



Zadar, Katedrala sv. Stošije, zaštita pročelja (foto: P. Vežić)
Zadar, St. Anastasia Cathedral, protection of the facade (photo: P. Vežić)

Miljenko Domijan

Zadar

Rat i obnova, vječiti usud

Zadar i rat. Ima li igdje na našim prostorima tragičnije, ali i istinitije, konstatacije? Posebno ako Zadar prepoznamo kao baštinu. I to kakvu baštinu! Zadru je rat zla kob. Nedavno je, međutim, jedna talijanska novinarka u milanskom dnevniku "Il Giornale" naslovila članak o zadarskom stradanju "La buona Sorte di Zara", videći u njemu i u tom trenutku upravo obnovu kao njegovu "dobru kob". Zaista možemo reći da se Zadar nažalost prepoznaje ratom, ali se prepoznao i obnovom. Kako je, naime, mogao reagirati konzervator u Zadru, a da ne poludi u ovom ratu, shvaćajući da se ono što je desetljećima obnavljao (a što je bilo uništeno u onom ratu) ponovo razara, i to upravo zato jer je spomenik i jer je obnovljeno. Što je neodvojiv dio kulturnog bića ovoga naroda, ali i cijelog svijeta, ako baš hoćemo, a na što smo (onako kakvo jest i kako je obnovljeno) s pravom bili jasno i glasno ponosni. Mogao je reagirati samo na jedan način. Obnovom.

Bez patetike, naprosto navodeći činjenice, činilo se tako da se obnavljalo dok se još u pogođenim spomenicima dizala prašina. Možemo se, ipak, upitati je li bilo opravdano, strukovno ispravno (sve druge politikantske špekulacije naprosto nas ne zanimaju) tako postupiti pogotovo kada je o spomenicima kulture riječ. Da, moralo se i moglo. Moralo se zato da spomenici, nikako ili loše preventivno zaštićeni, ne propadnu više no što su bili ratom oštećeni, a moglo zbog toga što je svaki (ali doslovce svaki) do tada na odgovarajući način istražen, dokumentiran i obnovljen. Rečeno mi je jednom da je nama upravo zbog toga i lako obnavljati. Prihvaćam sa zadovoljstvom tu konstataciju (usput budi rečeno, od vrlo odgovorne osobe u službi zaštite spomenika kulture) koja rječito potvrđuje da višedecenijski trud zadarskih konzervatora (i onih mrtvih, naravno) nije bio uzaludan, pa makar se potvrđivao i u ovakvim dramatičnim trenucima. Neki od tih spomenika bijahu obnovljeni nedavno, neki pred sam rat, a na nekima je obnova bila u tijeku.

Reagirali su konzervatori i prijeratnom fizičkom zaštitom baštine, koliko je to u onim mjesecima kolovoza i rujna 1991. bilo moguće, tada kada se u užasima očekivanja rata (sa sve manjom nadom da ga neće biti, iako do kraja nismo mogli vjerovati da hoće i to upravo na ovakav način) počelo sa zaštitama pročelja crkava i javnih spomenika (bili smo tada optuživani gotovo kao ratni huškači, smatrahu nas gotovo ludacima koji plaše mirne i pristojne građane), vukući vreće s pijeskom i rukama kada je Zadar (zar već tada!) ostao bez električne struje, nedjeljom i blagdanom. Evakuirala su se pokretna kulturna dobra. Sve crkvene i samostanske riznice, Stalna izložba crkvene umjetnosti, muzejske zbirke (posebno treba istaći dobru organizaciju u Arheološkom muzeju), arhivalije i bibliotečna grada. Škrinju sv. Šime posebno navodim, jer samo onom koji poznaje Zadar može biti jasno što znači prazna

Miljenko Domijan

Zadar

War and reconstruction, an eternal fate

Zadar and war. Is there anywhere in this land of ours a more tragic or more truthful observation? Especially if we regard Zadar as our historical legacy. And what a legacy! War has been Zadar's fatal lot. Recently, however, an Italian journalist writing in the Milan daily paper, "Il Giornale" about Zadar's ordeal entitled her article "La buona Sorte di Zara", recognising that at this point the city's reconstruction in fact constitutes its "happy lot". Indeed, we may say that Zadar has - alas - been marked by war, but it has also been marked by reconstruction and restoration.

For how might a conservationist in Zadar react if he is not to lose his reason in this war, realising that everything he had spent decades restoring (that had been destroyed in that other war) was being destroyed once again - precisely because it was an historic monument and had been restored. Everything that was an inalienable part of the cultural identity of this nation, and of the whole world, if you will, and of which (as it is and as it had been restored) we were obviously and vocally proud. There was only one way in which he could possibly react. By reconstruction.

Unemotionally, simply stating the facts, it appeared that restoration could be begun while the dust was still billowing in the stricken buildings.

