



Sarvaš, crkva sv. Ivana Krstitelja
Sarvaš, St. John the Baptist Church

Uvodno o povodu

U drukčijim, mirnodopskim okolnostima također smo namjeravali izdati poseban broj, i to u povodu tridesete godine rada i djelovanja Instituta za povijest umjetnosti Sveučilišta u Zagrebu (1961-1991). Nismo ni slutili da ćemo umjesto jubilarnog imati ratni povod.

Srpska agresija na Hrvatsku, koja je započela ljeti 1991., i njezin žestok rušilački ishod, u međuvremenu je obesmisllila sve ostale povode. Pa iako smo svoju prvotnu nakanu ostavili za neka druga, tomu primjerenija vremena, obveza izdavanja posebnog broja ostala je i dalje aktualna. Nametnuli su je sudbonosni događaji i strašne posljedice ratnih razaranja. Uz ljudska stradanja, koja su nas u ovom po okrutnosti najnehumanijem ratu sve podjednako potresla, kao povjesničare umjetnosti posebno nas je pogodila sudbina naše kulturne, povijesne i umjetničke baštine. I spomenici kao i gradovi dijele sudbinu naroda. Ali i više od toga. Spomenici ne umiru kao što umiru ljudi. Oni su trajni svjedoci povijesnih etapa svoga naroda. To je znao i naš neprijatelj. I zato je u svom osvajačkom, barbarskom pohodu divljački uništavao sve što bi moglo posvjedočiti kontinuitet Hrvata na prostorima koje je sebi zacrtao prigrabiti. Glavni cilj bio mu je stoga: istrijebiti ljude s njihovih staništa da bi im se zatrlj korijeni, što je genocid, i uništiti materijalna i kulturna dobra da bi se zbrisala svjedočanstva povijesnog življenja, što je kulturocid. Cijelu Dalmaciju od Karlobaga i Zadra do Dubrovnika, Konavala i Prevlake, i plodonosnu Slavoniju, uz Baniju, Kordun i Liku, imala je zadesiti takva zla kob. Zato su sustavno i vandalski razarani naši povijesni gradovi - Ilok, Erdut, Vukovar, Osijek, Vinkovci, Nova Gradiška, Pakrac, Lipik, Petrinja, Kostajnica, Slavonski Brod, Sisak, Županja, Karlovac, Otočac, Gospić, Zadar, Šibenik, Ston, Dubrovnik, Cavtat, i deseci drugih, da ih dalje ne nabrajamo; zato su pomno ciljani i rušena najvrednija zdanja - crkve, samostani, tvrđave, dvorci, palače, arhivi, muzeji, biblioteke, ali i groblja, vječna počivališta naših predaka. Na ratom zahvaćenim područjima iz dana u dan mijenjala se topografska slika našega kulturnog nasljeđa. Da se taj strašan naum o zatiranju svjedočanstava istinske povijesti života koji se u tijeku prošlosti odvijao na ovome tlu uistinu počeo ostvarivati, osvjedočili smo se već nakon prvih napada u istočnoj Slavoniji, ljeti 1991., koji su se kao požar ubrzo proširili unutrašnjim obodom sve do krajnjeg ruba Dalmacije. Odjednom su, preko noći, u rušilačkoj najezi pred našim očima nestajali crkveni tornjevi, kuće i spomenici, sela i cijeli gradovi.

Sve ono čime se Institut za povijest umjetnosti trideset godina znanstveno bavio rat je vitalno ugrozio. Spomenimo samo Dubrovnik, čijem je upisu u svjetsku kulturnu baštinu UNESCO-a Institut svojim dugogodišnjim znanstvenim angažmanom najdjelotvornije pridonio, i u čijoj su obnovi nakon katastrofalnog potresa 1979., daljnjih desetak godina, sudjelovali najvrjedniji stručnjaci, suradnici Instituta. Istraživanja povijesne jezgre Karlovca, čuvene karlovačke "zvijezde", također su trajala dugi niz godina i dosljedno su pratila sve faze obnove i revitalizacije toga grada. Već samo ta dva teško stradala grada

By way of introduction on this occasion

In other, peaceful circumstances we had thought of publishing a special issue of the Proceedings of the Institute of Art History, to mark in fact the thirtieth anniversary of the Institute's work and activities (1961-1991). We never dreamed that we would be marking a war rather than celebrating an anniversary.

