

ACADEMICIAN NENAD CAMBI: MISCELLANEA TO CELEBRATE HIS EIGHTIETH BIRTHDAY

The Conservation Department of the Ministry of Culture in Split and Književni krug Split have jointly commissioned these *Miscellanea* in honour of Academician Nenad Cambi, marking his eightieth birthday and the fifty years he has devoted to scholarship, uniting in the common effort his colleagues, pupils, friends and associates from Croatia and elsewhere in the world. For almost three decades, Academician Cambi has headed Književni krug Split and has promoted a series of cultural programmes and publishing undertakings in the area of art and literature, keeping for the city of Split its reputation as a leading cultural focal point in Croatia. The contents of the *Miscellanea* are bound in two volumes of the journal *Prilozi povijesti umjetnosti u Dalmaciji* (Contributions to the History of Art in Dalmatia) and bring together valuable papers from archaeology, history and art history. The authors, by choosing topics from proto-Antiquity to Late Antiquity, have reflected the scholarly interests of the person whom we are celebrating, while others have done him honour by analysing the reflections of Antiquity on later periods.

Nenad Cambi was born on February 21, 1937, in Split. He attended elementary school and Classics High School in his native city, and took a bachelor's in archaeology at the Faculty of Humanities and Social Sciences in Zagreb. It was at this same faculty in which he took his master's in 1972 with a dissertation entitled »Late Antique Funerary Sculpture in Dalmatia«, while in 1975 he was awarded a doctorate on the basis of his thesis »Sarcophagi on the Eastern Adriatic Coast (3rd to 7th century)«. After his studies, he worked for a short time as conservator for Salona in the Institute for the Protection of Monuments of Culture in Split. Two main periods related to the research, scholarly and teaching careers of Academician Cambi unfolded under the aegis of two distinguished institutions in Split and Zadar. He was employed in the Archaeological Museum in Split in 1965 and achieved the rank of museum advisor. He was curator of the Antique Collection, and from 1980 to 1982 he was the museum's director. From 1976 he was on the teaching staff of the Faculty of Humanities and Social Sciences in Zadar, as part-time assistant professor of classical archaeology, while from 1981 he was a full-time associate professor. He became a full professor in 1986, and was given tenure the third and last time in 1997. After his retirement in 2007 he received the title of professor emeritus of Classical and Early Christian studies at the archaeology department of Zadar University, at which he taught the subjects of classical archaeology, Early Christian archaeology, pagan iconography and Christian iconography. At the history of art and classical philology departments he lectured on the art of Antiquity. And he taught the same subjects at Split Art Academy. In

the history course that was part of the department of humanist studies of Split University he lectured on the elective subject of paganism and Christianity at the end of Antiquity. His empirical knowledge of teaching in European university centres of archaeology spurred him constantly to introduce modern methods of work. His reputation as scholar and teacher are best shown by invitations to work as visiting lecturer at the universities of Marburg/Lahn (Germany), Macerata and Rome II (Italy), Bordeaux (France) and Ljubljana (Slovenia). He lectured on diverse subjects in post-graduate schools at home and abroad: at the International Interdisciplinary School in Dubrovnik, the archaeology department and the art history section of the Faculty of Humanities and Social Sciences in Zagreb, the doctoral course in Croatian studies at the Croatian Studies Centre in Zagreb, at the monuments of culture protection course in Split, the course in Early Christian archaeology in Marburg/Lahn, while until 2009 in Zadar he was head of the doctoral course of the archaeology of the eastern Adriatic.

For many years he has been an active member of the Croatian Archaeological Association, performing a number of duties, and participating in a large number of the annual conferences of the Croatian Archaeological Association. He has contributed numerous writings to the *Obavijesti* (Reports) and *Izdanja Hrvatskog arheološkog društva* (Editions of Croatian Archaeological Society). He is a member of the Centre for Balkan Studies Research of the Academy of Sciences and Arts of the Republic of Bosnia and Herzegovina (Sarajevo), and since 1988 has been a corresponding member of the Deutsches Archäologisches Institut in which he is an associate on its oldest project, *Corpus der antiken Sarkophagreliefs*. Since 1989 he has been a corresponding member of the Pontificia Commissione di Archeologia Sacra of the Vatican. From 1992 he was an associate fellow of the Croatian Academy of Sciences and Arts, and in 2002 was elected a full fellow of the Croatian Academy of Sciences and Arts, First department. He was editor of the *Vjesnik za arheologiju i historiju dalmatinsku* (Journal for Dalmatian Archaeology and History) and of the first issue of the Zadar-issued journal *Archeologia Adriatica*. He was the principal editor of *Arheološki radovi i rasprave* (Archaeological Papers and Treatises) (2004 – 2009), *Radovi za povijesne znanosti HAZU u Zadru* (Papers for the History of Science of the Croatian Academy of Sciences and Arts in Zadar) from 2017, and a member of the editorial board of the journal *Prilozi povijesti umjetnosti u Dalmaciji* (*Contributions to Art History in Dalmatia*).

