

In memoriam Ivan Marović (14. 1. 1920. – 17. 9. 2014.)



Prošle jeseni napustio nas je u 96. godini života prof. Ivan Marović. Iz sadašnje perspektive možemo ga nazvati legendom hrvatske arheologije. Njegova profesionalna dostignuća već su iscrpno zapisana na stranicama ovog časopisa, 1991. godine u *VAHD* 84, za priliku njegova umirovljenja i 2006. u *VAPD* 99, svojevrsnom Zborniku radova u njegovu čast nakon navršenog 85. rođendana, koji ujedno uključuje i prijevode njegovih radova prvotno objavljenih na stranim jezicima. Stoga sada ne bismo nanizali poznate, suhoparne činjenice o njegovom životu i radu, već donosimo tekst prof. dr. Emilija Marina, nekadašnjeg ravnatelja Arheološkoga muzeja u Splitu, kolege i dugogodišnjeg suradnika prof. Marovića, koji je, u odsustvu autora, pročitao na komemoraciji za pokojnika održanoj u velikoj izložbenoj dvorani Arheološkoga muzeja u Splitu 17. listopada 2014. godine.

Uredništvo

Prof. Ivan Marović departed from us in the autumn of last year at the age of 94. From the present-day perspective, we can certainly call him a legend of Croatian archaeology. His professional achievements have already been exhaustively recounted in the pages of this journal, in *VAHD* 84 in 1991, to mark the occasion of his retirement, and again in *VAPD* 99 in 2006, which was something of an anthology of papers in honour his 85th birthday, and which also contains Croatian translations of his works that were originally published in foreign languages. We shall therefore refrain from listing already well-known, dry facts about his life and work; instead, we present a text by Prof. Emilio Marin, Ph.D., the former director of the Archaeological Museum in Split, and a colleague and long-time associate of Prof. Marović. This text, in its author's absence, was read at the commemoration for the deceased held in the large exhibition hall of the Archaeological Museum in Split on 17 October 2014.

The Editorial Board

“Pripravljeno je za mene mjesto kod Sv. Ivana u Mravincima”, bila je rečenica koju sam toliko puta čuo od prof. Ivana Marovića, već od 1973., kad sam se zaposlio u splitskom Arheološkom muzeju, a kad je Ivan Marović imao samo 53 godine. A ipak je, hvala Bogu, to mjesto trebalo čekati svog Ivana više od 40 godina. U tome je Marović nadmašio don Franu, koji je, kad je imao 50 godina, bio pripremio na Manastirinama u Saloni svoje vječno počivalište. Don Frane je, naime, preminuo s 88 godina, dakle, mjesto ga je čekalo 38 godina. Nadmašio je Ivan Marović svojim životom i Bulića i sve hrvatske arheologe, nijedan nije živio 94 godine. A zanimljivo, bio je spreman na odlazak već tako davno. Čini mi se da ona netom spomenuta rečenica nije bila samo fraza već i jedan stav slobode, rekao bih i slobode od smrti, i u tom smislu mislim da je Ivan Marović bio autentični kršćanin.

Premda je danas tužna prigoda, jer rastanak je uvijek tužan, ipak je i izvrstan trenutak da se proslavi život i djelo jednog uzornog arheologa, kao i jedna muzejska sredina u kojoj je on bio stožerna osoba, premda nikad i vodeća. Imao je, na neki način, hendikep, budući da se stjecajem političkih okolnosti u Jugoslaviji stvorila situacija u kojoj se podrazumijevalo da Marović ne može biti ravnatelj Muzeja; na drugi način, imao je sreću da nikad nije morao brinuti ni za instituciju ni za njezine ljude. U tom međuprostoru bila je profesionalna sloboda Ivana Marovića. U toj slobodi, on nije bio oslobođen od brige, bio je, dakako, privržen kako Muzeju tako i njegovim ljudima, svi smo to osjećali, ali jest bio oslobođen od obveze da o njima brine i da donosi neke odluke za koje, po naravi stvari, svi neće pljeskati.

