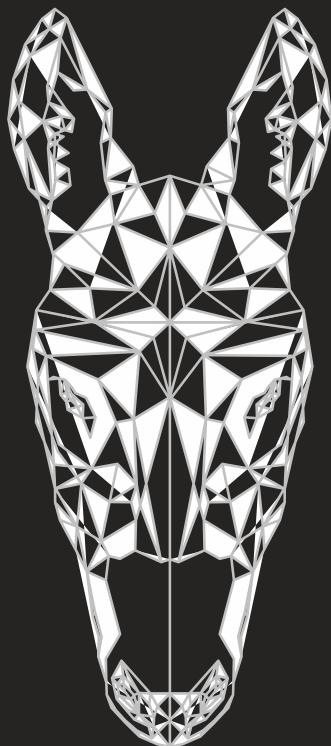


TOWARD EUROPE • SPLIT CROATIA



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Janko Gerdol Zlodre

"Asinus in Fabula" iliti "O tovaru"

PRILOZI ZA SPLITSKI BESTIJARIJ



**Ludost, gospodine, kruži oko zemaljske kugle
poput Sunca, i svagdje razastire svoj sjaj.**

Foolery, sir, walk about the orb like the sun, it
shines every where.

Shakespeare

**Posve je izvjesno da su ljudi nužno ludi, pa bi
ne biti lud, bio još jedan oblik ludila.**

It is fully certain that people are necessarily
mad, so that not being mad would be another
form of madness.

Pascal

**Ne dokazuje se sebi vlastiti zdrav razum tako
što se susjed zatvara u ludnicu.**

You can not prove your own sanity by putting
your neighbour in an institution.

Dostojevski



PROLOG

Kako je ovo predavanje posvećeno mome pokojnome ocu **Božidaru Zlodri** zvanom **Macan i Trocki**, započinjem jednom anegdotom. Moj je otac bio skroman, samozatajan i držao je do svoje anonimnosti, strogo dijeleći privatni život od takozvanog društveno-političkog. Jest da je u svojem životu nešto i napisao, ali sve je to imalo nekakav službeni timbar, bilo neobjavljivo ili top secret. Čak je njegova autobiografija dobila napomenu da je samo za obiteljsku upotrebu.

12. svibnja 1956. godine u Slobodnoj Dalmaciji, u podlistku imena **Pomet**, objavljen je tekst s naslovom "**Simpatično pismo**", koji je potpisao **IPS IKSILON**, očev priatelj, pokojni **Gojko Ivanić**, redovni suradnik Pometu. Kaže tako Ivanićić: "Pismo s čigovim ču vas dilom od slova do slova upoznat, pisa mi je jedan puno dobri prijatelj. Govori da ga je napisao pri više od dvadeset dana, ma da mi ga nije posla zaraj tega ča se ostinava da mi ga pošalje jerbo da san tovar ča mu se nikad ne javljam." Ivanićić dodaje da neće spominjat koji je pisac, jer je u pitanju puno delikatna osoba kojoj ni draga da ju se stavlja u foje. Otac mi je inače bio od race **Keferović** i u vreme pisanja pisma, tako se bar govorilo, bio na dužnosti u **Jubjani**.

Evo ča je moj otac, između ostaloga, napisao: "A ča se tiče tovari, ja mislin da ste vi ovi put potukli ricord od svita. Počeli ste činit i trke o' to-

vari i to još za pineze. Da ni to slučajno tvoja indeja, jerbo je tvoja raca puna indej. Dali ste još u foje i u durnale od kina, da mi ovod juski Spličani i Dalmatinci misec dan nismo jemali mira. Ca ste učinili od naše lipe i šesne rive "ipodrom o' tovari". A ko zna ča čete i dogodine učinit. Može bit da čemo dikod proštit u foje da ste jemali trke o' pantagani, gaštrapani, granciguli, muskavac, koz, mačak i drugih božji beštij. A da ni ovo vaš novi plan od športa, sad kad **Ajduk** nazaduje ka rak i kad je i on i svi vi izgubili peršpetivu, tili ste osvojiti prvo mesto u tovariman, ali su vam, puf, Solinjani oteli pokal. Da se bidname pokojnome Uvodiću probudit, pa da vidi na kojem se nivou nalaze splitski tovari i Ajduk, gorko bi zaplaka. Ovod se priopvida, meju zlin jezicima, da ste osvojili prvo mesto, da biste pridložili i niku ligu – prvenstvo od šireg karaktera – i da bi išli i u inostranstvo činit utrke sa talijanskim i francuskim tovarima, i da bi, ako bi pobidili, onda izazvali i deve i divje prajce." Moj je otac očito bio protiv ridikulizacije i degradacije tovara.

Kako god, na pisanje ovog teksta potakao me performans slovenskog pjesnika **Marka Brecelja**, koji je u veljači 2013. godine Rivom uz moju malenkost prošetao gipsanog tovara, **Foucaultovi** fragmenti i megalomanija bivše gradske vlasti glede ovakvih ili onakvih spomenika zaslužnim građanima te megalomansko isticanje religijskih simbola – očito je da je vrag odnio šalu.



Vratimo se načas u prošlost. Francuski pisac

Francois Rabelais (1494-1553) najkrupnija je figura francuske renesanse. U mladosti je bio redovnik, prvo franjevac pa benediktinac. Njegove starještine sumnjale su da čita "heretičke knjige". Nakon što je napustio samostan, kako je sam rekao, "taj brlog lijenosti i pohote", posvetio se studiju medicine. U svojoj kritici društvenih institucija Rabelais posebice pogoda samostane, sudove i univerzitete. Gadi mu se lijenost i prljavština redovnika koji mehanički mrmljuju svoje paternostere i koji su paraziti društva. Ismijavao je pravosuđe, advokate i suce, tupo-glave teologe i ignorante na sorbonskim katedramama. Ukazuje na apsurdnost ratova, osuđuje tiraniju skolastike i vjerski fanatizam hugenota i papista. Smijeh je temeljni znak Rebelaiovog djela, a roman "**Gargantua i Pantagruel**" nije, u današnjem žargonu, politički korektan. Rabelais riječi ne dijeli na pristojne i nepristojne, one imaju isti ideološki status, psovke nisu cenzurirane.

Izvor Rebelaiova pisanja je pučka kultura smijeha. Obujam i značaj te pučke kulture smijeha u srednjem vijeku i u renesansi bio je golem. Beskrajni svijet formi smijeha i manifestacija suprotstavlja se službenoj i ozbiljnoj crkvenoj i feudalnoj kulturi - pred nama je svijet uličnih praznika, svečanosti karnevalskog tipa, posebnih obreda i kultova smijeha, lakrdijaša i luda, gorostasa, kepeca i nakaza, putujućih komedijskih lude.

Praznici karnevalskog tipa i s njim povezanog prikazivanja ili obreda zauzimaju veliko mjesto u životu srednjovjekovnog čovjeka, uz karnevale sa njihovim višednevnim i složenim uličnim prikazivanjima – povorkama; održavali su se i posebni praznici luda (**festa stultorum**) i svečanosti tovara. Na simboličkoj razini, ludilo i tovar imaju identični status, barem što se tiče pučkog spektakla. Smijeh je obično pratio građanske i svakodnevne ceremonije i obrede, a u njima su obavezno sudjelovali lakrdijaši i lude koje su parodirale različite trenutke službenog ceremonijala.

Preimućstvo lude u svijetu dvora, tamo gdje laž i laska čine pravilo, može se objasniti jedino poklapanjem s ludošću. To stvarno ili hinjeno ludilo osigurava nekažnjivost lakrdijaša. Odnos između vladara i lude počiva na nekakvom dogовору; luda uprizoruje svoju smušenost i za tu cijenu dobiva slobodu govora. Uostalom, sama istina je nepodnošljiva, osim ako ne prihvati obrazinu ludosti.

Sve obredno-reprezentativne forme karnevala organizirane su na načelu smijeha i radicalno se razlikuju od službenih nazora i načela, načela Crkve i države u feudalnim kulturnim oblicima i ceremonijama. Načelo smijeha je ono koje organizira karnevalske obrede, oslobađa ih svakog religiozno-crkvenog dogmatizma, mistike i strahopoštovanja. Karnevalske forme neposredna su parodija crkvenog kulta – sve



karnevalske forme dosljedno su postavljene izvan Crkve i religije. Forma smijeha pripada nekoj posve drukčjoj sferi egzistencije. Smijeh o kojem govorimo, prije svega je pučki smijeh: svi se smiju, to je smijeh cijelog svijeta, nešto što nadilazi sve društvene granice.

Kod Rabelaisa prevladava materijalno-tjelosno načelo života: slike samog tijela, jedenja, pijenja, pražnjenja i spolnog života, sve su te slike dane u hipertrofiranom obliku. Tijelo je kod Rabelaisa podijeljeno na gornji i donji dio, gdje primat ima donji dio. Drugim riječima, gore su lice i glava, a dolje su spolni organi, stomak i zadnjica, i činovi kao što su snošaj, začeće, bremenitost, rađanje, žderanje, pražnjenje crijeva.

Rabelaisov groteskni realizam i njegova koncepcija tijela nalazi se u oštrot suprotnosti s književnim i slikarskim kanonima "klasične" antike na kojima je zasnovana estetika renesanse. Motiv ludila karakterističan je za svaku grotesku, ludilo je to koje omogućava da se svijet gleda drugim očima, ne s "normalnim" i općeprihvaćenim predstavama i sudovima. U pučkoj grotesci, ludilo je vesela parodija službenog razuma: na djelu je nekakvo praznično ludilo.

U srednjovjekovnim praznicima luda, tovari se odaju posebne počasti. Tovar se, recimo, reprezentira kao znak gluposti, ali to nije ono što određuje njegovu bit. Tovar je više značan pa je tako i amblem tame, odnosno ima sotonske sk-

lonosti – tovara kao sotonsku zvijer označavaju spolnost, ludilo i spolovilo.

1. MITOLOGIJA

Mitologija se obično identificira sa skupom mitova i legendi o božanstvima, polubogovima i herojima određene etničke skupine; s druge strane, mitologija je ujedno i vrsta znanosti koja sistematski skuplja i proučava sadržaj, oblik, značenje i podrijetlo mitova. **Freud** se poslužio figurom **Edipa** da bi razotkrio tajne ljudske egzistencije i spolnosti. Starogrčki bog **Prijap** bio je bog plodnosti, rasplodivanja, čuvan vrtova, perivoja i vinograda, ali je prije svega bio poznat po svojem golemom spolovilu. Prikazivao se često u renesansnom slikarstvu u društvu tovara koji je u njegovu mitu imao funkciju žrtve - tovari su često žrtvovali Prijapu, okrunjene sa cvjetnim vijencima..

Možemo reći da je **Split** privilegirano mjesto mitologije, što važi za **Get** i **Podrumе**, ali i za neke likove i djela. U pitanju je dimenzija grada koju je, recimo, naglasio meksički pisac **Carlos Fuentes** u romanu "**Terra nostra**". Sam **Dioklecijan** je mitska osoba koja se dan danas prikazuje u obliku karikature. Dioklecijan se proglašio božjim sinom – na djelu je i mitska deifikacija. Sam amblem te deifikacije je nekakva životinja; govorimo, jasno, o **sfinxi**, biću-simbolu moći i vladanja, simbolu užasa, barem što



se starogrčke mitologije tiče. Sfinga je nekakvo čudovište, spoj čovjeka i životinje. Sfinga je čudovište koje postavlja zagonetke ili enigme. Kako god, sfinga u prenesenom smislu znači zagonetno biće, zagonetku uopće. Stari **Grci** su u sfingi vidjeli i nekakvu riznicu mudrosti. Ne smijemo zaboraviti da se sfinga poistovjećuje i sa bludom, bludnošću, razvratom.

U Splitu se u simboličkom i strukturalnom smislu nalazimo sa još jednom grčkom mitološkom figurom – u mislima mi je **labirint**. Split ima čak dva labirinta, jedan je rimske, a drugi srednjovjekovni, jedan je podrumski, drugi nadzemski. Postoje neke simbolične sličnosti između sfinge i labirinta; oboje su povezani sa grozom, sa čudovištem. Kako god, Podrumi i Get prije su prostori tame nego svjetlosti.

Ipak, namjera ovog eseja nije u tome da na široko i dugo pišem o splitskim mitovima i splitskom bestijariju, već da približim nekakve bajke, priče, pjesme, slikarije i tome slično, o beštiji zvanoj **tovar** ili, književno, **magarac**. Kako je na početku bio nekakav mit, tako ćemo i mi započeti s mitskom figurom tovara, s onim oblicima mišljenja na predznanstvenoj razini i razini fantazije.

Tovar je prisutan i u egipatskoj mitologiji. Crveni se tovar u Egiptu smatrao jednom od najopasnijih kreatura koje duša susreće na putovanju post mortem. To na neki način potvrđuje

i francuska uzrečica "zločest si kao crveni tovar". U **Otkrivenju**, tovar nastupa kao skrletna zvijer. U **islamitskom ezoterizmu** tovar je znak neznanja i obmane.



Renesansna umjetnost je u liku tovara prikazivala različita duševna stanja: duhovnu klonulost redovnika, moralnu klonulost, nesposobnost, tvrdoglavost i priglupu poslušnost. Alkemičari su tovara identificirali s tvrdoglavоšću; prema nekim predanjima, tovar je imao važnu ulogu u kultovima posvećenim **Apolonu**.

Za razliku od tovara, **ugota** simbolizira poniznost. Govori se da bi čovjek morao shvatiti smisao ugote kako bi postao ponizan u vlastitim očima. Ugotu jaše kreatura koja provodi djela prave poniznosti. Ugota je simbol mira, siromaštva, strpljivosti i hrabrosti. U **Svetom se pismu** spominje s naklonošću: prvo, bila je prisutna kod jaslica; drugo, bježeći pred **Herodovim** progonima, **Josip** odvodi **Mariju** u **Egipat** na ledima ugote; treće, i sam **Isus** u svom pobjedničkom ulazu u **Jeruzalem** jaši na ledima ugote. Valja dodati, barem prema izvorima na internetu, što



tovar, što ugota, spominju se u **Bibliji** 173 puta i to prije svega u **Starom zavjetu**.

Kako god, splitsku suvremenu mitologiju reprezentiraju tri parole:

- **Nima Splita do Splita,**
- **Ništa kontra Splita** i, jasno,
- **Hajduk živi vječno.**



2. ZOOLOGIJA

Riječ **beštija**, od latinskog bestia, označava životinju, zvijer, stoku, ali označava i nečovjeka, okrutnu i krvoločnu osobu. Bestijalan je netko tko je životinjski, zvijerski, divljački, surov i nečovječan. Izraz bestijarij, od latinskog bestiarium, označava srednjovjekovno životinjstvo – zbirku podataka i bajki o životinjama; bestijarij je i prostor za držanje životinja, osobito u starorimskim cirkusima.



Tovar (lat. *Equus asinus*) sisavac je iz obitelji konja i među prvim je pripitomljenim, udomaćenim životinjama. Služi kao radna beštija, uglavnom za prijevoz tereta; tovar je tegleće stvorenje, marva. **Nubijski divlji tovar ili stepski tovar** – *Equus asinus africanus* – veličinom i izgledom nalikuje svom pripitomljenom potomku iz Egipta, a svojim ponašanjem divljem azijskom rođaku. Velik je, vitak i lijepo građen, čas pepeljasto siv, čak blijedosmeđ, s jasno izraženim



križem na leđima (i tovar ima svoj križ). Griva mu je slaba i kratka, a kita na repu jaka i dugačka. **Nordijski tovar** je toboze trom, tvrdoglav, a često i prkosan te općenito slovi kao utjelovljenje gluposti. Zato je **južni tovar**, posebice egi-patski, lijepa živahna beštija, izuzetno marljiva i izdržljiva te po učinku svojega rada ne zaostaje mnogo za konjima, a često ih i nadmašuje.

