

Esej

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Essay

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Čovjek stvaralac

Man, the Creator

Objavljeni prilog je izvadak iz autorovog teksta *Uvod* u prvoj od triju knjiga sabranih djela Ljube Babića objavljenih od nakladnika Velzek u Zagrebu 1943. godine. Ljubo Babić je vrsni slikar i svestrani umjetnik, te je stoga dragocjeno njegovo promišljanje o biti umjetnosti, o umjetnosti kao izrazu čovjekove svijesti, o stilu kao produktu kulturnih, ekonomskih i socijalnih faktora, o povijesti umjetnosti kao saznanju o stvaranju druge prirode, o umjetnosti kao afirmaciji etničkog identiteta, o umjetniku kao neprotumačivom talentu. O čovjeku stvaraocu.

Ključne riječi

umjetnost; talent; stil; čovjek; stil

This article is an excerpt from the author's *Introduction* in the first of the three volumes of the collected works of Ljubo Babić, published by Velzek publishing house in Zagreb in 1942. Ljubo Babić was a skilled painter and versatile artist, thus his thoughts on the essence of art, on art as an expression of man's awareness, on style as a product of cultural, economic, and social factors, on art history as the study of the creation of a second nature, on the arts as an affirmation of ethnic identity, and on the artist as an inexplicable talent are highly valuable. On man, the creator.

Key words

art; talent; style; man

Ljudsko je umieće izraz pojedinih raznoobraznih životnosti, što se javljaju iz tamnih i tajnih dubina vjekova i svjetova – slično onako, kao što se u nama javlja u malom iz tamnih sfera naših mikrokozama sviest i potreba za ljepotom. Isto tako kao što se naša sviest oblikuje u pojedinačni Ja, određujući se spram ostalog svieta, tako se isto ljudsko umieće kao izraz sviesti jedne čitave cjeline oblikuje u veliki JA, te se generacijama opredjeljuje trajno i istovjetno već samim vlastitim razvojem prema ostalom svijetu. Takova naime izražajnost tek postoji u pravom smislu, kad oblikuje i razvija svoju posebnost. Raste kao sunčani porod primajući životne sokove s rodnog tla; poput čudesnog cvieća i osebujnih rastlina tvori ljudsko umieće prerazne vrste i podvrste. Svaka od njih nastaje, živi, buja, slabi da konačno prestaje kao osebujni organizam. Svaka od njih, dok traje, prelazi različite stepenice razvitka. I svakom takovom vrstom i podvrstom struji sveobuhvatni ritam, koji je u svakom živom orgamzmu.

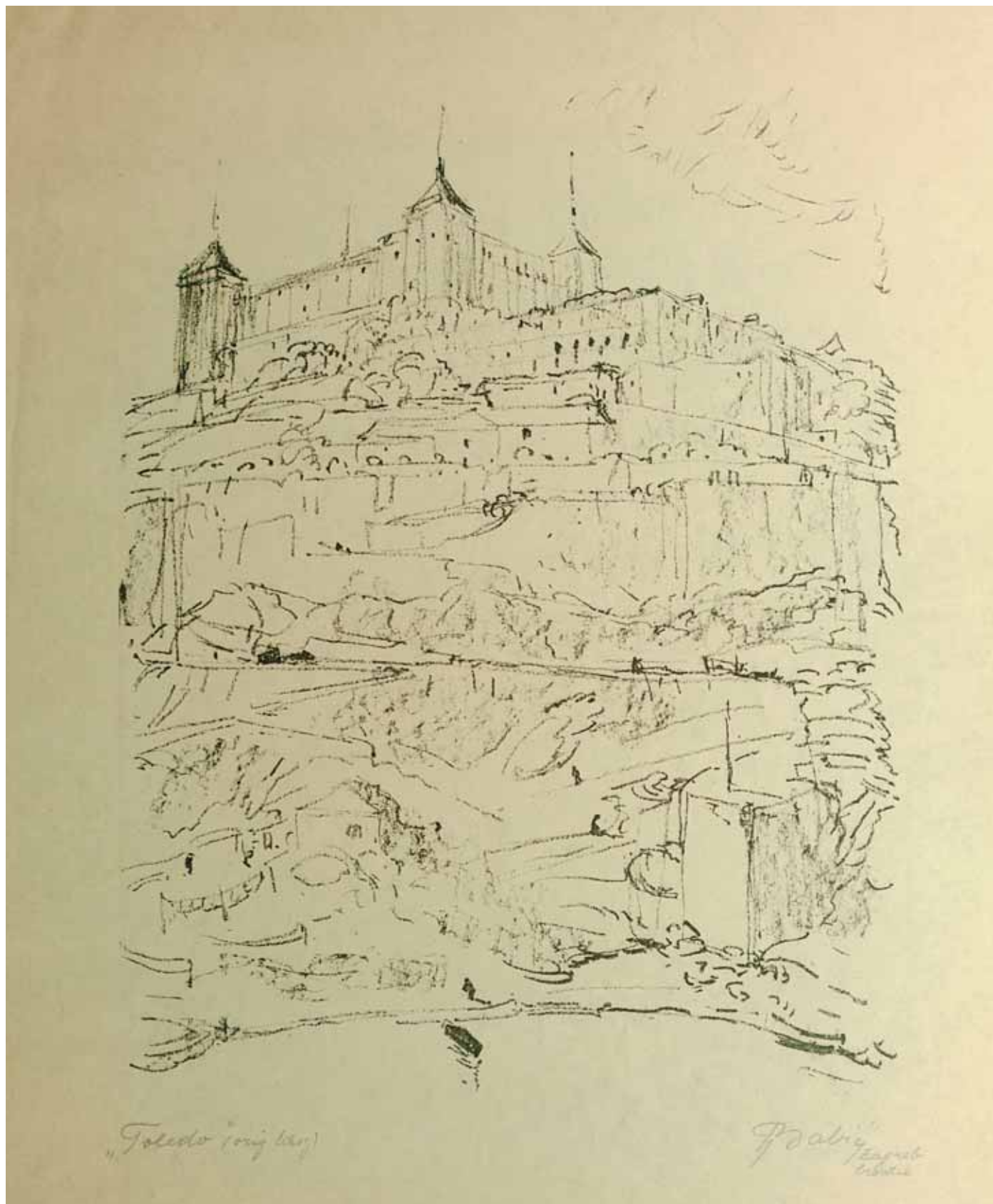
Dok živi i dok traje takva organička jedinica, odkucava u njoj bilo, ona živi svoj posebni viek, ima svoj početak i svoj kraj. Neke od tih jedinica traju dulje, druge kraće. Trajanje im bilježe zvjezdani i sunčani dani kroz naraštaje stoljećima.

