačno u doba modernih često nerazumljivih strujanja i pokreta. Zbog svega toga Lipovac je jedan od najznačajnijih umjetnika Splita i Dalmacije u drugoj polovici 20. stoljeća.

Lipovčeva djela događaju se u vremenu sjećanja. Vasko Lipovac će u svojim djelima uskrsnuti zavičajni svijet građanskoga društva kakvo je do Drugoga svjetskog rata postojalo u Boki Kotorskoj, a obilježila ga je pomorska tradicija. Stvorio je jedinstven arsenal uspomena, s likovima mornara, njihovih zaručnica, 'lakih djevojaka', ugledne gospode, gospođa s cvijećem i velikim šeširima, djece svečano odjevene za nedjeljni izlazak, udovica, brkatih kapetana s lulama, i kupača.

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“My works are mild eroticism. Eroticism is something that interests a person, if he is normal, both when he is young, and at the age of 85. It’s always an important driving force. It carries us through unexpected details, through some atmospheres that are difficult to read until one steps into the world of motifs,” said Vasko Lipovac about his art.

the purple and blue sea. They announce stories of lives that unfold between arrivals and departures - love, longing, meetings and farewells. Lipovac creates an alchemy that refines melancholy with gentle spirituality and vital energy. The good-natured humour with which he shapes his characters into round, plump and cylindrical forms gives his paintings and sculptures the charm of childlike innocence

The characters and the settings exude muted emotions. This longing for a return to a time when everything seemed reliable, when the world was still young, will unfortunately never come true. That is why his paintings are permeated with lovers’ meetings and their partings, the longing for union and the painful inevitability of separation.

Lipovac had erotic cycles. Unlike perfectly proportioned ancient sculptures, or modern bodies built up with protein, his round and soft bodies express a longing for warmth and human touch. The extra pounds giving them a human dimension.

Lipovac was also very well-known as a sculptor. Although he collaborated with architects to create sculptures for public spaces, his most impressive pieces, such as *Cyclists*, are not publicly exhibited. The most famous public work in Split is the sculpture the *Blue Tree*. Although recognizable, his works were not ossified by predetermined decisions; they were created through a process of research and therefore retained their vitality.

“My works are mild eroticism. Eroticism is something that interests a person, if he is normal, both when he is young, and at the age of

i životnom energijom. Dobročudni humor kojim oblikuje svoje likove u oble, tuste i valjkaste forme daje slikama i skulpturama šarm djetinje nevinosti.

