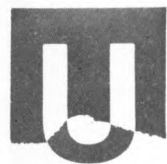


MUZEJI HRVATSKE U RATNIM RAZARANJIMA RATNA APOKALIPSA KULTURNE BAŠTINE HRVATSKE

Branka Šulc

Muzejski dokumentacioni centar

Zagreb



namjeri da potakne novu i nadasve širu i cjelovitiju inicijativu u zaštiti kulturne baštine u Evropi, i kao izraz solidarnosti sa srednjom i istočnom Evropom, Parlamentarna skupština Evropskog vijeća na prijedlog svoga Komiteta za kulturu i edukaciju u prosincu

1991. godine i Preporukom o stanju kulturne baštine u srednjoj i istočnoj Evropi iz veljače 1992. godine, preporuča Komitetu ministara da u 1993. godini Evropsko vijeće pokrene sveevropsku kampanju za zaštitu kulturnog naslijeđa, poput one iz 1975., kojom treba obuhvatiti sva kulturna dobra, uključivši umjetničke predmete, arhitektonsku baštinu, spomenike kulture i dr. Parlamentarna skupština Evropskog vijeća nevladine organizacije (ICOM, ICOMOS i dr.), napose Evropa Nostra, glavni su organizatori te kampanje.

U Preporuci se oštro osuđuje »namjerno i sistematsko razaranje kulturnog naslijeđa u Hrvatskoj od strane JNA, što je u direktnoj suprotnosti s Konvencijom o zaštiti kulturne baštine u slučaju oružanog sukoba (Haag, 1954.), Evropskom konvencijom o kulturi (Pariz, 1954.) i Konvencijom o svjetskoj baštini (Pariz, 1972.), ratificiranih i na razini bivše Jugoslavije 1956., 1987. i 1975.«.

Skupština nadalje predlaže Komitetu ministara hitno osnivanje tijela stručnjaka — konzervatora u dogovoru sa Savjetom ministara Zapadnoevropske unije, koje treba hitno intervenirati u zaštiti i restauraciji oštećene kulturne baštine u Hrvatskoj čim to okolnosti dopuste.

Okolnosti, budući da rat u Hrvatskoj još traje, ne dopuštaju sustavni uvid planirane misije Evropskog vijeća i poduzimanje konkretnijih mjera i pomoći. Za spomeničku baštinu Hrvatske ipak jednu godinu zakašnjela, ta plemenita evropska akcija zaštite spomeničke baštine u 1993. godini pridonijet će, valja vjerovati, zaštiti preostale spomeničke baštine u Hrvatskoj, kao sastavnom dijelu evropskoga kulturnog naslijeđa, koja je tijekom 1991. i 1992. drastično uništavana. Jer suviše su mračni statistički i tekstualni pokazatelji u najnovijoj, ovogodišnjoj travanjskoj publikaciji Zavoda za zaštitu spomenika kulture Ministarstva prosvjete, kulture i športa Republike Hrvatske, premda necjeloviti budući da je dio Hrvatske još okupiran i u informacijskoj je blokadi, koji upućuju da je tijekom rata u Hrvatskoj oštećeno, razoreno, uništeno, zgaženo, spaljeno, unakaženo, bombardirano i raketirano 245 povijesnih naselja (47 povijesnih urbanističkih cjelina, 188 povijesnih ruralnih cjelina, 10 arheoloških nalazišta), od kojih je 28 razoreno, 33 su spaljena, 83 djelomično razorena i 92 oštećena.

Razoreno je ili oštećeno i 590 pojedinačnih objekata evidentiranih ili registriranih kao spomenici kulture, od kojih je 126 nacionalnog i svjetskog značaja.

Izvan funkcije su i 44 muzeja/galerije, što su ili do temelja razoreni, teško oštećeni ili, rjeđe, lakše oštećeni, kao i 9 arhivskih zgrada i 22 bibliotečne.

Nije poznata ili je naslućena sudbina brojnih privatnih i sakralnih zbirki, te 20 muzeja i galerija na okupiranom teritoriju Hrvatske, od kojih je iz 5 opljačkani cjeloviti fond.

Povijesne jezgre Vukovara, Vinkovaca, Lipika, Pakraca, Kostajnice i Petrinje gotovo su potpuno razorene, a vrlo teško su oštećene povijesne jezgre Osijeka, Karlovca, Gospića, Otočca i brojnih drugih sela i gradova u Hrvatskoj. Na tužnoj listi vandalski planiranih meta razaranja nalaze se i povijesne jezgre Dubrovnika i Splita, gradova s UNESCO-ove Liste svjetske baštine.

Razaranja povijesnih jezgri Zadra, Zagreba i Šibenika sastavnim su dijelom vremenskog i civilizacijskoga košmara ovoga duboko anakronog rata.

»Rat u kojem smo se našli mogli bismo nazvati srbijansko-hrvatskim, srbijansko-seljačkim, satrapsko-susjedskim. Sveopća groteska koja se danas zbiva na tlu pokopane Tugoslavije« (Zdravko Zima, Vjesnik, Panorama, 27. rujna 1991., str. 2.).

Gradovi kao ciljevi rata uništavani su prije svega kao simboli duha kulture jedne nacije. Poput razaranja Troje, križarskog razaranja Zadra, osmanlijskog rušenja Carigrada, Cortesova razaranja Meksika, Napoleonova razaranja Moskve, njemačkog bombardiranja Guernice. Ipak, ustvrdit će konzervator zadarskog Zavoda za zaštitu spomenika kulture, Pavaša Vežić »nešto iskonsko postoji svim tim razornim vatrama. Stoji, čini mi se, strah zločinca nad vlastitim zločinom. Stoga zavojevački vojnici nastoje uništiti i sam znak žrtve, sam trag zločina ne bi li time zaniijekali samo zlodjelo. No, nikad palež ne bijaše tako jak kao što je grad jak. Makar kao poruka svi su oni i danas s nama: Kartaga, Meksiko, Hirošima« (Slobodna Dalmacija, 2. listopada 1991., str. 24.).

Od početka rata u Hrvatskoj, koji datira travnjem 1991. godine, ne samo da su meta agresora povijesna naselja, spomenici kulture svih kategorija, već i groblja, a ponajprije sakralni objekti. Čak 354 crkve i samostanske cjeline bile su takva meta i potpuno su razorene 94, teže 98, a lakše je oštećeno 59 takvih objekata. Za 103 sakralna objekta nedostaju cjelovitiji podaci o opsegu i karakteru šteta.

Uništava se i prirodna baština, flora i fauna, od Plitvičkih jezera, Kopačkog rita, Nacionalnog parka Krka, arboretumi, šume i dr.

Kulturna dobra kao izravni i svjesni ciljevi uništavanja, po nezapamćenom obliku barbarstva, čine rat u Hrvatskoj tragičnijim od svih dosadašnjih ratova u Evropi.

Agresorski, kolonijalni, teritorijalni rat koji Srbija vodi u Hrvatskoj doista je i svrstava u nepripadanje niti ovom vremenu niti ovom prostoru. »Iz njezinog će dodira stoga kao logična konzekvenca i moći proizaći svi ovi opustošeni predjeli, sela, spomenici kulture, stotine i stotine pobijenih, sav onaj talog zla koga u evropskoj povijesti nalazimo tek u potresnom svjedočenju umjetnika. Daleko od stvarnog sadašnjeg života« (Zvonko Maković, Vjesnik, Panorama, 4. kolovoza 1991., str. 2.). Stoljećima je, od najranijih razdoblja, od klasične Grčke preko imperijalnog Rima, najmasovniji i ponajbrži priliv umjetničkog i materijalnog bogatstva ostvarivan ratnim pljačkama.

Umjetnička djela su se ipak tijekom niza ratova bez većih oštećenja prelijevala u druge sredine, postajala ratnim trofejem, napose ako su zemlje pobjednice bile na višem civilizacijskom i kulturnom nivou. Tako nasilno prikupljena umjetnička djela pokadšto su i oplemenjivajuće djelovala na nove vlasnike, poput grčke umjetnosti, koja je snažno utjecala na Rimljane prilikom njihova osvajanja grčkih teritorija. Rimski su vojskovođe u svojim trijumfalnim povorkama pronosili kroz Rim i zaplijenjeno kulturno blago Grčke i ostalih osvojenih zemalja. Na Titovu stupu u Rimu (70. n.e.) u reljefu je prikazan i plijen iz okupiranog Jeruzalema, a na Trajanovu stupu u bareljefima je prikazana pobjeda nad Dačanima uz pljačku.

Fulvius Nobilior je poput brojnih drugih rimskih vojskovođa pronio Rimom u trijumfalnoj povorci i zaplijenjeno kulturno blago iz Grčke – 785 brončanih i 230 mramornih statua. U 9. i 10. st. Karlo Veliki je slao redovnike u Italiju da prikupljaju starine. Namjera križara bila je i pljačka umjetničkog blaga Bizanta.

Španjolci su od Maura zaplijenili velike količine islamske umjetnosti. Hodočasnici su u Palestinu tijekom 14. i 15. stoljeća donosili umjetničke predmete uzete iz samostana Dalekog istoka.

Engleska, francuska, ruska, kineska i dr. revolucije pridonijele su pak i nastanku brojnih novih muzeja i galerija ili njihova popunjavanja opljačkanim umjetninama. Zbirke Louvrea obogaćene su i otetim umjetninama iz evropskih i izvan-evropskih zemalja, napose u vrijeme vladavine Napoleona. Njegov ministar kulture već 1797. godine zahtijeva da se u Pariz pošalju sva kulturna dobra iz osvojenih zemalja, a 1807. u Louvreu priređuje i izložbu Umjetnički trofeji osvojeni u ofenzivi 1806. – 1807. Primjeri takve kulturne politike nesumnjivo su bez presedana usporedivi tek s kulturnom pljačkom carskog Rima.

Pa ipak, umjetnine koje su opljačkane za Napoleonovih ratova nalaze svoje mjesto u muzejskim i privatnim zbirkama Francuske i nisu podložne destrukciji.