We may, however, ask whether it was justified and professionally correct (any other fiddling political speculations simply do not interest us) to proceed in this manner, especially when dealing with cultural monuments. It had to be done and it could be done. It had to be done, in order that these ancient structures, inadequately protected on a temporary basis, or not protected at all, might not deteriorate even more than through war damage, and it was possible to proceed thus, because every one of them (literally, every item) to date had been surveyed in an appropriate manner, recorded and restored. I was once told that this was the reason that we found restoration easy. I note this observation with satisfaction (I may say, incidentally, that it came from a highly responsible individual in the conservation service), which eloquently confirms that decades of effort on the part of Zadar conservationists (including, of course, those who are no longer alive) had not been in vain, even although we had to wait for these dramatic moments to give us the ultimate proof. Some of these monuments were only recently restored, some of them just before the war, while in the case of others restoration was in progress.

Even before the war started, conservationists began to protect their heritage physically, as far as that was possible in those months of August and September 1991. Amid the horrors of an impending war (in the dwindling hope that it would not happen, although to the very end we could scarcely believe that it would happen and happen in the way it did), they began protecting the



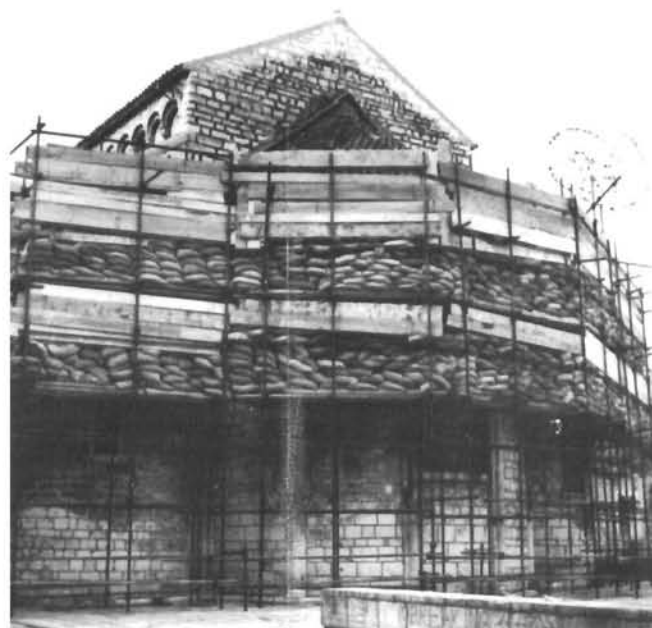
Zadar, Katedrala sv. Stošije, oštećenja na krovu (foto: P. Vežić)
Zadar, *St. Anastasia Cathedral, damage on the roof* (photo: P. Vežić)



Zadar, Katedrala sv. Stošije, oštećeni lukovi na galeriji sjevernog broda (foto: P. Vežić)
Zadar, *St. Anastasia Cathedral, damaged arches, gallery of the north aisle* (photo: P. Vežić)



Zadar, Katedrala sv. Stošije, oštećenje na fresci s likom sv. Donata, 1324. (foto: P. Vežić)
Zadar, *St. Anastasia Cathedral, damage on the fresco representing the effigy of St. Donatus* (photo: P. Vežić)



Zadar, Crkva sv. Krševana, zaštita apsida (foto: P. Vežić)
Zadar, *St. Chrysostom Church, protection of the apses* (photo: P. Vežić)

crkva, oltar bez relikvije nad relikvijama, Zadar i Zadrani bez sv. Šime, s tjeskobom u duši, s osjećajem zle kobi u zraku, s ratom na pragu.

Rat je, ili bolje reći neprijatelj, i definitivno prekoračio prag u povijesnoj jezgri grada prvi put uvečer 30. rujna 1991. god. Tada je na stari grad ispaljeno desetak minobacačkih granata koje su pale u blizini zgrade općine i katedrale, što su im zacijelo i bili ciljevi, iako to u tom trenutku nismo htjeli vjerovati. Pogodena je tada i renesansna kapela sv. Roka, palača Detrico u neposrednoj blizini katedrale. Nije naodmet spomenuti i jedan događaj, koji se doima kao ironična farsa. Pogodena je zgrada Narodnog muzeja, i to ondje gdje je bila postavljena zbirka NOB-a i socijalističke revolucije. Granata je probila krov i strop upravo iznad vitrine u kojoj su bile izložene anglo-američke bombe što su temeljito razorile Zadar prije pedesetak godina. Napominjem ipak (neka se zna) da je ta zbirka bila godinama nedjeljnim mjestom hodočašćenja vojnih jedinica čiji su komandanti smatrali kako u zadarskoj svekolikoj milenijskoj baštini nema ništa pametnije da se vidi. Oni su ipak mjesto svoga hodočašćenja eto i gadali pa i pogodili.

