

# Ivo Babić

## Uvodna riječ

Kada bi se egzistencijalne putanje Branka Kirigina mogle vizualizirati, onda bismo dobili svijetle linije i pruge slične onima koje ostavljaju struje i vjetrovi na morskim prostranstvima. Ishodište tih krivulja bilo bi svakako njegov otok Hvar. Tijekom školovanja boravio je u New Yorku i Beogradu; u studijske svrhe boravio je u Grčkoj i Italiji. No od presudnog značenja bilo je njegovo ishodište Hvar, otok tako bremenit poviješću, na kojem su Grci s otoka Parosa osnovali Faros na mjestu današnjeg naselja signifikantnog naziva - Stari Grad.

Psihoanaliza arheologa općenito tek je skicirana; oni su istražitelji zaboravljenih i potisnutih sjećanja, i to ne samo onih osobnih, na što ih nuka opća ljudska zaokupljenost pitanjem mitske naravi: o počecima, o iskonima, o korijenju. Kirigin rekonstruira prošlost i obnavlja pamćenje čitajući je i u krhotinama antičke i prehistorijske keramike. No ne gubi se u statistikama ulomaka i mjerenjima stotina kilograma polupanih vaza, posuda za čuvanje pepela spaljenih mrtvaca, grobnih priloga, krčaga za vino i vodu, lonaca za kuhanje, za čuvanje hrane, općenito za održavanje života, onog fizičkog i duhovnog. Kirigin ispunjava volumene posuda koje obuhvaćaju šupljine, male, ali u isto vrijeme i goleme prostore. Naravno, pratila ga je često sreća: otkopao je i cijele obojene vaze. Zagleđava se u mikrosvjetove poput "čovjeka koji je izgubio dugme", ali njegovi pogledi obuhvaćaju također i široka obzorja morskih površina i dosežu vizure s vrhova otoka. S vrhunaca njegova Hvara, a posebno s osamljene Palagruže na pučini vidi se, pričaju, nasuprotna, italska obala Jadrana. U svezi su s tim panoramskim rakursima i njegova istraživanja polja antičkog Farosa, gdje se još uvijek u mreži puteljaka i ograda razabiru pravci grčke razdiobe zemljišta. Kao voditelj projekta *Jadranski otoci* sa svojim je kolegama propješačio srednjodalmatinske otoke uzduž i

## Foreword

If Branko Kirigin's existential path could be visualized, then we would see luminous lines and furrows similar to those left in the wake of currents and winds on the expanses of the sea. The source of these curves would certainly be his island, Hvar. During his schooling, he spent time in New York and Belgrade, and for scholarly purposes he has resided in Greece and Italy. But crucial significance must be accorded to his source, Hvar, an island with such a fraught history, on which Greeks from the island of Paros established Pharos at the site of the modern settlement with a significant name: Stari Grad, or 'Old City'.

The psychoanalysis of archaeologists has only been sketched in broad outlines; they are researchers into forgotten and suppressed memories, and not only personal, for they are prodded by the general human preoccupation with questions of mythical import: on beginnings, on sources, on roots. Kirigin is reconstructing the past and restoring memories by interpreting fragments of pottery from prehistory and Antiquity. But he does not get bogged down in the mere statistics of the pieces and the measurement of hundreds of kilograms of broken vases, vessels to hold human ashes after cremation, grave goods, jugs for wine and water, pots for cooking and storing food, and to maintain life, both physical and spiritual. Kirigin fills the voids within these vessels, which encompass small but also, at the same time, immense volumes. To be sure, he often had good fortune on his side: he has in fact excavated complete painted vases. His gaze focuses on miniature worlds such as "a man who lost his button," but his observations also encompass the broad horizons of the sea's expanse and capture the view from the peaks of islands. Atop his own Hvar, and particularly from solitary Palagruža, beyond the waves, one can see, they say, the opposite, Italic shore of the Adriatic. These panoramic vistas

poprijeko, verao se kroz šikare, penjao se po strminama, gdje je pretražio pedalj po pedalj tla, pomno sakupljao i bilježio te potom obrađivao podatke o čovjekovu prebivanju.

Prostore ne odmjerava samo korakom već i plovidbom. Ulomak keramike na kojem je spomenut Diomed predao mu je sin svjetioničara na Palagruži, tamo gdje je svojedobno istraživao bjelosvjetski putnik, svestrani Richard Francis Burton, ličnost koju ni Jorge Francisco Isidoro Luis Borges nije mogao zaoobići.

Zajedno sa Slobodanom Čačom na rtu Planka, Ploči, na najisturenijem dijelu istočne jadranske obale, otkrio je grafit koji potvrđuje da je ondje bdjelo Diomedovo svetište. Na brdu Sutilija ponad Trogira (grčki Tragurion), uz prapovijesnu gradinu registrirao je ulomke obojene grčke keramike. Njegova istraživanja rezultirala su brojnim studijama objavljenim u zemlji i inozemstvu. Objavio je knjige, monografije o Isi, o Farosu, o Palagruži... koje su pristupačne i široj publici zbog tečnog stila.