Pljačka kulturnih dobara i destrukcija spomenika kulture tijekom 2. svjetskog rata nije zaobišla ni Hrvatsku. Muzejski stručnjaci su i u to vrijeme činili iznimne napore u očuvanju fondova svojih muzeja. Legendarna je napose akcija popisivanja i sklanjanja kulturnog-povijesnog i sakralnog blaga iz samostana sv. Marije u Zadru. Simbol te akcije je nedavno preminula Benedikta Braun, koja je s nekoliko sestara benediktinki tijekom 1943. godine, u najtežim ratnim razaranjima Zadra, preselila zlato i srebro samostana u sigurna skloništa i tako ga sačuvala do današnjih dana. Točno pod istim kutom bombe i danas pogađaju taj zadarski samostan, a čuvarice zlata i srebra Zadra jednakom pažnjom čuvaju kulturnu baštinu.

Lenjingradski spomenici kulture prekriveni vrećama pijeska, prema dokumentarnim snimkama iz 2. svjetskog rata, prenosiva su slika zaštite spomenika kulture danas u Hrvatskoj. Muzej Louvre, pak, na tratinu ispred dvorca Soursches, gdje su umjetnine iz Louvrea bile pohranjene, ispisao je naziv muzeja kao upozorenje da se taj prostor ne bombardira. Umjetnine su tijekom 2. svjetskog rata putovale preko Urala na Daleki istok, u Njemačkoj su pohranjivane u napuštene rudnike soli, u Francuskoj su brojne umjetničke zbirke bile smještene po provincijalnim dvorcima. U Njemačkoj se od 1933. konfiscira imovina sumnjivih građana, kao i umjetnička dobra iz crkava, predmeti iz muzeja i galerija.

Bombardirane su i razorene povijesne cjeline Berlina, Varšave i brojnih drugih gradova.



Vinkovci, Župna crkva sv. Ivana Nepomuka
Snimio: S. Duraković

U novije vrijeme uništavanje kulturnih dobara u ratu evidentira se i u Kambodži, gdje su Crveni Khmeri uništavali hramove, groblja i druge spomenike kulture, a sličnim su se načinom ratovanja pridružili i Druzi u Libanonu rušeći crkve, povijesnu baštinu iz 5. i 6. stoljeća. U iračko-kuvajtskom ratu 1991. također je evidentno nepoštovanje i razaranje kulturnih dobara.

U svim ovim primjerima ratnih pljački i haraćenja po kulturnim dobrima nije moguće naći arhetipski odraz bestijalnog, razarajućem ratu Srbije i protiv kulturnog identiteta Hrvatske i spomenika kulture u Hrvatskoj, što ovaj rat čini i tragičnijim od prošlih.

Danas, pri kraju 20. stoljeća, kada se u civiliziranom svijetu grade nove kulturne institucije poput muzeja budućnosti, muzeja – kulturnih centara, muzeja treće generacije, muzeja civilizacije i brojnih drugih, kada se gradi i nova aleksandrijska knjižnica, muzeji u Hrvatskoj ali i biblioteke, arhivi i ostale kulturne institucije su žrtve divljaštva novovjekih barbara, zaustavljeni u intenzivnijem praćenju novih smjernica kulturne obnove. Od požara koji je u posljednjem stoljeću stare ere poharao najveću helensku zbirku knjiga u aleksandrijskoj biblioteci do današnje literarne konstrukcije Umberta Eca u Imenu ruže, gdje u fiktivnom plamenu nestaje biblioteka benediktinskog samostana, opstoji i fascinacija svekolikoga kulturnog svijeta prostorima čuvanja znanja i umjetnosti ljudskoga roda. Izuzetak ipak čini i kulturocidna, uz ostale atribute razaranja, politika srpskih »osvajaca i ratnika« u ratu u Hrvatskoj.



Pakrac, crkva sv. Marije
Snimio: Damir Fabijanić



Dubrovnik, crkva sv. Vlaho
Snimio: Damir Fabijanić

Uvodnim člancima Konvencije za zaštitu kulturnih dobara u slučaju oružanog sukoba (Haag, 1954., koju je bivša Jugoslavija ratificirala 1956. godine), koji govore o zaštiti, čuvanju a napose poštovanju kulturnih dobara, visoke strane ugovornice su se obvezale da poštuju kulturna dobra koja se nalaze kako na njihovu vlastitom teritoriju, tako i na teritoriju drugih visokih strana ugovornica, uzdržavajući se od korištenja ovih dobara, njihovih sredstava za zaštitu, kao i njihove najbliže okoline, u svrhe koje bi ih mogle izložiti razaranju ili šteti u slučaju oružanog sukoba. Obvezuju se jednako tako da zabrane, preduhitre i prema potrebi zaustave svako djelo krađe, pljačke ili nepravdnog prisvajanja kulturnih dobara u ma kojoj se formi to činilo, kao i svaki akt vandalizma usmjeren protiv kulturnih dobara, uz održavanje od svake represivne mjere usmjerene protiv kulturnih dobara.

U slučaju oružanog sukoba koji nije međunarodnoga karaktera i koji izbije na teritoriju jedne od visokih strana ugovornica, kakav je upravo rat u Hrvatskoj, svaka od strana u sukobu obavezna je primjenjivati barem one odredbe Haaške konvencije koje se odnose na poštovanje kulturnog dobra.

Ova kao i niz drugih međunarodnih konvencija, preporuka i deklaracija UNESCO-a, preporuka Evropskog vijeća u svrhu međunarodne zaštite kulturne i prirodne baštine – od kojih je bivša Jugoslavija ratificirala, uz navedenu Haašku, primjerice, i Konvenciju o zaštiti svjetske kulturne i prirodne baštine (1974.), Evropsku konvenciju o zaštiti arheološke baštine (1990.), Konvenciju o mjerama za zabranu i sprečavanje nedopuštenog uvoza, izvoza i prijenosa vlasništva kulturnih dobara (1973.), Međunarodnu konvenciju o zaštiti ptica (1971.), Konvenciju o močvarama koje su međunarodnog značenja s naznakom na izuzetno vrijednim močvarskim pticama (1977.) te Zakon o ratifikaciji Evropske konvencije o kulturi (1987.) i dr. – nije ni u jednom pozitivnom slučaju, a ponajmanje cjelovito, primijenjena od strane Srbije kao agresora u ratu protiv Hrvatske.

Čak i u prapočecima sistema zaštite kulturnih i prirodnih dobara postoje naređenja poput, primjerice, onog iz amfiktionije delfijske (vjersko-političkog saveza starogrčke države) izdane najvjerojatnije poslije 1100. godine p. n. e., prema kojima se ni jedan savezni grad ne smije do temelja razoriti, niti mu se smije tijekom osvajanja oduzeti voda.

Republika Hrvatska je nastojala, počev od srpnja 1991. godine, zaštititi kulturna dobra, pa tako i muzeje i galerije, u ratu koristeći se odrednicama Haaške konvencije o zaštiti kulturnih dobara u oružanim sukobima, angažirajući u tu svrhu sve stručne službe za zaštitu spomenika kulture, muzejske, arhivske i bibliotečne djelatnosti na predviđenim pripremama i provedbi što cjelovitije zaštite od oštećivanja i uništavanja dobara, te od opasnosti neprimjenjivanja međunarodnih konvencija za zaštitu kulturne baštine. Tijekom kolovoza 1991. godine ministar prosvjete i kulture Republike Hrvatske informira relevantne međunarodne organizacije, napose UNESCO i traži pomoć njegovim uključivanjem u rješavanje brojnih ne malih kršenja citiranih konvencija i preporuka, te upućivanje eksperata UNESCO-a u Hrvatsku da se poradi cjelovitog uvida u stanje i okolnosti a na osnovu neposredno stečenih saznanja poduzmu i mjere za hitnu zaštitu kulturnih vrijednosti.

To je vrijeme kada je već uspostavljena mreža povjerenika za zaštitu na cijelom području Republike, kada se potiče realizacija tehničke zaštite na naročito osjetljivim dijelovima arhitektonskih spomenika kulture i zgrada u kojima su smješteni muzeji/galerije koji su 80 posto arhitektonski spomenici 0, A i B kategorije, a posebna pažnja posvećuje se dokumentacijsko-informacijskom radu uz ažurno evidentiranje već nastalih šteta i prikupljanje prateće foto i video dokumentacije (suradnjom s redakcijama dnevnih novina, HTV-a i amatera, te stručnjacima iz muzeja i galerija na ratom ugroženim područjima), evakuiraju se fondovi muzeja i galerija na sigurnije ratne lokacije,



Vinkovci, Gradska knjižnica i čitaonica

Fotodokumentacija Zavoda za zaštitu spomenika kulture RH

nastavlja višegodišnja akcija sigurnosnog mikrosnimanja inventarnih knjiga muzeja i galerija u 3 kopije, koje se čuvaju na različitim lokacijama, čime se osigurava zaštita i očuvanje podataka o predmetima muzejske građe u slučaju otuđenja, razaranja i sl. Sve akcije vezane uz provedbu zaštite muzeja i galerija koordinira i vodi Muzejski dokumentacioni centar u uskoj suradnji s ostalim koordinativnim institucijama za zaštitu spomeničke baštine.

Ministarstvo prosvjete i kulture RH obavještava i upozorava zaraćene oružane formacije o zabrani korištenja i uništavanja kulturnih dobara i nastoji planove i akcije zaštite kulturnih dobara od posljedica oružanih sukoba provoditi koordinirano u suradnji stručnih institucija s organima državne uprave na lokalnom, regionalnom i republičkom nivou.

Muzejsku mrežu u Republici Hrvatskoj čini 219 muzeja, galerija, muzejskih zbirki, crkvenih muzeja i privatnih zbirki s ukupnim fondom od otprilike 5,000.000 predmeta, za koju je Muzejski dokumentacioni centar, kao referalna institucija za muzejsku djelatnost u Hrvatskoj, imenovan i od hrvatske Vlade i Ministarstva prosvjete i kulture koordinativnom institucijom u provedbi svih mjera zaštite u provedbi Haaške konvencije, nastojao opsežnim programom tijekom 1991. i ove godine zaštititi, a ponajprije očuvati, pokretna kulturna dobra muzeja i galerija, koristeći se pri tomu svim odrednicama Haaške konvencije o zaštiti kulturnih dobara u oružanim sukobima i izravnim uputama i naredbama Ministarstva prosvjete i kulture RH.