Rastom i samim procesom oblikovanja samrodnosti nastaju pojedine značajke likovnog izraza neke cjelne - one cjeline, koja znači narod, one jedinice, koja se razlikuje od običnog pojma pučanstva. Prema tome jedna od bitnih značajka svake prave urodjene narodne umjetnosti je sviest o posebnosti. Ta osobitost i posebnost je uvjetovana postojanjem naroda. Jer što čini tek narod bez obzira na broj i na brojitbe nego istovjetna sviest kroz naraštaje u stovrstnim svojim izrazima? Medju tim stovrstnim izrazima upravo je likovni izraz ono tajno pismo, što ga narodna sviest zapisuje pomoću ruka pojedinih umjetnika u razne materiale. Kad takve ruke prepisuju tudje znakove i tudje izraze, tad ne nastaje iskonski izraz, tad se ne stvaraju umjetnič-

Human art is an expression of certain varied existential qualities that appear from within dark and secret depths and worlds – similar to the way awareness and the need for beauty appear within us from within the dark sphere of our own microcosmoses. Just as our awareness is formed into an individual Self, defining itself in relation to the rest of the world, so is human art shaped into a great SELF as the expression of an entire whole, and thus orients itself permanently and identically to its very own development towards the rest of the world for generations. Such expressiveness only exists in the true sense of the word when its own particularity has been shaped and developed. It grows like a sunlit child, drinking up the juices of life from its native soil; like some miraculous flower or peculiar plant, human art engenders various types and subtypes. Each of them comes into being, lives, flourishes, and weakens, only to conclude its existence as a particular organism. Each of them, so long as they last, passes through various stages of development, and that selfsame, all-encompassing rhythm flows through each type and subtype as flows through every living organism.

As long as such an organic unit lasts, a pulse beats within it, it lives out its own special lifetime, it has its own beginning and end. Some of these units live long lives, others brief ones, and these lifetimes are marked by starry and sunny days through centuries of generations.