Obični tovar je osrednje veličine, blage čudi, marljiv, krajnje skroman i vrlo izdržljiv. Već u starim vremenima križalo se konja s ugom pa se takvim križanjem dobivao mješanac kojeg nazivamo **mazgom ili mulom**. Kod mazge je otac **pastuh**, a kod mule je tu funkciju imao tovar.

Među splitske udomaćene beštije možemo uvrstiti tovara, konja, kozu i prajca; tu ne računam ni pse niti mačke, jer oni nisu domaće beštije već kućni ljubimci, figure diletavanja. Tovar, barem što se simboličke funkcije tiče, ima dominantnu ulogu, nekakvo privilegirano mjesto. Prije nego li što pristupimo pitanjima poezije i proze o tovaru, napisat ćemo nekoliko riječi o beštijama koje u splitskom bestijariju imaju neko posebno mjesto; gre za, tako reći, nekakve domaće beštije koje nije moguće udomačiti, a koje su neizostavne figure naše svakidašnjice i svaka zaslужuje posebnu pažnju.

Jasno da u mislima imam **gaštrapana i pantaganu**, beštije koje u nama stvaraju nekakvu nelagodu, čak i grozu. To je nešto što možemo

usporediti s **Hitchcockovim** Pticama i identificirati sa **Freudovim** konceptom *Unheimlich*: nešto što je domaće, blisko, a tako daleko i jezovito, bestijalno, nešto strašno, strahovito.

Gaštrapan (*Blatta orientalis*) kukac je iz reda ravnokrilaca, crnastosmeđeg spljoštenog tijela do 25 mm dužine; ima tri para dugačkih nogu trčalica. Glava mu je prekrivena velikim štitastim prsnim kolutićem. Usni aparat gaštrapana prilagođen je glodanju i žvakaju. Njegova krila su rudimentarna. Gaštrapan živi u skupinama na tamnim mjestima gdje ima biljnih i životinjskih otpadaka: po kućama, skladištima i brodovima. U **"Frazeologiji splitskog govora"** pod natuknicom gaštrapan, koja je i jedina, stoji sljedeća fraza: mečit ka gaštrapana ili misliti koga uništiti, ubiti, onemogućiti. Kako god, u Europi živi oko tridesetak srodnih vrsta gaštrapana.

Porodica **miševa** (lat. *Muridae*) ne samo što je najbrojnija vrsta, već je i najrasprostranjenija. Zoologija tu vrstu dijeli na miševe i pantagane, a pantagana se dijeli na *Rattus rattus* i *Rattus norvegicus*. Tu se ne mislim baviti povjesnom naseljavanju pantagana, koje je dobilo globalne dimenzije; samo bih napomenuo da su se pantagane pojatile i u **Danskoj i Švicarskoj**, ali tek tijekom 19. stoljeća (drugim riječima, pala je i Švicarska).

Postoje kućne pantagane i pantagane selci. Pantagana se više zadržava u donjim prostorijama



jama zgrada, pogotovo u vlažnim podrumima i hodnicima, kanalima, jamama, ali kućna pantagana više voli gornje dijelove kuće; pantagane žive u staji, u suši, u dvorištu, u vrtu, na morskoj obali, u kanalima, u podzemnoj kanalizaciji velikih gradova. Pantagane žderu sve što se uopće može žderati. Čovjek ne jede ništa što pantagana ne bi jela. Ali ni sa time nije zadovoljna, čak i najprljaviji otpaci i izmetine ljudskih domaćinstava, kao i trule strvine, predstavljaju za nju pravu poslasticu. Ona ždere sve, ono što ne može – barem proglođe. Pantagane napadaju malu djecu i domaće životinje. Pantagana trči brzo i spretno, izvrsno se penje, čak uz prilično glatke zidove, izvrsno pliva, sigurno skače prilično dugim skokovima, dosta dobro i kopa. Pantagana i odlično roni, kao prava vodena beštija. Ljudi koriste nebrojena sredstva za uništenje pantagani, ali pantagane su, takorekuć, neuništive beštije: one doslovce žive vječno.



3. ASINOLOGIJA

U "Frazeologiji splitskog govora" u riječima Mire Menac-Mihalić i Antice Menac, koji je izšao u Zagrebu 2011. godine, nalazi se čak devet natuknica o tovaru:

1. **čekaj tovare dok trava ne nareste;**
2. **ću, tovare;**
3. **izija tovar libre;**
4. **natovariti koga ka tovara;**
5. **radit (mučit se, tegliti) ka tovar;**
6. **razumit se u šta ka tovar;**
7. **revat ka tovar;**
8. **revi, tovare;**
9. **tvrdoglav ka tovar.**

Takoreći, sve fraze imaju pejorativno značenje, negativno značenje, znak su nekakvog gubitka što se tiče inteligencije i rada. Tovar je marva, beštija koja tegli, koja je preopterećena teretom, ali ujedno i beštija koja je tvrdogлавa (za to svakako postoji neki rezon) i prćevita – ukratko, tovar je beštija s karakterom. Kad smo kod karaktera, navest ću dvije poslovice o tovaru, jednu **komišku** i jednu **indijsku**: "Više znaju čovik i tovar nego somi čovik" i "Tovar od gurua ne može ništa naučiti, guru od tovara može."

Kao što kaže Maurice Lever u knjizi "Povijest dvorskih luda" (1986), biskupi bi se u srednjem vijeku pribrojavali dolaska božićnih praznika. Tijekom nekoliko dana – sve do Sveta Tri kralja – crkve bi postale poprište neobičnih ceremonija,



poznatih po nazivu **Svečanosti luda ili Svečanosti tovara**, a zvali su ih još i **Svetkvinama glupana** ili **Svečanostima nevinih**. Ti običaji, nastojeni još iz poganskih vremena, nastali su vrlo rano. Osudio ih je već **sv. Augustin**, a od **Crkvenog sabora u Toledu** 633. godine, Crkva je ogorčeno napadala megalomanske dimenzije tog karnevala. Neki svećenik je u 17. stoljeću izjavio da bi tu svečanost trebalo nazvati **Svečanošću đavola**, i to zbog strahotne obijesti, jezive sablazni i grozne bestidnosti koje su pratile karnevale. U pitanju je bila nekakva inaćica **Saturnalija**, blagdana koji karakteriziraju raspojasane pijanke, raskalašene zabave i divlje orgije. Prilikom Saturnalija posve bi se izokrenule društvene klase: gospodari su postajali sluge vlastitih robova, a robovi su im bez straha od kazne davali naredenja, ponašali se kako im drago, psovali gospodare, izlagali javnoj poruzi sileći ih da plešu, pjevaju i zauzimaju pohotne položaje; taj običaj je nazvan **Prosinačkom slobodom**.

U srednjem vijeku postojalo je nekoliko **Svečanosti luda**, a najpoznatija je bila **Svečanost tovara**, koja se slavila u nekoliko francuskih pokrajina, ali nigdje nije upriličena s toliko sjaja kao u katedrali u **Sensu**. To valja zahvaliti nadbiskupu **Pierru de Corbeliu**, koji se u 18. stoljeću potrudio i utvrdio obred u neobičnom traktatu negativne liturgije s naslovom **Misal tovara**. Navodno ga je sam napisao. Kult tovara nipošto ne začuduje glede velike važnosti što je toj beštiji pridavalо **Sveto pismo**. Počasti koji-

ma je tovara prilikom Svečanosti darivalo više svećenstvo, mahom su bile izlikom za prevratničku parodiju. Svećenici bi pjevanjem započeli službu, nakon čega bi se rastvorila krila glavnih vrata katedrale i pojавio se junak svečanosti – tovar odjeven u težak, bogato ukrašen ogrtač. Ulazio bi natraške dok su ga svećenici vukli za rep, potom bi mu prišla dva kanonika, svećano mu se poklonila i odvela ga do svetog stola, dok su pod svodovima katedrale odzvanjali zvukovi različitih svirala, glazba radosti, obožavanje ubogog četveronošca: "Ovo je dan radosti! Protjerajte sa ovih svečanosti sve one koji su tužni! Neka se udalje svi oni koji su ispunjeni mržnjom ili su snuždeni! Slavljenici Svečanosti tovara želete jedino veselje."

Neki glasoviti liječnik sa **Sorbone** u nekom je cirkularnom pismu napisao: "Sve to ne činimo ozbiljno, već jedino radi igre i da se zabavimo starim običajima, kako bi ludost koja nam je prirodna i izgleda urođena, barem jednom gođišnje oslobođili i dali sebi oduška. Bačve vina bi se pokvarile kad im se ponekad ne bi otvorio pipac da uđe zrak."

Potkraj srednjega vijeka na pozornici tovarskog imaginarija pojavilo se nekakvo zvečajuće stvorenje. Glava mu je bila pokrivena tovarovom kapicom ukrašenom zvončićima, a u ruci je nosilo palicu lude. Pokrivalo je bilo ukrašeno dugim tovarovim ušima i vidljiv je samo obraz – i tu imamo posla s tovarom, njegovim karikiranjem.



Ta je beštija, na simboličkoj razini, utjelovljivala neznanje, senzualnost i bila povezana s temom ludila. U nekoj etimologiji riječ **asinus** tumači se kao **in-sania**: netko tko je **lišen razuma**.

Duhovni ustroj stoljeća svjetlosti ili **prosvjetiteljstva** posve je ukinuo lude kao posljednji ostatak feudalnog svijeta, no to ne znači da je luda i ludila nestalo – luda se transformirala i nije više u nečijoj službi, postala je luda građanskog društva i prenosi tradiciju srednjovjekovnog humora.

Za vrijeme **Jakobinske diktature** upriličene su protuvjerske maskarade koje su zbog svoje pretjeranosti podsjećale na velike srednjovjekovne svečanosti (kakve su bile Svečanosti luda ili Svečanosti tovara). Revolucionarnom ludištu pripojilo se posvećeno prestupničko ludilo. Apoteoza mučenika slobode **Chaliera** u Lyonu, popraćena je pučkim plesom, a među plesačima je bio i tovar s mitrom na glavi i ukrašen biskupskim ukrasima; na repu mu bijahu objesili **Bibliju** i **Evangelje**. U mnogim zajednicama još živi običaj Svečanosti luda: burleske povorke, biskupi natraške posjednuti na tovare, žene batinaju kipove svetaca, časne sestre plešu karmajolu. Ali puk se ne izruguje samo svećenici, već i aristokratima, simbolu despotizma. Tako se u nekim svečanostima moglo vidjeti sankilate preodjevene u aristokrate s crvenim i plavim trakama koje simboliziraju plemstvo.

Ali, vratimo se na trenutak ludosti. Sama Crkva bila je itekako stroga do prosjaka, bolesnika, ali je bezgranično skrbila za idiole, te ih poštovala kao čuvare božanske mudrosti. **Sveti Pavao** je izjavio: "Bog je izabrao ludosti svijeta da bi zbranio mudre. Neka onaj među vama koji se čini mudrim postade lud da bi mudar bio..." jer ludost je božanska mudrija od ljudske." I taj apostol kojega su često nazivali iscjeliteljem, izabrao je za sebe naziv luđaka: "Govorim kao luda, jer to sam više no itko."

Ni današnje strukture moći ne podnose subverziju komike. U 19. stoljeću u polju spektakla dominira **cirkus**, ali u tom stoljeću nastaju i zameci onoga što će u dvadesetom imati dominantno mjesto u svijetu zabave. Pojavom **filma** cirkus je zamijenjen pravokutnim bijelim platnom i filmskom projekcijom. Velike lude 20. stoljeća zovu se **Buster Keaton**, **Charlie Chaplin** i **Jacques Tati**, a slijede ih mnogi drugi. Ti lakrdijaši vode borbu između malog, slabog čovjeka i diva, zvao se on **totalitarizam**, **fašizam** ili **kapitalizam**. Moć nije duhovita.

U knjizi **Ivana Kovačića** "Smij kroz suze" (Split, 2010), na stranici 22 nalazi se fotografija tovara s velikim teretom između dva težaka. Ono što je zanimljivo je da je teret veći od tovara. Na strani 40 iste knjige nalazi se fotografija s konjima, tovarima i karima ispred Prokurativa, na mjestu gdje su se nekad prodavala drva. Mogli bismo reći da su se tovari "grupirali" kraj



Sv. Frane. Što se literature o tovaru tiče, spomenut ču samo tri knjige koje se bave tovarom: knjigu **Nikole Mate Roščića**, "Apologia Asinaria" (2008), knjigu **Drugi libar Marka Uvodića** i već spomenuto "Smij kroz suze" Ivana Kovačića (štiorija "Naš tovar"). U **Drugom libru Marka Uvodića Spličanina**, nalazimo na dvije štiorije o tovaru, prvu naslova "**Nij ni tovar luda beštija**" na strani 4 i drugu, naslova "**Štoria jednoga tovara**".

Ivan Kovačić u svom je tekstu Marku Uvodiću napisao svojevrstan *hommage*: "Kako je pozнатo, nitko od nas ni potpuno originalan. Svi smo mi kopije nekog ili nečeg i učimo se jedan od drugoga, bilo u manirima, govoru, pivanju, pisanju, nošnji, bilo kojeg rada. Tako se i Marko Uvodić uči pisat čakavštinu od starije garde poznatih splitskih šaljivaca i humorista, koji je Split odvik jema u lipom broju... iz pridgovora mog libra Smij kroz suze starega Splita vidi se, da san se i ja da u šaljivu lektiru... pri otakanju i pretakanju i pripisivanju svojih pripovitki uči san se pisanju i iz Uvodićevi libri."



Kako kaže Kovačić, splitski su težaci više pažnje posvećivali svojim pojima vengo kućama. Ali ne samo pojima već i "blagu" - konjima, tovarima, kozama i prajcima. Njih su težaci tetošili više od vlastite djece. Kovačić je jedno cijelo poglavlje posvetio svom tovaru. To je bio poseban tovar: nije bija slab ka drugi tovari jerbo i među tovarima postoje razlike, pa je i sam Kovačić ponekad "dobija tovarovom nogom u lumbul i to zato jer se tovar zna prdecat. Sama beštija je bila prilično pametna i moglo je poč š njon i dite do poja..."

Obično tovari nemaju imena – oni su nekakve bezimene beštije, ali se Kovačićev zvao **Mrko**. Taj je tovar ostario u njihovoj kući i krepao 1928. godine. O starosti su mu i zubi ispali pa je sve teže grizao lozu, ali ga nisu htjeli dati od sebe, "ven su ga tiščali u štalu i ranili travom i makinjama". Dvije, tri godine on je slijep i star živio u svojoj štali koju su braća redovito izgrtala i prava, "da mu je bilo lipo i boje van nikima u Getu".

U prvom poglavlju Drugog libra Marka Uvodića Spličanina, s naslovom "**Ni ni tovar luda beštija**", pisac među inim progovara o torturi koja se vrši nad tovarima. Prema tovarima su se na neki način odnosili kao inkvizitori. Kako je napisao Uvodić, "*ovu bidnu beštiju puno tučedu i puno mučidu*".