U tom smislu, bila je sva prilika da se šjor Moro ili Moro, tako smo ga zvali, formira u idealnog muzealca staroga kova, onoga koji je čvrsto bio vezan uz konkretan muzejski fond, uz konkretnu muzejsku baštinu, a ta je, pak, u njegovu slučaju, imala dva izvora: jedan su bile stare zbirke, one brojne numizmatičke cjeline o kojima je on prvi u splitskom Arheološkom muzeju vodio sustavnu brigu, drugi je bio arheološki teren, poglavito onaj njemu dragi, Dalmatinske zagore, ali i šire, u najboljoj maniri *landscape archaeology* ili pak one *human geography*, kako su to komplementarno definirali u engleskoj znanosti, što je pak kod Mora bilo nešto naravno, kao izraslo s njim na dalmatinskom kršu, nešto genetski, a bez veze sa stručnom, kulturnom ili povijesnom ideologijom: bila je to kao neka njegova urođena potreba da izađe na teren i tamo, po vrljetima, pronalazi, istražuje, skuplja i proučava najstarije ostatke materijalne kulture u ovim krajevima. S ovim drugim izvorom Moro se formirao kao prvi značajni istraživač prapovijesne arheologije u Dalmaciji. I o jednom i o drugom izvoru, odnosno

“There’s a place waiting for me at Sveti Ivan in Mravinci” – that was something I heard Prof. Ivan Marović say so many times since 1973, when I was employed in Split’s Archaeological Museum, and when Ivan Marović was only 53 years old. But, thank God, that place had to wait over 40 years for Ivan. In that, Marović surpassed Fr. Frane [Bulić], who was 50 when he arranged his final resting place in Manastirine in Salona. Fr. Frane died at the age of 88, so his grave waited 38 years for him. Ivan Marović surpassed Bulić and all Croatian archaeologists, as none of them lived to the age of 94. And it’s interesting that he was already prepared to depart so long ago. It would appear that his utterance cited above was not just a phrase, but a stance of freedom, a freedom from death, and in this sense, I believe that Ivan Marović was a genuine Christian.

Although the occasion today is sad, for partings are always sorrowful, it is nonetheless an ideal opportunity to celebrate the life and work of this exemplary archaeologist, and the museum centre in which he was a crucial personality, albeit never its leading official. He had, in a manner of speaking, a handicap, since political circumstances in Yugoslavia created a situation in which it was understood that Marović could never be the Museum’s director; in another way, he was fortunate in that he was never charged with administering this institution and its staff. Ivan Marović’s professional freedom could be found in this intermediate space. However, he was not care-free in this freedom. He was certainly fond of both the Museum and its people, and we all felt that, but he was free from the obligation of acting as its caretaker and making decisions which, as such things go, would not have been universally lauded.

In this sense, there was every opportunity for ‘Šjor [Signore] Moro’, or just ‘Moro’, as we called him, become an ideal old-style museum expert, one who was firmly associated with a specific museum collection, a specific museum legacy, and in his case this had two sources: one consisted of the old collections, those numerous numismatic units of which he was the first in Split’s Archaeological Museum to dedicate systematic care; the other was the archaeological field, particularly the one of which he was the most fond, the Dalmatian hinterland, Zagora, but also beyond, in the best traditions of landscape archaeology or even human geography, as they are complementarily defined in English-language scholarship. This was only natural for Moro, as he grew up with it in the Dalmatian karst, something genetic that has nothing to do with any vocational, cultural or historical ideology: it was his innate need to go out into the field and there, among the scree and crags, to find, examine, gather and study the oldest remains of the

i o Marovićevu doprinosu numizmatici i prapovijesnoj arheologiji, drugi pozvaniji od mene već su dali pravorijek. Ja bih se zaustavio na osobnim opažanjima i ukratko na postignućima nakon formalnog umirovljenja 1986.

Marovićev životni put započeo je daleke 1920. godine u Prološcu kod Imotskog. Praktički, cijeli njegov radni vijek vezan je uz splitski Arheološki muzej. Marovićeva stručno-znanstvena ostavština, premda numerički nije impresivna, kvalitetom se ne da nadmašiti. Zapažena su mu izrazito brojna arheološka istraživanja od Salone do Narone, u Danilu i u Smiljčiću, u Omišu, u Dubrovniku i u Budvi, na Lopudu, na Hvaru, na Braču i na Visu, u Otoku i u Čitluku kod Sinja, na nekoliko lokaliteta u Bosni. Za povijest Splita osobito su zanimljivi njegovi radovi o nalazu bakrenih sjekira na Gripana, budući da se radilo o najstarijem splitskom arheološkom nalazu, te o nadgrobnom spomeniku u kriptoportiku Dioklecijanove palače, kao i iskopavanje, pod njegovim vodstvom, srednjovjekovnoga groblja na Pjaci. Znanstveno, najvažnija su mu pak istraživanja arheoloških nalazišta oko gornjeg toka Cetine, na temelju kojih je otkrio i odredio ranobrončanodobnu cetinsku kulturu.

