

Esej

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## Portreti Miroslava Krleže

Književnik Miroslav Krleža (1893. – 1981.), redoviti član Hrvatske akademije znanosti i umjetnosti, karizmatična je osobnost hrvatske kulture. Autor je izradio pet Krležinih portreta između 1970. i 1981. godine. Portreti, nastali kao prijateljski dijalog tijekom “lijepih večeri”, završeni su neposredno prije Krležina prelaska u Ništa. U povodu obilježavanja tridesete godišnjice smrti Hrvatska akademija znanosti i umjetnosti upriličila je 26. siječnja 2012. pri-sjećanje na Miroslava Krležu uz izložbu tih izuzetnih portreta. Prigodne besjede održali su Zvonko Kusić, Krešimir Nemeč, Tonko Maroević i Boris Magaš, a izložbu portreta postavio je u atriju Akademije Nenad Fabijanić.

Ključne riječi: Krleža; pet portreta; Hrvatska akademija znanosti i umjetnosti; izložba

Essay

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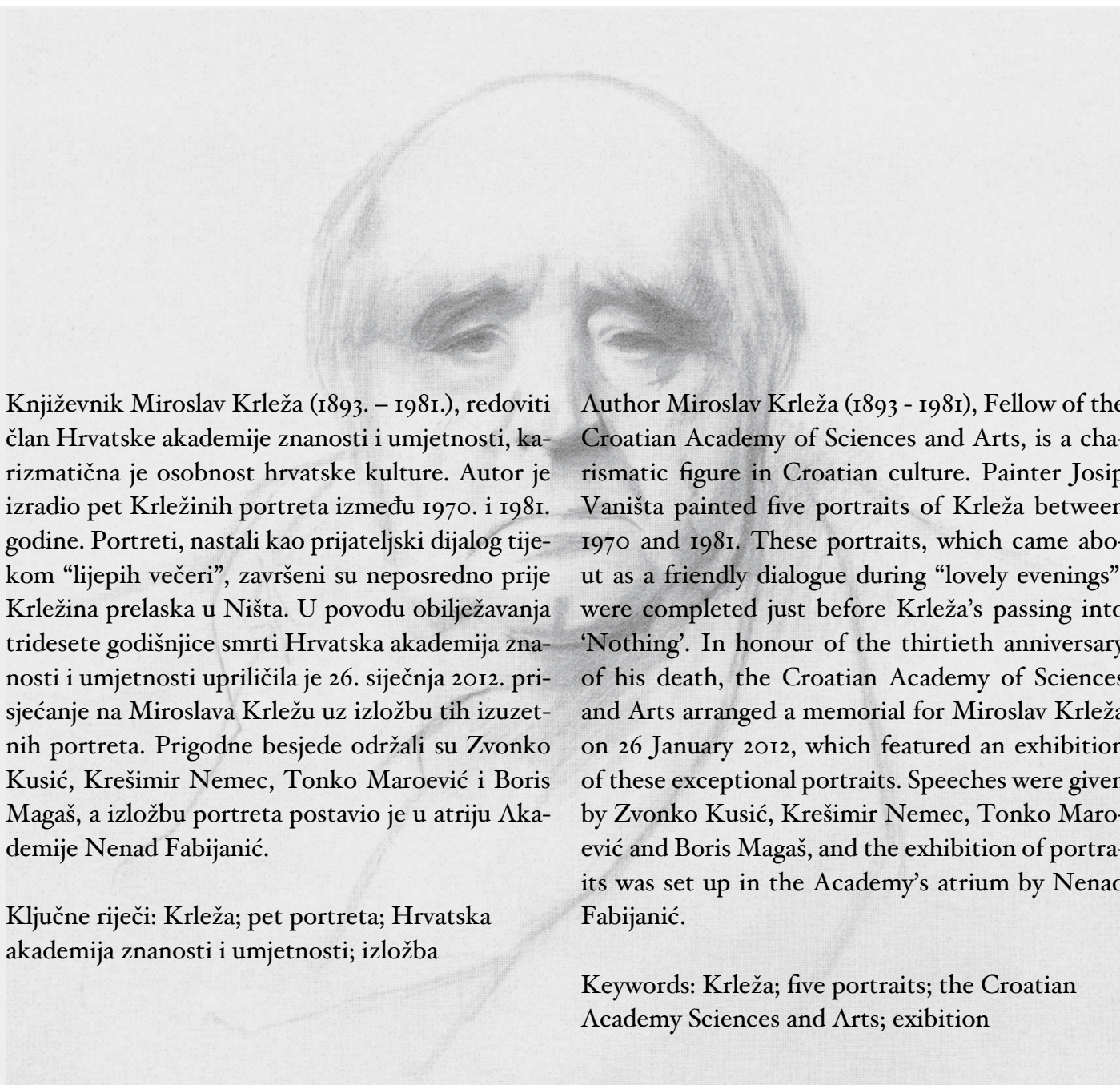
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## Portraits of Miroslav Krleža