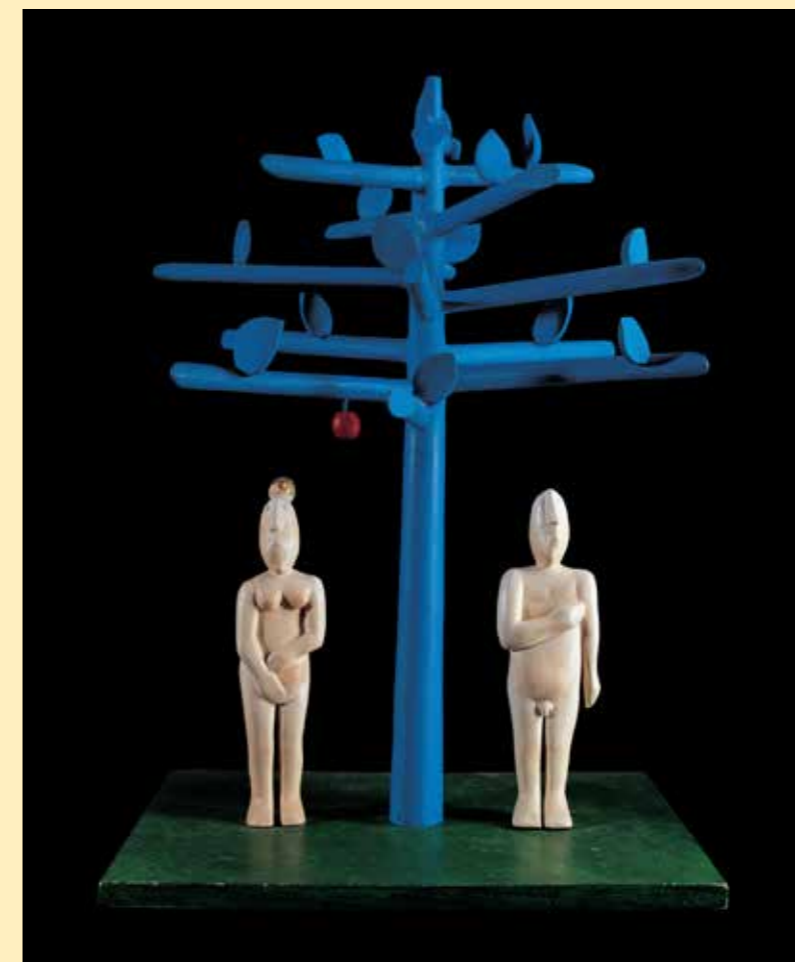
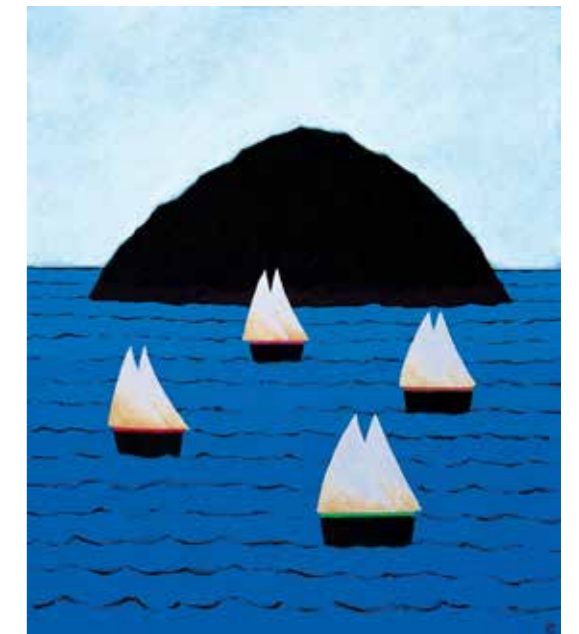
Likovi i ambijent odišu prigušenim emocijama. Čežnja je to za povratkom u doba kad se sve činilo pouzdanim, kad je svijet još bio mlad, ali koja se neće ostvariti. Zato su njegove slike prožete sastancima ljubavnika i njihovim rastancima, težnjom za sjedinjenjem i bolnom neizbježnošću odvajanja.

Lipovac je imao i erotske cikluse. Za razliku od antičkih skulptura savršenih proporcija ili suvremenih tijela nabildanih proteinima, njegova obla i meka tijela iskazuju čežnju za toplinom i ljudskim dodirom. Višak kilograma daje im humanu dimenziju.

Lipovac je bio vrlo zapažen kao skulptor. Premda je surađivao s arhitektima za skulpture u javnim prostorima, njegove najimpresivnije skulpture poput „Biciklista” nisu javno izložene. Najpoznatije javno djelo u Splitu je skulptura „Plavo stablo”. Premda prepoznatljiva, njegova djela ipak nisu okoštala u unaprijed zadanim odlukama, nastajala su u procesu istraživanja i zato su očuvala vitalnost.

„Moji su radovi blaga erotika. Erotika je nešto što čovjeka, ako je normalan, zanima i kad je mlad, i sa 75, i sa 85 godina”, tumačio je svoja djela Lipovac. „Nikad nisam imao svjesnu namjeru unositi humor ili ironiju u svoje radove, ali život je takav. Iako su moji likovi često osamljeni i vrlo često tužni u njima se osjeća radost života” - pojašnjava autor.

„A erotika je uvijek važan pokretač, ponese baš preko neočekivanih detalja, kroz neke atmosfere koje su teško čitljive dok se ne zakorači u svijet motiva”, govorio je o svojoj umjetnosti Vasko Lipovac.





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Lipovčeve slike i skulpture koje podsjećaju na likove iz crtanih filmova su dobro promišljena likovna djela u kojima je 'očišćeno' sve što bi moglo biti višak. On nagovještava priče, ali ih neće ispričati. Jer Lipovac nije 'brbljav', kod njega nema puno detalja. Ne želi niti zavoditi dekoracijama. Premda djeluju kao da su prikazana iz djetinje perspektive, njegova djela nisu sentimentalna ili infantilna. U dobro odmjerenoj suzdržanosti njegova je prednost. Jer poziva gledatelje na komunikaciju, na upisivanje osobnoga iskustva u 'iščitavanju' djela.