Uvodić u zadnjem poglavlju naslova "**Štoria jednog tovara**" vodi dijalog s jednim prijateljem



koji je veliki ljubitelj tovara. Sam tekst na neki način predstavlja starogrčki ili starorimski dijalog i ima filozofsku dimenziju. Često su razgovarali o tovarima, ali najviše o njegovom. Taj je prijatelj bio pravi "fakman o tovari". Što se tovara tiče, sve je znao o njima i o njima je govorio sve najljepše: "Sve su beštije lipe kad su male, ma je mali tovar najlipji. Nimaš ti pojma... ča je tovar! U *Jingleškoj* na jednoj velikoj univerzitadi, tišćali su nekoliko tovari na njima činili velike študije i ešperimente, pa znaš li ča su pronašli... da je tovar jedna do najpametnijih beštij. Ustanovili su da ako ga nije voja radit, da se pričini ka da je bolestan, ka da ne more radit, a nij mu ništa, pa su ga proglašili da je simulant. Promisili: šimulant. Koja bi to druga beštija znala? A ovi moj da te znat koje je karonske čudi, koji je muzuvir, on je inteligentan, sve zna di je ča i ča jedan put vidi, više nikad ne zaboravi. To je čudo jedno, ča sve on zna."

Na tiradu o tome kako je njegov tovar puno pametan, Uvodić pita svoga prijatelja da zašto tovara ne upiše u gimnaziju, i dobiva sljedeći odgovor: "Ostavi ti šalu. Jema u gnjinaži od onih sa dvi noge, koji su gori od njega... nije dosta da ti ga ja opišem. Da se opiše život svega moga tovara, otilo bi se jedno klasično bero. Oti bi se jedan **Plutarh**. On zna sam poč u **Stobreč**. Ti znaš da od otamo dolazidu mlikarice v Split i da svaka od njih jema tovara, ma ponajviše ugotu... On ti lipo, najsakoli ponoći, ako su vrata o konobe otvorena, izjde i gre dreto u Stobreč. Tamo ruče

s tovarima i ašikuje, sve u šesnajst s ugotom. Ako ne gre u Stobreč, gre sam u poje. Zna di su moje dvi zemlje, pa gre tamo u šetnju i na pašu. Poslin tega gre ka u vižite po drugim zemjam di su tovari, gre iskat škandal ili činit jubav."

Što se umjetnosti tiče, tovar je umjetnik. "Tovar ne piva vengo samo za jubav. On samo svojoj jubavnici piva, a neće zapivat drugima. On piva samo ugoti i to za jubav. Za svoju jubav, za svoje pivanje je izabra promaliće u najlipji zeman, najlipji mises u godini, mamac o maja..." On nije tašt, skroman je, ne pjeva za pozu kao, recimo, pijetao, on pjeva od srca i u sebi je filozof. Tovar je beštija koja ima najljepši glas, bariton, intoniran je i "ni štonan". Glasovni materijal je u njega najbogatiji, opsežan, ima široki registar, glas topal, sonoran, jak, ne suviše metalan... umjetnik je i ima talenta.

"Tovara ne moš stavit u čibu. On ne piva. Ne more bit sužanj. Neko je demokratsko dite, on je išto ohol, on je gord i zna samoga sebe stimat. Ča ti znaš, tičši li on, da si ti boji od njega? Ti ga tučeš, a on ni glavu da okrene. Ako se okrene i ako te pogleda, u jočiman mu vidiš kako te omalovažava. Tovar je pun dostojanstva, ne daje ti na važnosti, a more bit da te i prezire, oli sažaljeva... nisu svi tovari na visini, ali nisu ni judi svi jednaki, jema i men njiman svakakovi. Judi ga ješćec ne razumidi, pa ga ne znadu ven tuć. I to je sve ča znadu."



Uvodić je svoga prijatelja pita tuče li on svo-
ga tovara: "Nikad ga nisan dotaka. Ne triba ga
tuć. Ako je žestok ka oni moj, vaja da je uzda
uvik na njemu... vidiš, nije to nikakav **Buridanov**
tovar, oni moj je razuman, pošten, vajal o karak-
tera je i ni simulant, pa ga ja zato nisan nikad
udri. Ti ne moš ovo razumit, ka ča niko u Splitu i
svi se čudu ali ja moga tovara ne tučen i ne dan
da ga ikor tuče.



*U vlaje kad najdu tovara u ščetu, to ka na
tuđoj zemlji, onda mu osiću rep ili uvo, a i oba
uva, ka da je on kriv, a ne gospodar koji ga ne
zna čuvat da ne gre u ščetu... U tovaru ima neš-
to ka jusko, to važi za tovare koji jemadu četiri
noge, a moga bi ti govorit i o onima na dvi noge,
a oni su u većem broju, najakoli ča se injorance
tiče. Još teže je jemati posal s onim injorantima,
koji misle da nisu injoranti koji do sebe tištidu,
koji rišćidu da su pametni, da svašta znadu, s
oniman kad govorиш očedu da ti solu pamet. Pri-*

*potentni su i nimaju ni toliko pameti da mogu
sam uvidit vlastitu injorancu. Za toliko i toliko ti
mogu reć, majakoli kad vidiš kako tišcidu glavu,
da su malo dvi noge za onolku glavu... Kad up-
oznaš i zavoliš beštiju, onda upoznaš i jude."*

Ovom težaku koji nije nikad tukao tovara, u Splitu su se ne samo naveliko čudili, nego su smatrali da nije pri zdravoj pameti. Narodu nika-
ko nije moglo uliti u glavu, da on tovara ne želi
tući, pa se govorilo da samo čovjek koji je "izaša
vanka šesta" može tako postupati. Rugali su mu
se, kad mu je oni tovar ostario, a i kad su dove-
li vodovodne cijevi do kuće, pa nije više trebalo
nositi vodu s fontane, da mu je tovar ostao bez
posla.

Obično kad tovar ostari, onda ga ubiju.
Spomenuti težak to nije učinio. Rekao je da je
dosta godina nosio vodu i da zaslužuje penziju.
Pustio ga je po ledini da pase, da se muva i val-
ja, da čini što ga je volja, a kad je izgubio zube,
onda mu je i mekinje davao. Kada se to pročulo
po Splitu, svatko je bio siguran da je "*gotov za
Šibenik, jerbo samo lud čovik može tovaru me-
kinje davat*".

Očito je da u Splitu već godinama nema to-
vara, barem što se četveronožnih tiče i ako ne
računam one koji se nalaze u zoološkom vrtu, pa
bi ove bilješke mogle biti nekakav in memoriam;
ako ne računam na one koji se nalaze u poeziji,
prozi i slikarstvu, i na one dvonožne tovare čiji



broj progresivno raste. Kako god, meni se čini da je tovar više junak proze nego poezije. U monografiji **Veli Varoš**, koja je izашla u Splitu 2005. godine, našao sam dva teksta o tovaru, jedan poetičan, drugi prozaičan. Pjesnički *hommage* tovaru napisao je **Ante Cettineo** pod naslovom "**Magarčićeve ekloge**".

Svojevrstan in memoriam tovaru napisao je i pjesnik **Toma Bebić** u pjesmi "**Tu-tu, auto, vrag ti piz odnija**". Pjesma se često navodi pod naslovom "**Moj sivac**", a esenciju pjesme predstavlja stih "**I boje da si mi krepa Sivče**". Zato da ne bude sve tako idilično, pobrinuo se pjesnik **Drago Ivanišević** koji je u zbrici pjesama naslova "**Pjesme**", u djelu "**Jubav**" objavio i pjesmu "**Tovar**", a njen esencijalni dio predstavlja stih "**Tovar mi nikad ni bi drag...mazga je mazga, a tovar tovar, zavijen u svoje sivilo, sivo lud. Tovar mi nikad ni bi drag.**"

U već spomenutoj monografiji o **Velom varošu**, nalazi se prozni uradak **Bogdana Radice** pod naslovom "**Vječni Split**". Radica kaže: "Govorit o Splitu, a ne govorit o tovaru, značilo bi ne dati punu sliku o psihologiji toga grada. Tovar je dekorativna, strpljiva i tvrdoglava životinja koja se iz **Mezopotamije** nastanila uzduž **Mediterana**. Ta beštija je toliko srasla s čudi splitskog čovjeka i težaka, da se narav Splita ne da shvatići a da se ne naglasi smisao i uloga tovara u splitskom životu. Radica namjerno ne koristi riječ magarac, jer kako kaže, taj književni izraz po

njemu je bez ikakve veze s odnosom mentaliteta težaka s tovarom. Za splitskog težaka, koji nije seljak u sociološkom značenju te riječi, nego dio urbanog predgrađa – dakle građanin – tovar je u prvom redu **kompanio** – drug, kumpanjo, bliski poznanik: "*U rana jutra, kad je splitski težak tovara odnija u polje, on bi šnjin parla, čakula, šnjin bi se svada, sova, korija i tuka... težak bi svome tovaru povjerava svoje dižgracije sa vrimenom, sa ženom i dicom, ka i s gospodarom.*" Možemo reći da je tovar bio i psihoanalitičar, a ne samo filozof. Pristaše francuskog psihoanalitičara **Jacquesa Lacana** u drugoj su polovici prošlog stoljeća izdavali časopis "**Tovar**".

Kako kaže Radica, tovar je mirna, strpljiva, tvrdoglava beštija; a ta njegova narav oblikovala je i splitskog težaka, jer je i težak "pačifik i jema pacjencu", nepovjertljiv je, gritav, a uza sve to je jednostavan. Tovar može biti i prgav, ali nikad kao mazga ili tašt ka konj. Tovar je filozof među svoje vrste životinja, on ima stav i ne donosi prenagle odluke.

Među brojnim piscima koji su spominjali tovara na prvom je mjestu, naravno, **Cervantes**. Nikola Mate Roščić u svojem djelu *Apologia asinaria* (2008) među mnoge pisce koji su spominjali tovara – poput **Balzaka**, **Dostoevskog**, **Orwella**, **Andrije Rajevića** (pjesnik iz emigracije u nekoj eklogi) – navodi i **Ranka Marinkovića**, "**hrvatskog Voltairea**", koji je, ne bez prizvuka ironije, naučene i prenesene od francuskih pi-



saca enciklopedista, i zagovornika požude i bezbožništva (kako kaže Roščić), sročio "Molitvu za magareći rod": "O, Gospode, zar je moguće da ti godi ovo nemilo lapanje po koži magarećeg roda? Ova ista strpljiva životinja grijala je dahnom svojim sina tvoga jednorodenoga i spasila ga zatim od tetrarha naroda Antipe, kad je ono bio dao klati djecu po Galileji; nosila ga je strpljivo na njegovim agitacionim putovanjima po Samariji i Judeji i donijela trijumfalno u Jeruzalem... O, Gospode, zar nije u tvom premilostivom srcu stekla malo zasluge, da je barem mrtvu ne lupaju, kad je već batinama mora pratit za života? Gospode, molim te za čitav magareći rod, koji je toliko ponižavan i vrijedan, koji je stalan predmet ismjehivanja i povod otrcanim dosjetkama, koje su isto tako dosadne kao i ova posthumna magareća pjesma. Gospode, oslobođi, otkupi, zaštiti ovu dobroćudnu životinju dugih ušiju barem od ovog prekogrobnog knuta. Amen." Kako kaže Marinković, ima među nama i neznačajčica teških, Bogu hvala i slava, ali nama se prašta.

Čini se da Miljenko Smoje nije baš puno napisao o tovarima, ali se u nedavno izdanoj knjizi "Skitan i pitan" (2013) na strani 105 nalazi prelijepa fotografija Smoje na tovaru. Smoje, kao i Marinković, bio je beznabožac, pa nije ni čudo da je tako "omiljen" u crkvenim krugovima koji ga i nakon smrti degradiraju i difamiraju.

U bestijariju Georga Orwella naslova

"Životinjska farma" (1947), u mnoštvu beštija, s obzirom na njegovu političku funkciju, primat ima prasac Napoleon, koji slovi za velikog vođu farme. Ovdje bih spomenuo konja Boxera, Stahanova ili Sirotanovića farme, a valja spomenuti i tovara zvanog Benjamin. Benjamin je bio najstarija životinja na farmi i imao je najgoru narav. Govorio je rijetko, a kada bi nešto i rekao, to bi obično bila kakva cinična primjedba. Znao je, primjerice, reći da mu je bog dao rep za tjeranje muha, ali da bi on radije živio i bez repa i bez muha. Od životinja na farmi jedino se on nikada nije smijao, a kada bi ga upitali zašto, odgovorio bi da se nema čemu smijati. Usprkos svemu, ne priznavajući to otvoreno, bio je privržen Boxeru. To i nije tako čudno, jer su pripadali istoj obitelji. Njih dvojica bi zajedno provodili nedjelju na malom pašnjaku iza voćnjaka, pasući jedan pored drugog bez riječi.

Meni je najbliži filozofski stav koji u Orwellovo Životnjskoj farmi zagovara tovar Benjamin: kinizam. Kinizam je filozofsko učenje o vrlini kao najvećem dobru i o potrebi povratka prirodi uz potpuno odbacivanje ubočajenih društvenih konvencija (njegovi zastupnici su Antisten i Diogen). Kinizam označuje i bestidnost, drskost, grubu otvorenost, prezir moralu i svake društvene norme.

Cinici su neka vrsta antičkih nihilista, a mogli bismo reći da su antički golijardi i nekakve lude. Nihilizam, barem prema "Krležinoj



enciklopediji", stanovište je koje negira sve teoretske ili praktične vrijednosti, norme i ideale, nihilizam teoretski negira mogućnost spoznaje istine, a etički svaki opći, objektivni moralni kriterij. Što se politike tiče, nihilizam je u neku ruku identičan s anarhizmom. Možemo reći da je tovar anarhist, anarkišta.

Tovar u Splitu nije izumro sam po sebi, već je to bila posljedica neke vrste **dekreta** ili **zakona** u sedamdesetim godinama prošloga stoljeća, kada je zabranjeno držanje tovara u gradu, vjerojatno iz higijenskih razloga, u godinama kad je sam grad sve više nestajao i pretvarao se u aglomeraciju, nagomilavanje; grad je postao aglomerat iliti masa koja se sastoji od raznovrsnih dijelova. Što su vlasnici činili s tovarima nakon spomenutog dekreta, nije mi poznato. Možda su brojni tovari, pjesnički rečeno, završili u pjatima.

Umalo sam zaboravio na ulogu tovara na takozvanoj estradi. Već spomenuti Toma Bebić, ako ga možemo smatrati "članom" estrade, svakako je atipičan pjevač, netko tko prerasta granice estrade – Toma Bebić je prije svega bio pjesnik koji se inspirirao revanjem tovara. Ipak, na splitskom festivalu zabavne iliti lake glazbe 1963. godine, **Tereza Kesovija i Đordi Peruzović** pjevali su pjesmu "**Balada o tovaru**" i to je balada post mortem, ili o krepanom tovaru.

Jasno, temu tovara nije moguće iscrpsti, te

sam problematizaciju tovara namjerno reduciraо na neke primjere iz poezije i proze o tovaru, ostale su mi samo još likovne umjetnosti, slikarstvo i kiparstvo. Što se arhitekturi tiče, nije mi poznato da se u povijesti arhitekture radila neka zgrada u obliku tovara. To bi se po mom skromnom mišljenju moglo dogoditi u **Las Vegasu** i **Los Angelesu**. U **Americi**, recimo, već postoji zgrada koja ima oblik dinosaуra.

Što se tiče spomenika tovaru u nas, 2007. godine su u **Tribunjу** postavili spomenik hrvatskom tovaru **Mile Mićina**, a te iste godine su u **Primoštenu** postavili spomenik primoštenskom tovaru i težaku. Netko mi je rekao da su spomenik postavili i na otoku **Braču**, ali sam zaboravio gdje.