Uredbama i zakonima Vlade Republike Hrvatske, uputama i

preporukama Ministarstva prosvjete i kulture RH, donesenim tijekom rata, napose se pratio rad na zaštiti kulturne baštine i uređivalo djelovanje koordinativnih institucija za zaštitu spomeničke baštine Hrvatske putem, primjerice, Uredbe o uređivanju određenih pitanja u obavljanju zaštite spomenika kulture, knjižničarske i muzejske djelatnosti, Uredbe o djelatnosti odgoja, obrazovanja, kulture, tehničke kulture i športa u vrijeme ratnog stanja ili u slučaju neposredne ugroženosti neovisnosti i jedinstvenosti RH, Odluke o osnivanju Fonda za obnovu spomenika kulture Hrvatske, Naredbe o jedinstvenom djelovanju službe zaštite spomenika kulture RH, Odluke o određivanju poduzeća i drugih pravnih osoba od posebnog značaja za obranu, Preporuke o prikupljanju i zaštiti dokumentacije o suvremenim zbivanjima na tlu Republike Hrvatske i dr., uz dva zakona – o obrani i o utvrđivanju ratne štete.

Prve informacije u obliku apela o uništavanju kulturne baštine Hrvatske, što je bila evidentna meta agresora od prvoga ratnog dana, i slanje osnovnih informacija – popisa šteta na spomenicima kulture, odaslane su od strane niza institucija iz Hrvatske koje se bave zaštitom kulturnih dobara na brojne relevantne adrese poput ICOM-a, ICOMOS-a, ICCROM-a, UNESCO-a, World Monuments Funda, Smithsonian Institutiona i dr. počev od kolovoza 1991. godine, a to je informiranje nastavljeno do danas putem biltena šteta, zasebnih publikacija poput cjelovite publikacije o štetama na spomenicima kulture koju izdaje Zavod za zaštitu spomenika kulture Ministarstva prosvjete i kulture RH,



Dračevac Zadarski, ruševine crkve
Snimio: Damir Fabijanić

na hrvatskom i engleskom jeziku, tiskane u 1991. i s dopunama šteta u 1992. godini, te publikacije Muzeji i galerije Hrvatske oštećeni u ratu, na engleskom jeziku, koju je suradnjom s Ministarstvom prosvjete i kulture RH pripremio MDC, a tiskana je početkom 1992. godine.

MDC je u suradnji s Restauratorskim zavodom Hrvatske, Zavodom za restauriranje umjetnina, Arhivom Hrvatske, Nacionalnom i sveučilišnom bibliotekom, Zavodom za zaštitu spomenika kulture Ministarstva prosvjete, kulture i športa RH tiskao i priručnike s osnovnim uputama za tehničku zaštitu arhitektonskih objekata – zgrada muzeja, preventivnu zaštitu kulturnog dobra, standarde za pakiranje, transport, klimatske uvjete u skloništima, zaštitu od požara, zaštitu arhivske i bibliotečne građe u muzejima i galerijama i dr.

Provedba svih planiranih mjera zaštite spomeničke baštine muzeja i galerija tekla je ponešto otežano jer je posrijedi nenajavljeni i neobjavljeni rat protiv Republike Hrvatske. Međutim, visoka samoorganiziranost muzejskih djelatnika u zaštiti i spašavanju kulturnih dobara, unatoč nedovoljnoj kadrovskoj ekipiranosti, nedovoljnoj financijskoj podršci za sve poslove koje je u kratkom roku i pokadšto i u najtežim ratnim uvjetima trebalo provesti, zasigurno je pridonijela i do danas velikoj očuvanosti muzejskog fonda.

Posljedice doratnog načina organizacije zaštite pokretne kulturne baštine u muzejima Hrvatske, neadekvatni depoi-skloništa, neprimjerena tehničko-sigurnosna zaštita muzejskih zgrada i prostora, nedostatni restauratorski kadar u muzejima, nedostatna ambalaža za transport, manjak vozila uz zanemarenu financijsku podršku za izradbu cjelovite foto-dokumentacije muzejske građe, sigurnosnog mikrosnimanja inventarnih knjiga i fototeka (kao jedine relevantne podloge u slučaju krađe, preprodaje ili uništenja muzejskih predmeta), i niz drugih kako stručnih tako i tehničkih problema, problemi su koji su se nametnuli ionako nedostatnome muzejskom kadru.

Svi su muzeji odmah na početku rata, a prema uputama i naredbama ministra za kulturu RH, zatvoreni za javnost, stalni postavi su skinuti i građa odložena na sigurnija mjesta ili evakuirana izvan muzeja i izvan mjesta. Izložbena aktivnost iz fondova muzeja je zamrla, ali je intenzivirana ona koja je progovorila dokumentirano o ratu protiv hrvatske baštine. Tako je prema pregledu izložaba održanih u zemlji i inozemstvu, koji je MDC izradio na temelju pozivnica za izložbe i izvještaja o radu muzeja, održano više od 150 izložaba – dokumentarnih, dobrotvornih, umjetničkih i dr. Pregled je tiskan u katalogu MDC-a o izdavačkoj djelatnosti muzeja i galerija Hrvatske tijekom 1991. godine, prezentiranoj na ovogodišnjoj izložbi knjiga u Zagrebu Interliberu, koja je i tijekom rata bila na zavidnoj visini. Tiskano je 280 zbornika, monografija, kataloga, časopisa u 69 muzeja i galerija, uz brojne plakate, razglednice i dr. tematski orijentirane prema ataku na kulturnu baštinu Hrvatske.

Na prvom savjetovanju evropskih i hrvatskih stručnjaka o zaštiti razorene i obnovi kulturne baštine u Hrvatskoj, organiziranom tijekom prosinca 1991. godine u Zagrebu na inicijativu Fondacije ARCH iz Lugana a pod pokroviteljstvom Ministarstva prosvjete, kulture i športa RH, u radnoj grupi Muzeji, arhivi i biblioteke konstatirano je i postojanje pet grupa šteta u muzejima i galerijama u Hrvatskoj:

- oštećene zbirke,
- zbirke evakuirane silom, odnosno opljačkani muzeji i galerije,
- zbirke u okolnostima rata,
- zbirke na okupiranom teritoriju Hrvatske,
- kao i opća opasnost od totalne štete u budućnosti.

Pokrenuta je i inicijativa da se što hitnije u Hrvatsku uputi Komisija muzejskih stručnjaka iz Austrije za istraživanje šteta na spomeničkoj baštini, odnosno muzejima i galerijama, što ju je podržao i UNESCO, koja će zajedno s predstavnicima institucija koordinatora u zaštiti spomeničke baštine a prema njihovim evidencijama i ranijim očividima šteta, podnijeti izvještaje i poduzimati mjere za buduću zaštitu i obnovu oštećenih muzeja i galerija.

Komisija je do travnja 1992. obišla područja Korduna, zapadne i istočne Slavonije te Zagreb, i s izvještajem očevida upoznala široki krug kulturnih institucija i vlada u Evropi, istovrsne institucije i nadležne u Hrvatskoj, te također Evropsko vijeće na sastanku njegova Pododбора za arhitekturu i kulturnu baštinu, održanom u Ljubljani, travnja 1992. godine.

Prema evidencijama MDC-a, do početka svibnja 1992. godine razorene su ili oštećene direktnim artiljerijskim napadima, raketiranjima, podmetnutim minama i na druge načine 44 muzejske zgrade, od kojih je čak 7 razorenih.

Najtragičniji je primjer kulturnih institucija u Vukovaru, koji je mjesecima tučen i razaran svim oružjem JNA i srbočetničke vojske, a nakon što je »oslobodilačka« vojska Srbije ušla u grad, otpočela je i sustavnom pljačkom umjetnina pohranjenih iz muzeja, galerija, crkve i dr. kulturnih institucija, odnosno iz njihovih skloništa.

Najtragičnije je da su sudionici »spašavanja« vukovarske umjetničke baštine pod pokroviteljstvom Ministarstva kulture Srbije stručnjaci iz beogradskih i novosadskih muzeja i zavoda za zaštitu spomenika kulture. Muzejski djelatnici iz Vukovara, u nemogućnosti ili kašnjenjem u evakuaciji svoje građe izvan grada, ne očekujući bestijalni i brutalni napad na grad već potkraj kolovoza 1991. godine, definitivnu odluku o

sudbini Gradskog muzeja, Zbirke Bauer i galerije umjetnina, Muzeja Lavoslava Ružičke, Muzeja II. kongresa KPJ, donosi Krizni štab Vukovara i, bez energične naredbe Ministarstva prosvjete i kulture RH, umjetnine ostaju u Vukovaru.

Slično se događa i u Dubrovniku, ali do danas bez pljačke kulturnih dobara, gdje su uslijedili javni protesti kada je trebalo evakuirati pokretnu kulturnu baštinu izvan grada jer prema tim prosvjedima Dubrovnik bez svojih umjetnina gubi i svoj duh, na što je uslijedio i javni demanti Ministarstva prosvjete i kulture RH da ono nije inicijator nikakve evakuacije.

Povodom samovoljnog rekviriranja i prijenosa kulturnog blaga iz muzeja, galerije, biblioteke, crkve sv. Filipa i Jakova iz Vukovara u Beograd i/ili Novi Sad, s obzirom na najrazličitije vijesti o sudionicima u akciji, ministar kulture Hrvatske dr. Vlatko Pavletić odmah (studen 1991.) pismom traži točnu informaciju od srpskog ministra kulture R. Šaranovića o tomu:

- tko je dao nalog za evakuaciju,
- tko je sudjelovao u akciji i tko je bio zadužen za stručni nadzor,
- u kakvom su stanju predmeti, te gdje su i u kojim uvjetima umjetnine pohranjene,
- tko od vlasti Republike Srbije posjeduje popis rekviriranih umjetnina i predmeta.