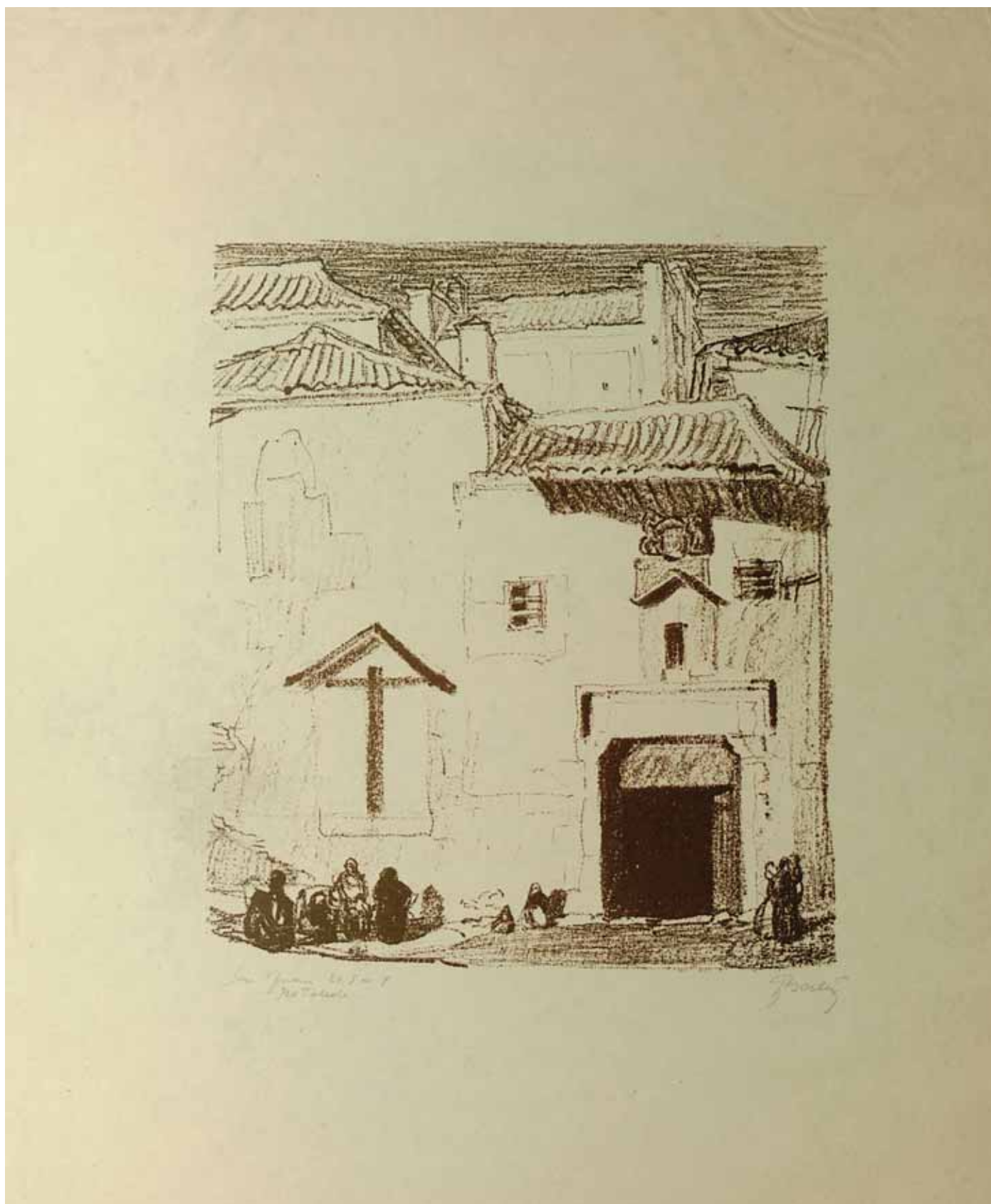
Certain features of the artistic expression of a particular whole come about through growth and the very process of the shaping of its identity – that whole which is the nation, that unit which differs from the common concept of the populace. Therefore, one of the significant characteristics of each true innate national artistic form of expression is an awareness of individuality. This singularity and individuality is conditioned through the existence of the nation. For what makes a nation, regardless of its number or enumeration, other than a con-



Alcazar, mapa TOLEDO / OKTOBAR / MCMXX
litografija, 600 x 463 mm, inv. br. KG HAZU 6363

Alcazar, folio TOLEDO / OKTOBAR / MCMXX
litho print, 600 x 463 mm, inv. no. KG HAZU 6363





San Juan de la Penitencia, mapa TOLEDO / OKTOBAR / MCMXX
litografija, 597 x 445 mm, inv. br. KG HAZU 3260