Dugih godina Marović je bio tehnički urednik muzejskog časopisa *Vjesnik za arheologiju i historiju dalmatinsku*, koji mu je i posvetio svezak 84, 1991. godine. U tom je svesku, u predgovoru, osvrtna život i djelo Ivana Marovića, a tu je objavljena i Marovićeva bibliografija, kao i njegov kapitalni rad, praktički knjiga od dvjestotinjak stranica, *Istraživanja kamenih gomila cetinske kulture u srednjoj Dalmaciji*. Obradeni su brojni keramički ostaci iz grobova u gomilama, koji su bili dijelom s pokopanim, a dijelom sa spaljenim pokojnicima, te su razvrstani u tri stupnja cetinske kulture.

Kasnije je, 2006., u časopisu splitskog Muzeja, objavljena još jedna, cjelovita bibliografija. U tom istom svesku časopisa Maroviću je posvećen uvod s pojedinostima iz njegove biografije, osobito glede II. svjetskog rata i porača, a tiskano je i nekoliko Marovićevih članaka, izvorno objavljenih na stranim jezicima, sad u prijevodu na hrvatski: tri arheološka i tri iz numizmatike. Usporedbom između dviju bibliografija razvidno je da Marović, nakon umirovljenja, nije bio samo umirovljenik, uostalom, mi to i znamo. Znamo da je dugi niz godina dolazio u Muzej i radio na "svojoj" muzejskoj građi.

Tako je u svojim poznim godinama Marović objavio nekoliko vrlo važnih i opsežnih radova u muzejskom časopisu: istaknuo bih radove iz prapovijesti, *Jama u Podumcima*, u *VAHD-u* 90-91, koji je objelodanjen 1999., i *Sojeničko naselje na Dugišu*

in these areas. With this second source, Moro became the first major researcher into the prehistoric archaeology of Dalmatia. Others much more qualified than I have already passed judgment on both sources, or rather Marović's contribution to numismatics and prehistoric archaeology. I would just stop at the personal observations and briefly refer to his accomplishments after his formal retirement in 1986.

Marović's life began in Proložac, near Imotski, in the now distant 1920. Practically his entire professional life was linked to the Archaeological Museum in Split. Marović's scholarship and research, although apparently modest in quantitative terms, are unsurpassable in terms of quality. Noteworthy are his exceptionally numerous archaeological research campaigns from Salona to Narona, in Danilo and Smiljčić, in Omiš, in Dubrovnik and in Budva, on the islands of Lopud, Hvar, Brač and Vis, and in Otok and Čitluk near Sinj, and at several sites in Bosnia. His fascinating contributions to our knowledge about the history of Split include his work surrounding the discovery of copper axes at Gripe, since these are the oldest archaeological finds in the city, and the gravestone in the cryptoportico of Diocletian's Palace, as well as the excavations he led at the medieval cemetery at the Pjaca. Scientifically, however, his most important work was the excavations of the archaeological sites around the upper course of the Cetina River, on which basis he discovered and described the early Bronze Age Cetina culture.

For many years, Marović was the technical editor of the Museum's journal, *Vjesnik za arheologiju i historiju dalmatinsku*, which dedicated its volume 84, 1991, to him. This volume contained an overview of Ivan Marović's life and work in the foreword, and it also included his bibliography and his major work, practically a 200-page book, on the Cetina culture's stone mounds in central Dalmatia ("Istraživanja kamenih gomila Cetinske kulture u srednjoj Dalmaciji"). Many potsherds from the graves in the mounds were studied; some of them were buried and others were with the cremated remains of the deceased, and they were classified into the three stages of the Cetina culture.