Ministar Pavletić napose ističe da su u pitanju kulturna dobra Republike Hrvatske »dobrim dijelom direktna ostavština građana Hrvatske, kao što je, primjerice, cjelokupna zbirka dr. Antuna Bauera«. Budući da je posrijedi samovoljan postupak rekviriranja, očekivao je hitan odgovor i dogovor o predaji umjetnina u skladu s odredbama Haaške konvencije. Međutim, odgovor na pismo hrvatskog ministra nikada nije stigao, unatoč izjavi srpskog ministra za kulturu putem TV-Beograd o »oštrom« odgovoru kako Srbija nije pljačkaš, kako ona čuva svoje svetinje pa joj stoga ne trebaju tuđe, te da će pomoć stručnjacima za restauraciju oštećenoga vukovarskog blaga zatražiti od ICOM-a i UNESCO-a, i po obnovi dvorca Eltz, u kojem je muzej do njegova potpuna spravnijanja sa zemljom bio smješten, ponovno otvoriti i Gradski muzej u Vukovaru. Dakle, posrijedi je službena krađa hrvatske kulturne baštine u potpunoj suprotnosti s Haaškom konvencijom, napose člancima 4., 5., i 19. Radi se o fondu od otprilike 35.000 muzejskih predmeta koji su pred otvorenom opasnosti od ilegalne trgovine, preprodaje, propadanja. O tom drastičnom slučaju MDC je uz Ministarstvo prosvjete i kulture RH i njegov Zavod za zaštitu spomenika kulture odmah pismeno obavijestio i UNESCO.

MDC je pripremio dokumentacijsku podlogu s podacima o fondovima opljačkanoga Gradskog muzeja Vukovar, u suradnji s Arhivom Hrvatske izradio je kopije mikrofilmova svih inventarnih knjiga toga muzeja, video i TV snimke postava muzeja, galerije, kataloga izložaba i dr., i o svim poduzetim mjerama prema međunarodnim konvencijama i preporukama izvijestio generalnog direktora UNESCO-a, ICOM, Radnu grupu za primjenu Haaške konvencije, osnovanu 1991. godine pri ICOM-u, a o problemu će se morati raspravljati i na razini Mirovne konferencije o sukcesiji bivše Jugoslavije u Bruxellesu te na razini Evropskog vijeća kao i KESS-a.

Izložba »Umjetnički trofeji osvojeni u ofenzivi 1806.-1807.« održana u Louvreu 1807. godine, dobit će i svoj pandan izložbom »senzibilnijeg« naslova »Stradanje vukovarske baštine«, a na poticaj novosadskih

muzejskih i zaštitarskih institucija pod pokroviteljstvom Ministarstva kulture Srbije, koja se treba održati u jednom od većih izložbenih prostora Beograda tijekom travnja ili svibnja 1992. godine.

U planu je i tiskanje kataloga i na engleskom jeziku s popisom izložene građe i dokumentima o razaranju kulturnih institucija.

Svaka nadopuna tako koncipirane izložbe moguća je jednokratnim »turističkim posjetom« Vukovaru putem tzv. »Ture opomene«

beogradskih turističkih organizacija, koje iz sigurnosnih razloga nude autobusni razgled razorenih vukovarskih kulturnih objekata, razorenih baroknih crkava, dvorca Eltz, stare barokne jezgre i zgrade Galerije uz odmor na lokaciji Vučedol, razorenom arheološkom nalazištu.

»Ono što je ostalo od grada, nagoreni batrljci negdašnjih ljudskih nastambi i kosturi javnih zgrada, s još neuklonjenim leševima s ulica pretvorenih u kosture, to nije Vukovar. To je Srbija. Slika i prilika njezine pobjede i naslade smrću. Zrcalo u kojem se ogleda sva nakaznost njezine politike i trijumfalizam nekrofilije.

To je oporuka nasljednicima: i nakon Kosovske bitke i svih drugih slavni bitaka naše povijesti, ovo vam ostavljamo kao još jednu veličanstvenu pobjedu hrabre srpske vojske i dokaz njezina junaštva. Ovo je nekad bio hrvatski grad Vukovar, a danas je Srbija.

Ovo mrtvo truplo grada, probušeno stotinama tisuća projektila, kojim se širi zadah smrti, to je Srbija...« (Uskrsnuće vukovarskog umiranja, Željko Žutelića, Slobodna Dalmacija, 18.-20. travnja 1992., str. 6. i 7.).

Uz evidentno rekviriranje kulturnih dobara iz Hrvatske posve je nepoznata sudbina 20 muzeja i galerija na privremeno okupiranom teritoriju Hrvatske, kao i sudbina privatnih i crkvenih zbirki, koje nisu evakuirane na vrijeme.

Iz nepotpunih novinskih informacija doznaje se tek fragmentarno da je, primjerice, Muzej Kninske krajine u Kninu ponovno stavljen u funkciju »u čast dolaska snaga UNPROFOR-a«, da je Muzej Drniške krajine u Drnišu ostao bez fonda donacije hrvatskoga kipara Ivana Meštrovića koja je navodno premještena u Knin, da je Muzej Konavala u Čilipima iz skloništa premješten, od JNA, u zasebnu zgradu, o čemu nema službenih obavijesti.

Iz gotičke crkve sv. Marije u Voćinu je tijekom okupiranja, kamionima odvoženo crkveno pokretno kulturno dobro u nepoznatom pravcu. Crkva je potom i minirana i posve razrušena.

Poradi koordinirane akcije prikupljanja informacija u vezi s nestalim, otuđenim ili rekviriranim spomeničkim predmetima i stvaranja cjelovite evidencije za područje cijele Republike Hrvatske, u Zavodu za zaštitu spomenika kulture Ministarstva prosvjete, kulture i športa RH u suradnji s Ministarstvom unutarnjih poslova tijekom travnja 1992. godine određeni su nužni, hitni postupci – nastavak evidentiranja otuđenoga kulturnoga dobra i putem zasebnih, sveobuhvatnih obrazaca za prijavu nestanka ili krađe pokretnoga kulturnog dobra, radi daljnjih poduzimanja potrebnih mjera za restituciju takvih dobara. Centralna evidencija takvih podataka vodit će se pri navedenu Zavodu, a za muzejsku je nadležan MDC.

Pravne osnove za pokretanje postupka reparacije i restitucije rekviriranih spomenika kulture, s obzirom na to da je Republika Hrvatska priznata kao međunarodni pravni subjekt od Evropske zajednice i 69 zemalja Evrope i svijeta, a agresiju na Hrvatsku provode Srbija, Crna Gora i JNA, dakle drugi subjekti, u odnosu na otuđenje umjetnina nužno će se primjenjivati propisi međunarodnoga javnog prava i odredbe hrvatskoga zakonodavstva.



Osijek, Ugostiteljska škola
Fotodokumentacija Regionalnog zavoda za zaštitu spomenika kulture Osijek

Uz ratificirane međunarodne konvencije o zaštiti kulturne i prirodne baštine od strane bivše Jugoslavije, a napose u pogledu realizacije njihove primjene, važan je podatak da je SFRJ 30. siječnja 1980. godine ratificirala i Bečku konvenciju o sukcesiji država u odnosu na ugovore. Za problem povratka rekvirirane kulturne baštine napose su značajne Konvencije o zaštiti svjetske kulturne i prirodne baštine, posebno čl. 1. 2., 13. i 14., Konvencija o zaštiti svjetske kulturne i prirodne baštine, posebno članak 6. o univerzalnosti baštine, što se ne kosi sa suverenitetom bilo koje države i upućuje i na obvezu pružanja pomoći potpisnice ugovora kod poduzimanja brojnih mjera u odnosu na spomenik kulture.

Od posebnog je pak značenja Konvencija o mjerama za zabranu i sprečavanje nedopuštenog uvoza, izvoza i prijenosa vlasništva kulturnih dobara, kojom se regulira i pitanje krađe ali i nedopuštenog izvoza. Za restituciju rekviriranih umjetnina potrebno je i potpisivanje međunarodnih ugovora s određenom državom, primjer koji je svojedobno učinila SFRJ s Republikom Italijom potpisivanjem Ozimskih sporazuma.

Uz to, morat će se primjenjivati i Zakon o zaštiti spomenika kulture, Krivični zakon Republike Hrvatske, kao i Zakon o preuzimanju KZ SFRJ.

Ministar kulture Hrvatske 20. ožujka 1992. godine uputio je zahtjev UNESCO-u kojim se traži da Republika Hrvatska do ostvarenja svoga punopravnog članstva u Ujedinjenim narodima* ima status promatrača, što treba pridonijeti i efikasnijoj primjeni brojnih konvencija UNESCO-a vezano i uz navedenu problematiku restitucije kulturnih dobara Hrvatske.

Od prijeko potrebnih i stručnih akcija koje su u pripremi, najvažnije je utvrđivanje i procjena ratnih šteta na spomenicima kulture, za što već postoji podloga unutar Uputa o primjeni Zakona o utvrđivanju ratnih šteta Ministarstva prosvjete, kulture i športa RH i Zavoda za zaštitu spomenika kulture istog, koje su rezultat rada veće grupe stručnjaka iz brojnih institucija zaduženih i za zaštitu spomeničke baštine pa tako i MDC-a. Akcija će otpočeti odmah kada to okolnosti dopuste, odnosno kada bude moguće sigurno raditi u danas još ratom zahvaćenim područjima Hrvatske.

Osnivanje Ministarstva za obnovu RH, Rezolucijom o obnovi hrvatske kulturne baštine s posebnim stimulativnim elementima koji se odnose na obnovu i sanaciju spomenika kulture Sabora RH, brojni prijedlozi za suradnju evropskih urbanista u obnovi i spomeničke baštine, primjerice, inicijativa Međunarodnog udruženja za oblikovanje gradova sa sjedištem u Beču, francuska organizacija Arhitekti bez granice, prijedlog Lebbeusa Woodsa, jednog od vodećih svjetskih arhitekata iz New Yorka, koji teži s međunarodnom ekipom arhitekata obnoviti Vukovar, brojni stručni i znanstveni prijedlozi i projekti Ministarstva za zaštitu okoliša, prostorno uređenje, rad Odbora za obnovu Dubrovnika i tima stručnjaka UNESCO-a, naznake su sveobuhvatnog, dugoročnog i zahtjevnog projekta obnove spomeničke baštine Hrvatske.

Projekti obnove u muzejskoj djelatnosti usmjereni su kako arhitektonskoj obnovi razorenih zgrada muzeja najviših kategorija, tako i prijeko potrebnoj muzeološkoj i tehničko-tehnološkoj obnovi u 44 oštećena muzeja/galerije.