Ostao mi je ustvari još samo jedan slikar koji se u svojim grafikama posvetio figuri tovara. Figura tovara prisutna je u slikarstvu od **Giotta** (1266-1337), što se modernih slikara tiče, tovar je prisutan kod **Chagalla**, a koliko mi je poznato, **Picasso** se više bavio bikovima. **Nikola Mate Rošić** je u svojoj knjizi "**Apologia asinaria**" nabrojao dvadesetak likovnih djela na kojima se prikazuje tovar.

Španjolski slikar **Francisco Goya** (1746-1828) bio je divlje naravi. Mladi se **Aragonac** iživljavaо na zabavama, domnjencima i u tučnjavama; bio je bludnik i razvratnik. U nekom sukobu potekla je i krv pa je **Inkvizicija** Goyu

proglasila glavnim krivcem. Izgnan iz **Zaragoze**, umakao je u **Madrid**. U Madridu se upoznao s **Velasquezovim** djelom i djelima drugih velikih majstora, ali njegovi pravi uzori bili su priroda, **Velasquez** i **Rembrandt**. Tadašnje kronike nisu bilježile njegov rad, već se bilježio čitav niz njegovih ljubavnih pustolovina koje su se odigravale noću po madridskim ulicama. Jednom prilikom su ga pronašli u nekoj zabitoj ulici s nožem u leđima, u krvi. Goya je opet morao bježati pred vlašću i inkvizicijom. Godine 1769. našao se u **Rimu**, tako reći bez ikakvih sredstava. Tobože mu je pomogla neka starica. Goya je ozdravio, ali se nije promjenila njegova narav. Naprotiv, prema usmenoj predaji, njegove rimske pustolovine nadmašile su one u Zaragozi i Madridu. Zbog jedne rimske zamalo nije završio na vješalima. Pardoniran je, ali je smjesta morao napustiti Rim te se 1771. godine našao ponovno u Zaragozi. Treba reći da je Goya u Rimu budnim okom promatrao sve oko sebe, napose život ulica, trgova, procesija i svečanosti, pučke igre u dane karnevala i sajmova – ukratko, slikovit i bujan život tadašnjeg Rima. Očito je da ga je više privlačila svakidašnja živa predstava negoli galerija, zbirke i znamenite umjetnine Staroga Rima. Goyina se narav nije promjenila, ali je on svoju pustolovnu energiju investirao u rad i otkrio upravo fanatičnu potrebu za radom. Bio je prosvjetitelj, u društvu **Denisa Diderota** (1713-1784) i **Jean le Rond d'Alamberta** (1717-1783), tvoraca francuske enciklopedije. Bio je, možemo reći, slikarski Voltaire, barem na počecima svo-

ga djelovanja.

Godine 1780. Goya postaje članom **Akademije San Fernando** i 1785. zamjenikom direktora slikearstva; 1789. godine promoviran je u službenog kraljevskog slikara. Odlučujući trenutak u njegovom životu predstavlja misteriozna, traumatična i skoro fatalna bolest 1792. godine (sifilis ili trovanje olovom). Bolest ga je paralizirala i djelomično oslijepila te ga ostavila gluhog do kraja života. Tijekom oporavka 1793. godine tiskao je seriju manjih grafika kao vrstu terapije, kao nešto što je zaokupljalo njegovu imaginaciju, njegovu patnju. U tim se grafikama nalazi ono što nije moguće naći u djelima po narudžbi, gdje nema mjesta za kaprice i invencije. Goya kroz svoj rad, kroz svoje kaprice i invencije, uspostavlja umjetničku autonomiju u modernom smislu riječi. Serija grafika koju je Goya tiskao 1793. godine označava početak njegove preokupacije s morbidnim (bolesnim), bizarnim (čudnovatošću, neobičnošću, nastранošću), seriju o prijetnjama, grozoti i opasnosti. Sve to označava ekspresiju u velikom grafičkom ciklusu "**Los Caprichos**", objavljenom 1799. godine.

Sam ciklus Los Caprichos ima 80 grafičkih listova i govori o hirovitosti, slomu, nesreći, nesređenosti, govori o neredu, zrcici i najrazličitijim poremećajima. Tu se ponovno možemo vratiti našoj temi, tovaru. Ono što me ovdje zanima su Goyine reprezentacije tovara.



Na grafici s naslovom "**Ti koji ne možeš**" nalaze se dva velika, mogli bismo reći, gigantska tovara koji sjede na leđima dvojice seljaka (težaka). Tovari su tu metafora plemstva ili aristokracije, što je posve očito jer se na nozi jednog tovara nalazi **mamuza**. Seljaka je moguće identificirati po njegovoj odjeći i obući. Goyina metafora je itekako subverzivna jer progovara o društvenoj nepravdi i eksploraciji.

Društvena kritika nalazi se i na grafici s nazivom "**Nazad do njegovog djeda**". Goya karikira lik ponosnog **Hidalga**. Od oko pedeset milijuna Španjolaca, smatralo se da oko deset milijuna pripada nižem plemstvu, a za Hidalga je rad bio nešto što ne pripada njegovu društvenom položaju. Goya je taj društveni status hidalga prikazao figurom velikog odjevenog tovara koji sjedi pred obiteljskim albumom, na čijim se stranicama nalaze redovi jednog te istog tovara.

Na grafici s naslovom "**Ni više ni manje**" nalazi se veliki tovar koji pozira za svoj portret. Slikara predstavlja figura majmuna, s paletom i kistom u ruci. Na štafelaju se nalazi veliko platno s nekakvom mrljom u gornjem dijelu. Tovar – aristokrat – ne vidi što se događa na platnu. Na tom listu, uz ironiziranje plemstva, očita je autoironija vlastita zvana.

Na grafici s naslovom "**Nije bilo lijeka**" nalazi se lik narodne vještice koja na glavi nosi inkvizicijsko stožasto ili šiljasto pokrivalo. Lik

mlade djevojke nije ni ružan niti groteskan. Lice joj je gotovo eterično, nježno, prozračno, ali tužno i preplašeno. Oko vrata ima nekakvu ogrlicu, napravu za torturu, vezanih je ruku i otkrivenih grudi. Djevojka sjedi na tovaru i okružena je ruljom – gomilom grotesknih figura, nevjerojatno ružnih spodoba. U pozadini grafike stope dvije cerekajuće figure u plemićkim i svećeničkim odorama. Vještica i tovar su bijeli/osvijetljeni, dok su svi ostali akteri u sjeni. Na ovoj je grafici lik tovara prikazan u realističnoj ulozi, nije metafora i na neki način predstavlja "spasitelja". Očito je da je Goya bio protiv inkvizicijskog zlostavljanja žena, da je na strani žrtve, što je i razumljivo, jer je i sam imao poteškoća sa spomenutom crkvenom institucijom.

Najkompleksnija grafika te serije naslovljena je "**El sueno de la razon produce monstruos**". Postoje njezine dvije verzije, strukturno identične, na obje je figura umjetnika (slikara) koji sjedi i spava naslonjen na stol. Na stolu je olovka, a u pozadini su demoni koje reprezentiraju brojne sove i šišmiši. Jedina bitna razlika između prvog i drugog lista je da na prvoj nema teksta "**Spavanje razuma proizvodi čudovišta**". Na obje dominiraju kreature noći, ako ne računamo figuru umjetnika i stola, svjetlost je nestala.

Goya se vjerojatno oslonio na literarnu tradiciju snova kao nosioca društvene satire, s kojom se u 17. stoljeću proslavio španjols-



ki pisac **Francisco de Quevedo** i to sa zbirkom satiričnih eseja s naslovom "**Sueno**". Za ovakav način uvođenja satire, autor nudi odgovarajući alibi: vizije se prikazuju u vremenu dok autor spava, tako da ne može biti odgovoran za sadržaj snova. U drugoj verziji Los Caprichos Goya je odlučio proširiti djelomično svoj projekt – prvobitnu je naslovnicu zamijenio autoportretom. Odjeven po posljednjoj modi, djeluje kao netko tko ima kontrolu nad svojim proizvodom, on je buržuj ili, točnije, citoyen, građanin, slobodni umjetnik koji s nepobitnim prezirom gleda na svijet. Nije podređen ni Crkvi ni vlasti, a to danas zovemo umjetničkom slobodom.



EPILOG

Očito je da su tovari skoro nestali i da ih više nije moguće vratiti u njihovo prvobitno prirodno i društveno stanje. Oni koji su preživjeli, izuzetak su koji potvrđuje pravilo. Postoji samo modernizirana verzija tovara, reduciranoj na razinu karikature ili spektakla. Tovar više ne ide u polje, jednostavno zato jer je polje nestalo (možda bi mogao u **Split III**). Tovar je interniran u zoološkim vrtovima i nekakvim cirkusima, smješten u azile ili logore. Živi kao mitska figura pučke predaje, poezije i proze, živi u psovkama i smijehu.

Za razliku od četveronožnih, broj dvonožnih tovara u Splitu progresivno raste. Ne samo to, neke karikature dolaze čak i na vlast. Među vrhuncima karikiranja Splita je lijepljenje pršuta na čelo bivšeg poteštata. Možda je čitava njegova vladavina vlaški doprinos konceptualnoj umjetnosti, a da sam autor o tome nije imao pojma.

Danas u splitskom zoološkom vrtu živi dešetak što ugoti, što tovara. Po mojoj skromnom mišljenju, tovaru nije mjesto u zoološkom vrtu, jer tovar nije nekakva divlja i egzotična beštija, niti beštija za parade, utrke, cirkusijade i cirkusiranje. Kada sam Prvoga maja ove godine posjetio zoološki vrt i njihov kavez, uhvatila me neopisiva tuga kada sam izmijenio pogled s tom božjom kreaturom. Među inim, taj tužni pogled potaknuo me na pisanje o tovaru, o toj legend-



arnoj beštiji. Koliko znam, na Braču, u **Sutivanu**, također imaju ugote i tovare, gdje su uvjeti njihove egzistencije puno bolji od onih u splitskom zoološkom vrtu. Splićani su tovara stavili u čibu, kao da je hipertrofirani kanarinac. Ajme, što nas je snašlo!

Došlo mi je da bi sve "posla na jedno mesto (pa na drugo mesto)", došlo mi je da cijelu stranicu ispunim psovakama, ali to nekom drugom prilikom. Ipak, beštima je neizostavni dio splitskog govora, ono po čemu furešti prepoznaju Splićane i po čemu se furešti razlikuju od domorodaca. Jebi ga, jeste li upoznali Splićanina koji ne beštima?

Tovara je prisvojila i **Torcida** i čini mi se da je Torcidin tovar vrijedna beštija u njihovu imaginariju. Tovar bi mogao postati i dio službenе zastave Torcide, u najrazličitijim oblicima. Doduše, prisvojili su ga i navijači **Dinama**, **Bad Blue Boysi** i to u negativnom kontekstu. Ti Boysi su kao maskotu izabrali **engleskog buldoga** (ne znam zašto). Ono što je zajedničko svim navijačkim skupinama jest da u prosjeku nisu kulтивirane, iako imaju razvijenu izvjesnu slikarsku praksu.

Prva stvar koju je moj pokojni otac napravio kad sam se rodio bilo je učlanjenje u **Hajduka**. Rodio sam se 1949. godine, godinu dana prije nastanka Torcide i derao se kao pravi pravcati Torcidaš. Moj je otac pak bio "uljuđeni druker",

netko tko je poštovao fair play i suparnika kojeg nije identificirao sa neprijateljem, niti se bavio politikom na stadionu, niti imao išta protiv **Cigana** ili **Srba**.

Strana mi je svaka mržnja, svako nasilje, rasisam, šovinizam i ksenofobija. Strano mi je sve što nas na ideoškom planu stalno drži na rubu rata, a članica smo Europske unije.

Toma Bebić bio je pesimist i pjevao "i bolje da si mi krepa, sivče", ali mu je promaklo mitološko značenje riječi. Split je grad takve ili drugačije mitologije i mitomanije. Kaže se da je netko "ušao u legendu", netko je postao nekakav mit, kao što se dogodilo mojem bratu **Jadranu** zvanom **Gobbo** – čovjeku koji je ostavio trag, ali sebe nikad nije vidio kao legendu niti mu je do toga bilo stalo. Rekao bih da je i tovar kreatura koja je ušla u legendu ili, drugim riječima: tovar živi vječno. Zato budimo realni i tražimo nemoguće.

Zbog tovarovih zasluga u povijesti Splita predlažem da se podigne spomenik tovaru i to na mjestu sadašnje **Bajamontuše** ispred **Sv. Frane**, na mjestu gdje se danas nalazi nekakav bazenčić. Zanimljivo je da se na istočnom dijelu bazenčića, na rubu nalazi spomen plača sa sljedećim tekstom: *"Klasni sindikati organizirali su 17.12.1939. demonstracije za kruh i mir i slobodu. Ubojstvo brodogradilišnog radnika Vicka Buljanovića izazvalo je generalni štrajk*



i solidarnost građana." Pravo čudo je da i ovu ploču nisu maknuli ili išarali, možda i zbog toga što je gotovo nevidljiva, čovjek se mora spustiti na koljena da bi pročitao tekst.

Kao što sam rekao, u knjizi Ivana Kovačića "Smij kroz suze", na strani 40 nalazi se fotografija na kojoj je moguće vidjeti kare, konje i tovare. Prostor pred Sv. Franom dugo je vremena bio mjesto prodaje drva koja su prevozili karima koje su vukli konji i tovari. Ako tovar realno više nije prisutan, valja mu se pokloniti na simboličan način i to na lokaciji koja je dobila ime oca nacije, **Trg Franje Tuđmana**. Sad imamo Tuđmana na početku i na kraju Rive – u imenu trga i u obliku spomenika - a kako je poznato da je bio veliki ljubitelj Dalmacije i naročito Splita pa ih je sveo na geografsku oznaku Južne Hrvatske, zbog njegove povijesne uloge u stvaranju države, trebamo mu na najrazličitije načine iskazati počast.

Što se urbanističkih smjernica za spomenik tovaru tiče, tovar bi se mogao instalirati pojedinačno ili grupno u realističnom obliku, u bronci i djelomično hipertrofiran, postavljen na stepenasti podij. Jasno, valjalo bi raspisati međunarodni natječaj.

Smiješno je da spomenike tovaru imamo širom Dalmacije, a da u Splitu pošteni spomenik nemamo. Stvar koja se nalazi u **Radunici** je za malu djecu, produkt naivnog kiparstva i spome-

nik je lokalnog karaktera.

Ne završavam ovaj tekst rožima i fiorima ili nekakvom svjetlošću, već mrakom. Zaključujem ga s Rankom Marinkovićem i njegovim esejom o okrutnosti svijeta i užasu postojanja. Esej je posvećen **Anti Babaji**, a nalazi se u zbirci "**Never sele oči klauna**". Babaja je, kako kaže Marinković, video, opažao i otkrivaо što znači svijest u svojoj izuzetnosti, svojoj nagnutosti, nakriviljenosti, iskrivljenosti, iščašenosti, izbačenosti iz takozvanog "normalnog toka stvari". Babajin koncept se već od početka nije slagao s logikom pragmatičnog reda zbivanja: znao je ironičnom sviješću skeptika zagledati i onu drugu, "nevidljivu" stranu privida i otkriti kaos i užas postojanja. Sve što se zbiva u njegovim filmovima je pokretljiva i humorna strana manjakalne i fatalne okrutnosti svijeta. Babajina "tjelesnost života" neprestano nam sugerira ideju o proletstvu zarobljenosti, bezizlaznosti zakona tijela, iz postojanja deformiranog, nabreklog, služavog, smežuranog, pohotljivog, agresivnog, divljeg, indiferentnog, tupog i okrutnog monstruma koji postoji i djeluje po nekoj odvratnoj mehanici svoje prirode kao neiscrpni, neuništivi izvor besmisla. "Babaja je znao, kao Chaplin i **René Clair**, od kojih je uostalom mnogo učio, mehaničkim ekstravagancijama evocirati jedan aspekt života u kome je i sama najelementarnija ljudska egzistencija uvučena u beznadnu i okrutnu avanturu u kojoj nema kraja ni predaha... Babaja kao u nekom nepopustljivom epilogu, ponovno raspi-



ruje tragičnu uzaludnost života gdje je i smrti
oduzeto uobičajeno značenje granice i kraja
mučeništva.