Jedna od tajni Lipovčeve popularnosti je što i publika i struka doživljavaju njegova djela vedrijima nego što je možda bila autorova namjera. ■



75, or 85", Lipovac explained of his works. "I never had a conscious intention to bring humour or irony into my works, but that's how life is. Although my characters are often lonely and very often sad, you can feel the joy of life in them", the author explained.

"Eroticism is always an important driving force. It carries us through unexpected details, through some atmospheres that are difficult to read until one steps into the world of motifs", said Vasko Lipovac about his art.

Lipovac's paintings and sculptures, reminiscent of cartoon characters, are well-thought-out works of art in which everything that could be superfluous has been 'stripped back'. He hints at stories, but he will not tell them. Because Lipovac is not 'chatty'; there are not many details in his work. Nor does he want to seduce with decorations. Although they seem to be presented from a child's perspective, his works are not sentimental or infantile. His advantage lies in his well-measured restraint. Because he invites viewers to communicate, to inscribe personal experience in the 'reading' of his works.

One of the secrets of Lipovac's popularity is that both the public and the profession perceive his works as brighter than the author may have intended. ■



Sculpture by Vasko Lipovac dedicated to the famous basketball player, Dražen Petrović exhibited in the Olympic Museum park in Lausanne
Spomenik Vaska Lipovca poznatom košarkašu Draženu Petroviću u parku Olimpijskog muzeja u Lausannei

SPLITOLOGY – THE INFORMAL SCIENCE OF SPLIT STUDIES

Literary works that have characterised Split

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

Despite the frequent use of the term Splitology over the last 125 years, and its growing popularity, it still cannot be found in any Croatian language dictionary. Quite a number of books dedicated to Split deserve mentioning, but two of them are indispensable: Vječni Split (Eternal Split) by Anatolij Kudrjavcev, a well-known university professor, and the award-winning autobiographical novel Egzil (Exile) by the Italian-Croatian writer and journalist, Enzo Bettiza.



SPLIĆANISTIKA – NEFORMALNA ZNANOST O SPLITU

Književna djela koja su obilježila Split

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

Unatoč čestom korištenju i sve raširenijoj upotrebi termina splićanistika i dalje ga se ne može pronaći ni u jednom rječniku hrvatskoga jezika. Velik je broj knjiga posvećenih Splitu koje zaslužuju spomen, ali dva su djela nezaobilazna: Vječni Split Anatolija Kudrjavceva, poznatog sveučilišnog profesora, te nagrađivani autobiografski roman Egzil talijansko-hrvatskoga pisca i publicista Enza Bettize





Dr. Anatolij Kudrjavcev, author of *Vječni Split*
 Dr. Anatolij Kudrjavcev, autor *Vječnog Splita*

The phenomenon of Splitology, an informal science that examines Split, its culture, history, popular culture, and the identity of Diocletian's city, was conceived in 1899 in the poetry collection *Pregršt šušnja* by the future mayor of Split, Vicko (Vice) Mihaljević.

Despite the frequent use of this term over the last 125 years, and its growing popularity, it still cannot be found in any Croatian language dictionary, and it is unlikely to be heard outside of Split. It has become indispensable in our city, and was especially popularized by the work of the well-known art historian and chronicler Duško Kečkemet (1923-2020), whose favourite topics were the history and culture of Split.

Quite a number of books dedicated to Split deserve mentioning. On the occasion of the anniversary of their publication, we will recall two works, indispensable in the study of Split. Presenting Split from two very different perspectives, they remain relevant books about the city to this day. These are *Vječni Split* (1985), by Anatolij Kudrjavcev, a well-known university professor, theatre critic and author of numerous works dedicated to his city, and the award-winning autobiographical novel *Egzil* by the Italian-Croatian writer and journalist born and raised in Split, Enzo Bettiza (1995). Although both were born in Split, they come from completely different social backgrounds. Kudrjavcev's father was on the wrong side of the White Guards in the Russian Revolution, so he fled Soviet Russia with the defeated army and moved to Split, where he married a local woman. Bettiza was born into a prominent Italian-Croatian family from Split. His father was Italian, the owner of the largest cement factory in Dalmatia, and his mother was from Brač.