Muzejski dokumentacioni centar je izradbom pregleda osnovnih problema u provedbi adekvatne zaštite pokretnih kulturnih dobara u muzejsko-galerijskim institucijama u Hrvatskoj, radenoga temeljem pokazatelja brojnih anketa i očevida stanja u tim organizacijama, i tijekom rata iskazao sljedeće smjernice za daljnji rad muzeja:

- Potrebu za minimalnom opremom za zaštitu muzejske građe, opremanjem depoa, skloništa, sigurnosnih i klimatskih uređaja, sigurnosno-tehničke zaštite;
- Potrebu za hitnim opremanjem muzejskih restauratorskih radionica i osnivanje novih, stručno usavršavanje kadrova u međunarodnim restauratorskim centrima;
- Izradbu koordiniranog programa prioriteta za restauriranje muzejske građe oštećene u ratu u suradnji sa Zavodom za restauriranje umjetnina i Restauratorskim zavodom Hrvatske;
- Suradnjom MDC-a s Arhivom Hrvatske osigurati nastavak sigurnosnog mikrosnimanja inventarnih knjiga i fototeka muzeja;
- Program renovacije oštećenih muzejskih zgrada s novim muzeološkim programima, za što inicijalni prijedlog priprema MDC u suradnji s ICOM-om i UNESCO-om i suradnjom s muzejima i galerijama Hrvatske;
- Organizacija evakuacije i evidencije pokretne muzejske građe iz ratom oštećenih muzeja, kao i evidencija evakuirane muzejske građe pri MDC-u prema prijedlogu MDC-a o unosu podataka s mikrofilmova i kopija inventarnih knjiga, popisa evakuirane građe;
- Problem muzeja na okupiranom teritoriju Hrvatske i rekviriranih muzejskih fondova i primjena međunarodnih konvencija za povrat muzejske građe;
- Stručna i tehnička pomoć za muzeje i galerije oštećene u ratu putem međunarodnih organizacija (UNESCO, Getty Foundation, muzeji iz Austrije i dr.) koju koordinira MDC.

Osnovom preporuke Ministarstva prosvjete, kulture i športa Republike Hrvatske o prikupljanju i zaštiti dokumentacije o suvremenim zbivanjima u Hrvatskoj, od siječnja 1992. godine, muzeji su dužni kontinuirano raditi na prikupljanju, čuvanju i zaštiti trodimenzionalnih predmeta, svakodnevne i prigodne uporabe, vojnih odora, oružja, državnih i drugih insignija, fotodokumentacije i sl. u uskoj suradnji s Arhivom Hrvatske, Nacionalnom i sveučilišnom bibliotekom i Zavodom za zaštitu spomenika kulture Ministarstva prosvjete i kulture RH. Koordinaciju u prikupljanju takve građe prema toj preporuci u muzejskoj djelatnosti vode MDC i Hrvatski povijesni muzej. Na sastanku stručnjaka iz matičnih i regionalnih muzeja Hrvatske, Arhiva Hrvatske, Nacionalne i sveučilišne biblioteke, Zavoda za zaštitu spomenika kulture Ministarstva prosvjete i kulture RH, Ministarstva obrane RH i dr., koji je organizirao MDC tijekom travnja o. g. o temi prikupljanja muzejske građe vezane uz rat u Hrvatskoj, predložene su i aktivnosti te problemi muzeja u toj akciji vezani uz potrebu novih muzeoloških programa, napose postava Hrvatskoga povijesnog muzeja i odjela kulturne povijesti u ostalim muzejima, problemi nedostatnoga kadra, financijskih sredstava za istraživanja na terenu, adekvatnog čuvanja i zaštite i takve građe, naglašena je potreba izradbe čvršće metodologije prikupljanja i obrade, verificiranja izuzetno vrijedne stručne akcije Hrvatskoga školskog muzeja iz Zagreba, koji od početka rata prikuplja, obrađuje i čuva građu vezanu uz škole, učenike i učitelje u domovinskom ratu, priređuje izložbe dječjih crteža na temu rata uz niz drugih edukativnih akcija i dr.

Unutar djelatnosti MDC-a za potrebe cjelovite dokumentacije o svim aktivnostima i problemima unutar muzejske djelatnosti tijekom rata izrađene su i nove informatičke baze podataka temeljene na svim izvještajima muzeja i galerija Hrvatske o zaštiti i štetama počev od srpnja 1991. godine:

- baza podataka o ratnim štetama muzeja i galerija Hrvatske,
- baza podataka o muzejima, galerijama i crkvenim zbirkama na okupiranom području s naznakom dokumentacijskih fondova tih muzeja,
- baza podataka o mikrofilmovima inventarnih knjiga muzeja i galerija u Hrvatskoj,
- baza podataka o izložbama muzeja i galerija na temu rata održanih u zemlji i inozemstvu,
- baza podataka o izvještajima muzeja i galerija RH o poduzetim mjerama zaštite muzejske građe, evakuaciji, problemima u zaštiti i dr.

Brojnim poduzetim akcijama i planiranim programima za zaštitu i obnovu muzeja i galerija oštećenih u ratu, ali dijelom i onih zapuštenih u prijeratnom razdoblju, ne samo muzejska struka već kulturna djelatnost u cijelosti pred ne malom je odgovornošću za očuvanje dijela građe identiteta kulturne baštine Hrvatske.

Kuvajt, Irak, Hrvatska, Libanon... u 1991. godini bile su zemlje u kojima je ratom najviše stradala kulturna baština čovječanstva, ustvrdit će predsjednik ICOM-a Alpha Oumar Konare u uvodniku najnovijeg broja ICOM Newsa, ističući da će ICOM odgovorno nastojati zaštititi muzeje i galerije ma gdje u svijetu oni bili ugroženi. Rezolucijom ICOM-ova Izvršnog odbora iz prosinca 1991. godine o tekućim političkim i ekonomskim promjenama i nemirima u svijetu, te pozivom svim vladama i ostalim kompetentnim autoritetima kojim se traži primjena Koda profesionalne etike u muzejima i poštovanje Haške konvencije, postupak je solidarnosti i s muzejskom djelatnošću Hrvatske.

Primljeno: 7. 5. 1992.

* Republika Hrvatska primljena je u članstvo Ujedinjenih naroda 22. 5. 1992. u New Yorku. U članstvo UNESCO-a Republika Hrvatska primljena je 1. 6. 1992. godine.

THE MUSEUMS OF CROATIA IN THE DESTRUCTION OF WAR THE WAR APOCALYPSE OF THE CULTURAL HERITAGE OF CROATIA

Branka Šulc

The Museum Documentation Centre

Zagreb



With the intention to encourage a new, broader and complete approach to the protection of cultural heritage, as well as to express solidarity with Eastern Europe, the Parliamentary Assembly of the Council of Europe, on the suggestion of the Committee for

Culture and Education of December 1991, has recommended to the Committee of Ministers that the European Council should initiate the all-European campaign for the protection of cultural heritage in 1993, such as the one of 1975, which should include all cultural treasure, works of art, architectural heritage, cultural monuments etc. The Parliamentary Assembly of the Council of Europe and the non-governmental organizations (the ICOM, the ICOMOS and others), and above all the Europa Nostra, have been the main organizers of this campaign.

The same Recommendation sharply denounces the intentional and systematic destruction of the cultural heritage of Croatia by Yugoslav army, which has been contrary to the Convention on the Protection of Cultural Heritage in Armed Conflict (The Hague, 1954), European Convention on Culture (Paris, 1954), and the Convention on the World's Cultural Heritage (Paris, 1972), all ratified by the former Yugoslavia in 1956, 1967 and 1975.

The Council further recommends to the Committee of Ministers to cooperate with the Council of Ministers of the Western European Union, in founding a team of experts that should act urgently for the protection and conservation of the damaged cultural heritage of Croatia as soon as the circumstances should permit it.

Since the war in Croatia still lasts, the circumstances do not permit neither the systematic insight to the planned mission of the Council of Europe, nor taking any concrete actions to help. The generous, but for the Croatian cultural heritage a year too late European initiative towards the protection of cultural heritage in 1993, we need believe, shall contribute to the protection of the rest of Croatian cultural treasure, an integral part of the European cultural heritage, which has been drastically destroyed during 1991 and 1992. The statistical and textual data presented in the newest publication of the Institute for the Protection of Cultural Monuments of the Ministry of Education, Culture and Sport of the Republic of Croatia, issued forth in April this year, have been too dismal, although incomplete since a part of Croatia has remained still in the blockade. These data show that since beginning of war 245 historical units in Croatia have been damaged, destroyed, devastated, burned, defaced, bombarded and mutilated (47 historical urbane units, 188 historical rural units, 10 archaeological sites; 28 of them razed, 33 burned down, 83 partly destroyed and 92 damaged). 590 individual objects registered as cultural heritage, 126 of them of

national and world significance, have been damaged or destroyed. 46 museums and galleries, 9 archives and 22 libraries have been out of function, some of them razed, some of them heavily damaged, and only a few lightly damaged.

The destiny of numerous private and church collections and 20 museums and galleries in the occupied territories of Croatia has been still uncertain. We know for sure that five of them have been robbed of their complete holdings.

The historical nuclei of Vukovar, Vinkovci, Lipik, Pakrac, Kostajnica, Petrinja have been almost completely razed. The historical nuclei of Osijek, Karlovac, Gospić, Otočac and many other towns and villages of Croatia have been heavily damaged.

The sad list of the targets chosen for destruction contains the historical nuclei of Dubrovnik and Split, the cities also listed in the List of the Cultural Heritage of the World by the UNESCO.

The destruction of the historical nuclei of Zadar, Zagreb, Šibenik has given the dimensions of nightmare to this deeply anachronistic war.

«The war we find ourselves in we could call the Serbian – Croatian war, the Serbian-rural war, the satrapic-neighborly war. All-embracing grotesque going on today on the soil of the deceased Sadsclavia.» (Zdravko Zima, Vjesnik, Panorama of 27 September 1991, page 2.)