Later, in 2006, the Split Museum's journal published yet another comprehensive bibliography. In this same volume, the introduction is also dedicated to Marović, with details from his biography, particularly with reference to the Second World War and the immediate post-war years, and several of Marović's articles that were originally published in foreign languages appeared here in Croatian translations: three on archaeology and three on numismatics. By comparing these two biographies, it is apparent that even after his retirement, Marović was hardly just a

kod Otoka (Sinj), u *VAHD-u* 94, koji je pak objavljen 2002. Međutim, tu je i veći broj značajnih radova iz numizmatike: *Novac ilirskog dinasta Baleja u Arheološkom muzeju u Splitu*, u *VAHD-u* 81, 1988., *Skupni nalaz denara iz salonitanskog amfiteatra*, u *VAHD-u* 87-89, 1998., *The coinage of Romanos III Argyros in the Archaeological museum in Split*, u *VAHD-u* 87-89, 1998., i nastavak u *VAHD-u* 90-91, 1999. Dodajmo ovom nizu i osobito značajan rad *O pretpostavljenoj kovnici novca u VI. st. u Saloni*, koji je objavljen u monografiji *Salona Christiana*, uz istoimenu izložbu, 1994., postavljenu u velikoj, tada zbog rata ispražnjennoj izložbenoj dvorani splitskog Muzeja, a u povodu veličanstvenog, jubilarnog međunarodnog kongresa za starokršćansku arheologiju, prije točno dvadeset godina.

Kad pogledamo kronologiju, shvatit ćemo da je Moro pružao vrlo značajne znanstvene rezultate do dobi kad je već bio prešao 80. rođendan. Čast mi je da su svi ti kasni Morovi radovi objavljeni u razdoblju dok sam bio urednikom najstarijega hrvatskog arheološkog časopisa *Vjesnika za arheologiju i historiju dalmatinsku*. Bila nam je, prvo, radost što je Moro uz nas, a, drugo, bilo je dragocjeno za znanost što smo omogućili upravo takav rasplet znanstvenog rezultata kroz jednu ljudsku priču. Marovićev opus, od spomenutog sveska koji mu je bio objavljen u čast, 1991., pa sve do 2002., dakle, u desetak godina, koje su se poklopile s novim životom nezavisne i suverene Hrvatske, a ostvaren u osmom desetljeću autorova života, svojevrsni *Kairos*, upravo i za Mora, kako sam se već bio izrazio, sada *a posteriori*, nedvojbeno možemo potvrditi, jest bio trenutak "sretnog desetljeća". Mislím da je Ivan Marović u tom razdoblju bio ostvario, kako u prapovijesti tako i u numizmatiki, drugi dio svog životnog djela, ravan onom iz prethodnog, u pravnom smislu, radnog razdoblja, a to je zapravo fascinantno! Osobito sam sretan da se, dakle, ostvarilo ono što sam zaželio u spomenutom predgovoru, na početku tog desetljeća.

Hrvatsko arheološko društvo, kojemu je Marović bio višegodišnji i vrlo djelatan i uspješan tajnik, dodijelilo mu je najvišu nagradu, *Don Frane Bulić*, 2000. godine, u prigodi njegova 80. rođendana. Split mu je dodijelio visoko priznanje, *Zlatni grb Grada Splita*, te iste 2000., a gradonačelnik ga je uručio laureatu na nezaboravnoj a skromnoj svečanosti u muzejskoj biblioteci.

U Morovu životu nedvojbeno je značajnu ulogu igrala njegova obitelj, supruga Tera te sinovi Pave i Ante. Moro je bio *pater familias*, a bila je nenadmašana i njegova dobrodušno opetovana izjava kako na pragu njegove kuće prestaje samoupravljanje. Ipak, splitske istine radi, valja napomenuti kako je,

retiree, which we all knew in any case. We know that for many years he came to the Museum and worked on "his" museum materials.