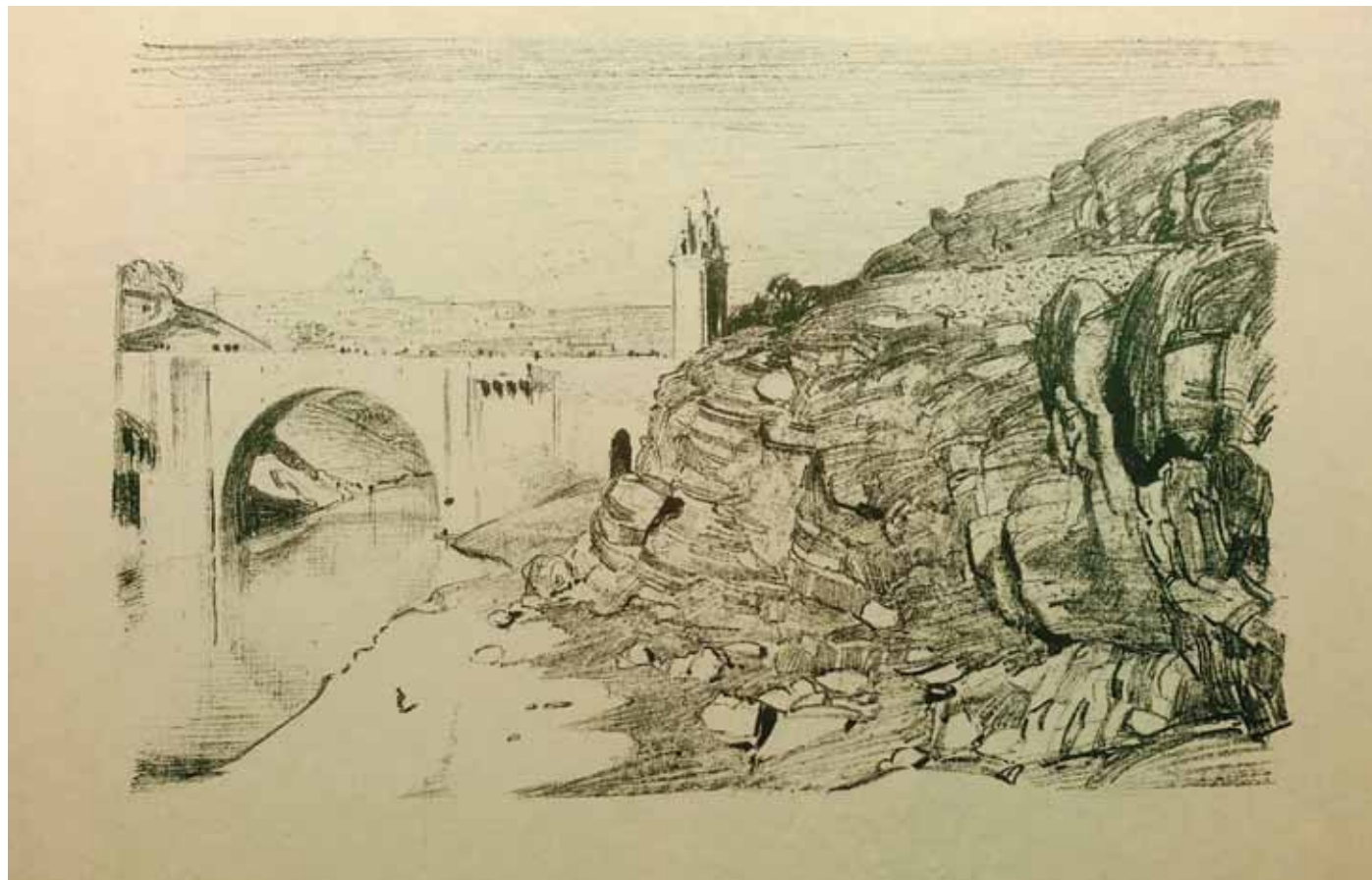
San Juan de la Penitencia, folio TOLEDO / OKTOBAR / CMXX
litho print, 597 x 445 mm, inv. no. KG HAZU 3260



ka djela. Naprotiv kad su ruke darovitih umjetnika ostvarile samonikle oblike i kad su teiste ruke oblikovale izražajnost iskonsku, tad nastaju vrijedna djela ljudskog umieća. Tad tek nastaje ono pravo i jedino vrijedno pretvaranje osjećanog svieta u oblike, što ju nazivljemo umjetnošću. Ti novo stvoreni oblici, ta nova priroda imade tajanstvenu moć, da proizvodi kod gledaoca iste ili slične osjećaje, koji su nastali u darovitoj svijesti pojedinca umjetnika.

Po tom je poviest umjetnosti jedan od najvažnijih odsjeka cjelokupne poviesti ljudskog roda. U biti to je poviest ljudske svijesti što se izdigla iz životinjskog stanja nad samu sebe, ostvarujući u pre-raznim materialima nove oblike – drugu prirodu – svijet umjetnosti.

sistent self-awareness throughout the generations in its myriad forms of expression? Of these myriad forms of expression, artistic expression is the secret alphabet that national awareness writes into various media through the hands of particular artists. When such hands copy the signs and expressions of others, honest expression is not realized, works of art are not created. But when the hands of talented artists have created indigenous forms, and when these same hands have shaped primordial expressiveness, great works of human art are created. Only then does that true and solely valuable conversion of the experienced world into form occur – that which we call art. These newly created forms, this new nature has a mysterious power to



Puente d' Alcántara II, mapa TOLEDO / OKTOBAR / MCMXX
litografija, 476 x 637 mm, inv. br. KG HAZU 6362

Puente d' Alcántara II, folio TOLEDO / OKTOBAR / CMXX,
litho print, 476 x 637 mm, inv. no. KG HAZU 6362

Prema tome poviest umjetnosti jest poviest čovječje sviesti, kako se ta sviest određuje spram vanjskoga svieta u vremenu i prostoru. To određivanje, to oblikovanje sviesti vršilo se i vrši se prema neobilaznim i nepromjenljivim zakonima ljudske prirode i ljudskog društva.

Po svojem nastojanju umjetnost je pretvaranje osjećajnog svieta u oblike, kojih tajanstvena moć proizvodi kod gledaoca iste ili slične osjećaje; po tom je umjetnost u svojem pravom smislu izraz, i to bitni izraz pojedinog čovjeka, pojedine individualnosti. Kako se individuum ne da zamišljati sam o sebi, već je on uvijek vezan o cjelinu iz koje raste, to je bitni izraz pojedinih nadarenosti ujedno i izraz cjelina, kolektiva, izraz pojedine narodne individualnosti. I kad takvi izrazi, kao zbroj pojedinih nadarenosti, traju kroz pokoljenja te su prihvaćeni bezimeno i neosobno od cjeline, nastaje pučka umjetnost, umjetnost kolektiva, kao izraz isto takve narodne individualnosti.