Author Miroslav Krleža (1893 - 1981), Fellow of the Croatian Academy of Sciences and Arts, is a charismatic figure in Croatian culture. Painter Josip Vaništa painted five portraits of Krleža between 1970 and 1981. These portraits, which came about as a friendly dialogue during “lovely evenings”, were completed just before Krleža’s passing into ‘Nothing’. In honour of the thirtieth anniversary of his death, the Croatian Academy of Sciences and Arts arranged a memorial for Miroslav Krleža on 26 January 2012, which featured an exhibition of these exceptional portraits. Speeches were given by Zvonko Kusić, Krešimir Nemeč, Tonko Maroević and Boris Magaš, and the exhibition of portraits was set up in the Academy’s atrium by Nenad Fabijanić.

Keywords: Krleža; five portraits; the Croatian Academy Sciences and Arts; exhibition



Akademkinje i akademici, dragi gosti i uzvanici, dopustite da vas sve najsrdačnije pozdravim u ime Hrvatske akademije znanosti i umjetnosti. Posebno bih pozdravio prof. dr. sc. Ankicu Marinović, savjetnicu predsjednika Republike Hrvatske prof. dr. sc. Ive Josipovića. Isto tako pozdravljam predstavnike Ministarstva kulture, zatim Gradskog ureda za kulturu, sve čelnike kulturnih institucija i sve vas, dragi gosti.

Večeras ćemo prisustvovati jednom izuzetnom događaju u našoj i kulturnoj sredini, važnoj obljetnici za našu Akademiju. Imat ćemo susret dvaju velikana hrvatske kulture, jednog velikog imena, mîta, da ne kažem kulta – Krleže – i suvremenog Josipa Vaništa. Obilježavamo tridesetu obljetnicu smrti Miroslava Krleže. Obilježavanja Krležina lika i djela, kojih je nedavno bilo puno, i edicije koje su izdane u povodu toga dokazali su da smo svi još uvijek zaraženi mîtom Krleže. Toliko on nama znači i zapravo je čudesno da se kontroverze i prijepori koji su postojali prije trideset i više godina nisu stišali. O Krleži se uvijek govori sa strasti, s jakim emocijama, i to se obnovilo u zadnjih mjesec dana na nizu događanja. Akademija će ovom prilikom pokazati drugi pogled na njega. Ono što u javnosti nije nikada dovoljno naglašeno ili se tek blaže naglasi jest njegova uloga u Akademiji. Kaže se da je on bio potpredsjednik Akademije, ali to nekako ostane po strani. Krleža je bio potpredsjednik Akademije od 1947. do 1957. godine. Dakle punih deset godina. Odigrao je važnu ulogu, ne samo u svom umjetničkom opusu nego i šire.

Krležu se teško može dijeliti. Kod njega se teško može dijeliti ideologiju, estetiku, kulturu, politiku. Uvijek se to prožima. Prije desetak dana ovdje je održano izvanredno zasjedanje Akademijine Skup-

Academicians, dear guests, please allow me to warmly welcome you in the name of the Croatian Academy of Sciences and Arts. I would especially like to welcome Dr. Ankica Marinović, advisor to Dr. Ivo Josipović, the President of the Republic of Croatia. I would also like to welcome the representatives of the Ministry of Culture, the City Office for Culture, all officials of cultural institutions and all of our dear guests. Tonight, we will attend an exceptional event in our cultural midst – an important anniversary for our Academy.