Fenomen *spličanistike* (rjeđe se navodi i kao spalatinistika), neformalne znanosti koja se bavi proučavanjem Splita, kulture, povijesti, fenomena, popularne kulture i identiteta Dioklecijanova grada, začet je još 1899. u pjesničkoj zbirki *Pregršt šušnja*, budućega gradonačelnika Splita Vicka (Vice) Mihaljevića.

Unatoč čestom korištenju toga termina u posljednjih 125 godina, i njegovoj sve većoj popularnosti, i dalje ga se ne može pronaći ni u jednom rječniku hrvatskoga jezika, a izvan Splita teško ga je i čuti. U našem je gradu postao nezaobilazan, a posebno ga je populariziralo djelo poznatoga povjesničara umjetnosti i kroničara Duška Kečkemeta (1923.-2020.), čije su omiljene teme bile povijest i kultura Splita.

Velik je broj knjiga posvećenih Splitu koje zaslužuju spomen, ali ovaj put – prigodom okrugle obljetnice njihove objave – prisjetit ćemo se dva djela, nezaobilazna u povijesti spličanistike, koja su do danas ostala relevantne knjige o Splitu, iako ga prikazuju iz potpuno različitih perspektiva. Riječ je o knjigama Anatolija Kudrjavceva, poznatoga sveučilišnog profesora, kazališnog kritičara i autora brojnih djela posvećenih njegovu gradu *Vječni Split* (1985.) te nagrađivanom autobiografskom romanu *Egzil* talijansko-hrvatskog pisca i publicista rođenoga i odraslog u Splitu, Enza Bettize (1995.). Iako obojica rođeni u Splitu, dolaze iz potpuno različitoga društvenog okruženja. Otac Kudrjavceva bio je u ruskoj revoluciji na *krivoj*, bježlogardijskoj strani pa je s poraženom vojskom pobjegao iz sovjetske Rusije i doselio u Split gdje je oženio Spličanku. Bettiza je rođen u uglednoj splitskoj talijansko-hrvatskoj obitelji, otac mu je bio Talijan, vlasnik najveće tvornice cementa u Dalmaciji, a majka Bračanka.

Djela Kudrjavceva i Bettize o Splitu svjedočanstva su multikulturalnosti grada u kojemu živimo i zasigurno, slagali se mi sa stavovima autora ili ne, spadaju u temeljna djela spličanistike kojima je potrebno stalno se iznova vraćati.



Both wrote about Split from their own multi-cultural perspectives. And both were often criticized, especially during the 1990s, for writing about Split in a way that did not view the city exclusively from the victorious Croatian perspective, which was strongly promoted as official policy following the establishment of Croatia as an independent country in 1991.

After World War II and the victory of the communists, Bettiza and his family moved from Split to Italy, which was the fate of many Italians from parts of Dalmatia and Istria which had fallen under Mussolini, when those territories were returned to the victorious side – the new Yugoslavia. He wrote the book *Egzil* (Exile) only half a century after leaving the city, inspired by the events related to the Split he knew, the breakup of Yugoslavia, and Croatian independence. In this novelistic autobiography, he recalls his childhood and youth in Split before World War II. He does so, as expected, from his perspective as an Italian whose mother is Croatian.

Bettiza, an author who, by leaving Split, lost his country and identity, the graves of his ancestors, and even his native language, thus writes a chronicle of his hometown and formative life experiences in memoir prose. With the story of the city of his childhood, which he had to abandon, leaving behind his roots, he wrote a moving and



The books about Split by Kudrjavcev and Bettiza are testaments to the multiculturalism of the city we live in. Undoubtedly, whether we agree with the authors' views or not, they are among the fundamental works of Splitology that should be revisited again and again.



Pisali su iz svojih različitih perspektiva multi-kulturalnog Splita i često su, posebno u vrijeme devedesetih godina 20. stoljeća i uspostavljanja hrvatske države, bili kritizirani zbog pisanja o Splitu koje na grad nije gledalo isključivo s pobjedničke, hrvatske strane, a nju je službena politika devedesetih snažno promovirala.