The cities have been chosen as war targets in the first place to be destroyed as the symbols of the spirit of the culture of a nation. This was the aim of the destruction of Troy, the destruction of Zadar by the crusaders, the destruction of Constantinople by the Turks, the destruction of Mexico by Cortes, the destruction of Moscow by Napoleon, the destruction of Guernica by the Germans.

Nevertheless, the conservator of the Institute for Protection of Cultural Monuments of Zadar, Pavuša Vežić claims: «there is something primeval in these destroying fires. It seems to be the fear of the criminals of their own crimes. The conquering soldiers try to destroy the very symbol of the victim, the trace of the crime, to deny the crime itself. Yet the flames have never been stronger than the city. They are all with us today, at least as a message: Carthage, Mexico, Hiroshima...» (Slobodna Dalmacija, 2 October 1991, page 24.)

Since the beginning of war in Croatia in April 1991, the targets have been not only historical habitats, monuments of culture of all categories, but also graveyards and most of all sacral objects. 354 churches and monasteries have been attacked. 94 have been razed, 98 suffered heavy and 59 lesser damages. The extent and character of damages to 103 sacral objects have been still unknown.

Natural heritage, the flora and the fauna, have also been endangered: the Plitvice lakes, the Kopačevo moor, the Krka National Park, arboretums, woods, etc.

By the unprecedented barbarity of the conscious choice of cultural treasure as an intentional target of destruction, the war in Croatia has become the most dire of all wars ever fought in Europe.

The conquering, colonial war for territory Serbia wages against Croatia truly excludes her from this time and space. «The logical consequence of her touch have been all those devastated landscapes, villages, cultural treasure, hundreds upon hundreds of the dead, all those sediments of evil we could find in the European past solely in the touching witnessing of artists. Far removed from the real, everyday life.» (Zvonko Maković, Vjesnik, Panorama, 4 August 1991, page 2.)

From the earliest times, from the classical Greece and the imperial Rome, the most massive and fastest inflow of the artistic and material riches has been achieved by war plunder.

Works of art changed hands during wars without remarkable suffering damage, becoming a war trophy, particularly when the victorious side was on a higher level of civilization.

The works of art collected in such violent ways have often ennobled their new owners, like the Greek art which strongly influenced the Romans after they conquered Greek territories.

Roman generals carried through Rome in their triumphs the plundered cultural treasure of Greece and other conquered countries. The triumphal column of Titus in Rome (in the year 70) depicts in relief the trophies from occupied Jerusalem, and Trajan's column depicts in bas-relief the spoils of victory in Dacia.

Fulvius Nobilior in his triumph carried through Rome, as well as other Roman generals, the cultural treasure of Greece as his spoil – 785 bronze and 230 marble statues. In 9th and 10th century Charlemagne sent monks to Italy to collect antiquities. One of the fundamental intentions of the crusaders was the pillage of the cultural treasure of Byzantium.

The Spaniards robbed the Moors of their cultural treasure. Pilgrims to Palestine in 14th and 15th century brought works of art from the monasteries of the far east.

The English, French, Russian, Chinese and other revolutions contributed to the foundation of numerous new museums and galleries, and to their filling with pillaged cultural treasure. The collections of the Louvre were enriched by the spoil from the European and non-European countries, particularly in the time of Napoleon's rule. His minister of culture demanded in 1797 that works of art from conquered countries be sent to Paris, and in 1807 opened in the Louvre an exhibition «The Artistic Trophies won in the Offensive 1806 – 1807». The examples of such cultural policy are no doubt comparable only to the pillage of cultural treasure by imperial Rome.

Yet the works of art plundered during the Napoleons wars have found their place in the museums and private collections of France, and have not been destroyed.

The pillage of cultural treasure and destruction of cultural heritage in the Second World War had not bypassed Croatia. The museum experts made tremendous efforts to save the possessions of their museums. The action of cataloguing and hiding the cultural-historical and sacral treasure of the Monastery of Holy Mary in Zadar has become legendary. The symbol of that action has been recently deceased Benedikta Braun who, together with several nuns of St. Benedict, succeeded to hide the gold and silver treasured in the monastery in 1943, during the worst war destruction of Zadar, and to preserve it to this day. Nowadays bombs fall on Zadar again and strike the monastery, and the keepers of the gold and silver of Zadar guard their cultural heritage with same devotion.

The photographs of the monuments of Leningrad covered with sand sacks from the Second World War have become the picture of the protection of cultural monuments of Croatia today.

The Louvre museum, evacuated to the Soursches chateau during the war, had its name written on the turf in front of the building as a warning that area should not be bombed.

During the Second World war works of art traveled across the Urals to the far East, were hidden in abandoned salt mines in Germany, many collections in France were evacuated to the provincial manors. From 1933 the property of the unwanted citizens of Germany was confiscated as well as cultural treasure from churches, museums and galleries. The historical nuclei of Berlin, Warsaw and numerous other cities were bombed and razed.

In recent times the devastation of cultural treasure was manifested in Cambodia, where the Red Khmers destroyed temples, graveyards and other cultural heritage. The Druzes joined in similar warring on culture in Lebanon, devastating churches dating from the fifth and sixth century. Disdain for cultural heritage and devastation was also present in war of Iraq and Kuwait in the war 1991.

In all these instances of pillage and destruction of cultural treasure it is impossible to find the archetype reflection of the bestial, destructive war Serbia wages against the cultural identity of Croatia and cultural heritage of Croatia, which makes this war more grievous than the others. Today, at the end of the twentieth century, when civilized world engineers new institutions such as the museums of future, museums-cultural centers, the museums of the third generation, museums of civilization and many more, when the world builds the new library of Alexandria, the museums, archives, and other cultural institutions in Croatia have been victimized by the new barbarians, interrupted in their following the new direction of cultural renewal. Since the fire which devastated the Alexandrine library, the largest Hellenistic collection of books, in the last century of the old era, until the artistic construction of Umberto Eco in »The Name of the Rose« in which the library of a Benedictine monastery disappears in fictitious flames, has lasted the fascination of the whole cultural world by the spaces of treasuring the knowledge and art of human race. The exception has been the culturocidal, besides the other attributes, policy of Serbian »conquerors and warriors« in the war waged against Croatia. In the introductory article of the Convention on the Protection of Cultural Heritage in the Case of Armed Conflict« (The Hague 1954, ratified by former Yugoslavia in 1956), which speaks of the protection, safekeeping and especially of the respect to the cultural heritage, the High Parties to the Treaty bind themselves to respect cultural heritage on their territories, as well as on the territories of other High Parties to the Treaty, to refrain from use of that treasure, their protective devices and their immediate environs for the purposes which could endanger it in the case of armed conflict. They pledge as well to prohibit, prevent and stop any act of stealing, pillage or unjust usurpation of cultural treasure no matter what forms it could take, as well as any act of vandalism directed against cultural treasure, and to refrain from any repressive measure against cultural heritage.

In the case of armed conflict, which is not of international character, but breaks out on the territory of one of the High Parties to the Treaty, which has been exactly the case of the war in Croatia, every party involved in conflict is bound to respect at least those articles of The Hague Convention which refer to the respect of cultural heritage. This, as well as other international conventions, recommendations and declarations of the UNESCO, and recommendations of the Council of Europe, aiming for the international protection of cultural and natural heritage, some of which were ratified by former Yugoslavia, for example

The Hague Convention, the Convention on the protection of worlds cultural and natural heritage, 1974, the European Convention on the Protection of the Archaeological Heritage, 1990, the Convention on Prohibition and Prevention of Illegal Export, Import and Transfer of ownership on Cultural Treasure, 1973, the International Convention on the Protection of Birds, 1971, the Convention on Moors of an international significance with the accent on valuable birds, 1977, and the Law on the Ratification of the European Convention on Culture, 1987, have not been applied in one sole positive case, let alone integrally, on the part of Serbia, who has been the aggressor in the war in Croatia.

Even at the earliest beginnings of the system of the protection of cultural and natural treasure we can find the ordinances like those of the Delphian Amfiktiony (the religious and political union of the ancient Greece), most probably dating from 1100 B.C., according to which the cities of the union were not to be completely destroyed and their water supplies cut away in time of war.

The Republic of Croatia has made the efforts, beginning with July 1991, to protect all cultural treasure from war, the museums and galleries included, applying the ordinances of The Hague Convention on the Protection of Cultural Heritage in Armed Conflict, engaging to this end all expert institutions for the protection of cultural heritage, museums, archives, and libraries, which have been preparing and executing as complete protection as possible from damage and devastation and from the dangers of disregard for the international conventions on the protection of cultural heritage. In August 1991 the Minister of Education and Culture of the Republic of Croatia notified the relevant international organizations, first of all the UNESCO, of the numerous violations of the international conventions and recommendations, asking for help in the form of engaging the expert UNESCO teams in order to observe the situation in Croatia and take measures for urgent protection of cultural heritage founded on the immediate insight and certain knowledge of facts.

In that time the territory of the Republic has been already covered by a network of commissioners, encouraging and assisting the realization of the technical protection of the particularly delicate parts of the architectural monuments and of the buildings housing museums and galleries, since 80% of them have been listed as architectural monuments category O, A and B. Special attention has been paid to the documentation and information, accompanied by the prompt recording of the damages already done, as well as gathering of photographic and filmed evidence (with the assistance of the daily papers, the Croatian Television, the staff of the museums and galleries in areas threatened by war and numerous amateurs). The possessions of museums and galleries have been evacuated to the safer war locations, the action of microfilming inventory books of the museums and galleries in triplicates, kept in three different locations to ensure safety of the records on objects in the case of plunder or destruction, has been urgently carried out. All actions related to the preventive protection of museums and galleries have been directed and coordinated by The Museum Documentation Centre, in close cooperation with other institutions for the protection of cultural heritage.

The Ministry of Education and Culture of the Republic of Croatia has notified and warned the warring parties of the ban on misuse and

destruction of cultural treasure and has made efforts to effectuate the plans and actions on the protection of cultural heritage in armed conflict in coordination with the institutions and the administration on the local, regional and state level.