There will be a meeting between two greats of Croatian culture, of one great name, of a myth, dare I not say a cult – Krleža, and the modern Josip Vaništa. We mark the thirtieth anniversary of the death of Miroslav Krleža. The many recent events and books published in honor of this have proven that we are all still enthralled with the myth of Krleža. He means so much to us, and it is truly miraculous that the controversies and disputes that existed thirty or more years ago have not yet quieted. Krleža is always spoken of with passion and strong emotions, and this has been strengthened this week at a series of events. The Academy would like to offer another view of him on this occasion. What has never been emphasized enough to the public, or is only weakly emphasised, is his role within the Academy. It is noted that he was the vice-president of the academy, but somehow this is left aside. Krleža was vice-president of the academy from 1947 to 1957 – a full ten years. He played an important role, not only in his artistic opus but outside of it.

It is difficult to separate Krleža into parts. Separating his ideology, aesthetics, culture and politics is hardly possible. These things always pervade his work. Ten days ago, we held here an emergency session of the Academy which supported entry into the European Union with a vote, which was our statement, a proclamation of the



Portret Miroslava Krleže, 1972.

Portrait of Miroslav Krleža, 1972.

štine, koja je pritom glasovala za ulazak u Europsku uniju, i to je bila naša objava, proglas Akademije hrvatskom narodu, svim građanima Republike Hrvatske. Pitao sam tom prigodom je li bilo u povijesti Akademije takvih izvanrednih skupština, ali se nitko nije sjećao je li ih bilo, barem u ovih dvadeset godina. Međutim, u jednom tada također prijelomnom trenutku za Jugoslaviju i uopće za zbivanja 1948. godine, nakon rezolucije Informbiroa od 28. lipnja, Krleža je 5. srpnja, dakle sedam dana kasnije, sazvao u istoj ovoj zgradi Skupštinu na izvanredno zasjedanje. U zapisniku piše da je predsjednik Štampar bio odsutan, i Nazor je bio odsutan. Na toj izvanrednoj skupštini donosi se proglas i stav tada Jugoslavenske akademije znanosti i umjetnosti i upućuje se brzozav podrške Titu. Takva se uloga Krleže ne spominje, a odigrana je u ovoj Akademiji.