Pravi rat

Početak listopada obilježen je u Zadru pravom kataklizmom: pucalo se sa svih strana i iz svih oružja (Bože, kako smo se navikli na te fraze, ali neka, jer je upravo tako i bilo), s kopna, iz zraka i s mora. Noć 4. listopada bila je kobna upravo za povijesnu jezgru. Razarana je tada nimalo naivnim oružjem, granatama iz haubica promjera 155 mm. Pogodeni i više ili manje oštećeni gotovo svi spomenici; crkve sv. Šime, sv. Krševana, samostan sv. Marije, Porta teraferma, Kapetanova kula, na više mjesta gradski bedemi, palača Namjesništva i dr. U gradskom tkivu gotovo je razoreno dvadesetak obiteljskih kuća, čija struktura, tkana od srednjeg vijeka do naših dana, dotrajala i trošna, nije izdržala kanonadu, pa su autentični zadarski stanovnici, po kojima se Zadar upravo prepoznaje Zadrom, ostali bez svojih domova, a Zadar gotovo bez svoje duše.

Osvrnuo bih se ipak na jedan spomenik posebno, a to je sjeverozapadno krilo namjesničke palače, gdje se već u XIII. stoljeću nalazila palača gradskog kneza. Ta je zgrada bila posljednjih pedesetak godina namijenjena kulturnim sadržajima - knjižnici u prizemlju, a na katu svećanim dvoranama muzičke škole. Preoblikovana je više puta kroz povijest, a posljednji put u vrlo kvalitetnim oblicima klasicizma na početku XIX. st. Sa sedam topovskih granata (haubica 155 mm, postali smo čak i balistički eksperti ne daj Bože nikad više) gotovo je potpuno razorena, tako da će njezina obnova biti znatno teža i kompliciranija (a naravno i skuplja) no bilo kojega drugog spomenika u gradu. Preventivno je zaštićena popravkom krovista i razuporama do trenutka prave i konačne obnove.

Nakon tih razaranja, koja su privremeno prekinuta 7. listopada, bilo je zanimljivo primijetiti kako je neprijateljsko oružje razmješteno na takvim mjestima i u takvim smjerovima da ugrožava upravo najvažnije spomenike u gradu, što je uočljivo čak ako površno osmotrite kartu s prikazom pogodaka u povijesnoj jezgri. Važno je napomenuti da su gadane i pogodene i one zgrade koje same po sebi nisu spomenici kulture, ali u kojima se odvijaju kulturni sadržaji ili pak čuvaju dijelovi kulturne baštine ne samo ovoga grada već i ovoga naroda; Narodno kazalište, Narodni muzej, Znanstvena knjižnica, Historijski arhiv, Muzička škola, Radio-Zadar.

Činjenica pak, koja nas konzervatore posebno dira, jest razaranje istočnog dijela grada koji u drugom svjetskom ratu nije gadan,

facades of churches and other public monuments, dragging sandbags by hand when Zadar (even then!) was left without electricity on Sundays and holidays. We were almost branded as warmongers at that stage and madmen who were frightening decent peaceful citizens. Movable items of cultural value were evacuated: all the treasures of local churches and monasteries, museum collections (the first-class organisation of the Archaeological Museum deserves special mention), the permanent exhibition of ecclesiastical art, the contents of libraries and archives. I would like to mention in particular the casket of St. Simon, because only someone who knows Zadar can know what an empty church means, an altar without its host of reliquaries, Zadar and its inhabitants bereft of St. Simon, with anxious hearts, a sense of foreboding in the air and war on their doorstep.

The war, or, rather, the enemy definitely crossed the threshold in the historic town centre for the first time on the evening of 30 September 1991. At that time about ten mortar bombs were fired at the old town and landed in the vicinity of the Cathedral and the Town Hall, which was in fact their target, although we were unwilling to believe it at the time. The Renaissance chapel of St. Roch and the Detrico mansion in the immediate neighbourhood of the Cathedral were hit at the same time. It may be fitting here to mention one event which appears in a somewhat farcically ironic light: the building housing the National Museum was also hit - at the very point where relics of the National Liberation struggle and the Socialist revolution were displayed. The shell penetrated the roof and the ceiling precisely above a display case containing British and American bombs which had thoroughly wrecked Zadar fifty years previously. I might mention (for the benefit of those who do not know) that this collection had for years been a place of pilgrimage on Sundays for army units whose commanders believed there was nothing more sensible to visit in the vast diversity of Zadar's millennial heritage. And yet they fired on their own place of pilgrimage - and actually hit it.

War in earnest

At the beginning of October we experienced a real cataclysm in Zadar: we were bombarded from all sides and from every type of weapon (Heavens, how accustomed we became to these phrases, but so it had to be, for this was actually how the situation was) - from land, sea and air. The night of 4 October was to prove fatal for the historical centre of the city. It was wrecked by sophisticated weapons - howitzers firing 155 mm shells. Almost all the historical buildings were hit and more or less severely damaged: the churches of St. Simon, St. Chrysostom, the monastery of St. Mary, the Porta teraferma, the Captain's Tower, various parts of the city's fortifications, the Regent's Palace and others. About a score of dwellings which formed part of the city's fabric as it had evolved from the middle ages down to the present and whose frail and dilapidated structure could not withstand such bombardment, were almost totally wrecked. In this way many of those true inhabitants of Zadar who had given the city its character lost their homes - and Zadar came near to losing its soul.