The Serbian aggression against Croatia, which began in the summer of 1991, and its savagely destructive outcome made a mockery of all other pretexts in the meantime. But although we postponed our original idea for some other more appropriate occasion, the obligation to produce a special issue still remained. It was forced on us by fateful events and the fearful consequences of the havoc wrought by the war. Apart from the human suffering in this cruel and inhumane war, which shocked all of us equally, as art historians we were particularly affected by the fate of our cultural, historical and artistic heritage. Cultural monuments and towns share the fate of their nation. But there is more to it than that. Monuments do not perish as people perish. They are perpetual witnesses to the historical evolution of their nation. Our enemy well knew this. And that is why, in the course of his barbaric campaign of conquest, he savagely destroyed everything that could offer evidence of the uninterrupted presence of Croats on those territories which he had marked out and meant to seize. His main aim was hence to drive people from their homes and thus exterminate their roots, which is plain genocide, and to annihilate their material and cultural possessions, thus erasing the evidence of their historical existence, which is plain culturocide. The whole of Dalmatia from Karlobag and Zadar to Dubrovnik, Konavle and Prevlaka, and the fertile land of Slavonia together with Banija, Kordun and Lika were meant to suffer this evil fate. That is why they vandalised and wrecked our historic towns - Ilok, Erdut, Vukovar, Osijek, Vinkovci, Nova Gradiška, Pakrac, Lipik, Petrinja, Kostajnica, Slavonski Brod, Sisak, Županja, Karlovac, Otočac, Gospić, Zadar, Ston, Šibenik, Dubrovnik, Cavtat, and dozens of others which we need not enumerate; that is why they aimed at and destroyed our most valuable buildings - churches, monasteries, fortresses, castles, palaces, archives, museums, libraries, but even cemeteries, the eternal resting-place of our ancestors. In those areas affected by the war, the topographical picture of our cultural heritage changed from one day to the next. The fact that this appalling aim of exterminating all the evidence of the true history of the life that had developed on this soil had begun to be put into practice, we were able to observe following the initial attacks on eastern Slavonia in the summer of 1991. These attacks spread like a flaming torch all round the inner perimeter of the country right down to the extreme edge of Dalmatia. All at once, overnight, in the course of a devastating invasion church towers, houses and monuments, villages and entire cities began to vanish before our very eyes.

All that the Institute for Art History had sought to defend by knowledge and study over the last thirty years was now threatened in its very existence. Let us take Dubrovnik alone: the Institute committed itself most effectively in the cause of its inclusion in UNESCO's World Heritage List, and following the

- Dubrovnik i Karlovac - u koja su ugrađena desetljeća institutskog rada iz kojega je proizišla dragocjena dokumentacija, da ostalo i ne spominjemo, bjelodano potvrđuju da se Institut razložno usmjerivao na primarne zadatke dokumentarne i topografske obrade gradova i spomenika. Potpuna evidencija i obrada spomenika nametnula nam se kao svojevrsna nacionalna obveza mnogo prije nego što je rat općenito u narodu probudio svijest o međuzavisnosti baštine i baštinika. To da je rat proširio spoznaje o naslijeđenim vrijednostima koje su znanstvenici i ljudi iz kulture odavno znali i naučavali, premala je utjeha za svu golemu pretrpljenu štetu. U najodlučnijim danima rata i stjecanja hrvatske državnosti s tim smo ratnim štetama na spomenicima upoznali međunarodne organizacije i mjerodavne stručne krugove u domeni kulture. Uži izbor apela što smo ih u ime Instituta, ili pojedinačno, u svijet odaslali, i reakcije koje su polučili (odgovori, deklaracije, rezolucije) naći će se na narednim stranicama ovoga posebnog, ratu posvećenog broja.

Nove okolnosti u kojima smo se našli nametnule su nam nove prioritete: sustavnu obradu građe i dokumentacije, izradu baze podataka, pripremu za primjerenu obnovu. Naši kolege konzervatori u gradovima pod opsadom latili su se obnove još dok su trajali najžešći napadi. Liječili su ozljede na ranjenim spomenicima ili su pod kišom granata izvlačili umjetnine iz ugroženih područja na prvoj liniji fronte. Od nezajajljiva srpskog otimanja ili od plamena njihovom zaslugom spašeni su brojni spomenici, inventari i zbirke. Bila je to bitka za baštinu koja, nažalost, kao u Vukovaru, nije uvijek imala sretan ishod.

Dok su još naša ratna sjećanja svježa, dok ih još nije potpuno preplavila briga za obnovu, priloge što slijede posvećujemo našim ranjenim gradovima i spomenicima.

