



## **Bizant i istočni Jadran**

Očekujući izložbu  
u Muzeju hrvatskih arheoloških spomenika

Izložba „Istočni Jadran i Bizant” bit će organizirana i postavljena u monumentalnom muzeološki potpuno opremljenom prostoru Muzeja hrvatskih arheoloških spomenika u Splitu, koji raspolaže s 2000 m<sup>2</sup> izložbenog prostora i 800 m<sup>2</sup> ostalog muzejskog prostora namijenjenog pratećim sadržajima izložbe.

Praćenjem slijeda povijesnih događaja, originalnim izlošcima na izložbi će biti prikazani arheološki nalazi i sačuvani spomenici od polovine 6. do svršetka 12. stoljeća s područja Hrvatske, i to:

- izlošci liturgijskog namještaja nastalog pod bizantskim utjecajem;
- epigrafski spomenici koji neposrednije svjedoče o ulozi dalmatinskih gradova u pokrštanju hrvatskih prostora i uspostavi crkvene organizacije;
- liturgijski predmeti bizantskog obilježja;
- predmeti umjetničkog obrta;
- predmeti dnevne upotrebe;
- primjerci bizantskog novca.

Izložba će biti popraćena legendama, kartama, nacrtima, maketama, fotografijama, video-projeksijama...

### *Karakteristike i svrha izložbe*

Na stvaranje i stasanje Hrvatske Kneževine tijekom 9. stoljeća utjecalo je nekoliko čimbenika. Zapadnoeuropski kulturni i politički utjecaji te utjecaji rimske Crkve, prikazani su i objašnjeni velikom izložbom „Hrvati i Karolinzi” koja je u Muzeju hrvatskih arheoloških spomenika bila organizirana 2000. godine. Druge dvije važne komponente u kojima se miješa starije mediteransko iskustvo i njegova tradicija s kulturama Istoka, a koje potom njeguje, razvija i prenosi Istočno Rimsko Carstvo, kao druga onovremena velesila, pokušat će se prikazati izložbom „Bizant i istočni Jadran”.

### *Tema i kronološki okvir izložbe*

Na izložbi se razrađuje umjetnost i kultura kasnoantičkoga i ranosrednjovjekovnoga doba koja je nastajala i razvijala se pod različitim utjecajima, a poglavito pod utjecajem bizantske umjetnosti od 6. do 12. stoljeća.

### *Zemljopisno-povijesne odrednice*

Izložba valorizira bizantsku ostavštinu s povijesnog prostora na kojemu danas obitavaju Hrvati. U tim okvirima posebno će biti obrađene teritorijalne jedinice Istra, južna Panonija, Dalmacija te kneževina i potom kraljevina Hrvatska.

Na svim tim područjima bizantska vlast nije bila jednako dugo nazočna. U Panoniji svega nekoliko desetljeća, u Istri do 788. godine, a u pojedinim priobalnim dijelovima Dalmacije do 12. stoljeća. Stoga je i logično da je izložba uglavnom usmjerena prema prostoru istočnojadranskog arhipelaga, priobalja i užega zaleđa. U okviru izložbe dotiču se i veze istočne i zapadne obale Jadrana (Ravenna, Akvileja) te veze s prijestolnicom u Konstantinopolu i drugim dijelovima Bizantskoga Carstva. Respektira se i položaj Hrvatske između Franačkoga i Bizantskoga

## **The Eastern Adriatic and Byzantium**

Forthcoming exhibition in the  
Museum of Croatian Archaeological Monuments

The exhibition *the Eastern Adriatic and Byzantium* will be organised and set up in the monumental, and in museological terms completely equipped, space of the Museum of Croatian Archaeological Monuments in Split, which has at its disposal 2,000 square metres of exhibition space and 800 square metres of additional museum space meant for contents ancillary to the exhibition.

The exhibition, tracking the sequence of historical events, will show with its original exhibits archaeological finds and extant monuments from the middle of the 6<sup>th</sup> to the end of the 12<sup>th</sup> century deriving from the area of Croatia. They will include:

- exhibitions of liturgical furnishing created under the influence of Byzantium;
- epigraphic monuments that tell directly of the role of Dalmatian cities in the conversion of the Croatian areas and the establishment of an ecclesiastical organisation;
- liturgical objects with Byzantine characteristics;
- objects of the fine crafts;
- daily use objects;
- specimens of Byzantine coins.

The exhibition will be accompanied with captions, maps, drawings, models, photographs and video projections.

### *The characteristics and purpose of the exhibition*

The establishment and development of the Croatian duchy during the 9<sup>th</sup> century was influenced by a number of factors. Western European cultural and political influences and the influence of the Church of Rome were shown and explained in the great exhibition *The Croats and the Carolingians* that was organised in the Museum of Croatian Archaeological Monuments in the year 2000. The exhibition *Byzantium and the Eastern Adriatic* will endeavour to illuminate two other important components, in which the older Mediterranean experience and its traditional contacts with the cultures of the East were mingled, and were subsequently cultivated, developed and transmitted by the Eastern Roman Empire, the other great power of the time.

### *Theme and chronological framework of the exhibition*

The exhibition will give an elaboration of the art and culture of the Late Roman and Early Medieval periods, which came into being and developed under various influences, particularly that of Byzantine art, from the 6<sup>th</sup> to the 12<sup>th</sup> century.