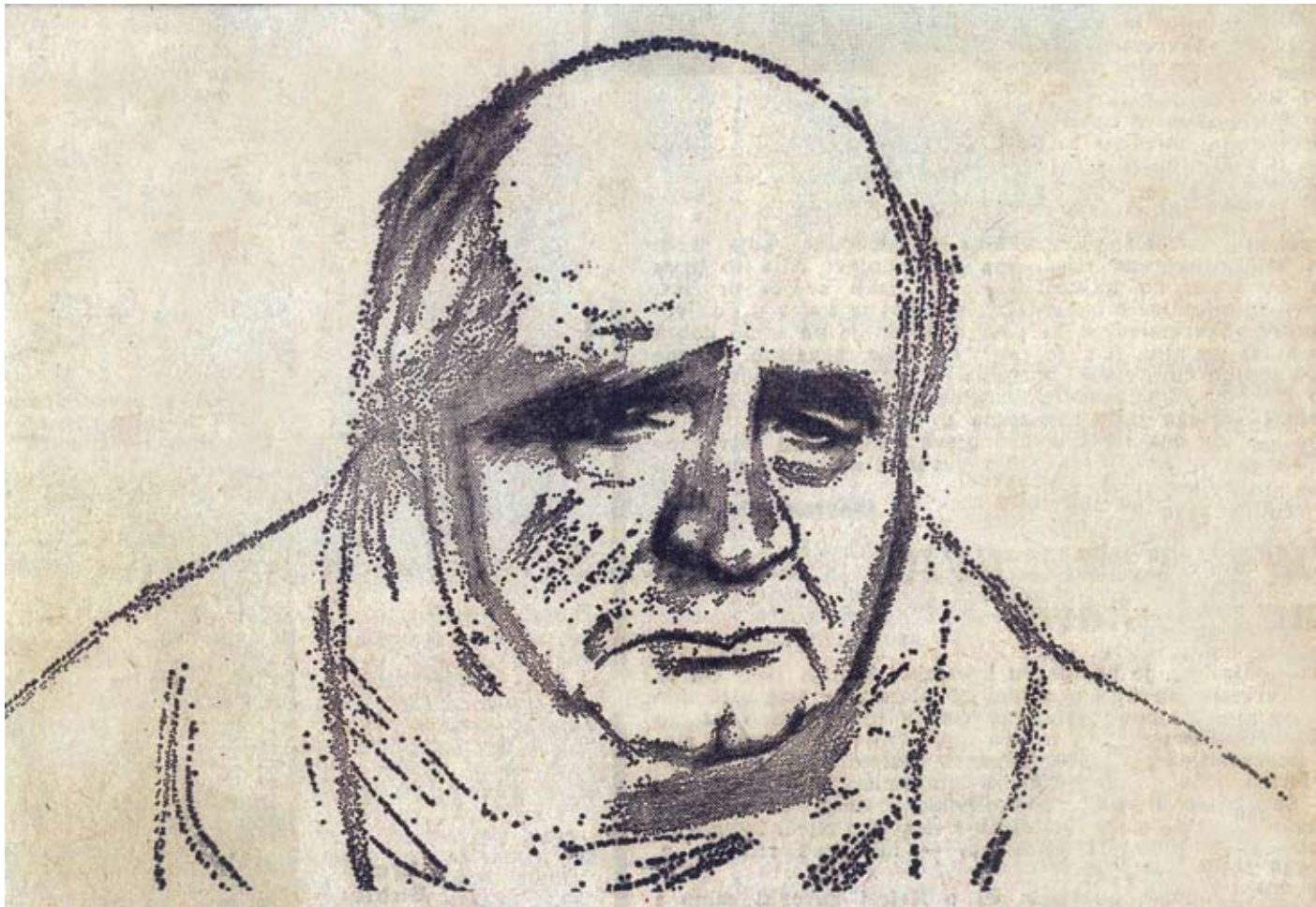
Kasnije Krleža kao potpredsjednik osniva Leksikografski zavod, što je bila velika stvar, bez prese-dana, za jugoslavensku i hrvatsku kulturu. Tu dolazi do ispreplitanja i politike i drugih čimbenika. Tadašnja ga vlast napada jer zapošljava tada nepodobne ljude na čelu s Matom Ujevićem. On je oprostio i Mati Ujeviću, koji je prije rata pisao protiv njega. Biva napadan, ali se othrvava napadima tadašnje vlasti. Sljedeći veliki događaj odigrao se u Ljubljani 1952., kada on drži glasoviti govor u kojem dolazi do početka sloma dogmatskog, estetskoga pogleda na umjetnost. Važna je 1962. godina, kada Krleža osniva *Forum*. Lani smo slavili pedesetu obljetnicu *Foruma*. On osniva *Forum* i odmah štampa *Zastave* i *Banket u Blitvi*. Sjećam se kao dijete 1961. godine, kada Andrić dobiva Nobelovu nagradu. Imao sam petnaest godina i sjećam se da smo bili zaprepašteni i ogorčeni. Smatrali smo da je to nepravda. Bila su razna tumačenja zašto Krleža nije dobio nagradu. Time se bavila cijela naša kulturna javnost.

Razmatralo se i prijateljstvo s Andrićem. Slavno događaj zbilo se 1917. godine, kada su obojica napustila HNK u znak protesta. Andrić je skupa s njim napustio Kazalište jer nisu stavljana Krležina djela na scenu.

Academy to the Croatian people and all of Croatia's citizens. I asked, although no one could remember, if there had been any emergency session within the last twenty years. However, in another crucial moment, at the time for Yugoslavia and for the events of 1948 altogether, after a resolution made by Informbiro on 28 June, Krleža called an emergency session in this very building on 5 July, seven days later. The minutes show that President Štampar was absent, as was Nazor. At this emergency session, a declaration and official position of what was then the Yugoslav Academy of Sciences and Arts was brought forth, and a telegram of support was sent to Tito. Krleža is not mentioned in such a role, however these events played out in this very Academy.