The network of museums and galleries in the Republic of Croatia has been made of 219 museums, galleries, collections, church museums and private collections holding a total of 5 000 000 objects. The Museum Documentation Centre, as a referral institution for museum activities in Croatia, appointed by the Government of the Republic of Croatia and the Ministry of Education and Culture of the Republic of Croatia as a coordinate institution for the accomplishing of the preventive protective measures and the execution of The Hague Convention, has been making efforts to protect and save cultural treasure possessed by museums and galleries through a massive program, in line with The Hague Convention on the Protection of Cultural Heritage in Armed Conflict and direct instructions and orders of the Ministry of Education and Culture of the Republic of Croatia.

The protection of cultural treasure has been specifically directed by the regulations and laws passed during the war by the Government of the Republic of Croatia and by the instructions and recommendations of the Ministry of Education and Culture of the Republic of Croatia. The Government and the Ministry have particularly observed activities on the protection of cultural heritage and organized activities of the correspondent institutions for the protection of the cultural heritage of Croatia by, for example, the Instruction on the Regulation of Certain Subjects in Implementing the Protection of Cultural Heritage, the Instruction on Library and Museum Activities, the Instruction on the Activities of the Institutions for Education, Culture, Technical Culture and Sport in War or in the Case of the Immediate Danger to the Independence and Sovereignty of the Republic of Croatia, the Decision on the Establishing of the Foundation for Restoration of the Cultural Monuments of Croatia, the Direction on the Joint Activities of the Services for the Protection of Cultural Heritage of the Republic of Croatia, the Direction on the Ascertaining the Activities of Special Significance for the Defense, the Recommendation on the Collecting and Protecting of the Records of the Contemporary Events on the Territory of the Republic of Croatia, etc., with the two laws: on defense and on ascertaining of the war damages.

The first information, in the form of appeals, on the devastation of the cultural treasure of Croatia, which has been an evident particular target of the aggressor since the first day of the war, the basic information – the lists of damages to the cultural heritage, have been despatched by numerous institutions for the protection of cultural heritage of Croatia to numerous relevant addresses, such as the ICOM, the ICOMOS, the ICCROM, the UNESCO, the World Monuments Fund, the Smithsonian Institution, and many others, since August 1991. The efforts to notify the world of the dangers to the Croatian cultural heritage have been continued in the form of bulletins on damages, publications such as the comprehensive publication on damages to the cultural heritage issued in 1991 by the Institute for Protection of Cultural Monuments of the Ministry of Education and Culture of the Republic of Croatia, in Croatian and English, with a supplement to the damages in 1992, and the publication »The Destruction of Museums and Galleries in War«, in English, prepared by the MDC in the cooperation with the Ministry of

Education and Culture of the Republic, issued at the beginning of 1992. In the concert with the Institute for Restoration of Croatia, the Institute for the Restoration of Works of Art, the Croatian Archives, the National and University Library, the Institute for the Protection of Cultural Monuments of the Ministry of Education, Culture and Sport, the MDC has been publishing the handbooks of the basic practical instructions on the technical protection of architectural objects-the buildings of the museums, on the preventive protection of cultural treasure, on the standards for packing and transportation, on the climatic conditions in shelters, on the fire prevention, the protection of archives and libraries in museums and galleries, and the like.

The actualization of the planned measures of protection of cultural heritage treasured by museums and galleries has been hindered by the specific circumstances of an undeclared and sudden war on the Republic. Nevertheless the energetic initiative and a high level of self reliance of the staff of the museums and galleries in protecting and saving the cultural treasure entrusted to them, in spite of the deficient number of experts and the insufficient funds for the activities which had to be carried out urgently and often in the most difficult circumstances of blitz, have considerably contributed to the high level of preservation of the holdings of the museums and galleries.

The understaffed museums and galleries have defied the consequences of the unfavorable prewar organization of the protection of cultural treasure in the museums and galleries of Croatia, the inadequate depots and shelters, the inefficient technical protection of buildings and gallery spaces, the lack of the experts for restoration in the museums, the lack of packing materials, the lack of vehicles and the lack of the funds for completing photographic documentation on holdings, for microfilming inventory books and photographic records (as the sole relevant safety device in the case of larceny, plunder or devastation of the museum object) and multiple other problems.

According to the Instructions and Directions of the Minister of Culture of the Republic of Croatia, all museums and galleries have been closed to the public at the beginning of war, permanent displays have been dismantled and possessions stored in safer places or evacuated away from the museums or towns. The activities on designing the exhibitions of the objects from the holdings of museums and galleries have been interrupted, but they have been replaced by the activities on creating the exhibitions of the documentation on the war against Croatian cultural heritage. According to the review of the exhibitions opened in the country and abroad, made by the MDC on the basis of the invitations to the openings and the reports of the museums, there has been more than 150 exhibitions – of documentation on destruction, of works of art, charitable exhibitions and others. The review has been published in the catalogue of the MDC on the publishing activities of the museums and galleries in Croatia in 1991, and presented to the public on the Interliber this year in Zagreb, the international exhibition of books which has kept its high standards in spite of the war. In spite of the war, 69 museums and galleries have issued 280 publications, monographs, catalogues and periodicals, not to mention numerous posters, postcards, and other printed materials with the topic of the attack on Croatian cultural heritage.

In the first international meeting of the European and Croatian experts on the protection and restoration of Croatian cultural treasure, organized in December 1991 in Zagreb, initiated by the ARCH Foundation of Lugano and under the auspices of the Ministry of Education, Culture and Sport of the Republic of Croatia, the section Museums, Archives and Libraries has established the five groups of damages to the museums and galleries in Croatia:

- damaged collections
- the collections evacuated by force, i.e. pillaged museums and galleries
- the collections in the war zone
- the collections on the occupied territory of Croatia
- general danger of total damage in future.

The meeting has proposed forming of an international commission of experts from Austria to investigate the damage to cultural treasure together with the experts from the coordinating institutions for the protection of cultural heritage from Croatia, which were to provide their documentation and the evidence of the earlier damages, and to report on their findings and take measures for further protection and possible restoration of the damaged museums and galleries. The initiative has been supported by the UNESCO.

The commission had inspected the areas of Kordun, Western and Eastern Slavonia and Zagreb at the beginning of April 1992 and has made their report known to the numerous cultural institutions and governments in Europe. It has also reported to the Council of Europe on the meeting of its Sub-committee on the Architectural and Artistic Heritage in Ljubljana, in April 1992.

According to the evidence held by the MDC 39 museum buildings have been damaged or destroyed and 7 razed to the ground in artillery raids, bombings, by set explosives and other ways until the beginning of May 1992.

The most grievous has been the destiny of the cultural institutions of Vukovar, for months under fire, devastated by every kind of weapon the Yugoslav army possessed, and, when the ›liberating‹ army of Serbia entered upon its fall, plundered systematically of its cultural treasure from the museums, galleries, library and church or from their shelters. The pillage, called ›the rescue of the cultural heritage‹, has been supervised by the Ministry of Culture of Serbia, the Institute for the Protection of Cultural Monuments and the experts from the museums of Belgrade and Novi Sad.

The siege on Vukovar at the end of August 1991 has been unexpected and its brutality unforeseen. The museums and galleries have made the preparations for evacuation, while waiting for the government authorities to decide upon it. Since the Ministry of Education and Culture of the Republic hesitated to issue an order for evacuation, the destiny of the possessions of the Municipal Museum, the Bauer Collection and the Art Gallery, the Memorial Museum of Lavoslav Ružička and the Memorial Collection of the Second Congress of C.P.Y. has been decided by the unwillingness of the Municipal Crisis Headquarters to part with the symbol of the city's identity and resistance. The citizens of Dubrovnik have shown the similar emotion for their cultural heritage, since the preparations for the evacuation of cultural treasure from Dubrovnik has resulted in public outcry, protesting that the city would be left without its spirit. The Ministry of

Education and Culture of the Republic has publicly denied the initiative to evacuate cultural treasure from Dubrovnik.

On the occasion of the requisition and removal of cultural heritage treasured by the museum, gallery, the municipal library and the church of St. Jacob in Vukovar to Belgrade and Novi Sad, and the disparate information about the participants, the Minister of Culture of the Republic of Croatia Vlatko Pavletić demanded in November 1991 in a letter to the Minister of Culture of Serbia R. Šaranović to supply him with the detailed information who had issued the order for requisition; who had been responsible for the professional supervision; the extent of damage to the holdings and where they had been stored; and what institution of the government of the Republic of Serbia possessed a list of the requisitioned works of art and objects.

Minister Pavletić pointed out in his letter that was the cultural heritage of the Republic of Croatia, ›most of it the legacies of the citizens of the Republic of Croatia, such as the collection of Antun Bauer‹. Since a willful act of requisition had been committed, an urgent reply and an agreement upon the restitution of the cultural treasure according to the directives of The Hague Convention has been expected. The reply has never arrived, in spite of the statement of the Serbian minister of culture given to the Belgrade Television about his dispatching a ›sharp‹ reply that Serbia had not been a robber, that it cherishes its sacred treasures and therefore had no need for the foreign ones, that he had requested the ICOM and the UNESCO to help to restore the damaged treasure of Vukovar, and that there had been plans to open the Municipal Museum of Vukovar again after the restoration of the Eltz chateau, which had been razed to the ground.

This statement has only confirmed that an official larceny has been committed, in disparity with The Hague Convention, particularly with the articles 4, 5 and 19.

The holdings of the museum, gallery, and memorial collections in Vukovar have numbered about 35 000 objects, which now stand open to the dangers of illegal trade, theft and ruination. The Ministry of Education and Culture of the Republic of Croatia, its Institute for the Protection of Cultural Monuments and the MDC have immediately notified the UNESCO about this outrage.

The MDC has prepared the documents and records on the holdings of the ravaged Municipal Museum of Vukovar, the copies of the microfilms of the inventory books of this museum, the filmed records of displays, catalogues and other documents with the help of the Croatian Archives. It has also notified the Director General of the UNESCO, the ICOM, and the Committee for Employment of The Hague Convention of the ICOM of all protective measures which had been taken in accordance with the international conventions and recommendations. The problem will also have to be discussed on the level of the peace conference about the succession of the former Yugoslavia, as well as on the level of the Council of Europe and ECSC. The exhibition ›The Artistic Trophies Won in the Offensive in 1806 and 1807‹, displayed in the Louvre in 1807, shall have its match in the exhibition of the more sensitive title ›The Affliction of the Heritage of Vukovar‹ which the cultural institutions of Novi Sad under the patronage of the Ministry of Culture of Serbia plan to open in Belgrade in May 1992, accompanied by the catalogue in English containing the list of the exhibits and the documents on the devastation of cultural institutions.