Bettiza je nakon Drugoga svjetskog rata i pobjede komunista, zajedno s obitelji preselio iz Splita u Italiju, što je bila sudbina mnogih Talijana u dotad talijanskim dijelovima Mussolinijeve Italije, nakon što su dalmatinski gradovi i Istra vraćeni pobjedničkoj strani – novoj Jugoslaviji. Knjigu *Egzil* napisao je tek pola stoljeća nakon napuštanja grada, inspiriran događajima vezanima uz njegov Split, raspad Jugoslavije i hrvatsku neovisnost. U njoj se, u romanescnoj autobiografiji, prisjeća godina djetinjstva i mladosti u Splitu prije Drugoga svjetskog rata; čini to, očekivano, iz svoje perspektive Talijana kojemu je majka - Hrvatica.

Bettiza, autor koji je napuštanjem Splita izgubio zemlju i identitet, grobove predaka, čak i materinji jezik, ispisuje tako u memoarskoj

Muzeji i galerije

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traumatic chronicle of Split. Which did not sit well with everyone in his former city, he was often criticized for his - some believed - pro-Italian, occupation perspective. Despite its significant contribution to Splitology, the book was not published in Croatia until nine years after the Italian edition.

Anatolij Kudrjavcev's study, *Vječni Split* (Eternal Split), based on his doctoral dissertation, approaches the city from a completely different perspective. It features a scholar who studies literary depictions of Diocletian's city in some 200 literary works from between the early-19th-century and the early-20th-century. Together with his cultural and historical study, *Ča je pusta Londra* (1998), in which he described, with nostalgic and ironic comments, the manifestations of Split's social life between the two wars, *Vječni Split* is a significant contribution to the cultural history of the city, viewed through local and international representation.

Kudrjavcev's and Bettiza's works about Split are testaments to the multiculturalism of the city we live in. Undoubtedly, whether we agree with the authors' views or not, they are among the fundamental works of Splitology, which need to be constantly revisited, again and again. ■



prozi kroniku svoga rodnog grada i formativnog životnog iskustva. Pričom o gradu svoga djetinjstva, koji je morao napustiti, ostavivši u njemu svoje korijene, ispisao je dirljivu i traumatičnu kroniku Splita. Koja u njegovu nekadašnjem gradu nije svima dobro sjela, često je kritiziran zbog svoje – smatrali su neki - protalijanske, okupatorske perspektive. Knjiga je, premda značajan prilog upravo spličanistici, na hrvatskom jeziku objavljena tek devet godina nakon talijanskoga izdanja.

Studija Anatolija Kudrjavceva *Vječni Split*, temeljena na njegovoj doktorskoj disertaciji, gradu pristupa sa sasvim druge strane. U njoj je znanstvenik koji se bavi književnim prikazima Dioklecijanova grada u dvjestotinjak književnih djela od početka 19. do početka 20. stoljeća. Zajedno s njegovom kulturno-povijesnom studijom *Ča je pusta Londra* (1998.) u kojoj je uz nostalgično-ironične komentare opisao manifestacije splitskoga društvenog života između dva rata, *Vječni Split* značajan je prilog kulturnoj povijesti grada pod Marjanom sagledan kroz lokalno, ali i međunarodno predstavljanje.

Djela Kudrjavceva i Bettize o Splitu, svjedočanstva su multikulturalnosti grada u kojemu živimo i zasigurno, slagali se mi sa stavovima autora ili ne, spadaju u temeljna djela spličanistike kojima je potrebno stalno se iznova vraćati. ■

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THE CENTENARY OF THE BIRTH OF TOMISLAV ZUPPA,
A CLASSIC OF DALMATIAN POETRY

Poet of Split and Dalmatia

By: **Ksenija Erceg** Photos: Arhiva, Feđa Klarić

Those who knew him say that he was self-effacing, warm, noble and self-mocking. Without the big three: Zuppa, Runjić and Oliver, i.e. the perfectly harmonized verses, and notes, and the singer's incomparable vocals, it is hardly possible to imagine life in Dalmatia over the last 40 years. Almost everyone knows about Runjić and Oliver, but only those who are themselves involved in theatre and literature know about the great Tomislav Zuppa (aka Sir Slavko).