Takva se narodna individualnost razvija stoljećima, ona je uvjetovana geografskim i etničkim uvjetima, a podvrgnuta je političkim sudbinama. Narodna se individualnost očituje i u individuu i u kolektivu, odajući i svoj tip, i svoj temperament, svoje shvaćanje, i svoj pogled na sviet. To je očitovanje u različnim vremenskim periodima sad jače, sad slabije, kako najjasnije pokazuje kulturni život: književnost, glasba, a pogotovo likovna umjetnost. I u njoj, upravo u njezinim najboljim izdancima, zrcali se najjasnije slika, spoznaja o vlastitome. U njoj se pojavljuje gotovo ponajprije afirmacija vlastitoga "ja" narodne individualnosti. U njezinu se krilu rađa sviet želja, u njoj kao da narodna individualnost izživljava svoje težnje, s tim više, što je umjetničko oblikovanje nošeno uobće težnjom za savršenstvom. I po tom i zbog toga prije ili kasnije morao bi izraz u samoj likovnoj umjetnosti izrasti logično do uzora, do idealne slike jednog naroda, odbacujući sve slučajnosti, sve neskladnosti, sve zapreke, sve tuđice u svrhu, da takav izraz bude što čistiji i što potpuniji.

engender the same or similar feelings in the viewer as came about in the talented mind of the individual artist.

Art history is, thus, one of the most important divisions of the entire history of the human race. It is truly a history of human awareness having risen from an animal state and overcome itself, creating new forms in various materials – a second nature – the world of art.

Thus, art history is the history of man's awareness, of how this awareness defines itself according to the external world in time and space. This determination, this shaping of awareness has been performed and is performed according to the inevitable and eternal laws of human nature and human society.

In accordance with its endeavour, art is a conversion of the experienced world into forms, whose mysterious power engenders the same or similar feelings in the viewer; art is, thus, expression in its true sense, the significant expression of a single man, a single individuality. Insofar as the individual cares not to concern himself with himself, but rather is always tied to the whole from which he has sprung, thus the essential expression of individual talents is simultaneously that of the whole, the collective, the expression of a discrete national individuality. And when such expressions, as the sum of individual talents, last through the generations and are accepted namelessly and impersonally by the whole, folk art is created, the art of the collective, as an expression of this selfsame national individuality.

Such national individuality is developed for centuries, is conditioned by geographic and ethnic conditions, and is subject to a political fate. National individuality, visible in both the individual and the collective, divulges its preferred type, its temperament, its perception, and its world view. Its manifestation in various time periods is sometimes stronger, sometimes weaker, as best shown by cultural life: literature, music, and especially the fine arts. It is there, in its best offshoots, that the

Drugim riečima: umjetnost u svojoj biti, kao zbroj pojedinih izraza, jest čist i nepatvoren simbol narodne svijesti, narodne individualnosti, kojoj kao krv u žilama ključaju prastari, atavistički elementi, isti onakvi, kakvi su živjeli prije stotinu i stotinu godina, i koji su prenošeni pokoljenjima od oca na sina, a povezani čvrsto i organski uz tlo. Oni su izrastri i rastu iz dubokih i zapretanih slojeva usuprot svima i svakome stranom taloženju. I upravo ta povezanost o tolo, o zemlju, jest neobilazna, ona je urođena i bila je uvijek živa i jaka u svim periodima i u najrazličitijim umjetničkim izrazima. Može se gotovo s pravom tvrditi: što je ta povezanost bila