### *Geographical and historical determinants*

The exhibition is designed to place a fitting valuation on the Byzantine heritage from the historical space today inhabited by the Croats. Within this framework, the territorial units of Istria, southern Pannonia, Dalmatia and then the Duchy and subsequently the Kingdom of Croatia will be discussed.

These regions knew Byzantine rule for different lengths of time. In Pannonia it was a feature just a few

Carstva (na primjeru Zadra uoči Aachenskoga mira 812. godine) te relativna normalizacija hrvatsko-bizantskih odnosa u drugoj polovini 10. stoljeća kada je hrvatski kralj Stjepan Držislav iz Konstantinopola dobio naslov eparha i patricija. Tijekom 11. stoljeća hrvatski vladari postupno su preuzimali dominaciju u dalmatinskim gradovima, u kojima bizantska vlast do kraja stoljeća potpuno iščezava. Otada se Hrvatska sve više usmjeravala na odnose sa srednjom i zapadnom Europom, jer je u Bizantu nastajala bitno drukčija društvena, kulturna i civilizacijska klima, ponajprije zbog crkvenog raskola 1054. godine. Zadnji pokušaj zaposjedanja dijelova Dalmacije zbio se u vrijeme cara Emanuela Komnena, 1160-tih godina, kada je bizantska vlast obnovljena u idućih petnaestak godina (gotovo do rijeke Krke).

#### *Europski značaj izložbe*

Gotovo svi ti spomenici, zbog jezičnih barijera, najvećim dijelom nisu poznati europskoj kulturnoj i znanstvenoj javnosti zbog čega nisu niti uvršteni u izložbe o Bizantu koje su bile organizirane u različitim gradovima Europe.

U posljednjih dvadesetak godina nekoliko velikih muzeja (u Paderbornu, Mainzu, New Yorku, Münchenu, Londonu, Milanu...) monografskim izložbama i opsežnim studijskim katalogima, predstavilo je bizantsku baštinu koja se čuva u tim muzejima, a koja potječe s različitih lokaliteta s prostora nekadašnjega Bizantskoga Carstva. Riječ je o zbirkama koje su upotpunjavane povremeno, uglavnom otkupom i donacijama, tijekom 19. stoljeća. Posudbom eksponata iz drugih muzeja te su izložbe također težile što cjelovitijem prikazivanju uloge i važnosti bizantske umjetnosti na kulturno stvaralaštvo zapadne Europe. Ni jedna od tih izložbi nije, međutim, ni na koji način dotaknula takve spomenike s prostora današnje Hrvatske. Stoga je jedna od zadaća naše izložbe i kulturno-povijesna valorizacija bizantske ostavštine iz naših krajeva. To je posebno važno i zbog toga što se tadašnja hrvatska država nalazila na periferiji Europe, u zoni koja je neposredno graničila s Bizantom. Naime, svi važniji gradovi Dalmacije i nakon Aachenskog mira, 812. godine, ostali su u političkom sklopu Bizantskoga Carstva.

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decades, in Istria up to 788, and in some coastal parts of Dalmatia up to the 12<sup>th</sup> century. Logically, then, the exhibition is mainly focused on the space of the Eastern Adriatic archipelago, the coastal zone and the immediate hinterland. The exhibition considers the links between the eastern and western coasts of the Adriatic (Ravenna and Aquileia) and connections with the capital in Constantinople and other parts of the Byzantine Empire. Attention is also paid to the position of Croatia, wedged between the Frankish and the Byzantine Empire (using the example of Zadar before the 812 Treaty of Aix-la-Chapelle) and the relative normalisation of Croato-Byzantine relations in the second half of the 10<sup>th</sup> century when the Croatian king, Stjepan Držislav, received the title of eparch and patrician from Constantinople. During the 11<sup>th</sup> century, the Croatian rulers gradually began to dominate the Dalmatian cities, in which by the end of the century Byzantine power had completely waned. From then on Croatia was more concerned with relations with Central and Western Europe, for a very different social, cultural and civilizational climate had arisen in Byzantium, primarily because of the Great Schism of 1054. The last attempt to take control of parts of Dalmatia occurred during the time of Emperor Emanuel Comnenus, in the 1160s, when in the following fifteen years Byzantine rule was re-established almost as far as the Krka River.

#### *European significance of the exhibition*

Hardly any of these monuments are known to the European cultural and scholarly public because of the language barriers, which is why they were never included in the exhibitions about Byzantium organised in various European cities.

In the last twenty or so years, a number of large museums (in Paderborn, Mainz, New York, Munich, London, Milan...) have through monographic exhibitions and extensive study catalogues presented their holdings of the Byzantine heritage, deriving from various sites from the former Byzantine Empire. These are collections that were supplemented from time to time, mainly by purchases and donations, during the 19<sup>th</sup> century. By borrowing exhibits from other museums, these shows also aimed at a presentation of the role and importance of Byzantine art in the cultural creativity of Western Europe that was as complete as possible. But not a single one of these exhibitions in any way covered such monuments from the area of today's Croatia. One of the chief tasks of our exhibition, then, is a proper cultural and historical evaluation of the Byzantine legacy in these regions. This is particularly important because the Croatian state of that time was on the outskirts of Europe, in the zone that bordered directly on Byzantium. For even after the Treaty of Aix-la-Chapelle, all the major cities in Dalmatia were still within the political complex of the Byzantine Empire.