MANIFEST 1

SIVO NA SIVOM (ulimativni suprematisti)

Dalmacija nije plava i bijela kao što se to voli naglašavati u turističkim sredstvima oglašavanja. **Prava Dalmacija** je siva kao kamen od kojeg je sačinjena i malo je koja boja ostavila tako snažan utisak na dalmatinskog čovjeka kao siva. Ovaj je čovjek neprestano ratovao sa sivim kamenom otijamući mu ono malo plodne zemlje, ali ga je znao i iskoristiti gradeći od njega svoje nastambe, kuće, ulice, rive, gradove...

Zapravo sve što u Dalmaciji ima trajnu vrijednost, izgrađeno je od kamena. On je bio okosnica sustava vrijednosti stoljećima. Karakter, religija, ljubav, čovjek... sve se to vrednovalo kroz metaforu kamena. Tvrda opstojnost Dalmacije crpila je energiju iz „**tvrde stine**“. I dok su ljudi na takvom tlu, bez pomoći suvremenih tehničkih sredstava svoj usud kopali, tukli, lomili, klesali, da bi iz svog tog truda stvorili nešto dobro i lijepo, netko im je u tome uvelike pomagao; tovar, odnosno magarac. Siv kao i taj sveprisutni kamen. Tvrdoglav i topao, tvrd i mek. Životinja osobnosti slične ljudskoj. Inteligentna životinja koja uglavnom sluša svog, ne gospodara, nego suputnika, sunevoljnika, ponekad iz nekih svojih neobrašnjivih razloga odbije poslušnost tako tvrdo, da ne postoji način da ga se makne s mjesta. Sutradan će zaspalog težaka odnijeti iz polja domu kojeg zajedno dijele. Jer su i čovjek i tovar najčešće spavalii pod istim krovom. Tovar

u prizemlju, čovjek malo poviše na katu. Zato se kaže da čovjek i tovar znaju više nego samo čovjek.

Ni tovar, a bo'me ni čovjek nisu mogli znati da budućnost donosi strojeve. Strojeve koji će promijeniti ne samo način života, nego i odnos prema životu. Došli su automobili, bageri, traktori i tovar je postao suvišan. Malo po malo, pa sve brže, magarci su nestajali i postali ugrožena vrsta ne samo u gradovima, nego i u najmanjim selima. Mladi ljudi više nemaju priliku upoznati magarca. Ne osjećaju njegovu mekoću i toplinu, ne zagledaju mu se u oko, ne smiju se njegovom trzanju ušima. Ne žive s njim i ne osjećaju zahvalnost što im on nosi teret umjesto njih. Samo još pojedini mesari trebaju magarce , kako bi opsrbili neke restorane na dalmatinskim otoциma mesom koje bogatim turistima željnim anatičkih delicija draži nepce i um.

Vrijeme je informatičkog doba. Industrijsko doba je odavno prošlo zenit i vuče civilizaciju prema neizvjesnom kraju. Ljudi još uvijek rade u tvornicama a na poljima više i ne. Malo po malo i sve brže, ljudi postaju „online“. Pretvaraju se u mimetička bića ovisna o digitalnim tehnologijama. Nedovoljno se primjećuje da digitalne tehnologije preuzimaju čovjekov život. Već sad su nestala mnogobrojna zanimanja i zanati koja danas rade ili računala ili strojevi upravljeni računalima, a proces se neumitno nastavlja i biva sve brži. Čeka li nas sudbina tovara kojega



je industrija učinila suvišnim u čovjekovu životu? Što je čovjek lišen samopotvrde kroz rad? Vjerujemo li zaista da u suvremenom svijetu možemo opstati ako sav kamen prekrijemo asfaltom, a sva polja pretvorimo u betonske strukture? Tehnologija i kapital čine intelekt i emociju suvišnom što nas u konačnici dovodi upitnosti opstanka nas kao ljudske vrste.

Koliko još imamo vremena? Ako se osvrnemo na sudbinu tovara, vrlo malo. Oni su istrajavali nekih stotinjak godina od pojave prvih upotrebljivih automobila. U digitalnom svijetu sve ide puno brže. Daljinski upravljane letjelice za snimanje i nadgledanje su već duže vrijeme tu. Nano tehnologija, genetska modifikacija i manipulacija, bio tehnologije, čipiranje djece... sve se to događa već sad. Starije generacije ljudi će se vjerovatno malo ljutiti a potom jednostavno odumrijeti u svijetu koji dolazi, oni srednje generacije će se pokušati prilagoditi, a oni najmlađi neće ni znati za neku drugu opciju. Tako smo paradoksalno sami sebe osudili na suvišnost. Želeći si učiniti život lakšim, doveli smo se do ruba egzistencije. Jer kao što su brodski motor i električno vitlo uništili život u moru, a razni sonari, fishfinder i skeneri ga dotukli, tako će genetski inženjering i digitalizacija kapitala, filozofski gledano uništiti smisao našeg postojanja.

Kao što je težak život čovjeka u ovim krajevima prije pojave industrije iznjedrio prekrasne kamene palače, domišljatu pučku arhitekturu,

najlepše socijalne rituale te elegantne drvene brodice i dalmatinsko višeglasno pjevanje, tako nas je tehnički napredak čovjeka doveo umjesto u društvo blagostanja, u dekadentni aetički modul bez ikakve odgovornosti prema svojoj biološkoj i kulturnoškoj okolini, postupno nam uzimajući tlo pod nogama, na koje se lako zaboravi ležeći u udobnoj tehnološkoj postelji.

Ovaj projekt osvještava navedenu pozadinu i čini korak u smjeru koji konkretnizira odnos umjetnosti, tehnologije i života kroz umjetnost. Magarac umjetnik i njegove ljudske kolege umjetnici, postat će ultimativni suprematisti, oni koji će pružiti otpor svijetu koji smo sami stvorili a koji nas želi uništiti.



Kazimir Maljević nije rođen kao suprematista, izlagao je prvo kao kubista sa grupom „**Magareći rep**”, težak život i istinsko umjetničko srce pretvorilo ga je u suprematista. Kao i maljević, mi krećemo od magarećeg repa, i znamo da će nas naše srce i težak rad odvesti na put ultimativnih suprematista. Tako prvi od magarećih umjetnika nosi ime „Kazimir Maljević“.





Marina Abramović nije rođena kao „baka performansa”, rođena je kao dijete ratnika, partizana iz drugog svjetskog rata. Odbacivanjem simbola te razvijanjem emocionalne komponente umjetnosti, izdigla se do umjetnika koji koji nam iznova pokazuje da su umjetnik i emocija važniji od simbola. Stoga drugi od magarećih umjetnika nosi ime „Marina Abramović”.

Umjetnici koji pristanu ući u ovu našu borbu, bez obzira na njihove prijašnje radeve i angažmane odbacit će svoje rođeno ime i u okviru ovoga projekta zvati će se „**sivi**”, sve do trenutka dok naša nastojanja ne počnu pozitivno utjecati na biološko i sociološko stanište oko nas.

Tehnologija koju će prenosititi magarac, a koristiti umjetnik, pokazat će suvremenom čovjeku kako da misli i radi direktno u prirodi i sa prirodom uz sve odgovornosti koje iz toga proizlaze. Znamo da bez odgovornosti nema ni opstanka... Niti umjetnika...nit tovara. Nedaleko od najbliže utabane ceste pojavljuje se mogućnost rada i međusobne komunikacije koristeći se obnovljivim izvorima energije, prostor za produk-

ciju, akciju i diskusiju. To je prilika za istinskog umjetnika da osvijesti drugačiji pristup kulturi i donese novi sveži duh u divlje rastuće urbano tkivo moderne civilizacije. Mi tvrdimo da priroda ima još puno toga za poručiti nama ljudima a mi smo zaboravili slušati njezine savjete.

Osnovni cilj ovog projekta je asimilirati istinske umjetnike i životinju kojoj prijeti izumiranje na njezinom prirodnom staništu, (a sve uz pomoć visoke tehnologije), u kreativnu radnu jedinicu koja je sposobna vršiti pozitivan utjecaj na svoju okolinu. Indirektan cilj projekta je da se u realizaciju uključi što šira društvena zajednica (s naglaskom na djecu i mlade te socijalno najorientiranim i sve mnogobrojniju skupinu društva-beskućnike).

Kako na nacionalnom tako i na međunarodnom nivou ovo je prvi i jedinstveni proces u svijetu kojega bi rado vidjeli kao primjer koji se umnožava u raznim varijantama i na raznim mjestima. Ovdje se **tehnologija** ne koristi kao sredstvo za stjecanje moći ili kapitala, nego **kao sredstvo kreativnih komunikacija** u cilju transformacije svijeta u kojem živimo u bolje mjesto za čovjeka i svijet oko nas.

Zbog očigledno otegotnih okolnosti, za ovako značajan projekt imamo vrlo ograničeno vrijeme mogućnosti njegove realizacije, a dugoročno sličan model intersektorske suradnje može pokrenuti niz sličnih pozitivnih projekata



u društvu, koji mogu globalno stvari napraviti boljima. Stoga **trebamo vašu pomoć**.

prvi od sivih,
Hrvoje Cokarić





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PROLOGUE

Since this lecture is dedicated to my late father **Božidar Zlodre**, called **Macan** and **Trocki**, I will begin with an anecdote. My father was a humble, retiring man who cared about his anonymity, strictly separating his private life from his so-called social-political life. It is true that he also wrote a few things in his life, but they all had a certain official note, and all were unpublished or top secret. Even his autobiography had a remark that it was for family use only.

On May 12th 1956 in **Slobodna Dalmacija**, in a feuilleton named **Pomet**, a text was published entitled „**Nice letter**”, which was signed by **IPS IKSILO**, father's friend, the late **Gjoko Ivančić**, a full-time associate of **Pomet**. So says Ivančić: „This letter with which part of I will introduce you to from character to character, was written to me by my very good friend. He says that he wrote it more than twenty days ago, but he did not send it because he was reluctant since he thought I was a real ass for not writing.” Ivančić adds that he won't mention who this writer is because it is a very delicate person that doesn't appreciate being put in the newspaper. My father was from **Kefer** clan, he was on official duty in **Laibach** when he wrote this letter, or so they said. Here is what my father wrote, among other things: „In matter of donkeys, I think that you set the world record this time. You started to make donkey races, and for money. Was this maybe

your idea, since your kind is full of ideas? You even put it in newspapers and in cinema papers, so that we, who are true citizens of Split, and true Dalmatians wouldn't have peace at all. What did you do to our beautiful Riva, „a race track for donkeys”. Who knows what you will do next year. Maybe we'll put in newspapers that you had rat, cockroach, crab, squid, goat, cat races, or other god's creatures.

Or maybe this is your new sports plan, now that **Hajduk** is on a downfall like cancer and now that it has, like you, lost its perspective. You wanted to win first place with donkeys, but **Solinjani** took away the cup. If poor Uvodić awakened and found on what level Split donkeys and Hajduk were, he would cry. They say here, amongst evil tongues, that if you'd won first place, that you would suggest some league – a championship of wider significance – and that you would go abroad to make races with Italian and French donkeys, and that if you won, you would then challenge camels and boars.” My father was obviously against joking and degradation of donkeys.

However, I was encouraged for writing this text by a performance of a Slovenian poet **Manko Breclj**, who alongside yours truly walked a plastered donkey on Split Riva in February 2013, **Focault's** fragments and megalomania of former city government regarding these or those monuments to worthy citizens, as well as



emphasis on religious symbols – it was obvious that this was no joking matter.

Let's go back for a moment. French writer **Francois Rabelais** (1494-1553) is the biggest figure of French Renaissance. In his youth he was a priest, first a Franciscan and later a Benedictine. His elders suspected that he was reading heretic books. After he left the monastery, a place he himself called "that lair of sloth and desire", he dedicated himself to study of medicine.

In his critique of social institutions, Rabelais especially reflects on monasteries, courts and universities. He was disgusted with the sloth and the filthiness of monks who mechanically mutter their *Pater noster* and which were parasites of society. He ridiculed judiciary, lawyers and judges, stupid theologians and ignoramus in parliament seats. He indicates on the absurdity of wars, condemns tyranny of scholastics and religious fanaticism of Huguenots and papists. Laughter is the main mark of Rabelais' work, and the novel "**Gargantua and Pantagruel**" is not, in today's jargon, politically correct. Rabelais doesn't distinguish words as polite or unseemly, every word has the same ideological status, swear words are not censored.

The source of Rabelais' writing is folk culture of laughter. The volume and significance of laughter in The Middle Ages and in Renaissance

was enormous. The endless world of laughter forms and manifestations confronted the official and serious church and feudal culture – in front of us is a world of street fares, carnival type parades, special rituals and laughter cults, jesters and fools, giants, midgets and freaks, and traveling comedians.

Carnival type fares and related to it shows or rituals, share a big place in the life of the Medieval man, alongside carnivals with their complex street shows that last several days – trains; special fools fares were held also (*festa stultorum*) as well as donkey parades. On a symbolic level, madness and donkeys have an identical status, at least regarding folk spectacles. Laughter usually followed citizen and every day ceremonies and rituals in which participation of jesters and fools was inevitable, they would parade various moments of the official ceremony.

The privileges of a fool in the world of the court, in the place where lies and flattery make the rule, can only be explained by concurring with madness. That real or affected madness secures the impunity of jesters. The relationship between the ruler and the fool lies on some agreement; the fool shows its distraction and for that price is given the freedom of speech. Anyway, the truth is unbearable, unless it admits visor of madness.

All ritually represented forms of carnival



were organized on laughter principal and are radically distinguished from official opinions and principals, from Church and state principals in feudal cultural forms and ceremonies. The principal of laughter is one that organizes carnival rituals that frees them from every religious-church dogmatism, mystique and awe. Carnival forms are a direct parody of church cult – all carnival forms are consistently put out of Church and religion. Laughter form belongs to an entirely different existential sphere. The laughter we are talking about is firstly folk laughter: everybody laughs, it is the laughter of the whole world, something which goes beyond all social boundaries.

In Rabelais' work the principal that prevails is the material-physical principal of life: images of the body itself, eating, drinking, unloading, sexual life, all of these images are given in a hypertrophic form. Rabelais divides the body in upper and lower part, where primacy is on the lower part. In other words, the face and the head are on the upper part and on the lower part are sexual organs, stomach and backside and acts such as sexual act, conceiving, pregnancy, birth, eating, unloading of bowels.

Rabelais' grotesque realism and his conception of the body is in strong opposition to literary and primitive principals of "classical" Antique on which aesthetics of Renaissance were based. Motif of madness was a characteristic of

every grotesque, and madness is what enables us to see the world with different eyes, not with "normal" and widely accepted plays and judgments. In folk grotesque, madness is a cheerful parody of the official reason: this is the act of some kind of festal madness.

In The Middle Ages, on fools' holydays, a special honor was given to donkeys. Donkeys are, we can say, represented as a symbol of stupidity, but this is not what defines their essence. Donkeys have many meanings, so he is also an emblem of darkness, that is, they have satanic inclinations – donkeys as satanic beasts are labeled by their sexuality, madness and genitals.