U svim njegovim djelima i javnim istupima očituje se briga za očuvanje životne sredine, nedirnutih (do daljnjega) otočnih krajolika. Stalno naglašava ekološke okvire kulture, bez čega, naravno, nije moguća produbljenija interpretacija arheoloških nalaza.

Nalazi i studije Kiriginu ne služe tek za pribrojanje bibliografskih jedinica već su to predmeti i ambijenti o kojima treba skrbiti, prezentirati ih *in situ*, na otvorenom, ili ih skućiti u sređenim zbirka i muzejima, u čemu se osobito iskazao tijekom obnašanja službe ravnatelja Arheološkog muzeja u Splitu. Zamjetne su i njegova poduzetnost i organizacijske sposobnosti u okupljanju međunarodnih timova, u vođenju projekta. Zahtjevan i strog prema samom sebi, isto traži i od suradnika.

Do Parosa u Egejskom moru doplovio je vjetrom u jedrima. Zaustavljajući se putem, prinosio je žrtve nimfama. Evo, i mi, njegovi kolege i prijatelji, prinosimo na uzdarje ove priloge potičući ga da ustraje u plovidbi.

correspond to his research into the plain of ancient Pharos, where the lines of the Greek sub-division of the land may still be discerned in the network of paths and fences. As the leader of the Adriatic Islands Project, together with his colleagues he has traversed the length and breadth of the central Dalmatian islands on foot, crawling through underbrush and climbing steep slopes, where he examined the terrain step by step, carefully gathering, recording and then analyzing data on human habitation.

He did not ponder his surroundings solely on foot, but also at sea. A potsherd on which the name Diomedes appears was given to him by the son of the lighthouse keeper on Palagruža, which was once visited by that notable traveller from abroad, the learned and worldly Richard Francis Burton, who even caught the attention of no less than Jorge Francisco Isidoro Luis Borges.

On Cape Planka, Ploča, the most protruding part of the eastern Adriatic shore, he and Slobodan Čače discovered a graffiti confirming that there was once a sanctuary dedicated to Diomedes there. On Sutilija Hill above Trogir (Tragurion to the ancient Greeks), he recorded fragments of painted Greek pottery next to a prehistoric hillfort. His research has resulted in numerous studies published at home and abroad. He has authored books and monographs on Issa, Pharos, Palagruža... which are accessible even to the non-scholarly public thanks to the wonderfully readable style in which they are written.

A concern for the preservation of the living environment and the untouched (for the time being) island landscapes, manifests itself in all of his written works and public addresses. He constantly underscores the environmental framework of culture, without which it would be impossible to more deeply interpret archaeological finds.

To Kirigin, discoveries and studies do not simply serve the purpose of multiplying bibliographic units, rather they are items and settings that must be given suitable care, presented *in situ*, outdoors, or housed in orderly collections and museums, a task at which he proved quite adept during his tenure as the director of the Archaeological Museum in Split. His diligence and organizational ability in gathering international teams and leading projects are also notable. Severe and strict on himself, he expects no less from his associates.

He travelled to Paros in the Aegean Sea with the wind in his sails. Stopping along the way, he offered a sacrifice to the Nymphs. So we, his colleagues and friends, present these contributions as a gift in kind, encouraging him to continue his voyage.

**Joško Božanić**

*Poslanica istraživaču isejske nekropole  
Branku Kiriginu Hvaraninu*

Pod kamenom kad me nađeš  
neću više tamo biti  
zato nemoj da me tražiš  
bolje idi vino piti

Iz mog vrča mrak istoči  
prestati će njemu svrha  
popij za me jednu čašu  
ulij sunca sve do vrha

Nemoj spajat tražeć mene  
krhotine terakote  
ugasnut će u mom oku  
iskra uma sjaj ljepote

Kopajući sve to dublje  
slijedeć svoju hipotezu  
osjetit ćeš na dnu groba  
od praznine samo jezu

Pogledat ćeš tad put neba  
hoće l' sunce skoro zaći  
možda ćeš me u tom trenu  
baš u srcu svome naći.

(1981.)

**Joško Božanić**

*An epistle to the explorer of the Issaeian necropolis  
Branko Kirigin of Hvar*

When under the stone you find me  
no more shall I be there to take  
so seek me not  
rather of wine partake

Pour the darkness from my jug  
its purpose shall be done  
drink a glass on my behalf  
filled to the brim with the sun

Seeking me, assemble not  
the terracotta in pieces  
doused in my eye will be  
the spark of reason, as beauty ceases

Digging ever deeper  
following your hypothesis  
you'll only feel at the grave's bottom  
disquiet from the emptiness

You'll then see in the arc of the heavens  
whether the sun will soon set  
perhaps in that moment  
in your heart you'll find me yet.

(1981)