Later, in his position as vice-president, Krleža founded the Institute of Lexicography, which was an event of unprecedented significance for Yugoslavian and Croatian culture. Here, politics and other factors became interwoven. He was attacked by the powers that be at the time for employing "unsuitable" people, foremost of whom being Mate Ujević – whom he had forgiven for writing against him before the war. He was criticized, but he managed to wrestle free from the attacks of the government. The next great event played out in Ljubljana in 1952, when he held his famous speech which led to the beginning of the collapse of a dogmatic, aesthetic view of art. The year of 1962 was also an important one, in which Krleža founded *Forum*, whose fiftieth anniversary we celebrated last year. I remember when I was a child in 1961, when Andrić received the Nobel Prize. I was fifteen, and I remember that we were shocked and embittered. We thought it an injustice. There were various interpretations as to why Krleža did not receive the award – this was the subject of discourse in our entire cultural public.

His friendship with Andrić was also examined, that famous event in 1917 when they both left the Croatian National Theatre in a sign of protest. Andrić left the theatre with him because Krleža's works were not put on stage. Krleža was a grandiose figure whose works in a way embody both our history and our culture. He died in my hospital, I also attended to him personally. Even today,



Portret Miroslava Krleže, 1973.

Portrait of Miroslav Krleža, 1973.



Portret Miroslava Krleže, 1981.

Portrait of Miroslav Krleža, 1981.

Krleža je bio grandiozan lik koji svojim djelom otkiva na neki način i našu povijest i kulturu. Umro je u mojoj bolnici, osobno sam ga i vidio. I dan-danas predmet je izučavanja. Postoje ljudi, eksperti, koje se bave Krležom. Napisane su o njemu mnoge knjige. Najviše ih je nastalo dvadeset godina nakon njegove smrti, kada su se otvorili njegovi dokumenti. Tada je to izazvalo novi val otkrića.

Rekao sam da danas predstavljamo dva velika imena hrvatske kulture. Dolazimo i do Josipa Vaništa, velike osobe hrvatske kulture, ne samo slikarstva, jednog od najvećih hrvatskih slikara, nego jednog od najvećih hrvatskih kulturnih djelatnika u zadnje doba. Zanimljivo je da Vaništa dolazi baš iz Karlovca, i to iz iste ulice iz koje su i Slavko Goldštajn i Stanko Lasić, najveći eksperti za Krležu. Vaništa nam je mnogo dao i kao slikar i šire. Šezdesetih godina on osniva *Gorgonu*, alternativan pristup umjetnosti. Nije poznat samo po svojem slikarskom radu nego se afirmirao i kao pisac, i to uglavnom u vlastitim izdanjima – izdao je više od deset knjiga svojih zapisa. Ono što me se najviše dojmilo bio je *Skizzenbuch*, 2010. Sjajno djelo, gdje je na poseban način opisao mnoge događaje, a posebno svoj odnos s Krležom.

Dakle, oko 1970. godine Krleža njega moli da radi njegov portret. On radi niz njegovih portreta. To je ovih pet što su nastajali od 1972. pa do 1981. godine. Tu on izgrađuje svoj odnos s njim. Iako je bilo djela gdje su autori opisivali susrete s Krležom – od Predraga Matvejevića pa do Šentije. – nitko se na tako poseban način nije približio Krleži.

Zapravo ta njihova veza skoro je čudesna. Vaništa, nenametljiv, tih, povučen, s umirujućom naravi, s nadnaravnim pristupom, vjerojatno je ponukao Krležu da ovaj bude s njim intimniji nego s drugima, tako da je u tim zadnjim godinama života on njemu prenio stavove koje mi nalazimo u spomenutoj knjizi. Ono što je zanimljivo jest to da Vaništa asketskom odmjerenošću opisuje razne situacije s opažanjem neobične oštine, koja toliko zadivljuje. Krleža, koji reducira i riječi, a i svoje slike ... I tu

he is the subject of study. There are experts who deal exclusively in Krleža. Many books have been written, most of them twenty years later when his documents were opened, instigating a new wave of discoveries.