1. MYTHOLOGY

Mythology is usually identified by a group of myths and legends about divinities, demigods, heroes of a certain ethnic group; on the other hand, mythology is also some kind of science that systematically collects and explores content, form, meaning and origin of myths. **Freud** used the figure of **Oedipus** to reveal secrets of human existence and sexuality. The Ancient Greek god **Priapus** was the god of fruitfulness, impregnation, guardian of gardens, parks and vineyards, but he was most famous by his huge member. He was often represented in Renaissance paintings, in company of a donkey, who, in his myth, had a function of a victim – donkeys were often sacrificed to Priapus, they were crowned with flower crests.

We can say that **Split** was a privileged mythological place, which applies to the **Ghetto** and **Diocletian's basements**, but also to some characters and works. The dimension of the city is also in question here, as was emphasized by the Mexican writer **Carlos Fuentes** in his novel **"Terra Nostra"**. **Diocletian** himself was a mythical person who is today represented in form of caricature. Diocletian proclaimed himself a son of God – this is a mythical deification. The emblem of such deification is some kind of animal; we are, of course, talking about a **sphinx**, a being – a symbol of power and ruling, a symbol of horror, at least according to Ancient Greek my-

thology. The sphinx is some kind of monster, a combination of man and animal. The sphinx is a monster that posts riddles or enigmas. However, in allegory, sphinx means enigmatic being, or just enigma. Ancient **Greeks** saw the sphinx as some kind of thesaurus of wisdom. We mustn't forget that sphinx is linked to lust, obscenity and debauchery.

In Split we encounter another Greek mythological figure, in a symbolic and structural sense – the **maze**. Split even has two mazes, one is Roman, and one is medieval, one is in a basement, the other is on surface; both are connected to dread and monsters. However, Diocletian's basements and the Ghetto are rather places of darkness than light.

Nevertheless, the intention of this essay is not to widely write about myths and bestiary of Split, but to let you in on fairy tales, stories, poems, paintings etc. about the animal called donkey. Since we started with a myth of some kind, we will begin here with a mythological figure of donkeys, with those forms of opinion that are on a pre-scientific and fantasy level.

Donkey is also present in Egyptian mythology. **The red donkey** was known as one of the most dangerous creatures in Egypt that a soul meets on its journey post mortem. The French saying "you are evil as a red donkey" in some way confirms this. In **Revelation**, donkey is



shown as a scarlet beast. In **Islamist esoter**, donkey is a symbol of ignorance and deception.

Renaissance art used donkey figure to show various psychic states: spiritual weariness of monks, moral weariness, incapability, stubbornness and simple minded obedience. Alchemists identified donkeys with stubbornness; according to some legends, the donkey had an important role in cults dedicated to **Apollo**.

In contrary to donkeys, a **mare** is a symbol of humility. There is a saying that a man must understand the meaning of a mare so he could become humble in his own eyes. The creature that rides a mare is one that does works of real humility. A mare is a symbol of peace, poverty, patience and courage. It is mentioned with fondness in **Scripture**: first, she was present at the Nativity; second, running from **Herod's** prosecutions, **Joseph takes Mary to Egypt** on the back of a mare; third, **Jesus** himself, on his victory entrance in **Jerusalem** rides on the back of a mare. I have to add that, according to Internet sources, donkey and mare are mentioned in the **Bible** 173 times, especially in **The Old Testament**.

However, Split contemporary mythology is represented by three slogans:

- Nima Splita do Splita (**There's no Split but Split**)

- Ništa kontra Splita (**Nothing against Split**) and,

of course,

- Hajduk živi vječno (**Hajduk lives forever**).



2. ZOOLOGY

The word *beštija*, from Latin word **bestia**, describes an animal, beast, livestock, but it also describes a non-human, a cruel and bloodthirsty person. Bestial is someone who is animalistic, barbaric, crude and inhuman. The phrase bestiary comes from Latin word *bestiarum*, it represents medieval animalism – a collection of data and fairy tales about animals; bestiary is a place for keeping animals, especially in Ancient Roman circuses.

Donkey (lat. *Equus asinus*) is a mammal from horse family and was the first one that was tamed as a domestic animal. It serves like a work animal, mostly for transport of cargo; donkey is a tow creature, cattle. **Nubian wild donkey or prairie donkey** – *Equus asinus africanus* – by his size and appearance resembles its tamed descendant from Egypt, and with its attitude it resembles its wild Asian cousin. He is big, slim and nicely built, sometimes shy gray, even light-brown, with a clearly expressed cross on his back (a donkey also has his cross to bear). His mane is weak and short and the tassel on his tail is strong and long. **Nordic donkey** is inert, stubborn, and often defiant and in general is known as an embodiment of stupidity. Therefore, the **southern donkey**, especially Egyptian, is a beautiful and spirited animal, very much hard working and enduring, and by its work efficiency doesn't come far behind horses,

yet it often surpasses them.

The common donkey is middle length, calm tempered, hardworking, extremely humble and very enduring. Even in the old days, people would breed a horse with a mare, and with that kind of breeding they would get a mongrel that was called a hinny or a mule. If the father was a stallion, then we're talking about hinnies, and if the father was a donkey, we're talking about mules.

In Split's domestic animals we can include donkeys, horses, goats and pigs; I don't count cats or dogs, because they're not domesticated animals, they're pets. A donkey, at least concerning his symbolic function, has a dominant role, a privileged place.

Before we approach the questions of poetry and prose about the donkey, I will write a few words about animals that have a special place in Split's bestiary; I'm talking about some kind of domestic animals that cannot be domesticated, but are infallible figures of our everyday life and every one of them deserves special attention.

Of course I have in mind cockroaches and rats, animals that give us discomfort, even horror. This is something that we can compare to Hitchcock's "Birds" and relate to Freud's concept *Unheimlich*: something that is domestic,



close, and yet so far and creepy, bestial, something horrific, scary.

Cockroach (*Blatta orientalis*) is an insect from a row of flat-wings, black and brown flattened body, up to 25mm long; it has three pairs of long running legs. Its head is covered with a big shielded breast band. The mouth of a cockroach is adjusted for milling and chewing. Its wings are rudimentary. The cockroach lives in groups in dark places where there is waste of plants and animals: in houses, warehouses and ships. In **Phraseology of Split's dialect**, under cockroach entry, which is the only one, there is a phrase: to crush someone like a cockroach or thinking how to destroy, kill, disable someone. However, in Europe lives about thirty similar kinds of cockroaches.

Family of **mice** (lat. *Muridae*) is not just the most numerous sort, but it is the most extended also. Zoology divides this species on mice and rats, and rats are divided on *Rattus rattus* and *Rattus norvegicus*. My intention here is not to talk about the historical colonization of rats that gained global dimensions; I would just like to mention that rats emerged in **Denmark** and **Switzerland**, but not till the 19th century (in other words, Switzerland had also fallen).

There are home rats and migrant rats. Rats stay in lower rooms of buildings, especially in moist basements and halls, canals, ditches, but

a home rat likes more the upper parts of houses; rats live in barns, sheds, backyards, gardens, on sea coasts, in canals, in underground sewers of big cities. Rats eat anything that can be eaten. Man doesn't eat anything that a rat wouldn't. It is not even satisfied with that, even the most dirty waste and feces of human household, as well as the rotten carrion, represent a real delicacy for rats. They eat everything, and what they can't – they at least gnaw it. Rats attack little children and domestic animals. A rat runs fast and natively, it is a great climber, even up very smooth walls, it is a great swimmer, it safely jumps very long leaps, it is also a very good digger. Rats are excellent divers, like a real water animal. People use numerous instruments to destroy rats, but rats are, so called, imperishable animals: they literally live forever.



3. ASINOLOGY

In Phraseology of Split's dialect, in words of **Mira Menac-Mihalić** and **Antica Menac**, which was published in Zagreb in 2011, there are nine notes on donkeys:

- 1 **donkey, wait for the grass to grow;**
- 2 **yes, donkey;**
- 3 **donkey ate the books;**
- 4 **to load someone like a donkey;**
- 5 **to work (to labor, tow) like a donkey;**
- 6 **to be good at something like a donkey;**
- 7 **to bellow like a donkey;**
- 8 **bellow donkey;**
- 9 **stubborn as a donkey.**

So to speak, all phrases have their pejorative meaning, negative meaning, they're a sign of some kind of lack of intelligence and work. A donkey is a livestock, an animal that tows, that is burdened with cargo, but also an animal that is stubborn (there is certainly a reason for that) and quarrelsome – in short, a donkey is an animal with character. While we're talking about character, I will give you two sayings about donkeys, one from Komiža and one from India: "Man and donkey know more than man himself" and "Donkey can't learn a thing from a guru, but a guru can learn something from donkeys."

As **Maurice Lever** says in his book "**The history of court jesters**" (1986), bishops would fear the arrival of Christmas holidays in Medi-

val times. During several days – up until Epiphany – churches would become places of unusual ceremonies, known as **Ceremonies of jesters** or **Ceremonies of donkeys**, and they were also called **Festivals of fools** or **Ceremonies of the innocent**. Those customs, inherited from pagan times, originated very early. They were condemned by **St Augustus**, and since **Church Council in Toledo** in 633, The Church began to bitterly attack megalomaniac dimensions of said carnival. A priest in the 17th century said that that ceremony should be called Ceremony of the devil, because of terrifying frolic, creepy seduce and awful impudence that followed carnivals. In question was some kind of version of **Saturnalia**, a holiday that was characterized by unbridled sprees and parties and wild orgies.

During Saturnalia, social classes would totally invert: masters became servants of their own slaves, and slaves would, without fear of punishment, give them orders, act as they liked, curse their masters, and expose them to public mockery by forcing them to dance, sing and take on salacious poses; that custom was called **December freedom**.

In The Middle Ages there were several **Ceremonies of fools**, and the most popular was **Ceremony of donkeys**, which was celebrated in several French districts, but it was accepted with most brilliance in a cathedral in **Senso**. Archbishop **Pierre de Corbelio** is the one



to thank for this, he made an effort and determined a ritual in an unusual tractate of negative liturgy named "**Missal of donkeys**". Allegedly he had written it himself. The cult of donkeys does not wonder us in any way with its great importance to Scripture. The higher ministry honored donkeys during Ceremonies, but that was mostly an excuse for subversive parody. Priests would start their service by singing, after which the main gates of the cathedral would open and the hero of the ceremony would show – a donkey dressed in a heavy, richly decorated robe. He would enter backwards while the priests pulled his tail, then two clergymen would come to him, solemnly bow and take him to the altar, while under the arches of the cathedral echoed sounds of various instruments, joyful music, and adoration of the piteous quadruped: "This is a day of joy! Banish everyone who is sad from this ceremony! Anyone who is filled with hate or is despondent shall remove themselves. The ones that celebrate Ceremony of donkeys want only joy."

A well-known doctor from **Sorbona** in a mail merge wrote: "We are not serious in what we do, we do it for the game and that we play with old customs, so that madness, that is natural to us, would look like it is inbred, and that at least once a year we can free ourselves and go wild. Barrels of wine would go bad if once in a while you didn't open the feeler for air."

At the end of the Middle Ages, appeared

some kind of tinkling creature on stage of donkey's imaginarium. His head was covered with a donkey's hat that was decorated with bells, and in his hand, a jester's staff. The covering was decorated with long donkey's ears and only the cheek was visible – we're dealing with the mockery of donkeys. That animal was, on a symbolic level, impersonating ignorance, sensuality and it was connected with the subject of madness. In some etymology, the word **asinus** is interpreted as **in-sania**: someone who is **without reason**.

The spiritual system of the century of light or **Enlightenment** has fully abolished jesters as the last remain of feudal world, but that doesn't mean that the jester and madness have vanished – the jester has transformed and is no longer in nobody's service, it became a jester of civil society and transferred tradition of Medieval humor.

During the **Jacobin dictatorship**, masquerades against religion were held, and because of their excess, reminded everyone of big Medieval ceremonies (like Ceremonies of jesters or Ceremonies of donkeys). Devoted excessive madness has acceded to revolutionary madness. Apotheosis of the martyr of freedom **Chalier** in **Lyon** was followed with folk dance, and among dancers was a donkey with a miter on his head, decorated with bishop's decorations; they hung a Bible and **Gospel** on his tail. The ritual of Cer-



emony of jesters is still alive in many communities: burlesque parades, bishops sitting backwards on a donkey's back, women bludgeoning statues of saints, nuns dancing carmagnole. But folks don't just make fun of the ministry, but also of the aristocracy, a symbol of despotism. So in some ceremonies you could see sans-culottes dressed in aristocrats with red and blue bands that symbolize nobility.

But, let's go back to the moment of madness. The Church itself was very strict to beggars and sick persons, but without limitations took care of idiots and respected them as guardians of divine wisdom. **Saint Paul** said: "God has chosen the madness of the world to confuse the wise. Let the one among you who thinks is wise become mad so he can be wise...because God's madness is wiser than man's." And that apostle, who was often called a healer, chose to call himself a mad man: "I speak as a mad man, because I am rather that than anybody else."

Today's structures of power also don't stand the subversion of humor. In the 19th century, the field of spectacles was dominated by the circus, but also in that century emerged origins of what would be the dominate place in the world of fun. With the emersion of film, circus was replaced with a rectangular white screen and film projection. The great jesters of the 20th century are **Buster Keaton, Charlie Chaplin and Jacques Tati** and there are more that follow. Those buf-

foons lead a battle between a small, weak man and a giant that can be called totalitarianism, fascism or capitalism. Power isn't funny.

In a book written by **Ivan Kovačić**, "**Laughter through tears**" (Split, 2010), on page 22 there is a photograph of a donkey with a big cargo between two peasants. What is interesting about this photograph is that the cargo is bigger than the donkey. On page 40 of the same book there is a photograph with horses, donkeys and tandems in front of **Prokurative**, on the same spot where once people sold wood. We could say that donkeys trooped in front of **Saint Francis church**. Regarding literature that talks about donkeys, I will mention only three books that are written about these animals: "**Apologia Asi-naria**" (2008), a book written by **Nikola Marko Roščić**, "**The Second Book**", written by **Marko Uvodić**, and already mentioned Laughter through tears, written by Ivan Kovačić (story "**Our Donkey**"). In "The Second Book", written by Marko Uvodić Spiličanin, we find two stories about donkeys, the first one is called "Nor the donkey is a crazy animal" on page 4, and the second, named "**The story of a donkey**".

Ivan Kovačić in his text wrote some kind of homage to Marko Uvodić: "As it is known, not one of us is completely original. We are all copies of someone or something and we learn from one another, whether in manner, speaking, singing, writing, clothes or any kind of work. In the



same way, Marko Uvodić learned how to write in čakavian dialect from the elders, known humorists from Split, and Split always had plenty of them... you can see in the prologue of my book "Laughter through tears of the old Split" that I also picked up on the humorous reading... before I started to write and rewrite my short stories, I learned to write thanks to Uvodić's books.

As Kovačić says, peasants from Split paid more attention to their fields than to their houses. Not just to their fields, but also to their cattle – their horses, donkeys, goats and pigs. Peasants were more attentive to them than to their own children. Kovačić dedicated a whole chapter to his donkey. He was a special donkey: he wasn't weak like the other donkeys because there are differences between donkeys, and Kovačić himself got hit in the head by his donkey's foot because donkeys are known to skip. The animal itself is very smart and even a child could walk to the field with it.

Usually donkeys don't have names – they are some kind of nameless animals, but Kovačić's was called **Mrko**. That donkey grew old in their house and died in 1928. He even lost his teeth when he got older so it was more and more difficult for him to bite vine, but they didn't want to give him away, they "put him in a barn and fed him grass and bran". For two or three years he lived in his barn, blind and old, and his brothers regularly took care of the barn and thought that

he was "better off there than some were in the Ghetto".