I would like to refer, however, to one historic building in particular - the north-west wing of the Regent's Palace, where the residence of the city's governor was located as early as the thirteenth century. During the last fifty years or so this building was used as a cultural amenity, with a library on the ground floors and the concert rooms of the Music Academy on the first floor. It has been adapted and restored a number of times in the



Zadar, Crkva sv. Krševana, oštećenje na sjevernom zidu i oltaru (foto: P. Vežić)
Zadar, St. Chrysostom Church, damage on the north wall and altar (photo: P. Vežić)



Zadar, Crkva sv. Šime, 5. - 13. st., krov sjeverne lade (foto: P. Vežić)
 Zadar, St. Simon Church, 5th - 13th c., the roof over the north aisle
 (photo: P. Vežić)

Zadar, Kneževa palača, 13. - 19. st., oštećenja u pročelju (foto: P. Vežić)
 Zadar, Regent's palace, 13th - 19th c., damage on the facade (photo: P. Vežić)



i u kojem je bila najbolje i jedino sačuvana tipična ambijentalna gradska arhitektura.

Atentat na katedralu

Zapadni dio grada stradao je u ponovo dramatičnoj noći 18. studenoga 1991. god. (kada je u užas zadarskog rata utisnut neizbrisiv pečat užasa Škabrnje i Nadina), kada je u zračnom atentatu napadnut nadbiskupski sklop građevina. Dvije su rakete probile krovništa glavne i sjeverne bočne lade u blizini pročelja u unutrašnjosti potpuno uništivši orgulje i oštetivši dva ukrasna luka galerije. Neprocjenjivu, opsegom najmanju ali gotovo simboličnim značenjem najveću štetu učinila je krhotina rakete zaparavši lice na liku freske s prikazom sv. Donata s početka XIV. st. Sv. Donat, zadarski biskup, bio je ambasador mira na dvoru Karla Velikog u Aachenu kao izaslanik bizantskoga cara u jednom od mnogih sukoba Istoka i Zapada na ovim našim vjetrometinama (neka fraza, ali ima i simbolike, zar ne?). Stradalo je tada i staro i novo sjemenište, pločnik rimskog foruma, nadbiskupski vrt i nekoliko kuća u blizini. Taj je napad na kraju bio definitivna potvrda (i po načinu kako je izveden) vrste i načina ratovanja, tj. vođenja tih napada, jer za pravi rat trebaju ravnopravni partneri, a o pravoj

course of its history, the last time in a very fine Classicist style at the beginning of the nineteenth century. It was almost completely wrecked by seven rounds from a 155 mm howitzer (we have even become ballistics experts - although we pray to God that we shall never need these skills again). The restoration of the building will consequently be significantly more difficult and complicated (and, of course, more expensive) than in the case of any other of the city's cultural monuments. It has been secured against further deterioration by temporary repairs to the roof structure until such time as proper final restoration can be carried out.

Following these destructive attacks, which were temporarily discontinued on 7 October, it was interesting to note that the enemy's weapons were relocated and redirected at vantage points where they might threaten the most important cultural monuments in the city: this is obvious even from the merest glance at a map showing the hits in the ancient city centre. It is important to note that it was not only those building that were actually cultural monuments that were targeted and hit, but also those which were devoted to cultural activities or else contained items from the cultural heritage, not only of this city, but of the nation as a whole: the National Theatre, the National

smo ravnopravnosti mi tada mogli samo sanjati, bili smo naprosto napadnute žrtve. Razbijene su tada sve iluzije o možda ipak slučajnim pogocima u povijesnu jezgru. Pokazalo se, štoviše, da su upravo najvažniji spomenici najdraži i pomno birani ciljevi srbijanskih napadača.

Blagdani

Ratni Božić i Nova godina. Zadar i dalje pati, ali donosimo i prve odluke o popravku spomenika. Ne naprećac i privremeno, već se biraju oni na kojima je to moguće i trajno, konačno, ili barem u dijelu zahvata definitivno. Započelo se na katedrali, sv. Šimi, sv. Krševanu, samostanu sv. Marije; Kapetanovoj kuli, kopnenim gradskim vratima itd. Obnavljaju i građani svoje domove uz nadzor Zavoda. Fond za graditeljstvo također - zatvaraju se rupe u asfaltu, popločavaju pločnici, žbukaju fasade, preziduju dijelovi bedema, uklanjaju ruševine. Mogli bismo se upitati odakle nam tada sredstva. Zahvaljujem razumijevanju Republičkog fonda za kulturu (posebno njegovu direktoru) koji nije odbio nijedan naš hitan zahtjev. Reagirao je i navedeni zadarski fond obnovom ali i pomoći Zavodu sredstvima za spomenute programe. Bilo je i manjih donacija iz Italije, a i nešto novca od prodaje ratnih razglednica i monografije o razaranju Zadra (voda kulturnih radnika Hrvatske vojske u Zadru).