Thus, in his later years, Marović published several extensive works in the Museum's journal. I would like to emphasize in particular his works dealing with prehistory, "Jama u Podumcima", in *VAHD* 90-91, which was published in 1999 and "Sojeničko naselje na Dugišu kod Otoka (Sinj)", in *VAHD* 94, which came out in 2002. However, there are also his many significant works in the field of numismatics: "Novac ilirskog dinasta Baleja u Arheološkom muzeju u Splitu," in *VAHD* 81, 1988, "Skupni nalaz denara iz salonitanskog amfiteatra", in *VAHD* 87-89, 1998, "The coinage of Romanos III Argyros in the Archaeological Museum in Split", in *VAHD* 87-89, 1998 and its second part in *VAHD* 90-91, 1999. We should add to this series the particularly important work "O pretpostavljenoj kovnici novca u VI. st. u Saloni", which appeared in the monograph *Salona Christiana*, published to accompany the exhibition of the same name in 1994. This exhibition was set up in the large, and at the time – due to the war – empty exhibition hall in the Split Museum, and held to mark the momentous jubilee conference on Early Christian archaeology, exactly twenty years ago.

When we look at the chronology, we can see that Moro made some very significant scholarly contributions when he had already passed the age of 80. I am honoured that all of these later works by Moro were published during the period when I was the editor of the oldest Croatian archaeological journal, *Vjesnik za arheologiju i historiju dalmatinsku*. First and foremost, it was a joy to have Moro with us, but secondly, it was invaluable to scholarship that we facilitated such a proliferation of research results through this human story. The body of Marović's works, from the aforementioned volume that was published in his honour in 1991, until 2002, thus over a roughly ten-year period that coincided with the new life of the independent and sovereign Croatia and the eighth decade of his life, something of a *kairos* as Moro was apt to say himself, can now, *a posteriori*, definitely be confirmed as a "happy decade". I believe that during this period, Ivan Marović created the second half of his life's achievement which, in both numismatics and prehistoric archaeology, was every bit the equal to his preceding, in every sense working career, and this is actually quite fascinating! I was therefore particularly fortunate, because what I wished for in that aforementioned foreword, at the beginning of that decade, came to be.

The Croatian Archaeology Association, of which Marović was the long-time and very active and successful secretary, accorded him its highest honour, the

za većinu Splitskana, Moro bio samo suprug doktorice Marović, toliko je ona bila poznata i omiljena pedijatričica za generacije Splitskana, a čini mi se da sam i ja bio među njezinim prvim pacijentima.

Moro je nekoliko godina, točnije četiri do pet godina, bio mlađi od “velike trojke” ili, dodao bih, “velike četvorke” koja je obilježila splitski Arheološki muzej, dakle, bio joj je vrlo blizu kronološki, a i osobno, premda su nemili događaji II. svjetskog rata i poraća učinili da, uvjetno rečeno, u karijernom smislu Moro zaostane. Mislim na ravnatelje Muzeja koji su se redom nastavili na Bulićeva nasljednika i, nakon Bulića, najdugovječnijeg ravnatelja Muzeja Mihovila Abramića, a to su bili: Duje Rendić-Miočević, Branimir Gabričević i Mladen Nikolanci, kao i na ravnatelja zadarskog Arheološkog muzeja Matu Suića, koji je generacijski i stručno bio osobito s njima povezan poglavito preko muzejskog časopisa, *Vjesnika za arheologiju i historiju dalmatinsku*. Svi su oni bili rođeni 1915.-1916. Premda su se svi oni udaljili od splitskog Muzeja, a jedini je Moro ostao trajno radnim mjestom vezan s Muzejom, nitko od njih nije bio stranac u svom nekadašnjem Muzeju, te smo mi mladi, Branko Kirigin i ja, ako smijem ocijeniti, bili ponosni što možemo biti, u nekoj mjeri, dionici povremenih okupljanja “velike trojke” ili dijela “velike četvorke” u splitskom Muzeju s onim koji joj je *de facto* pripadao, s našim Morom. Tu su još bili, kao neka, ako bih se mogao tako izraziti, međufaza, naravno, i Željko Rapanić i Nenad Cambi.

Nezaboravna su bila tolika formalna i neformalna okupljanja, tijekom kojih su se prepričavale i prenosile važne i nevažne zgode, u jednom lancu koji je izgledao kao da je bez početka i kraja, jer su se izvlačile priče iz davnine o don Frani i drugima, te su se prenosile, ovakve ili onakve, i s namjerom, posebno zahvaljujući Gabričevićevu humoru, da budu - bilo kako, ali svakako - prenošene i dalje. Premda nije bila karijerno najviša, nedvojbeno jest stožerna bila Morova osoba. Zahvaljujem mu ponajviše na tome što je - čini mi se sigurnim, poglavito sad, iz poprilične distance - on, premda naizgled povučen i nezainteresiran, bio taj koji je omogućio to zlatno razdoblje, a ono je pak omogućilo tolika stručna i znanstvena ostvarenja.