UZ STO GODINA ROĐENJA TOMISLAVA ZUPPE,
KLASIKA DALMATINSKE PISME

Pjesnik Splita i Dalmacije

Piše: **Ksenija Erceg** Foto: Arhiva, Feđa Klarić

Kažu koji su ga poznavali da je bio samozatajan, topao, plemenit i autoironičan. Bez velike trojice: Zuppe, Runjića i Olivera tj. savršeno harmoniziranih stihova, nota i pjevačeva neprispodobivog vokala jedva da je zamisliv doživljaj Dalmacije zadnjih četrdesetak godina. Za Runjića i Olivera znaju gotovo svi, za šjor Slavka samo oni koji se i sami muvaju oko teatra i književnosti

*“Svako naše malo
smišno misto ka da
je od cakla/sve se
vidi, sve se čuje, svi
se znaju, sakrit se ne
može/ svaki svaku,
svaka svakog skroz i
na skroz gleda/ klikli
li je lipi bože krvav
ispod kože”*

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Rooted in the collective sensibility of the people of Split, Dalmatia, and even beyond Dalmatia, so present, unforgettable, almost emblematic of our emotions, but only a few know his name and surname! Songs such as *Galeb i ja*, *Romanca*, *Četiri staduna*, *Pismo čali*, *Moja jube*, *Prica o jednom kapitanu*, *Finili su Mare bali*, *Kapetane moj*, *Ča smo na ovon svitu*, *Cvijet čežnej*, *Stara moja*, *Zlatni snovi*, *Na kraju puta*, and *More*. The author of beautiful verses, set to music, that are never forgotten, do not age, neither lose their beauty over time, nor are inaccessible because of the dialect. He was born a hundred years ago in Split, he is a poet from Split, and the poet of Split - Tomislav Zuppa.

The great poet was set to music by great composers: Pero Gotovac, Zdenko Runjić, Arsen Dedić and Đelo Jusić. And sung by the great performers: Oliver Dragojević, Tereza Kesovija, Kićo Slabinac, Josipa Lisac, Meri Cetinić, Vice Vukov and Toma Bebić. And immortalised by Boris Dvornik, a Croatian acting legend, in the opening credits of the cult TV series, *Naše malo misto* (Our Little Town). Zuppa's verses, in the unsurpassed performance of Dvornik, "Every funny little town of ours is made of glass/everything is visible, everything is audible, everyone knows each other, it is impossible to hide/everyone watches absolutely everyone else/good God, how bloody it is, under the skin", succinctly and thoroughly pierced the

HE WAS A POET
To Tomislav Zuppa

(...)

*He was a poet - and what a poet
in love with beautiful verse;
every man sang his words
accompanied by flute and pipes*

*He was a poet - he was a true one
he tasted the value of the world
he put life into poetry
while in his mind, was always Split.*

*He was a poet - a child of the city
even without it, he was a part
a lyre, a flower and a balustrade
all together, he put into verse*

*He was a poet - all praise to him;
the seagull found its rock,
seaweed gave him peace,
the seasons follow their eternal path.*

(...)

Jakša Fiamengo

Ukorijenjen u kolektivnu osjećajnost Splitskana, Dalmatinaca, pa i šire od Dalmacije, toliko prisutan, nezaobilazan u pamćenju, gotovo amblematičan za opću emocionalnost, a tek rijetki znaju mu – ime i prezime! *Galeb i ja*, *Romanca*, *Četiri staduna*, *Pismo čali*, *Moja jube*, *Priča o jednom kapitanu*, *Finili su Mare bali*, *Kapetane moj*, *Ča smo na ovon svitu*, *Cvijet čežnje*, *Stara moja*, *Zlatni snovi*, *Na kraju puta*, *More*....autor krasnih, uglazbljenih stihova koji se ne zaboravljaju, ne stare, niti im vrijeme uzima ljepotu, niti im dijalektalnost smeta u općoj prihvaćenosti rođen je prije sto godina u Splitu, splitski je pjesnik i pjesnik Splita -Tomislav Zuppa.