Traje zatim čudno neko i krhko primirje.

I zaista čudno neko i zaista krhko, jer već s proljećem čujemo iste zvukove, gledamo iste mrakove kojih se nismo željeli sjećati (bili smo, naime, više od sto dana bez struje i vode koju još ni danas zapravo nemamo). Opet minobacači, haubice, topovi, VBR-i i avioni. Nova razaranja. Grad je ponovo meta. Sada već ništa novo, ali nove rane u njegovu tijelu; Gospa od Kaštela, Sv. Petar Stari, obiteljske kuće i opet samostan sv. Marije i Sv. Šime.

Ipak opet i uvijek obnova kao opravdanje bitka, kao smisao postojanja. Radovi i na obnovi onih spomenika iz nazovimo mirnodopskih programa u Zadru i okolici, čak i na Rabu; crkva sv. Dominika i krstionica katedrale u Zadru, samostani na Pašmanu, benediktinski Sv. Kuzma i Damjan na Čokovcu i franjevački Sv. Duje u Kraju (našlo se vremena, volje i snage i za obilježavanje 600. obljetnice), ranokršćanska crkva sv. Marije na Ošljaku, Sv. Ambroz i gradski bedemi u Ninu, Sv. Pelegrin u Savru (predromanički čudan i čudesan), niz slika i skulptura u restauratorskoj radionici, Sv. Ivan, zvonik i ostaci crkve u Rabu (divan grad, još ljepši spomenik, odmor duši uz obavljeni posao).

Život, dakle, naoko normalan, lak i običan. No težak i nenormalan (utjeha se ipak nalazi u neusporedivim patnjama drugih, i tada je normalno odužiti svoj dug), ali ipak život, jer mogla je biti i smrt i nama i baštini, a ponovit ću još jednom, po tko zna koji put, misao koja se naprosto morala nametnuti svakom konzervatoru, svakom onome tko prepoznaje baštinu kao dio svojega bića i bića svojega naroda. Dogodila se eto prvi put potpuna identifikacija baštine i baštinka na ovim našim prostorima, i to tragična. Ravnopravne su žrtve istim motivom izabrane. Ljudi i spomenici kao simboli postojanja i opstojanja. Ostatak će takvima i ubuduće, nadajmo se, u uzajamnom prepoznavanju da dobro učinimo boljim i da zla ne bude.

Museum, the Scientific Library, the Historical Records Office, the Music Academy, Radio Zadar.

A fact which specially affects us conservationists was the destruction of the eastern part of the city, which was not shelled during the Second World War, and which contained the best surviving examples of our typical urban settings and architecture.

The Assault on the Cathedral

The western part of the city suffered once again in the dramatic night of 18 November 1991 (when the horror of the war in Zadar was indelibly stamped with the horrors of Škabrnja and Nadin). An air raid was launched against the archiepiscopal complex of buildings. Two rockets went through the roof of the nave and the northern side-aisle near the facade and exploded in the interior, totally destroying the organ and two decorative arches of the gallery. Incalculable damage on a smaller scale, but of symbolic significance, was inflicted by splinters from the rocket which scored the face of the figure of St. Donatus in a fresco from the early twelfth century. As Bishop of Zadar, St. Donatus was sent on a peace-making mission to the court of Charles the Great in Aachen, as an emissary of the Byzantine Emperor during one of the numerous conflicts between East and West in these stormy regions of ours (just a phrase, but it has some symbolic significance, hasn't it?). Both the old and the new seminary suffered damage at the same time, as did the pavement of the Roman forum, the Archbishop's garden and a number of houses in the vicinity. This attack (and the manner in which it was delivered) was the ultimate proof of the kind of war that was being waged, i.e. a war in the true sense of the word calls for roughly equal adversaries, but we could not even dream of equality, we were simply victims under attack. All our illusions to the effect that these hits in the historical town centre might after all be merely accidental were shattered. It became more and more apparent that it was precisely our major cultural monuments that were the favourite, carefully chosen targets of our Serbian attackers.

Holidays

A wartime Christmas and New Year. Zadar is still suffering, but we take the first decisions on the repair of our cultural monuments. Not without due consideration and merely on a temporary basis, but, in those cases where it is feasible in the long term, finally and conclusively, at least as far as some of the necessary operations were concerned. We started with the Cathedral, St. Simon's and St. Chrysostom's church, the St. Mary monastery, the Captain's Tower, the landward City Gate, etc. Residents began to repair their homes under the supervision of the Institute. The Building Fund the craters in road surfaces, relaid pavements, restored plaster on facades, rebuilt parts of the fortress walls and removed rubble. We might well have wondered where the money came from at that stage. We are grateful for the understanding shown by the Republic's Cultural Fund (particularly to its Director), who never turned down a single one of our urgent requests. The local fund already mentioned also responded with restoration and assistance to the Institute in carry out the projects we have