I have said that we are today presenting two great names in Croatian culture. We have come, then, to Josip Vaništa, a great figure in Croatian culture, not only in painting as one of the greatest Croatian painters, but also as one of the greatest Croatian cultural workers in recent times. It is interesting to note that Vanište is from Karlovac, from the same street as Slavko Goldštajn and Stanko Lasić, the greatest experts on Krleža. Vaništa has given us much both as a painter and in other fields. In the 1960's, he founded *Gorgona*, an alternative approach to art, and affirmed himself not only through his work as a painter but also as a writer, mainly through works he published himself, including ten self-published books of his notes. What left the greatest impression on me was *Skizzenbuch* 2010. A wonderful work in which he described a multitude of events in a special way, especially his relationship with Krleža.

Thus, around 1970, Krleža asked him to paint his portrait, and he composed a series of them. Those are these five paintings, painted between 1972 and 1981. Here he built his relationship with him. Although there are works in which authors describe meetings with Krleža, from Predrag Matvejević to Josip Šentija, no one became close to Krleža in such a special way.

Their relationship was almost miraculous. Vaništa, unimposing, quiet, withdrawn, with a calming nature, in his supernatural approach likely influenced Krleža to be more intimate with him than with others. It is thus that, in his final years, Krleža passed on to him the opinions we find in this book. What is interesting is that Vaništa, with a particular ascetic levelheadedness, describes various situations with an unusually sharp and thrilling perceptiveness. Krleža, whom he reduces into words, and his pictures, where we find Krleža's remarks. His scornful tone and his sense of omnipotence were well-known, and Vaništa somehow brings this closer to us. As Krleža approaches his fate, this façade falls away. Here we can see how Krleža viewed a number of our artists,

nalazimo Krležine opaske. Poznata je bila njegova podrugljivost, osjećaj svepameti, sveznadarstva, a Vaništa nam to na neki način približava. Kako se Krleža bliži kraju, taj njegov naboj opada. Tu možemo naći na koji je način Krleža gledao na mnoge naše umjetnike od Ljube Babića i A. B. Šimića pa do Vladka Mačeka i Đilasa.

Jednom me akademik Vaništa pitao za mišljenje zašto se Krleža njemu povjeravao. Vjerojatno je Vaništa bio idealna osoba da iz čovjeka kakav je bio Krleža izvuče ono što je najintimnije. Krleža o sebi kaže da je više kao klaun iskočio bukom nego nekom velikom pameti ili, kao što je Matvejeviću 1968. rekao, da će oni doživjeti i realizaciju svojih ideala. Vjerojatno se Vaništin pristup Krleži i njihov odnos mogu vidjeti i kroz ove slike. Vjerujem da ćete uživati u njima. Ono što je karakteristično za hrvatsku povijest i kulturu jest da fenomen Krleže do sada nitko nije uspio nadjačati uza svu postojeću trivijalnost i estradu.

Svjesni smo da danas u medijima, u društvu, vlada estrada i trivijalnost, ali ih je Krleža uspio pobijediti. To je možda najveća pobjeda. Čini mi se da će vam današnji govornici, a to su akademik Krešimir Nemeć i akademik Tonko Maroević, toliko poznate i snažne osobe, moći prenijeti ovo što sam vam naznačio.

Puno vam hvala!

from Ljubo Babić and A.B. Šimić to Vladko Maček and Đilas.

Once, Academician Vaništa asked me why I thought Krleža had confided in him. Vaništa was likely the ideal person to pull that which was most intimate from such a man as Krleža. Krleža said of himself that he had come to prominence more like a clown by making noise than through great intellect, or when he told Matvejević in 1968 that they too would live to see their ideals realised. Likely, Vanište's particular approach to Krleža and their relationship can be seen through these paintings, and I believe that you will all enjoy them. What is significant for Croatian history and culture is that the phenomenon that is Krleža remains yet unchallenged, despite all of the existing frivolity and pageantry.

We are aware that frivolity and pageantry rule today in both the media and in society, but Krleža succeeded in defeating them. This is perhaps the greatest victory. It seems to me that the speakers today, those being Academician Krešimir Nemeć and Academician Tonko Maroević, are such well-known and strong individuals that they will be able to convey to you what I have denoted here.

Thank you very much.





Portret Miroslava Krleže, 1989.

Portrait of Miroslav Krleža, 1989.

# Josip Vaništa

Početkom sedamdesetih godina pripremao se izbor iz djela Miroslava Krležu (Edicija Pet stoljeća hrvatske književnosti) i pisac me zamolio da za tu priliku načinim njegov portret.