He was principal researcher in the Ministry of Science and Technology project entitled »Researches into Antique Architecture and Art in Dalmatia«, in which a large number of research scholars participated, as well as of the project »Research into Antique and Late Antique Art on the Eastern Adriatic Coast«. He also shared as associate and leader in numerous field researches, particularly needing to be mentioned those in Salona, Naron, Stobreč, Issa, Asseria, Burnum and Zmijavci by Imotski. He was a member of the founding generation of underwater archaeology in Croatia and author of one of the first manuals in this discipline. We should in particular refer to campaigns in the Bay of Vela Svitnja on Vis Island and in Špinut Bay in Split.

Professor Cambi's areas of scholarly interest comprise primarily classical archaeology (Antique sculpture, sarcophagi, architecture and cults) and Early Christian archaeology (architecture, sculpture and small scale artistic production). He has written more than twenty books, and has published a good part of his scholarly papers in foreign journals, books and proceedings. In this manner he has presented Croatian heritage monuments and made sure they are featured in world literature. On the other hand, he has brought themes that are the subjects of international scholarly discussions into Croatian scholarship as well as contemporary methodology and new archaeological disciplines.

Nenad Cambi has attended a hundred or so conferences and seminars, both Croatian and international, reading papers that have been, in large part, printed. He initiated several international conferences and edited the proceedings from them: *Kulturna animalistika* (1995); *Grčki utjecaj na istočnoj obali Jadrana / Greek Influence on the East Adriatic Coast* (1998); *Dioklecijan, tetrarhija i Dioklecijanova palača o 1700. obljetnici postojanja / Diocletian, Tetrarchy and Diocletian's Palace on the 1700th Anniversary of Existence* (2005); *Sepulkralna skulptura zapadnog Ilirika i susjednih oblasti u doba Rimskog Carstva / Funerary Sculpture of the Western Illyricum and Neighbouring Regions of the Roman Empire* (2009); *Lucije Artorije Kast i legenda o kralju Arturu / Lucius Artorius Castus and the Legend of King Arthur* (2012); *Pomorski Split do početka XX. stoljeća* (2016).

Cambi's survey of the Antique portrait in Croatia was called, with a reference to Cicero, »Imago animi«, for the portrait mirrors the spiritual and psychological properties of the person. Outstandingly well versed in the political and economic conditions of the Roman provinces in this area, he analysed the ambiental and workshop contexts of their origins as well as the dynamics of production, pointing out that the portrait was primarily a phenomenon of urban settings. Cambi clearly structures the kinds of portraits, bringing out the importance of numismatics and glyptics in the formation of the physiognomy of imperial figures and analyses the dominant features of imperial portraits in creating the typology of the private portraits of a given period of time. He sharply emphasises the difference between imported marble sculpture and the production of the domestic workshops taking their cue from the imports but in local materials, and pays especial attention to examples of the re-utilisation and re-carving of old statues during changes of dynasties. Starting off from a stylistic analysis of naturalist republican portraits and the classicist productions of the Principate, he recognises in the late Antonine and early Severan portraits a skill in the use of light and shadow as well as the fineness of the modelling in the creation of colourist effects of the flesh tones. He made important contributions to scholarship with respect to the workshops of origin and the attribution of these monuments, reconstructed the mechanisms by which new trends in art were brought in or stylistic changes were slowed down. Suggesting the functions of sculptures in space and the manner in which they were placed, he made masterly use of the formal and stylistic analysis proper to the art historian. The professor's oeuvre in the area of figural sculpture is in terms of its methodology and analytical apparatus of fundamental importance for the his-

tory of Antique art in the Adriatic, as well as within the framework of European scholarly thinking.