Zadar, Kneževa palača, unutrašnjost dvorane Muzičke škole (foto: P. Vežić)

Zadar, Regent's palace, interior of the Music school hall (photo: P. Vežić)



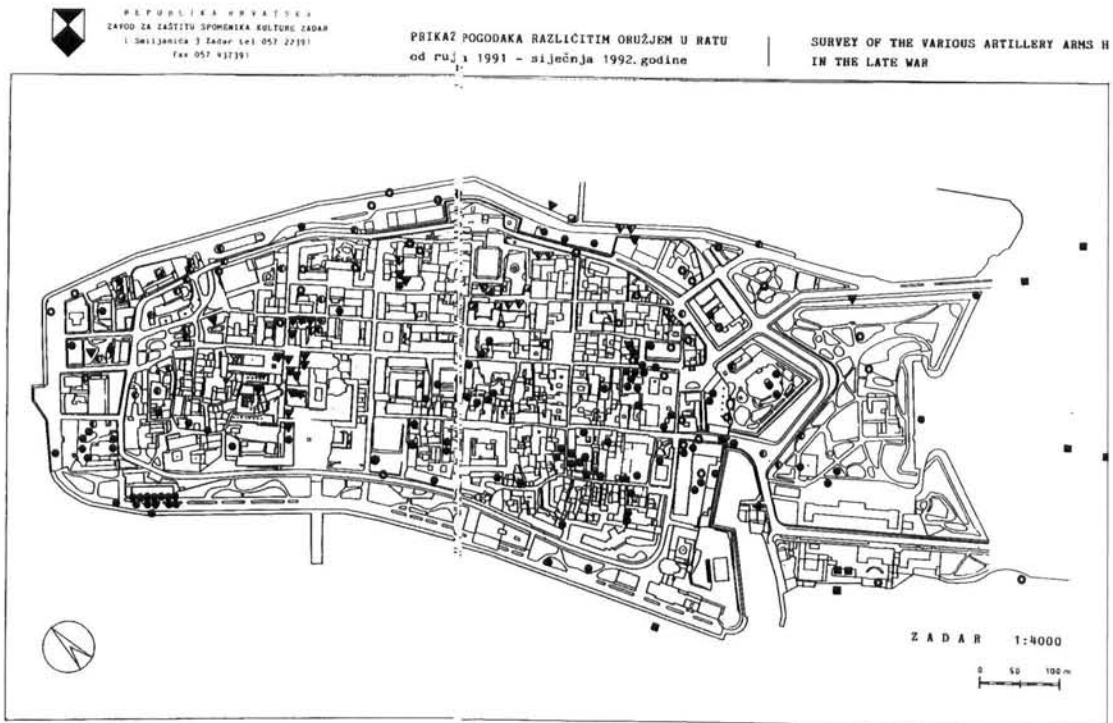
Zadar, kopnena gradska vrata, 1543. godina, oštećenje gornjeg vijenca (foto: P. Vežić)

Zadar, landward City gate from 1543, damage of the upper cordon (photo: P. Vežić)

described. There were a number of smaller donations from Italy, and a certain amount of cash from the sale of postcards and monographs depicting the destruction in Zadar (cultural section of the Croatian Army in Zadar).

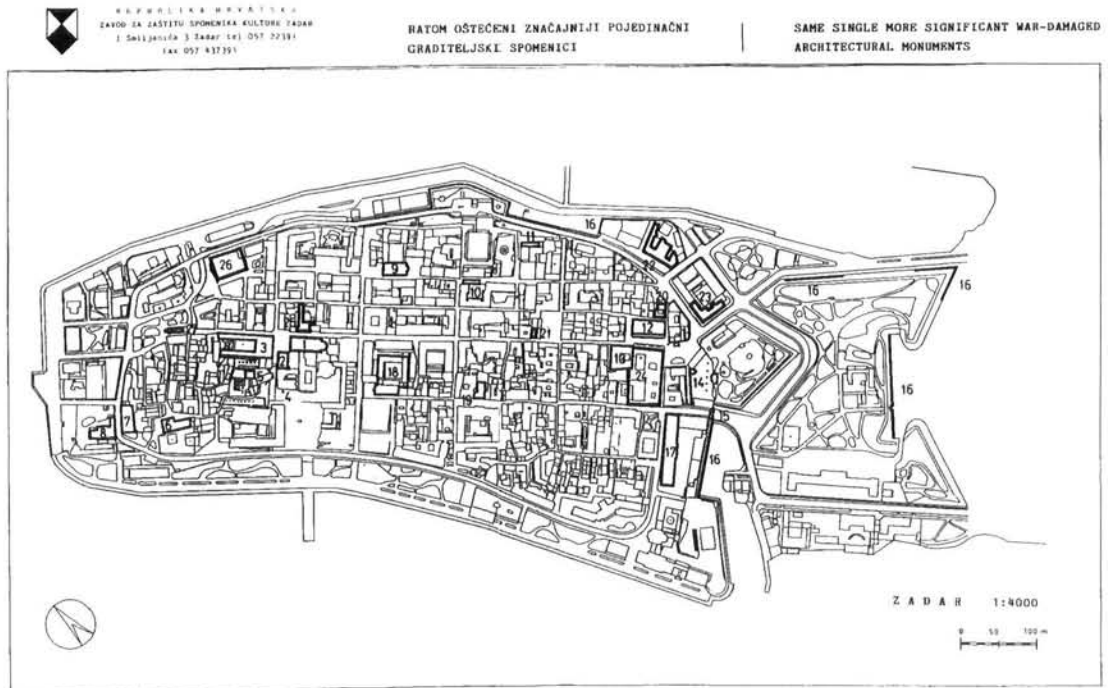
There then followed a kind of uncanny and fragile ceasefire. And it was indeed uncanny and truly fragile, for as soon as the spring came we once more began to hear the same sounds and see the same blackouts that we preferred not to remember (we were without electricity for one hundred days, and without water, which in fact we still haven't really got even today). Once more, mortars, howitzers, artillery pieces, multi-barrelled rocket-launchers and aircraft. More destruction. The city is once again a target. Nothing new now, except for fresh wounds inflicted on its body: Our Lady of Kaštel, St. Peter the Old, dwellings and, once more, St. Mary's Monastery and St. Simon.