In the first chapter of "The Second Book" of Marko Uvodić from Split, named "Nor a donkey is a crazy animal", among other things, the writer talks about the tortures that donkeys go through. They treated donkeys in some way like inquisitors. Like Uvodić wrote, "they beat and torture this poor animal a lot".

In his last chapter, titled "A story of a donkey", he has a dialog with one friend that is a great donkey lover. The text itself in some way represents Ancient Greek or Ancient Roman dialog and also has a philosophical dimension. They often talked about donkeys, and mostly about his donkey. That friend was a real "**donkey rouge**". He knew everything regarding donkeys and he only spoke the best about them: "Every animal is beautiful when it is small, but a little donkey is most beautiful. You have no idea... what a donkey is! In **England**, on a big University, they had a few donkeys on which they conducted experiments and big studies, and do you know what they found... that donkeys are one of the smartest animals. They found that if a donkey doesn't want to work that he would act like he is sick, so that he wouldn't have to work, even though there was nothing wrong with him, so they proclaimed him a simulant. Think about it: a simulant. What other animal could do that? And my donkey, such a dickey, such a sly, he is intelligent, he knows where everything is and



what he sees one time, he never forgets. It is a miracle, all the things he knows".

In his long speech about his donkey that is very smart, Uvodić asks his friend why his donkey doesn't enroll in grammar school and gets the next reply: "Leave your joking at the door. There are far worst two legged creatures than him in grammar school... it is not enough for me to describe him. To describe the life of my donkey you could write a classical book. **Plutarch** could write it. He can go to Stobreč by himself. You know that milkmaids come from Stobreč to Split and that every one of them has a donkey, mostly mares... He goes, mostly at night, if the door of the tavern is open, walls out and goes straight to **Stobreč**. There he courts the mare. If the doesn't go to Stobreč, he goes to the field alone. He knows where my two parcels of land are, so he goes there for a walk and to pasture. After that he goes to look around other parcels where he finds other donkeys and makes trouble or he makes love.

Regarding art, a donkey is an artist. "A donkey sings only for love. He only sings for his lover, he won't sing for anyone else. He sings only to a mare and for her love. For his love and his singing, he chose spring in the best time, the most beautiful month of the year, May..." He is not vain, he is humble, he doesn't sing for pose, like let's say, a rooster, he sings from his heart and deep down he is a philosopher. A donkey is an animal that has the most beautiful voice, a

baritone, he is in tuned. His vocal material is the richest, extensive, he has a wide index, a warm voice, sonar, strong, not too much metal... he is an artist and he has talent.

"You can't put a donkey into a cage. He won't sing. He can't be a slave. Although he is a democratic child, he too is proud, he is dignified and he is able to put himself in order. You think that he thinks you're better than him? You beat him and he doesn't even turn his head. And if he turns it and looks at you, you can see in his eyes that he thinks very little of you. A donkey is full of dignity, he doesn't give you much importance and maybe he even despises you, or feels sorry for you... Not all donkeys are on the same height, but not all people are the same, you can find all kinds of them. Usually people don't understand him, so they beat him. And that is all that they know."



Uvodić asked his friend if he beats his donkey: "I never touched him. You don't have to beat him. If he is fierce like mine, he must always have his ribbon on him... you see, he's not some **Buridan's** donkey, mine is sensible, honest, he has character and is not a simulant, that's why I never hit him. You can't understand this like nobody in Split doesn't and all wonder how I don't beat my donkey and how I don't let others beat him.

When hicks find a donkey that's on someone else's land, they cut off his tail or ear, or both ears, like it's his fault, and not his master's, who doesn't know how to keep him out of trouble... Donkeys have something human in them, I'm talking about the ones that have four legs, I could talk about the ones that have two legs, but they are much bigger in numbers, at least when we talk about ignorance. It's even harder to deal with the ones that are ignorant but think that they're not and so they comfort themselves that they are very smart, that they know so much about everything and when you talk to them they act like they're the smartest one in the room. They're antediluvian and they don't even have the wit to see their own ignorance. I can tell you that when you see them pressing their head like they do, that two legs are not enough for a head that size... when you get to know and love an animal, then you get to know people too."

This peasant from Split that didn't beat his

donkey was not just weird, people thought that he wasn't in his right mind. They couldn't get it through their heads that he doesn't want to beat his donkey, so they would say that only someone who "lost his mind" could act like that. They would make fun of him, when his donkey got old, and when they brought water pipes to his house, so it was unnecessary to bring water from the fountain, they said that his donkey lost his job.

Usually when a donkey gets old, they kill him. Formerly mentioned peasant didn't do that. He said that he brought him water for years and that he deserves retirement. He let him pasture on the meadow, he let him do whatever he wanted and when he lost his teeth he gave him bran. When this spread throughout Split, everybody was certain that he is "ready for Šibenik, because only a mad man would give bran to a donkey".

It is obvious that there are no donkeys in Split for years now, at least four legged ones and if you don't count the ones in the zoo, so these notes can serve as some kind of in memoriam; if you don't count the ones that are mentioned in poetry, prose or paintings, and those two legged ones, who's count progressively rises. However, I think that a donkey is more of a prose character than a poetry character. In "**Great Town**" monograph, which was published in 2005 in Split, I found two texts about donkeys, a poetic one and a prosaic one. A poetic homage



about a donkey was written by **Ante Cettineo**, named "**Donkeys' eclogues**".

Some kind of donkey in memoriam was written by the poet **Toma Bebić** in a song "**Tu-tu, car, to hell with your weight**". The song is often noted as "**My grey one**", and the essence of the song is within the verse "**And it's better that you died Grey one**". So that everything wouldn't be so idyllic, the poet **Drago Ivarišević** saw to it, he published a song "**Donkey**" in his collection of poems named "**Poems**" in his book named "**Love**". The essential part of the poem is the verse "**I didn't like donkeys... a mare is a mare, and a donkey is a donkey, covered in his lividness, greylly mad. I never liked donkeys.**"

In the previously mentioned monograph, I found a prosaic work of **Bogdan Radica**, named "**Eternal Split**". Radica says: "To talk about Split, and not to talk about donkeys, would mean not to give a full picture of the psychology of that city. Donkeys are decorative, patient and stubborn animals that came from **Mesopotamia** and settled down on the **Mediterranean**. That animal grew together with the nature of men and peasants from Split, so much in fact that you can't comprehend the nature of Split if you don't mention the sense and role of donkeys in the life of Split. Radica intentionally does not use the word *magarac* (name for donkey in standardized Croatian language), because, as he says, that literally name doesn't say anything about the rela-

tionship between peasants and donkeys. For a peasant from Split, who is not a farmer in the sociological meaning of the word, but is a part of the urban suburb – a citizen – a donkey is first and foremost a companion – a comrade, mate, a close acquaintance: "In early mornings, when Split's peasant would take the donkey to the field, he would talk to him, make conversation, argue, curse, scold and beat him... a peasant would confide to his donkey his troubles with the weather, with his wife and children, as well as with his master." We can say that a donkey is a psychoanalyst, and not just a philosopher. The followers of the French psychoanalyst **Jacques Lacane** in the second half of last century published a magazine called "**Donkey**".

As Radica says, a donkey is a calm, patient and stubborn animal; and his nature shaped Split's peasant, because a peasant is also "a pacifist and has patience", he is distrustful, cranky, and also simple. A donkey can be quarrelsome, but never like a hinny or vain like a horse. A donkey is a philosopher amongst his kind, he has an attitude and he doesn't make too sudden decisions.

Among numerous writers that have mentioned donkeys, in the first place, of course is **Cervantes**. Nikola Mate Roščić in his book *Apologetica asinaria* (2008), among many people that have mentioned donkeys – like **Balsac**, **Dostoevski**, **Orwell**, **Andrija Rajević** (poet from



emigration in some eclogue) – he also states **Ranko Marinković**, "Croatian Voltaire", who has, without any irony, learnt and carried from French writers Encyclopedists and advocates of lust and paganism (as Roščić says) composed "**A Prayer for donkey kind**": "Oh Lord, is it possible that you like this unmerciful beating on skin of donkey kind? The same patient animal warmed your only born son with its breath and he saved him from tetrarch of the people of **Antipas**, when he ordered the murder of children in **Galilea**; he carried him patiently on his agitating journeys through **Samaria** and **Iudei** and brought him triumphantly in Jerusalem... Oh Lord, didn't he earn some credit in your too merciful heart, so that he wouldn't be beaten in his death when he was beaten during his life. Lord, I pray to you for all donkey kind, that was so humiliated and insulted, that was a constant object of ridicule and a cause for corny puns, which were as dull as this posthumous donkey poem. Lord, free, protect and redeem this good hearted animal with long ears at least from this after grave whip. Amen." As Marinković says, there are heavy pagans among us, thanks and glory to God, but forgiveness for us.

It seems that **Miljenko Smoje** didn't write much about donkeys, but in a recently published book "**I stray and I ask**" (2013) on page 105 there is a beautiful picture of Smoje on a donkey. Smoje, like Marinković, was a pagan, so it is not odd that he was "a favorite" in church

circles that even after his death degrade and defame him.

In bestiary of **George Orwell**, named "**Animal farm**" (1947), among numerous animals, according to their political function, primate is given to the pig **Napoleon**, who is known as the great leader of the farm. I would also like to mention the horse **Boxer**, and also the donkey **Benjamin**. Benjamin was the oldest animal on the farm with the worst temper. He rarely spoke, and when he did say something, it was usually some kind of a cynical remark. He would, for instance, say that god gave him a tail to drive away flies, but that he would rather live without a tail and without flies. Of all the animals on the farm, he was the only one that never laughed, and when they asked him why that is, he would say that there is nothing to laugh about. Despite everything, although not admitting it openly, he was devoted to Boxer. It's not that strange because they belonged to the same family. The two of them would spend their Sundays on a small pasture behind the orchard, pasturing one beside the other without saying a word.

The closest philosophical attitude to mine, in Orwell's Animal farm, is one advocated by Benjamin the donkey: cynicism. **Cynicism** is a philosophical learning of virtue as the greatest good and the necessity to return to nature and completely denouncing social conventions (representatives of cynicism were **Antisthenes** and



Diogenes). Cynicism represents impudence, arrogance, brutal openness, contempt of morals and every social form.

Cynics are some kind of antic nihilists, and we could also say that they were antic goliards and some kind of jesters. **Nihilism**, at least according to the **Encyclopedia of Krleža**, is a view that negates all theoretical or practical values, norms and ideals, nihilism theoretically negates the possibility of knowing the truth, and ethically every common, objective moral criteria. In concern of politics, nihilism is in one hand identical to anarchism. We can say that a donkey is an anarchist.

The donkey had not decayed per se in Split, it was a consequence of some kind of **decree** or **law** in the 1970s, when it was forbidden to keep donkeys in the city, probably for hygiene reasons, in the years when the city itself started to disappear and turn into an agglomeration, a hoard; the city became an agglomeration or a mass that is consisted of various parts. I don't know what the owners did with their donkeys after the formerly mentioned decree. Maybe numerous donkeys, poetically said, ended up in plates.

I almost forgot the role of donkeys on the so called mainstream music scene. Formerly mentioned Toma Bebić, if we can consider him a "member" of the mainstream music scene, was

definitely an atypical singer, someone who outgrows the boundaries of the mainstream music scene – Toma Bebić was primarily a poet that was inspired with the braying of donkeys. However, on Split Festival of Entertainment Music or easy music in 1963, **Tereza Kesovija** and **Đordi Peruzović** sang the song "**A Ballad about a Donkey**" and it's a post mortem ballad, or a ballad about a dead donkey.



Clearly, it is not possible to exhaust the subject of donkeys, that's why I deliberately reduced the problematic of donkeys to some examples in poetry and prose about donkeys, there are only visual arts left, painting and sculpturing. As for architecture, I am not familiar that in the past there was a building made in shape of a donkey. That could happen, in my humble opinion, in **Las Vegas** and **Los Angeles**. In **USA**, for instance, there is a building that has a shape of a dinosaur.

As for monuments dedicated to donkeys, in our parts, in 2007 in **Tribunj** a monument was installed to a Croatian donkey of **Mile Mićina**,



and in the same year, they installed a monument in Primošten, dedicated to a donkey and peasant from Primošten. Someone told me that they installed a monument on the island of **Brač**, but I forgot where.

Actually, I'm left with only one painter, who was dedicated to the donkey figure in his prints. The donkey figure is present in the paintings of **Giotto** (1266-1337), as for modern painters, donkeys are present in **Chagall's** works, and as I know of, Picasso was more interested in bulls. In his book "Apología asinaria", Nikola Mate Roščić recounted about 20 art pieces in which a donkey is presented.



Spanish painter **Francisco Goya** (1746-1828) had a wild nature. The young **Aragon** liked to go wild on parties, banquets and in fights; he was a rake and a profligate. In a conflict of some kind, there was even blood so the **Inquisition** blamed Goya. He was banished from **Zaragoza** and went to **Madrid**. In Madrid he was introduced to **Velasquez's** work and with the works of other great masters, but his real role models

were Velasquez and **Rembrandt**. Contemporary chronic did not note his work, but did his entire chain of love adventures that took place at night on the streets of Madrid. On one occasion they found him in a dissented street with a knife in his back, in blood. Once again he had to run from the government and Inquisition. In the year 1769 he found himself in **Rome**, so to say without any funds. An old lady helped him. Goya got well, but his nature didn't change. On contrary, according to word of mouth, his Roman adventures surpassed those in Zaragoza and Madrid. He almost got himself hanged because of one of his Roman adventures. He was pardoned, but he immediately had to leave Rome, so he found himself in Zaragoza again in 1771. I have to say that while he was in Rome, Goya watched everything around him, the life of the streets, squares, processions and ceremonies, local games in time of carnivals and fairs – in short, a scenic and rich life of Rome in that time. It is obvious that he was more attracted to the everyday live show than galleries, collections and famous art of Ancient Rome. Goya's nature didn't change, but he put his adventurous energy into work and he found out a fanatic need for work. He was an Enlightener, in company of **Denis Diderot** (1713-1784) and **Jean le Rond d'Alamberta** (1717-1783), the creators of the French Encyclopedia. He was, we can say, a pictorial Voltaire, at least in the beginning of his work.

In the year 1780 Goya becomes a member



of the **San Francisco Academy** and in 1785 becomes a substitute to the director of painting; in 1789 he was promoted to the official king's painter. The crucial moment of his life is represented by the mysterious, traumatic and almost fatal disease in 1792 (syphilis or lead poisoning). The disease paralyzed him and partially blinded him and left him deaf for the rest of his life. During his recovery in 1793 he printed a series of small prints as a kind of therapy, something that preoccupied his imagination, his suffering. In those prints there is something you can't find in the works for order, no room for caprice and inventions. Goya establishes artistic autonomy, in the modern sense of the word, through his work, through his caprices and inventions. The series of prints that Goya printed in 1793 mark the beginning of his preoccupation with morbid (sick), bizarre (strangeness, peculiarity, eccentricity), a series of threats, atrocity and danger. All of this marks an expression in the great graphic cycle named "**Los Caprichos**", published in 1799.

The cycle "Los Caprichos" itself has 80 graphic pages and talks about capriciousness, breakdown, accident, messiness, it talks about chaos, confusion and all sorts of disorders. Here we can go back to our subject, the donkey. Here I am interested in Goya's representations of the donkey.