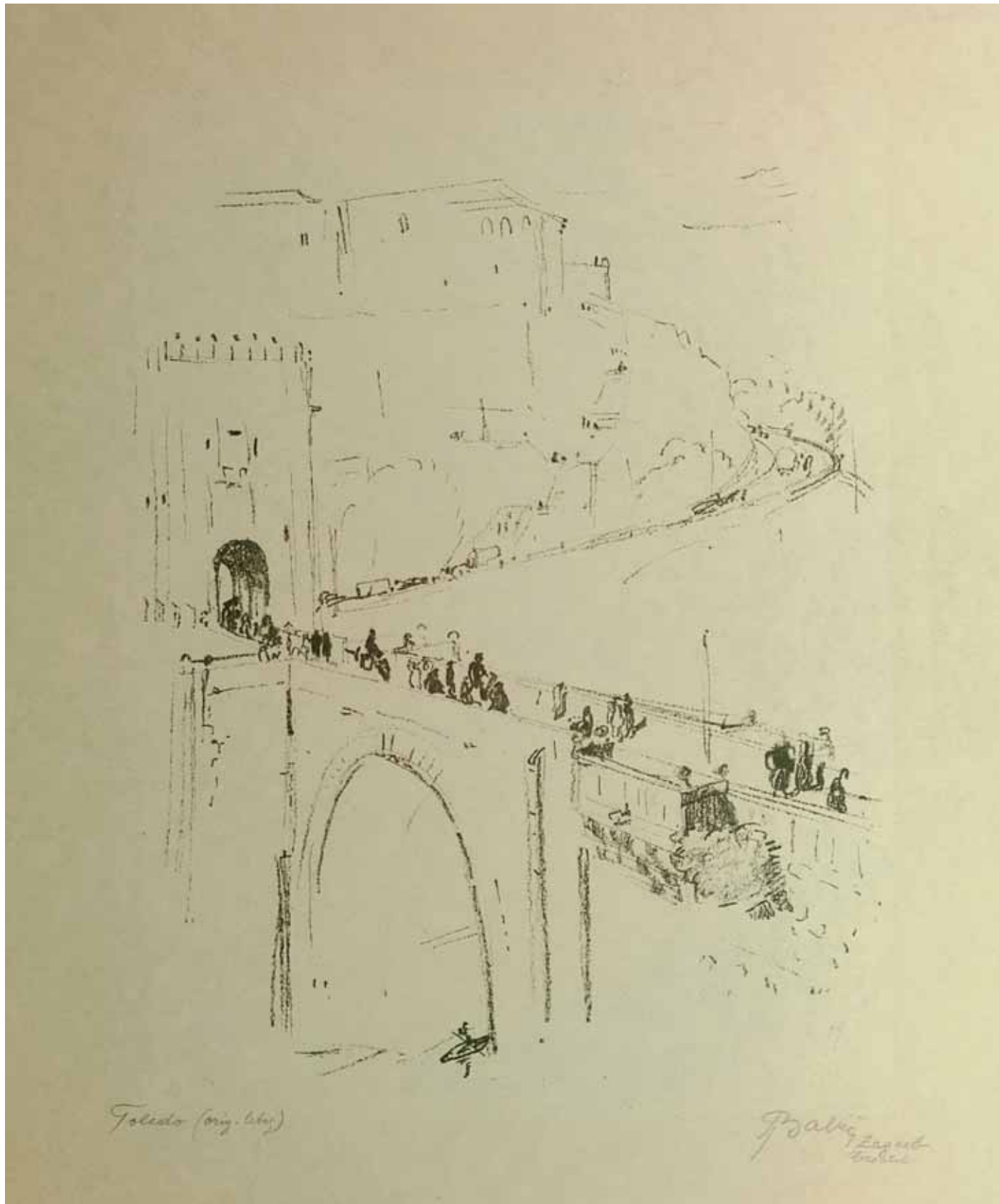
Puente San Martín II, mapa TOLEDO / OKTOBAR / MCMXX
627 x 470 mm, inv. br. KG HAZU 6368

Puente San Martín II, folio TOLEDO / OKTOBAR / MCMXX
litho print, 627 x 470 mm, inv. no. KG HAZU 6368

clearest picture is reflected – the comprehension of one’s own. Almost immediately, the affirmation of the “self” of national individuality appears. The world of desires is born under its wing, almost as if national individuality fulfills its aspirations there, even more so because the creation of art is borne by a general aspiration towards perfection. And thus, expression in the fine arts must sooner or later grow logically towards its exemplar, towards an ideal picture of a nation, discarding all coincidence, all dissonance, all barriers, all that is foreign, for such a form of expression to be as pure and full as possible.

In other words: art, at its core, as the sum of individual forms of expression, is a pure and unadulterated symbol of national awareness, national individuality, whose veins run with ancient, atavistic elements, those same elements that lived hundreds and hundreds of years ago, and are carried through the generations from father to son, tied firmly and organically to the earth. They have grown and grow from deep and accumulated layers opposed to any and all foreign sedimentation. This very connection to the ground, the earth, is inevitable, it is innate and has always been alive and well in all periods, even in the most various forms of artistic expression. It can be almost unequivocally stated: the stronger this connection, the stronger and more individual the forms of expression, regardless of social order, whether feudal, urban, or proletarian. When this connection failed or weakened, the liveliness of the expression failed with it.

This claim instantly reveals the first part of the task of portraying our artistic development: to portray the influence of others as an invasion or as the residue of various strong, weak, inevitable, or almost accidental cultural zones or cultural centres on one hand, and on the other hand, to portray those current forces that are attempting to turn that foreign influence into their own by absorbing it to a greater or lesser extent, or trying to break through that residue to their own individual growth. Such a force can exist even in the most mi-