But once again, too, and always, restoration as the justification of our battle, as the idea of survival. Work continues on those projects from what we might call Zadar's peacetime projects, in the surrounding area and even on the island of Rab: the church of St. Dominic and the Baptistery of Zadar Cathedral, monasteries on Pašman, the Benedictine abbey of St. Kuzma and Damian on Čokovac and the Franciscan St. Duje in Kraj (we even found the time, the will and the strength to mark its 600th anniversary), the early Christian church of St. Mary on Ošljak, St. Ambrose and the city fortifications in Nin, St. Pelegrinus in Savro (pre-Romanesque, strange and wonderful), a whole series of paintings and sculptures treated in our restorer's workshop, St. John, the belfry and the ruins of a church in Rab (a splendid town and an even more handsome building, a solace to the soul as well as task to be completed). A life then apparently normal, leisured and ordinary, but arduous and abnormal in fact (there is some comfort to be found, however, in the incomparably worse plight of others, and after all it goes without saying that we have to meet our obligations, and that is what we are paid for in the end), but it is still life, for it might be death for us as well as for our heritage. I would like to repeat for the umpteenth time a thought which is bound to occur to every conservationist and to every individual who acknowledges this heritage as a part of his own being and a part of his nation. This is the first time in this land of ours that there has come about a complete identification of heritage and heir - and that has happened in tragic circumstances. People and cultural monuments as symbols of existence and survival. They are both victims in equal measure, selected for the same reason. People and monuments are both symbols of existence and survival and they will remain so; in future, let us hope, in mutual recognition we shall do good even more effectively, so that even more effectively, so that evil will not prevail.



▼ 30. IX 1991.

Povijesna jezgra Zadra, prikaz pogodaka različitim oružjem u ratu, od rujna 1991. do siječnja 1992. (grafička obrada: M. Domijan, J. Kršulović, L. Petri, P. Vežić)
Historical core of Zadar, hits by various types of weapons, from September 1991. to January 1992. (graphics: M. Domijan, J. Kršulović, L. Petri, P. Vežić)