The touring organizations of Belgrade have already advertised »The tours of warning«, which offer the secure bus tours to Vukovar and the viewing of its destroyed cultural objects, the razed Baroque church, the razed Gallery, the razed Eltz chateau and the razed Baroque historical nucleus of the city, with the refreshments on the devastated Vučedol archaeological site.

»The remnants of the city, the charred stumps of human dwellings and the skeletons of public buildings, the dead still laying unburied in the streets, this is not Vukovar. This is Serbia. This is the very picture of her victory and her passion for death. This is the mirror reflecting the hideousness of her policy and the triumph of necrofilia.

This is the legacy to the heirs: after the battle of Kosovo and all other glorious battles in our history, we bequest to you one more glorious victory of Serbian arms and one more proof of her courage. This used to be the Croatian city of Vukovar, today it is Serbia.

The dead body of the city, mutilated by hundreds of thousands bombs, spreading the odor of death, this is Serbia...« (Željko Žutelija, *Slobodna Dalmacija*, 18 — 20 April 1992, page 6 and 7).

The destiny of the 20 museums and galleries on the occupied territory of Croatia has been still uncertain, as well as the destiny of the numerous church and private collections which had not been evacuated in good time.

We learn here and there the sparse information which can be had that the Museum of Kninska Krajina »has been reopened to honor the arrival of the forces of the UNPROFOR«, or that the donation of Croatian sculptor Ivan Meštrović has been removed from Drniš to Knin, or that the shelter of the Museum of Konavle in Čilipi has been discovered and its possessions removed by the Yugoslav army to a separate building, but we have no official reports on that.

We learn that during the occupation of Voćin the possessions of the Gothic church of Holy Mary had been carried to an unknown destination by trucks, and the church itself blown by explosives later on. In order to coordinate the gathering of data about the disappeared, pillaged or requisitioned cultural heritage with the aim to create the complete records for the whole territory of the Republic, the Institute for the Protection of Cultural Heritage of the Ministry of Education, Culture and Sport of the Republic of Croatia and the Ministry of the Home Affairs agreed in April upon the improvement of the procedures in gathering evidence through special forms for reporting disappearance or theft of the objects of cultural treasure, with the view on the further measures for their restitution. The central records of these data have been kept at the Institute, and the records concerning museums have been in competence of the MDC.

Since the Republic of Croatia has been recognized as an international subject by the European Union and 69 countries, and has been attacked by Serbia, Crna Gora and the Yugoslav army, the legal basis for the reparation and restitution of the requisitioned cultural treasure shall be founded in the international law and the current legislation of Croatia. It is important to state that the former Yugoslavia ratified the Vienna Convention on the Succession of States Regarding the International Treaties on 30 January 1980, as well as the international conventions on the protection of cultural and natural heritage.

The restitution of the requisitioned cultural heritage has been regulated by the Convention on the Protection of Worlds Cultural and Natural

Heritage, particularly articles 12, 13 and 14, the Convention on the Protection of Worlds Cultural and Natural Heritage and particularly article 6 on the universality of heritage, which does not exclude sovereignty of any country and ensures the ratifying countries of the aid in the protection of cultural treasure.

We also attach great importance to the Convention on the Prohibition of Illegal Export, Import and Transfer of Ownership on Cultural Treasure, which regulates larceny and illegal export.

The government of the Republic of Croatia has also taken steps towards ratifying agreements with particular states, like the Agreement of Osimo between Yugoslavia and Italy.

The Minister of Education and Culture of the Republic of Croatia addressed to the UNESCO on 20 March 1992 a request to grant the Republic the status of the observer until her acceptance to the United Nations,* which would contribute to the efficient application of the UNESCO conventions on the issue of the protection and restitution of the cultural heritage of Croatia.

The institutions of Croatia have undertaken urgent expert actions towards the establishment and estimation of the war damages to the cultural heritage, starting with the Instructions on the Reinforcement of the Law on Establishing War Damages issued by the Ministry of Education, Culture and Sport of the Republic of Croatia and its Institute for the Protection of Cultural Heritage, which has been the result of the work of a large team of experts from numerous institutions, one of them the MDC, concerned with the protection of cultural treasure. The action will extend as soon as the circumstances permit the experts to work in the parts of Croatia still affected by war. The demanding, long lasting and all embracing project of the reconstruction and restoration of the cultural treasure of Croatia has already begun. The government has constituted the Ministry for the Reconstruction and Restoration of the Republic of Croatia and the Parliament has passed the Resolution on the Reconstruction and Restoration of Croatian Cultural Heritage with particular stimulating elements concerning the reconstruction and restoration of the cultural treasure. There have been numerous offers of collaboration and help in reconstruction and restoration by European urbanists, such as the initiative of the International Union for Design of Cities of Vienna, the French organization of the Architects without Borders, or the proposition of one of leading worlds architects Lebbeus Woods of New York to reconstruct Vukovar with an international team of architects, as well as the scientific projects of the Ministry for the Protection of Environment, the Committee for Reconstruction and Restoration of Dubrovnik, the expert team of the UNESCO and many other initiatives. The projects of the reconstruction and restoration in the sphere of museums and galleries have been oriented to the reconstruction and restoration of the buildings of the museums and galleries belonging to the highest categories, as well as to the museal and technical reconstruction of the 46 damaged museums and galleries. On the basis of numerous inquiries and inspections, the Museum Documentation Centre has made an overview of the essential problems in the adequate protection in the war-time of the objects of cultural heritage treasured in the museums and galleries in Croatia, which resulted in the following general directions for the further activities of museums:

- there is a need for the minimum equipment for the protection of museum holdings, for the adaptation of depots and shelters and their equipping with safety and climatic devices and safety-technical protection;
- the workshops for restoration in the museums and galleries have to be better equipped, the new ones should be constituted, and the experts educated in the international centers for restoration;
- there is a need for establishing a program of priorities for the reconstruction and restoration of the objects already damaged in war, together with the Institute for the Restoration of the Works of Art and the Institute for Restoration of the Republic of Croatia;
- the MDC and the Croatian Archives have to continue the safety microfilming of the inventory books and of the photographic documentation of the museums;
- the initial proposal of the program for the reconstruction of the damaged museum buildings and the new museum programs has been prepared by the MDC with the ICOM, the UNESCO and Croatian museums and galleries;
- the organization of evacuations and the recording of the holdings of the museums damaged in war has to be continued, as well as recording of already evacuated possessions by the MDC, according to the MDC's proposition on the creation of the central database on the basis of microfilms, inventory books and lists of evacuated objects;
- devices should be explored to solve the problems of the museums and galleries in the occupied territories and of the requisitioned holdings, and ways found for the employment of the international conventions towards the recovery of the requisitioned holdings;
- the expert and technical aid for the museums and galleries has to be acquired from the international organizations (the UNESCO, the Getty Foundation, the Austrian museums etc.) coordinated by the MDC.

According to the Recommendation of the Ministry of Education, Culture and Sport of the Republic of Croatia on collection and protection of the documentation on the contemporary events in Croatia, of January 1992, museums have been entrusted with continuous gathering, safekeeping and protection of the three-dimensional objects for everyday or special use, military uniforms, weapons, state and other insignia, photographs and films, etc. The museums shall cooperate with the Croatian Archives, the National and University Library and the Institute for the Protection of Cultural Heritage of the Ministry of Education and Culture of the Republic of Croatia. According to the Recommendation the coordination of these activities has been in the competence of the MDC and the Croatian Historical Museum.

In April this year the MDC organized a meeting of the experts from the central and regional museums of Croatia, the Croatian Archives, the National and University Library, the Institute for the Protection of Cultural Monuments of the Ministry of Education and Culture of the Republic of Croatia, the Ministry of Defense of the Republic of Croatia and other institutions, on the subject of collecting objects witnessing the war in Croatia. The participants reported on their activities and discussed the problems of the museums in the realization of this task, particularly the need for the new museum programs, the concept of the

Croatian Historical Museum and the departments of cultural history in other museums, the lack of experts and funds for the field work, the problems of the adequate keeping and protection of such objects, the methodology of collecting and processing. The meeting verified a particularly valuable activity of the School Museum in Zagreb, which has started to collect, process and keep the objects connected with the schools, pupils and teachers since the beginning of the war and to design the exhibitions of children's drawings with the motifs of war and numerous educational activities.

With the aim to constitute a detailed central records of all activities and problems of the museums during the war, the MDC has created the new databases based on the reports of the museums and galleries of Croatia on the protection of the possessions and of the damages since July 1991:

- the database on the war damages to the museums and galleries of Croatia
- the database on the museums, galleries and church collections on the occupied territories with the index of the documentation of these museums
- the database on the microfilms of the inventory books of the museums and galleries in Croatia
- the database on the exhibitions opened in the time of war in the country and abroad
- the database on the reports of the museums and galleries of the Republic of Croatia on the measures taken for protection of their possessions, evacuation, the problems they encounter in protection etc.

The cultural institutions of Croatia carry great responsibility for the protection of our cultural heritage from the calamities of war, as well as for the future reconstruction and restoration of the cultural treasures already damaged in the war or neglected in the prewar period.

Kuwait, Iraq, Croatia, Lebanon in 1991 have been the countries where the world's cultural heritage suffered the worst destruction in the war, as the President of the ICOM Alpha Oumar Konare states in the leading article of the latest ICOM News. He also states the resolve of the ICOM to make the responsible efforts to protect museums and galleries no matter where they have been threatened by war. The Resolution of the Executive Committee of the ICOM of December 1991 on the current political and economical changes and unrest in the world and the appeal to all governments to apply the Code of Professional Ethics in the Museums and to exercise The Hague Convention has been also an act of solidarity with the museums of Croatia.

Text submitted on 7 May 1992

*Translated by
Zdenka Ungar*

* The Republic of Croatia became member of the United Nations on 22 May 1992 in New York.

The Republic of Croatia became member of UNESCO on 1 June 1992.