S Morom, dakle, odlazi zauvijek i zadnji odsjaj Bulićeva Muzeja i ona ostavština koja je imala svoj kontakt još na živu Buliću, ali ostaje ona baština na kojoj se nadograđuje suvremena prapovijesna arheologija i numizmatika od strane Marovićevih neposrednih nasljednika na tim disciplinama u Muzeju. Mislim da je Moro s time bio zadovoljan te da se je mogao pohvaliti, za razliku od don Frane,

Frane Bulić Award, in 2000, on his eightieth birthday. Split conferred its high honour, the Golden Shield of the City of Split in that same year, and the mayor presented him with the laurel in a modest yet still unforgettable ceremony in the Museum's library.

Moro's family, his wife Tera and his sons Pave and Ante, undoubtedly played a very major role in his life. Moro was the pater familias, and he often humorously repeated that self-government stopped at his front doorstep. However, for honesty's sake, it should be noted that for most residents of Split, Moro was simply the spouse of Dr. Marović, as she was such a well-known and well-loved paediatrician to generations of the city's children, and it would seem that I was among her first patients.

Moro was several (four to five) years younger than the “big three”, or – I would add – the “big four” who left their mark on the Archaeological Museum in Split. He was very close to the others both chronologically and personally, although the unpleasant events of the Second World War and its immediate aftermath left Moro, conditionally stated, a little behind. I am referring to the Museum directors who followed each other after Bulić's heir and the longest serving Museum director after Bulić, Mihovil Abramić, and these were: Duje Rendić-Miočević, Branimir Gabričević and Mladen Nikolanci, as well as the director of the Archaeological Museum in Zadar, Mate Suić, who was particularly tied to them both generationally and vocationally through the Museum journal *Vjesnik za arheologiju i historiju dalmatinsku*. All of them were born in 1915 and 1916. Although all of them eventually drifted away from the Split Museum, while only Moro remained permanently tied to it by virtue of his post there, none of them were ever a stranger in their former Museum, and we younger staffers, Branko Kirigin and I – if I may be so bold – were proud that we could be to some extent participants in the occasional gatherings of the “big three” or a part of the “big four” in the Split Museum with the one who *de facto* belonged to it, with our Moro. Additionally, there was also, of course, something of an intermediary phase – if I can call it that – with Željko Rapanić and Nenad Cambi.

So many formal and informal gatherings were unforgettable, as during them events both portentous and trivial were told and retold, in a seemingly unending chain, because tales from long ago about Fr. Frane and others were brought up and conveyed, such as they were, with intent, particularly thanks to Gabričević's humour, only to be – one way or another – conveyed yet again. Although he never held the highest post, Moro was undoubtedly a key individual here. I am grateful to him mostly because I am certain, especially now from a considerable distance, that he,

koji je bio rezigniran što nije vidio valjana nasljednika u znanstvenoj disciplini koja mu je bila najviše pri srcu, u starokršćanskoj arheologiji. Vjerujem da je Moro zaslužio taj *happy end*.

Pax tibi cum sanctis!

Iz Zagreba, sredinom listopada 2014.

Emilio Marin

although apparently withdrawn and uninterested, was the one who made this golden age possible, and that golden age in turn facilitated so many professional and scholarly achievements.

So the last shine of Bulić's Museum and that legacy left by his contact with the still living Bulić have now departed with Moro, but the heritage remains, upon which contemporary prehistoric archaeology and numismatics continue to grow at the hands of Marović's successors in these disciplines in the Museum. I believe that Moro was pleased with this and that he could also boast of this accomplishment, as opposed to Fr. Frane, who was despondent because he could see no suitable heir in the scholarly discipline that was dearest to this heart, Early Christian archaeology. I believe that Moro deserves this happy end.

Pax tibi cum sanctis!

From Zagreb, mid-October 2014

Emilio Marin