

# POVIJEST PERISTILA: JUGOZAPADNI UGAO TRGA

## THE HISTORY OF THE PERISTYLE: THE SOUTH WEST CORNER OF THE PERISTYLE



Prilikom konzervatorsko-restauratorskih radova na pročelju palače Skočibučić-Lukaris u prizemlju su pronađeni ostaci kamene ograde koja se nekoć nalazila na kamenom podiju pred Protironom.

Ovaj je prostor od početka bio žarišna točka cijelog trga. Nešto se na tome mjestu pojavljivao sam car Dioklecijan, a u kasnijim je razdobljima postao svojevrsna pozornica gradskog života.

Na Peristilu su se održavala brojna zbivanja: teatarske igre, ciklusi, propovijedi i drugo. U šesnaestom i(li) sedamnaestom stoljeću Protiron je popunjen kapelicama renesansnog oblika, a južni dio Peristila oblikovan kao kulisa za vjerske i druge potrebe. Podignut je široki kameni podij, koji je od ostalog prostora odvojen kamenom ogradom.

Grafika Charles-Louisa Clérisseaua iz 1764., crtača koji je radio za Roberta Adama, prikazuje pred Protironom kameni podij sa uzlaznim stepeništem koji kroz Vestibul vodi u južni dio palače i nekadašnje carske odaje. S lijeve strane, gledano prema Protironu, podij zatvara monolitni kameni blok.

Na grafikama drugoga znamenitog crtača Palače, Francoisa Cassasa iz 1802. godine, vidi se da je pločnik pred Protironom izdignut u odnosu na Peristil za visinu 5 stepenica. S njegove lijeve i desne strane nalaze se ograde s oblim stupićima. Na istočnoj strani ograda je priljubljena uz dio zida na kojem se nalazi sfinga, a na zapadnoj se prislanja uz pročelje palače Skočibučić-Lukaris.

Godine 1860. sred stubišta podija otvoren je zasvođen prolaz kojim je uspostavljena izravna veza između Peristila i obale, a na njega je dodana ograda. Na fotografijama iz ovog razdoblja vidi se da stupići imaju drugačiji oblik od onog koji je zabilježio Cassas na svojim grafikama; novi stupići pripadaju tipu vaze oštih bridova. Zaključujemo da su prilikom ovog zahvata uklonjene starije kamene ograde i zamijenjene novima.

U vrijeme obnove zvonika katedrale, između 1890. i 1908. godine, podignuta je na Peristilu kućica i ogradni zid. Središnji kameni balustri uz ulaz u podrume privremeno su zamijenjeni metalnom ogradom. Kućica je po dovršetku radova uklonjena, a balustri vraćeni na izvorno mjesto uz ulaz.

Početak 1928. godine zatvoren je otvor kojim se silazilo kroz južna vrata na obalu. Tada je uklonjena i ograda kamenih stupića koja je ograđivala podnožje Protirona. Od 1929. pa do 1941. godine na tome je mjestu stajala kolosalna figura Grgura Ninskog, rad Ivana Meštrovića, što bi nam bez starih fotografija danas bilo teško zamisliti.

Sasvim nov karakter pod Peristila je dobio početkom 1960-ih godina, nakon spuštanja pločnika na pretpostavljenu izvornu razinu.

During conservation-restoration works on the façade of the Skocibucic-Lukaris Palace, the remains of the stone balustrade that had once been placed on the stone dais in front of the Protiron were found.

From the very beginning, the space in front of the Protiron was the focal point of the whole square. Once upon a time Emperor Diocletian himself would appear in this spot; in later periods, it became a kind of theatre for the life of the city. The Peristyle has hosted numerous events and features, including plays, cycles and sermons. In the 16th and/or 17th century the Protiron was filled up with chapels in Renaissance form, and the southern end of the Peristyle was designed as a backdrop for religious and other occasions. A broad stone dais was raised, split off from the rest of the space by a stone railing.

The print of Charles-Louis Clérisseau of 1764, a draughtsman in the employment of Robert Adam, shows a stone dais in front of the Protiron, with an access staircase that led through the vestibule into the southern part of the palace and the one-time imperial quarters. On the left hand, looking towards the Protiron, the dais was closed off by a single large block of stone. In the prints of the other celebrated draughtsman of the Palace, Francois Cassas, of 1802, it can be seen that the paving in front of the Protiron was five steps higher in level than the Peristyle.

To the left and right were railings with little rounded columns. On the eastern side, the rail was fitted against part of the wall on which there was a sphinx, and on the western it abutted onto the façade of the Skocibucic-Lukaris Palace.

In 1860 in the middle of the dais staircase a covered passage was opened up that established a direct link between Peristyle and seafont; later a railing was added to it. In the photographs of the time, it can be seen that the balusters had a shape different from that recorded by Cassas in his prints; the new pillars belong the sharp-edged vase type. We can conclude that during this new undertaking the old stone railing was removed and replaced.

At the time of the renovation of the cathedral bell tower (1890-1908) a little building with an enclosing wall was set up on the Peristyle. The central stone balusters along the entrance to the substruction were replaced with metal railing. The small building was removed after the end of the works, and the balusters restored to their original place alongside the entry.

At the beginning of 1928 the aperture giving access through the south gate to the waterfront was closed. At that time the railing of stone pillars that shut off the foot of the Protiron was also removed.

From then until 1941 the colossal figure of Gregory of Nin by Ivan Meštrović stood on this site, which would be almost impossible to imagine without the evidence of the old photographs. The floor of the Peristyle obtained a completely new character at the beginning of the 1960s, after the lowering of the pavement to the hypothesised original level.



Sl. 1 Ostaci kamene ograde u prizemlju palače Skočibučić-Lukaris.

Sl. 2 Peristil 1764., C. L. Clérisseau

Sl. 3 Peristil 1802., F. Cassas

Sl. 4 Peristil 1911. godine.

Sl. 5 Meštrovićev Grgur Ninski stajao je na Peristilu između 1929. i 1941.

Sl. 6 Spuštanje poda Peristila na pretpostavljenu izvornu razinu, 1959.-1961. (URBS)

Fig. 1 The remains of the stone balustrade

Fig. 2 Peristyle in 1764, C. L. Clérisseau

Fig. 3 Peristyle in 1802., F. Cassas

Fig. 4 Peristyle in 1911

Fig. 5 Between 1929 and 1941 the figure of Gregory of Nin by Ivan Meštrović stood on the Peristyle

Fig. 6 Lowering of the pavement to the hypothesised original level, 1959-1961 (URBS)