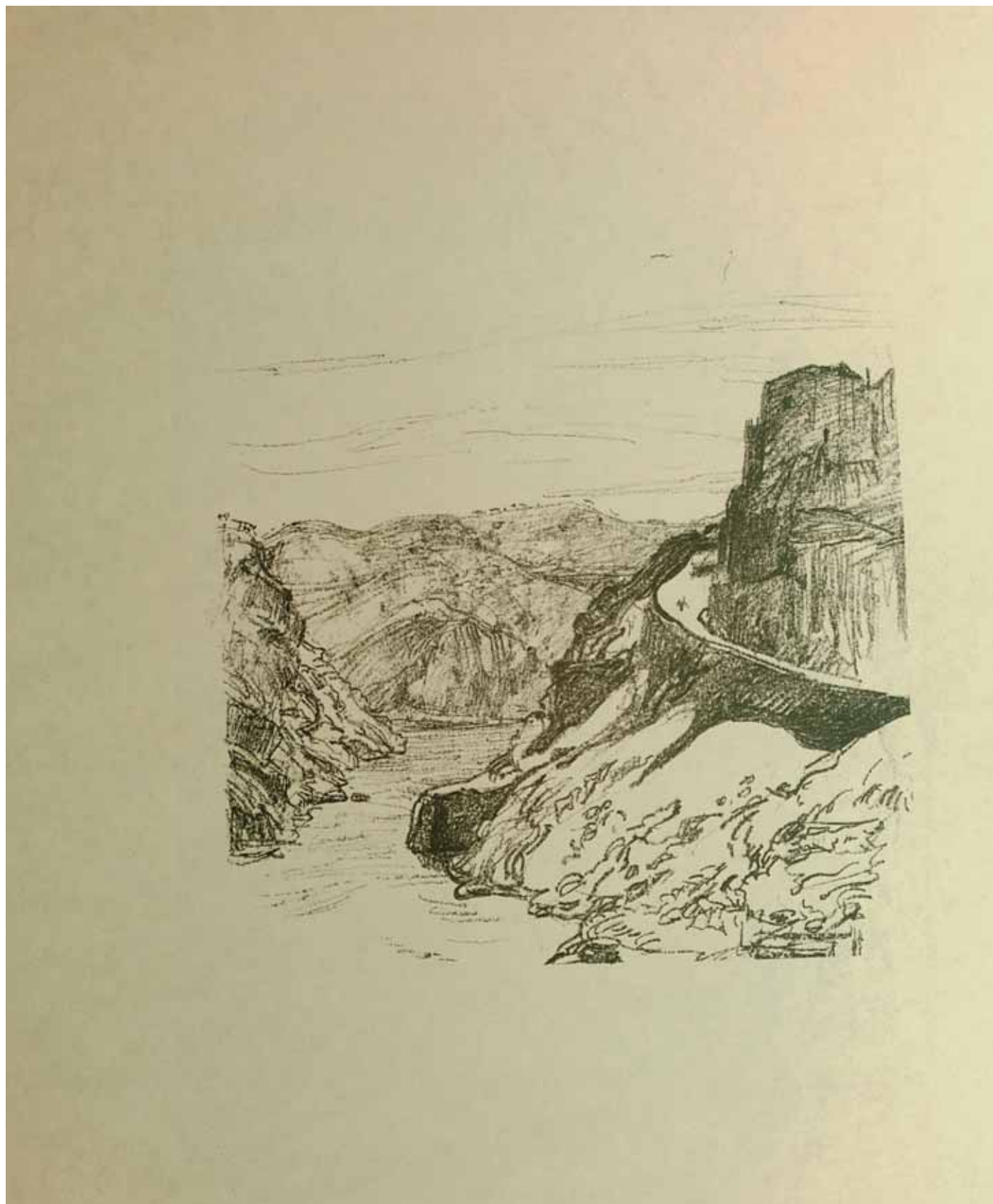


art BULLETIN 64 (2014), str. 5-15

Puente d'Alcantara I, mapa TOLEDO / OKTOBAR / MCMXX
litografija, 626 x 496 mm, inv. br. KG HAZU 6361

Puente d'Alcantara I, folio TOLEDO / OKTOBAR / MCMXX
litho print, 626 x 496 mm, inv. no. KG HAZU 6361





Tajo, mapa TOLEDO / OKTOBAR / MCMXX
litografija, 618 x 476 mm , inv. br. KG HAZU 6365

Tajo, folio TOLEDO / OKTOBAR / MCMXX
litho print, 618 x 476 mm , inv. no. KG HAZU 6365



jača, bili su izrazi snažniji i osebniji, bez obzira na samu društvenu formu, koja je vladala ili kao feudalna ili kao građanska ili kao proletarska. Kad je ta povezanost prestala ili oslabila, prestala je s njom i životnost samoga izraza.

Prema tome, ta konstatacija pokazuje odmah prvi dio zadatka prikazivanja našega likovnog razvitka: prikazivanje tuđeg utjecaja, kao nadiranja ili kao taloga različitih jačih ili slabijih, neminovnih ili gotovo slučajnih kulturnih zona ili kulturnih središta s jedne strane; s druge strane prikazivanje one žive sile, koja nastoji taj strani utjecaj većom ili manjom resorbcijom pretvoriti u svoje ili se kroz taj talog probiti do svojeg osebnog rasta. I u najsitnijem izrazu može postojati takva živa sila, dok oni slikari i kipari, koji ne stvaraju iz svoje mašte na osnovi svoga zrenja, već se izpomažu tuđim zrenjem, ne pripadaju strogo u oklop prave povjestnice umjetnosti. Oni ne dolaze u obzir ili su njihovi radovi u najboljem slučaju samo neka vrsta poluumjetnosti. Oni su po svom nastojanju više umjetni obrt, nego umjetnička realizacija u punom smislu. Njihovi radovi pripadaju više građi za samu obću poviest, za njezin kulturno-historijski dio, nego za poviest umjetnosti, jer se po svojem neoriginalnom nastojanju sami kao suvišni izključuju. No nije dosta, da su se neke stvari dogodile ili postale ili bile prihvaćene u svoje vrijeme kao umjetnosti, već je upravo to važno, da su te slike, ti kipovi zadržali i preko svoga vremena aktuelnost i po tom trajnu vrijednost, koja je uvijek ponovno vrstna uzbuditi naš osjećaj. Samo je po sebi razumljivo, da iz takva prikaza izpada automatski svaki diletantizam i amaterstvo, koliko nema ni dokumentarnog značenja ni najmanjih umjetnoobrtnih vrijednota.