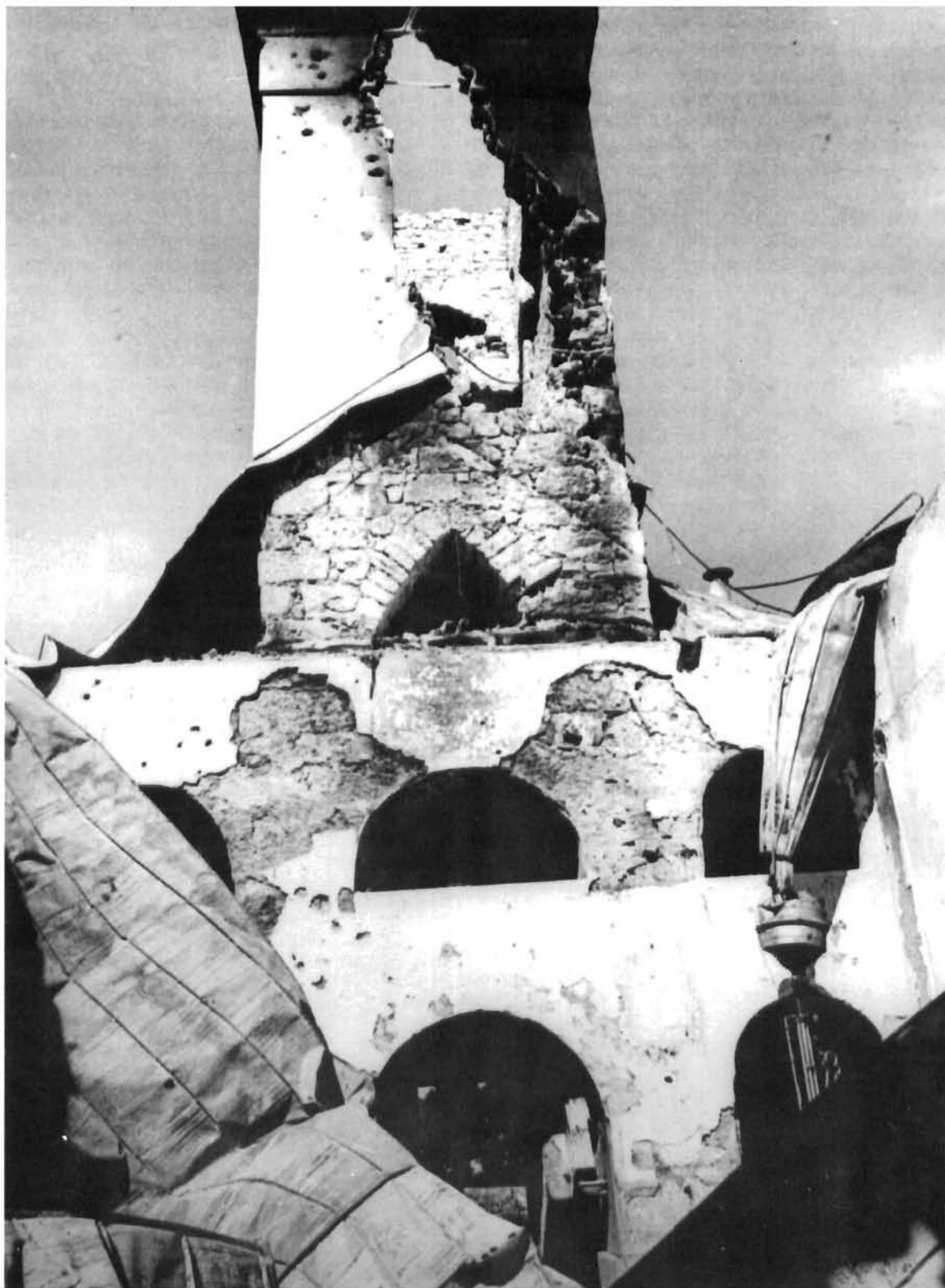
Ivanka Reberski

catastrophic earthquake of 1979 highly qualified experts on the Institute's staff collaborated during the succeeding ten years in the restoration of the city. Research into the historic heart of Karlovac, the famous Karlovac "star", also lasted for a long period of years and kept pace consistently with all the phases in the restoration and revitalisation of that city. These two heavily damaged cities alone - Dubrovnik and Karlovac - in which decades of work by the Institute were invested, resulting in the production of invaluable records, not to mention any others, plainly confirm that the Institute was correct in concentrating on the primary tasks of documentary and topographic study of our towns and cultural monuments. The complete registering and survey of our monuments occurred to us as our specific national obligation long before the war awakened in the nation as a whole an awareness of the interdependence of inheritance and heirs. That it took a war to broadcast knowledge of our inherited treasures, which professional academics and individuals of cultivated taste have long known and learned to cherish, is small comfort for all the massive damage we have suffered. In those most critical days of the war and the achievement of Croatian statehood we acquainted international organisations as well as leading professional circles in the realm of culture with the damage inflicted by the war on our cultural monuments. A limited selection of the appeals we addressed to the world, either in the name of the Institute or as individuals, together with the responses they evoked (replies, declarations, resolutions) may be found in the following pages of this special issue devoted to the war.

The new circumstances in which we find ourselves have imposed new priorities on us: the systematic treatment of records and other material, the creation of a data base, preparations for appropriate restoration. Our conservationist colleagues in towns under siege tackled the task of renewal while ferocious attacks were still being launched. They treated the scars on our injured monuments, or else rescued works of art from threatened areas in the front line under a hail of shells. They must take the credit for having saved from the flames or from the insatiable Serbian hunger for booty a great many monuments, records and collections. It was a battle for our heritage which, alas, as in Vukovar, did not always end happily.

While our memories of the war are still fresh, while they have not yet been submerged in our concern for restoration, we dedicate the contributions which follow to our wounded towns and monuments.

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Lički Novi, crkva sv. Antuna Padovanskog (foto: Z. Kalle)
Lički Novi, St. Anthony of Padua Church (photo: Z. Kalle)