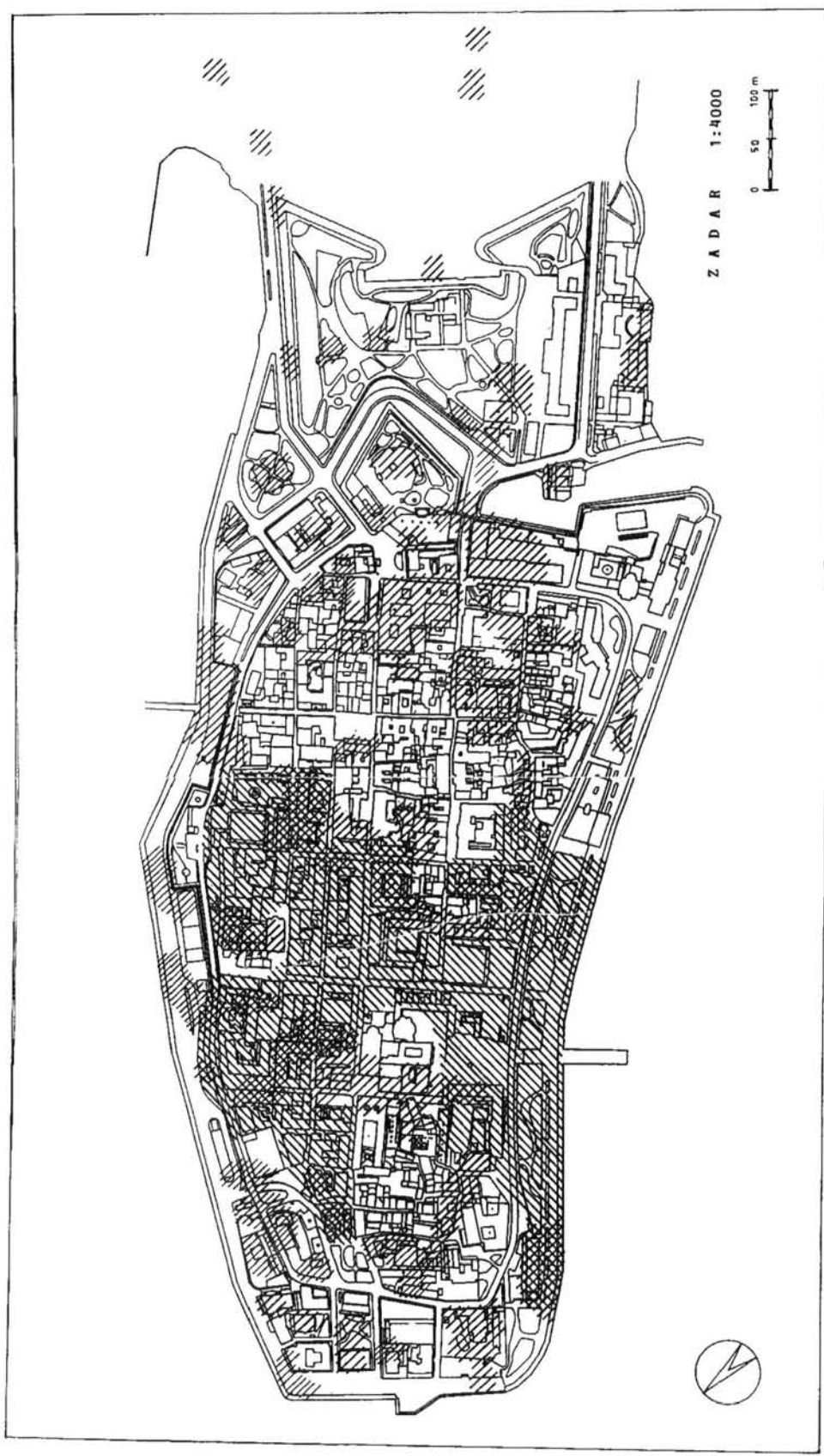
- | | | | |
|--|--------------------------------------|--|---|
| 1 Katedrala Sv. Stjepana, V-1111 st. | 8 Austrijski oficirski dom, XII st. | 15 Kopriva vrata, 19aj.godina | 20 Palača Orlovača - IZB J., XIII-XVI st. |
| 2 Ilirsko spomeničko "Djevojač", prva pol. XVIII st. | 9 Crkva Sv. Krševana, XIII st. | 16 Crkva Sv. Nedelje, XVI st. | 21 Crkva sv. Petra, XII-XVIII st. |
| 3 Muzej spomeničko oko 1900. | 10 Crkva Sv. Petra Starog, VI-XI st. | 17 Izvanaknašni arhiv i muzej | 22 Izvanaknašni arhiv i muzej |
| 4 Pločnik vrata rimskog foruma, I-III st. | 11 Kapela Sv. Roka, XVI st. | 18 Samostan benediktinski Sv. Marije i SIDA, XI-XV st. | 23 Palača Nanić, XVIII-XIX st. |
| 5 Palača Janović, XVIII st. | 12 Crkva Sv. Šime, V-XVIII st. | 19 Palača Doli'Agua, XVII st. | 24 Palača Detrić, XVI-XIX st. |
| 6 Crkva Sv. Frane, XIII st. | 13 Kneževa palača, XIII-XIV st. | | 25 Veliki Arsenal, XVIII st. |
| 7 Crkva Sv. Krištofa, XVIII st. | 14 Kaptolova kuća, XIII st. | | 26 Gospa od Zdravlja, XVI-XIX st. |

Povijesna jezgra Zadra, ratom oštećeni značajniji graditeljski spomenici (grafička obrada: M. Domijan, J. Kršulović, L. Petri, P. Vežić)
Historical core of Zadar, marked are the monuments damaged in this war (Graphics: M. Domijan, J. Kršulović, L. Petri, P. Vežić)

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POVRŠINE U POVIJESNOJ JEZGRI S RAZARANJIMA
U II SVJETSKOM RATU I U POSLJEDNJEM RATU

AREAS IN THE HISTORICAL CENTRE DAMAGED IN
THE WORLD WAR II AND IN THE LATE WAR



Površine u povijesnoj jezgri Zadra s razaranjima u II. svjetskom ratu i u posljednjem ratu (grafička obrada: M. Domijan, J. Kršulović, L. Petri, P. Vežić)
Destroyed areas of the Zadar historical core during the World War II and the last war (Graphics: M. Domijan, J. Kršulović, L. Petri, P. Vežić)