On the print named "**You, who cannot**", there

are two big, we could say, giant donkeys that are sitting on the backs of two villagers (peasants). Donkeys are a metaphor here for nobility or aristocracy, which is fairly obvious because on the leg of one of the donkeys there is a spur. It is possible to identify a peasant by his clothes and footwear. Goya's metaphor is very subversive because it talks about social injustice and exploitation.

Also, you can find social critique in the print named "**Back to his grandfather**". Goya caricatures the character of the proud **Hidalgo**. Out of about 50 million Spaniards, it was considered that about 10 million of them belong to lower nobility, and for Hidalgo work was something that didn't belong to his social standing. Goya presented the social status of Hidalgo with the figure of a big dressed donkey sitting in front of a family album, on which pages there are rows of the same donkey.

On the print named "**Nor more nor less**" there is a big donkey posing for his portrait. The painter is presented by the figure of the monkey, with the palette and brush in his hand. On the easel there is a big canvas with some kind of smudge in the upper part. The donkey – the aristocrat – doesn't see what's going on the canvas. On that page, with the ironizing of nobility, the auto irony of his own calling is obvious.

On the print named "**There was no cure**"

there is a character of a folk witch that wears an inquisition conical or pointed covering on her head. The character of a young girl is neither ugly nor grotesque. Her face is almost ethereal, gentle, translucent, but sad and scared. Around her neck she has some kind of necklace, a torture device, with her hands tied and revealed chest. The girl is sitting on a donkey and is surrounded by a mob – a crowd of grotesque figures, incredibly ugly shapes. In the background of the print there are two giggling figures in noble and clerical uniforms. The witch and the donkey are white/illuminated, while other actors are in the shadow. In this print, the character of the donkey is represented in a realistic role, it is not a metaphor and in some way it represents the "savior". It is obvious that Goya was against the inquisitionist molesting of women, he is on the side of the victim, which is understandable, because he himself had difficulties with the mentioned church institution.

The most complex print of this series is named "**El sueno de la razon produce monstruos**". There are two versions of the print, structurally identical, on both of them there is a figure of the artist (painter) sitting and sleeping recumbent on the table. On the table there is a pencil, and in the background are demons that are represented by numerous owls and bats. There is one essential difference between the first and the second page, on the first one there is a text **"Sleep of the mind produces**

monsters". On both of them the creatures of the night are dominant, if we don't count the figure of the artist and the table, the light is gone.

Goya has probably relied on the literal tradition of dreams as carriers of social satire, which was made famous by the Spanish writer **Francisco de Quevedo** in the 17th century and with the collection of satiric essays named "**Sueno**". For this kind of introducing of satire, the author offers an adequate alibi: the visions are shown in the period while the author is sleeping, so he cannot be responsible for the content of dreams. In the second version of Los Carpichos Goya decided to partially broaden his project – originally he replaced the cover with an auto portrait. Dressed in latest fashion, looks like someone who has control over his product, he is a bourgeois or, more accurately, a citizen, a free artist that with an undisputed contempt looks at the world. He is not subordinate to Church or to government, what we today call artistic freedom.



EPILOGUE

It is obvious that donkeys are almost gone and that it is not possible to bring them back to their original natural and social state. The ones that survived, are a exception that confirms the rule. There is a modernized version of the donkey, reduced to the level of caricature or spectacle. The donkey doesn't go to the field anymore, simply because the field is gone (maybe he could go to **Split 3**). The donkey is interned in zoos and some kind of circuses, he is situated in asylums or camps. He lives as a mythological figure in folk tales, poetry and prose, he lives in curses and laughter.

In contrary to the four legged, the number of two legged donkeys in Split has increased progressively. Not only that, some caricatures are even in local government. The culmination of caricaturing of Split was when former mayor stuck a piece of prosciutto on his forehead. Maybe his entire reign was a contribution to conceptual art, while the author himself had no idea about it.

Today, in Split's zoo lives about 10 mares and donkeys. In my humble opinion, a donkey doesn't belong in a zoo, because a donkey is not some wild or exotic animal, nor is it an animal for parades, races, circuses and parading. When I visited the zoo and their cage on Labor Day this year, I was faced with an indescribable sadness

when I exchanged a glance with that god's creature. Among other things, it encouraged me to write about donkeys, about that legendary animal. As far as I know, on Brač, in **Sutivan**, they also have mares and donkeys, where the conditions of their existence are much better than in the Split zoo. In Split, they put donkeys in a cage, like he was a hypertrophic canary bird. My god, what has become of us!

I wanted to "send everything in one place (and then in another place)", I wanted to fill an entire page with curses, but about that on some other occasion. However, cursing is an inseparable part of Split's talk, something in what tourists are distinguished from the natives. Fuck it, have you met a person from Split that doesn't curse?

Torcida also adopted the donkey and I think that Torcida's donkey is a hard working animal in their imagination. The donkey could become a part of the official flag of Torcida, in various shapes. Although, fans of **Dinamo**, **Bad Blue Boys**, also adopted it, but in a negative context. Bad Blue Boys picked an **English bulldog** as their mascot (I don't know why). The thing that's in common to all fan groups is that in standard they're not cultivated, although they have a developed certain painting practice.

The first thing my father did when I was born is that he made me a member of **Hajduk**.



I was born in 1949, a year before Torcida was made and I was screaming like a real member of Torcida. Then again, my father was a "courteous fan", someone who respected fair play and competitors, who he didn't identify as enemies, nor did he occupy himself with politics on the stadium, nor did he have something against gypsies or **Serbs**.

I'm not familiar with hate, violence, racism, chauvinism and xenophobia. I'm not familiar with anything that on an ideological plan keeps us on the edge of war, and we're a member of the **European Union**. Toma Bebić was a pessimist and he sang "it is better that you died, grey one", but he missed out on the mythological meaning of the word. Split is a city with such mythology and mythomania. It's said that someone "became a legend", that someone became some kind of myth, like what happened to my brother **Jadran**, called **Gobbo** – a man that left a trace but never saw himself as a legend nor did he care about it. I would say that a donkey is a creature that became a legend or, in other words: a donkey lives forever. So let's be realistic and seek the impossible.

Because of donkeys' accomplishments in the history of Split, I propose that we install a monument to the donkey on the place where **Bajamontuša** stands now, in front of **St Francis** church, instead of the small pool. It's interesting that on the eastern side of the pool, there is a

memorial with the following text: "Class Unions organized demonstrations on **December 17th 1939** for bread and peace and freedom. The murder of the shipyard worker **Vicko Buljanović** caused a general strike and solidarity of the citizens." It's a real miracle that they didn't move this sign or that they didn't fret it, maybe also because it's nearly invisible, a person has to get down on his knees to read it.

Like I said, in the book by Ivan Kovačić "Laughter through tears", on page 40 there is a picture with carriages, horses and donkeys. The space in front of St Francis church for a long time was a place to sell wood which they would transport in carriages that were pulled by horses and donkeys. If a donkey truly isn't present anymore, we should bow down to him in a symbolic way and on a location that got named after the father of the nation - **Franjo Tuđman square**. Now we have a Tuđman at the beginning and at the end of Riva - in the name of the square and in shape of a statue – and since it is well known that he was a great admirer of Dalmatia and especially Split, so he reduced them to the geographical mark of Southern Croatia, because of his historical role in the making of the country, we should pay him respect in various ways.

As for urban guidelines for the donkey monument, it could be installed as an individual or group monument in a realistic form, in bronze or partially hypertrophic, placed on a staggered

podium. Of course, there should be an international application.

It is funny that we have donkey monuments across Dalmatia, and in Split not even one that is decent. The thing that is located in **Radunica** is for little children, a product of naïve sculpturing and the monument has local character.

I am not ending this text with roses and flowers or with some light, but with darkness. I conclude it with Ranko Marinković and his essay about the cruelty of the world and the horror of existence. The essay is dedicated to **Ante Babaja**, and is located in the collection named "**Unhappy clown eyes**". Babaja, as Marinković says, saw, watched and explored what conscience means in its incidence, curvature, distortion, strain, eruptive from so called "normal flow of things". Babaja's concept from the beginning didn't match with the logic of the pragmatic order of happening: he knew how to, with the ironic conscience of a skeptic, see the other, "invisible" side of illusions and discover chaos and horror of existence. Everything that goes on in his movies is a moving and humorous side of a manic and fatal cruelness of the world. Babaja's "corporeality of life" constantly suggests the idea of cursed captivity, hopelessness of the law of the body, from the existence of deformed, engorged, slimy, wrinkled, lustful, aggressive, wild, indifferent, obtuse and cruel monster that exists and acts according to some hideous me-

chanics of its nature, like an inexhaustible, imperishable source of nonsense. "Babaja knew, like Chaplin and **Rene Claire**, from who he learned a lot, to evoke with mechanical extravagances one aspect of life in which the most elementary, human existence is sucked into the hopeless and cruel adventure in which there is no end or break... Babaja again scatters, like in some stubborn epilogue, the tragic waste of life where it has even taken from death the usual meaning of border and the end of suffering.



MANIFEST

GREY ON GREY (the ultimate suprematists)

Dalmatia is not blue and white, as it is common to emphasize in tourist means of advertisement. The **real Dalmatia** is grey like a rock from which it is made of and little did any other color leave an impression on a Dalmatian man as grey one. This man was constantly in war with the grey rock, taking from it that little piece of fertile land, but he knew how to use it, building from it his quarters, houses, streets, Rivas, cities...

Actually, everything that has permanent value in Dalmatia is made of stone. It was the backbone of the value system for centuries. Character, religion, love, man... all of this was valued through the metaphor of stone. The hard existence of Dalmatia took energy from the "**hard stone**". So while people were, on that sole, without the help of contemporary technical means, digging, beating, breaking, carving their fate, trying to make something good and beautiful out of their effort, someone was a great help; Tovar that is, the donkey. Grey like the omnipresent stone. Stubborn and warm, hard and soft. An animal with a personality that is similar to human. An intelligent animal that mostly listens to its, not master, but companion, and sometimes out of his inexplicable reasons denies obedience, so determined, that there's no way for him to move from one spot. Tomor-

row he will carry a sleeping peasant from the field to the home that they share. Because most often man and donkey slept under the same roof. Donkey on the ground floor, and the man on the first floor. That's why they say that man and donkey know more than man alone.

Neither donkey, nor man could have known that the future brings machines. Machines that would not only change the way of life, but our relationship with life. Cars, baggers and tractors came, and so donkey became redundant. Little by little, and then faster, donkeys disappeared and became an endangered species, not only in cities, but also in small villages. Young people don't have a chance to meet donkeys anymore. They don't feel their tenderness and warmth, they don't gaze into their eye and they don't laugh at the lurch of their ear. They don't live with him and they don't feel gratitude towards him for carrying their burden instead of them. Now only a few butchers need donkeys, so they can supply some restaurants on Dalmatian islands with meat that incites taste buds and mind of rich tourists.

It is the informatics age. The industrial age has long surpassed its peak and it pulls civilization towards an uncertain end. People still work in factories, but not in fields. Little by little, and faster, people become "online". They become mimetic beings, addicted to digital technologies. It is not enough noticed that digital tech-



nologies are taking over man's life. Already now numerous occupations and crafts are gone, today computers or machines managed by computers are taking over, and the process continues unquestionably and becomes faster. Should we expect the same fate as the donkey that the industry made redundant in man's life? What is a man without self-affirmation through work? Can we really believe that we can survive in the contemporary world if we cover every rock with pavement, and if we turn every field into concrete structures? Technology and capital make intellect and emotion redundant, which in the end brings us to the question of our survival as a human kind.

How much more time do we have? If we look back on the fate of the donkey, very little. They lasted for about a hundred years since the appearance of the useful cars. In the digital world, everything goes much faster. Remote controlled flying machines for filming and surveillance exist for a long time now. Nano technology, genetic modification and manipulation, bio technology, putting chips in children, all of this is happening now already. Older generations of people will probably be a little mad at first, and later just be extinct in the world that comes, the middle generations will try to adjust, and the youngest won't know of any other option. In that way, paradoxically we have condemned ourselves to redundancy. In wanting to make our life easier, we have driven ourselves to the edge of existence.

Because as boat motors and electrical reel destroyed sea life, and various sonars, fish finders and scanners finished the job, in the same way genetic engineering and digitalization of capital, from a philosophical stand, will destroy the meaning of our existence.

Just like man's hard life in these parts, before the appearance of industry, brought beautiful stone palaces, ingenious folk architecture, the most beautiful social rituals and elegant wooden boats and Dalmatian polyphonic singing, in the same way technical improvement brought man into a decadent unethical module without any responsibility towards his biological and cultural environment instead into welfare state, slowly taking the ground from under our feet, which we easily forget about laying in our comfortable technological bed.

This project awakens said background and takes a step in the direction that specifies the relationship between art, technology and life through art. Donkey the artist and his human colleagues, artists will become the ultimate suprematists, the ones that will show resistance to the world that we ourselves made, and a world that wants to destroy us.

Kazimir Maljević was not born as a suprematist, first he exhibited as a cubist with a group "**Donkey tail**", a hard life and a true artistic heart made him a suprematist. Just like



Maljević, we start from the donkey tail, and we know that our heart and hard work will take us on a journey of ultimate suprematists. So the first of donkey artists is named "Kazimir Maljević".

Marina Abramović was not born as the "grandma of performance", she was born as a child of a warrior, a Partisan from World War Two. Discarding symbols and developing emotional components of art, she has risen to the artist who over and over shows that the artist and the emotion are more important than the symbol. Thus, the second donkey artist is named "Marina Abramović".

Artists that accept to enter our battle, regardless to their earlier works and engagement, they will discard their birth name and within the framework of this project will be called "**grey**", until the moment when our efforts start to positively influence the biological and sociological state around us.

The technology that will be transported by the donkey, and used by the artist, will show the contemporary man how to think and work directly in nature and with nature, with all the responsibilities that come from it. We know that without responsibility there is no survival... nor artists... nor donkeys. Not far from the nearest beaten road there is a possibility of work and mutual communication, using renewable

sources of energy, space for production, action and discussion. It is a chance for a true artist to aware a different approach to culture and to bring a new fresh spirit into a wild growing urban tissue of modern civilization. We say that nature has a lot more to say to us, and we forgot to listen to her advice.

The essential goal of this project is to assimilate true artists and an animal that is threatened with extinction in its natural habitat (and all with the help of high technology), into a working unit that is capable to make a positive influence on its environment. The indirect goal of the project is to include in the realization a wider social community (with emphasis on children and youth, as well as socially most delicate and more numerous social group – the homeless).

This is a first and unique process in the world, on a national and international level, that we would very much like to see as an example that will multiply in various versions and in various places. Here **technology** is not used as a mean to get power or capital, but **as a mean of creative communication** with a goal to transform the world we live in into a better place for man and the world around us.

Because of obviously mitigated circumstances, we have very limited time for the possible realization of such a meaningful project,



and a long term similar model of intersectoral cooperation can launch a chain of similar positive projects in society, that can globally make things better. Thus, we need your help.

The first of the greys,
Hrvoje Cokarić

The photographs are documents of performances that originated from June 2015 to January 2016 in Split, Varaždin, Zadar and the island of Brač in context of the project "**Forward Toward**" that was aided by **Clubture Network**.

Artists that participated in the project:

Hrvoje Cokarić, Vanja Pagar, Darko Škrobonja, Ranko Smoljan, Petar Pečur, Ronald Panza, Matija Habijanec, Igor Mihovilović, Matea Munutić Mihovilović, Ivo Poderžaj, Dragan Đokić, Ivan Svaguša, Tomislav Miljak, Ivo Jerkunica, Darvin Butković, Marko Brecelj, Zoran Kelava, Nela Sisarić.





<https://facebook.com/Toward-Europa-Split-Croatia-958214750889576>

<http://sivi.bandcamp.com>



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