Vrsnoga pjesnika uglazbljivali su vrsni skladatelji Pero Gotovac, Zdenko Runjić, Arsen Dedić, Đelo Jusić, pjevali vrhunski interpreti Oliver Dragojević, Tereza Kesovija, Kićo Slabinac, Josipa Lisac, Meri Cetinić, Vice Vukov, Toma Bebić... I Boris Dvornik, hrvatska glumačka legenda u naslovnoj špici istoimene kulturne tv-serije *Naše malo misto*. Zuppini stihovi u nenadmašnoj Dvornikovo izvedbi "Svako naše malo smišno misto ka da je od cakla/sve se vidi, sve se čuje, svi se znaju, sakrit se ne može/ svaki svaku, svaka svakog skroz i na skroz gleda/ kliki li je lipi bože krvav ispod kože" lapidarno su i temeljito uboli samu srž malomišćanskoga dalmatinskog mentaliteta, ondašnjega, današnjega, sutrašnjega, amen!



Oliver Dragojević, singer, Tomislav Zuppa, songwriter, and Zdenko Runjić, composer
Pjevač Oliver Dragojević, autor stihova Tomislav Zuppa, i skladatelj Zdenko Runjić

Na nekadašnjemu Splitskom festivalu nagrada za najbolje stihove imala je njegovo ime, dodjeljivala se od njegove smrti 1980. do 1990. kad su po nalogu zamrli kriteriji zdravog razuma i dobrog ukusa, pa su ga novopečeni, samoproglašeni domoljubi odlučili - odšutjeti. Kad je otplovio na drugu obalu njegovi sudruzi u poeziji Momčilo Popadić i Jakša Fiamengo napisali su, prema riječima pjesnikova sina Vjerana Zuppe, teatrologa, dramaturga, voditelja čuvenoga zagrebačkog teatra &TD u njegovim najboljim godinama, "dva najsadržajnija i najanalitičnija teksta, nažalost kao nekrologe, ali bili su daleko više, važnije i značajnije od samog nekrologa". Fiamengo mu je poslije posvetio i pjesmu *Bi je pisnik*, otpjevao ju je naravno Oliver, uglazbio naravno Runjić, i mi je objavljujemo u ponešto skraćenom obliku.

Tomislav Zuppa čovjek je zanimljive i bogate biografije, uglavnom slabo poznate jer mu do poznatosti nikad nije bilo stalo. Već se u djetinjstvu zanimao za teatar i književnost u Splitskim kazališnim dobrovoljcima koje je vodio Ivo Tijardović (iz čega se poslije razvio

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very core of the small-town Dalmatian mentality, of the past, of today, and of the future, amen!

In the past, at the Split Festival, the award for the best verse bore his name, and was awarded from his death in 1980 to 1990. Then, the criteria of common sense and good taste died out by order, and the newly made, self-proclaimed patriots decided to silence him. When he sailed to the other shore, his son Vjeran Zuppa (himself a theatre scholar, playwright, and director of the well-known Zagreb theatre), declared that two of his father's comrades in poetry, Momčilo Popadić and Jakša Fiamengo, had written, "two of the most substantial and analytical texts, unfortunately as obituaries, but they were far more important and significant than the obituary itself." Fiamengo later dedicated the song *Bi je pisnik* to Zuppa, sung by Oliver (inevitably), and set to music by Runjić (inevitably). We include it here in a somewhat abbreviated form.

Tomislav Zuppa is a man with an interesting and rich biography, mostly little known because he never cared about fame. He was already interested in theatre and literature in his childhood, as part of the Split theatre volunteers, led by Ivo Tijardović (which later developed into the Croatian National Theatre of Split). He studied Italian and English, worked as a book-keeper to support his family, left Split to join the partisans, was wounded and transferred to Vis, then to Bari where he became a liaison officer at the British headquarters and transferred our people to El Shatt in Egypt, including Ranko Marinković and Šima Vučetić. He was later sent to the Ministry of Foreign Affairs in Belgrade, from where he was supposed to be sent to Rome as ambassador, but he did not accept the position. He returned to Split, did many things to keep his family together, and then moved with his family to Zagreb, where he founded the company *Croatia Film*, and launched *Filmski vjesnik* - the first film magazine in the then Yugoslavia. He wrote short stories, and published in the newspapers *Vjesnik* and *Borba*. He also wrote poems, but never published them, as he thought they weren't good enough.