“Nisam nikome sjedio od vremena Ljube Babića i Petra Dobrovića”, govorio je uznemiren.

Na Gvozdu njegovo umorno lice bilo je loše osvijetljeno stropnom svjetiljkom. Našao sam se između naturalističkih grubosti i moje idealizirane slike koja se sada lomila, jedva držeći na okupu elemente koji su mi se nudili.

Situacija me je silila da ga promatram, to je samo pojačavalo njegovu zlovolju. Početak nije bio sretan. Ali je napetost s vremenom nestala. Čuo se samo šum olovke na papiru.

Drugog ili trećeg dana zamolio je da vidi crtež i rekao: “Nemojte to više dirati”.

Portret u ulju (bila je to njegova želja) radili smo u atelieru nedjeljom od jedanaest sati, dva mjeseca. Krleža je obolio, portret nije završen, platno sam preslikao.

Točno prije trideset godina 15. XII 1981. odlazim na Krležin poziv u Vinogradsku bolnicu. Njegova soba, koju zovu apartmanom, bivši hodnik, gotovo je prazna. Krevet, aparati uz postelju.

Naoko je miran, pita za Rosu, za moju djecu, pa prelazi na Banket u Blitvi, dramaturgiju romana u režiji Georgija Para, izvedenu prije dva dana u HNK.

Govorite, kaže mi, od prve slike, molim.

Želi da mu stavim pled na leđa okrenem mali jastuk na uzglavlju. Razgovor teče, traje gotovo sat vremena prelazi onih desetak minuta koje su mi dali liječnici. A onda se začuje žamor iz predsoblja, netko lupa šakom po vratima, bestidno me tjera iz sobe.

In the early 1970's, a selected works of Miroslav Krleža for Five Centuries of Croatian Literature was being prepared, and the writer asked me to paint his portrait for this occasion.

“I haven't sat for anyone since the time of Ljubo Babić and Petar Dobrović,” he said, nervous.

At Gvozd, his tired face was poorly lit with a ceiling lamp. I found myself between naturalistic roughness and my idealised picture, which was now being shattered, barely holding together the elements being offered to me.

The situation forced me to observe him – this only amplified his ill temper. I hear the sound of a pen on paper.

The second or third day, he asks to see the drawing and said: “Don't touch it further.”

We worked on a portrait in oil – this was his wish – on Sundays at eleven o'clock for two months. Krleža fell ill, the painting was never finished, I painted over the canvas.

Exactly three years ago, 15 December 1981, Krleža summoned me to Vinogradska Hospital. His room, which they called an apartment but was actually a former hallway, was nearly empty. A bed, medical devices beside it.

He appeared peaceful, asked about Rosa, my children, then moved on to *The Banquet* in Blitva, a dramatisation of his novel by Georgij Paro, which had been performed two days earlier in the Croatian National Theatre.

“Speak,” he tells me, “from the first picture please.”

He wants me to place a steamer rug on his back, to turn a small pillow on the head of the bed. The conversation flows, lasting nearly an hour, breaching those ten minutes that had been given to me by the doctors. And then a din is heard from the entry, someone pounds on the door with their fist, and shamelessly drives me out of the room.



Portret Miroslava Krleža u bolničkoj postelji, 15. prosinca 1981.

Portrait of Miroslav Krleža in a hospital bed, 15 December 1981.

Ustajem, pitam – “Kad ćemo nastaviti one lijepe večeri koje sam proveo u Vašoj kući? Kad ćete doma?”

“Ne vraćam se”, kaže. “Tu sam pred ovim zidom kojeg ne mogu prijeći, pred velikim NIŠTA”.

Njegov je pogled leden, to traje trenutak. Nestajem.

Sat-dva poslije, u atelieru, nacrtao sam na listu papira Krležu na bolesničkoj postelji.

Naglo. U dvije minute.

“When shall we continue with those lovely evenings that I spent in your house? When are you going home?” I asked, standing up.

“I’m not going home, they say. Here I am before this wall that I cannot cross, before a great NOTHING.”

His gaze is icy, it lasts a moment. I disappear.

An hour or two later, in the atelier, I drew Krleža lying in a hospital bed on a sheet of paper.

Suddenly. In two minutes.