Prikaz se mora ograničiti samo na izgrađene talente. Poviest je naime našeg likovnog razvoja kao i svake druge grane u bitnosti poviest naših talenata, i prikaz tih talenata jest drugi dio zadatka. On obuhvaća njihovo nastajanje, njihov razvitak i njihovu međusobnu organsku vezu ili protivnost. Ekonomske i socialne prilike uvjetuju razvitak talenta, i može se utvrditi, da je svaki talenat u

nor of expressions, while those painters and sculptors who do not create from their own imagination on the basis of their own maturity, but rather by aiding themselves from the maturity of others, do not belong strictly within the framework of true art history. They should not be taken into consideration, or their works should at best be regarded as a kind of demi-art. Their undertaking is more of a craft than artistic realization in the true sense of the word, and their works belong more to the cultural part of general history than to art history, from which they have excluded themselves as superfluous through the unoriginal nature of their endeavours. However, it is not enough that some things happened or came about or were accepted in their time as art, but it is rather just that fact that is important – that these paintings, these sculptures have retained their contemporaneousness outside of their own time, and through this have attained a lasting value still capable of awakening our feelings. It is apparent in and of itself that such works exclude diletanteism and amateurism, and just as such have neither documentary meaning nor the least value as works of art or crafts.

Such a portrayal must be limited exclusively to established talents. The history of our artistic development, as of that of every other field, is in essence a history of our talents, and a portrayal of these talents is the second part of the task. It encompasses their creation, their development, and their organic interconnection or opposition. Economic and social conditions dictate the development of talented individuals, and it can be claimed that every talent is in some way an organ of society, and that a portrayal of the culture of which they were a part is necessary to any portrayal of their development. It is true that all of these conditions are more or less secondary, and while they affect the creation of expression, the very form of a work of art, and its character and its content, neither their source nor their value – let alone the strength of the very form of expression – stems from these conditions. Talent remains, beside all connected-



neku ruku organ društva, i da je za prikaz razvitka talenta nužno i prikazivanje društva, u kojem su se oni kretali. Istina, svi su ti uvjeti više ili manje sekundarni; i ma da utječu na realizaciju izraza, na sam oblik umjetničkog djela, na njegovog karaktera i na njegovu obojenost, ipak od njih ne potječe ni sam izvor, ni vrijednost, a kamoli snaga samoga oblika izražajnosti. Talenat ostaje uza svu povezanost, uza sve te uvjete neprotumačiv, isto tako kao što je neprotumačiva svaka naravna sila u svojim zadnjim uzrocima. Sigurno jest, da pojava talenata nije ni slučajna ni mističnog podrijetla, ali je istina i tom da nije ni unapried nagoviještena prilikama. Talenat se javlja spontano, a prilike ga tek nose, čas ga pomažu, a čas mu odmažu. On je, istina, zavisan o vremenu i njegovu stilu, koj nije ništa drugo nego obćenito razumljivi likovni jezik, oblik jedne te iste volje, koja tim vremenom vlada.

Taj je vremenski stil u glavnom – da upotrijebimo najobičniju definiciju, – produkt kulturnih, ekonomskih i socialnih faktora. On je valjski, odnosi se naime na vanjske značajke, te pomaže i olakšava sistematski rasporedaj materiala samog razvitka. Njegove su zasade tek pomoćno sredstvo i njegovi zakoni, jer značajke pojedinog stila tek tumače glavni sadržaj, a taj je bio, jest i ostat će sam umjetnik, osobni talenat, čovjek stvaralac.

ness, beside all of these conditions, impossible to interpret, just as each natural force is impossible to interpret in its final causes. It is certain that the appearance of talent is neither coincidental nor of mystical origin, however it is also true that circumstances do not herald its arrival in advance. Talent appears spontaneously, while circumstances only bear it, sometimes aiding it and sometimes hindering it. It is truly dependent upon the epoch and its style, which is nothing more than a generally understood artistic language, a form of the same will that rules the age.

This epochal style – to use the most ordinary definition – is mostly the product of cultural, economic, and social factors. It is external, and is therefore related to external characteristics, and so aids and eases the systematic distribution of the material of development itself. Its principles and laws are no more than a substrate, because the characteristics of a given style only explain the main content, and that has always been and shall remain the artist himself, the individual talent, the creator.

Mapa grafika, Ljubo Babić, TOLEDO nalazi se u zbirci Kabineta grafike Hrvatske akademije znanosti i umjetnosti

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