Those who knew him say that Sir Slavko, as he was called in Split, was self-effacing, warm, noble and self-mocking. And a poet, by inclination. Luckily, in retirement he somehow got along with Pero Gotovac, they hung out together at the theatre, and that's how the first musical settings began - the title track for *Naše malo misto*, then for Dalmatian chanson, and kappa. Later Runjić came along, and the rest, as they say, is history. Without those three: Zuppa, Runjić and Oliver, i.e. the perfectly harmonized verses, and notes, and the singer's incomparable vocals, it is hardly possible to imagine life in Dalmatia in recent decades. Almost everyone knows about Runjić and Oliver, but only those who are themselves involved in theatre and literature know about Sir Slavko.

Split has not yet commemorated its poet with a street name, a square, or even a bench on the *Riva* (seafront promenade), which he wrote about so nostalgically and warmly. It's as if songs such as *Galeb* and *Romanca*, *Pismo Čali* and *Prica o jednom kapitanu* are written every day. I doubt he would be pleased, but to close, I will still paraphrase Slavko: "What are we in this city, the man wondered"... ■

HNK Split). Studirao je talijanski i engleski jezik, radio kao knjigovođa da prehrani obitelj, iz Splita otišao u partizane, ranjen i prebačen na Vis, pa u Bari gdje je postao časnik za vezu pri engleskom štabu i u egipatski El Shatt prebacivao naše ljude, među ostalima Ranka Marinkovića i Šimu Vučetića. Poslije je poslan u Ministarstvo vanjskih poslova u Beogradu odakle je trebao otići za veleposlanika u Rim, ali nije prihvatio, vratio se u Split, štošta radio da bi održao obitelj na okupu, pa s obitelji preselio u Zagreb, gdje je osnovao Croatia film i pokrenuo Filmski vjesnik - prvi filmski časopis u ondašnjoj Jugoslaviji. Pisao je novele, objavljivao u tadašnjem Vjesniku i Borbi. Pisao je i pjesme, ali ih nikad nije ukoričio, smatrao je da nisu dovoljno dobre.

Kažu koji su ga poznavali da je šjor Slavko, kako su ga zvali u Splitu, bio samozatajan, topao, plemenit i autoironičan. I pjesnik, po nagnuću. Srećom pa se u penziji nekako skompao s Perom Gotovcem, zajedno su se muvali po teatru i tako su počela prva uglazbljivanja – naslovna špica za *Naše malo misto*, pa za dalmatinsku šansonu, klape, zabavnjake. Poslije je došao Runjić, a ostalo je, kako se to kaže, povijest. Bez te trojice: Zuppe, Runjića i Olivera tj. savršeno harmoniziranih stihova, nota i pjevačeva neprispodobivog vokala jedva da je zamisliv doživljaj Dalmacije zadnjih četrdesetak godina. Za Runjića i Olivera znaju gotovo svi, za šjor Slavka samo oni koji se i sami muvaju oko teatra i književnosti.

Split se svome *pisniku* još nije odužio ni kalon, ni pjacon, ma ni šentadon na Rivi o kojoj je tako nostalgичno i toplo pisao. Kao da se svaki dan pišu *Galeb* ili *Romanca*, *Pismo čali* ili *Prica o jednom kapitanu*... Sumnjam da bi mu bilo drago, ali ipak ću na kraju parafrazirati šjor Slavka: Ča smo u ovon gradu, čovik se upita... ■

BI JE PISNIK Tomislavu Zuppi

(...)
*Bi je pisnik – i te kaki
infišan u lipi stih;
piva ga je čovik svaki
uz flautu i uz mih*

*Bi je pisnik, bi je pravi,
kuša je ča vridi svit.
Život je u pismu stavi
a u glavi bi mu Split.*

*Bi je pisnik, dite grada
i bez njega njegov dil,
lira, cvit i balustrada
-cileg je u verše zbi.*

*Bi je pisnik, sva mu fala;
galeb najde svoju hrid,
lažina je spokoj dala,
a stađuni vični slid.*
(...)

Jakša Fiamengo

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