In a consideration of the great production of Attic sarcophagus workshops, he studied numerous examples of this group that arrived in Dalmatia by sea, classifying them according to the generally acknowledged periodisation, reconsidering also the various aspects of their origins, the motifs of eschatological symbols and understanding, topographical distribution and in particular the interrelation between the finalising of the reliefs and the position of the sarcophagi in the necropolises. All along the Adriatic coast, Cambi collected examples of sarcophagi with mythological themes and scenes of the Trojan cycle, deriving iconographically from the art of Classical Greece and yet interpreted according to the new stylistic features of the sculpture of the Antonine period up to the mid-3rd century, integrating them into the global corpus of Attic sarcophagi. He systematised the locally produced sarcophagi in Roman Dalmatia from the 2nd to the 4th century, establishing clear types, formal treatment and chronology, focusing on the stone-working centres along with the quarries and the workshops in the capital of the province, Salona.

In commentaries on Pliny's *Povijest antičke umjetnosti* (History of Ancient Art) he went back to the foundations of classical education and culture, sculpture, painting, architecture and fine craft, to the many known artists of Greece and Rome, the techniques in which works of art were fabricated, to descriptions of famed monuments in their original setting, identifying them in contemporaneity through reading of the traces of past centuries. An outstanding connoisseur of ancient art, he analysed the monumental bronze sculpture found on the seabed off Lošinj island. Through a comparative analysis he showed that this was the figure of a young man scraping himself with a strigil, a Hellenistic copy from the 2nd or 1st century BC, reflecting the influences of the sculptures of Polykleitos and Lyssipos.

Cambi also took an interest in the spatial organisation and regularity of ancient town planning from Issa and Tragurion, to Epidaurum, Naronia and Salona, seeking the reasons for the origins of the settlements and the development of the cities, as well as providing a realistic assessment of their maritime orientation, particularly on the functional linking of the two ports of Salona and Split. At the beginning of the new millennium, his research interests took him to the Roman military camp of Burnum by the Krka, where he headed systematic excavations.

Yet it was his fascination with Emperor Diocletian and his palace in Split that remained one of the permanent defining features of Cambi's work. He elaborated this theme in various forms in his prime – from the figure and personality of Emperor Diocletian and his rule, the religious policy and monetary reforms of the Tetrarchy, Diocletian's Palace as a world class monument of Late Antique architecture and its sculptural ornamentation. In an edition dedicated to the 17th centenary of the foundation of the city of Split, in 2005 he prepared for the press the book of Lucius Caecilius Firmianus Lactantius, an African by birth, and teacher of rhetoric at the court of Diocletian. Lactantius' work called *De mortibus persecutorum*, along with the writings of Ammianus Marcellinus and the later

Eusebius, is the most important source for the biography of Diocletian. This publishing venture heralded a whole series of Cambi books and papers dedicated to Diocletian, the tetrarchy and to Split, which was ultimately crowned with a major book published by Književni krug and the Faculty of Humanities and Social Sciences in Split in June 2016. The book *Diocletian: vir prudens, moratus callide et subtilis* or *inventor scelerum et machinator omnium malorum. Historical Controversies and Current Dilemmas* is the most complete scholarly work dedicated to the great Roman emperor, reformer and builder, whose palace in Split, because of its exceptional degree of preservation, is a fundamental world monument for the study of the imperial architecture of Rome in its later history.

An equally important theme in Cambi's oeuvre was the conversion of Dalmatia to Christianity, together with the Marian cult and Christological symbolism, as well as Early Christian sacred architecture in the area of the metropolis Salona and architectural ornamentation in stone from the beginnings of Christianity to the Justinian reconquista. In particular, he considered the activities of the bishops in the Salona necropolises and made a detailed analysis of the symbolism of crypto-Christian sarcophagi of the early 4th century, like that on the sarcophagus of the Good Shepherd.

Professor Cambi has taken part in a number of international conferences related to Early Christian archaeology, and was the president of the National committee of the 13th International Conference for Early Christian Archaeology held in Split and Poreč in 1994. Since that time he has been a member of the *Comitato promotore dei Congressi internazionali per l'archeologia Cristiana* the seat of which is in the Vatican, which plans future conferences on Early Christian archaeology.

Cambi has edited a number of books about distinguished archaeologists and their work (F. Bulić, E. Dyggve, D. Rendić-Miočević, B. Gabričević) and in his selection and evaluation of works has always highlighted analyses and texts of major importance for Antique and Early Christian archaeology in Salona and Dalmatia. It should be pointed out that he prepared the book *Selected Writings* for the 50th anniversary of the death of Don Frane Bulić, even though it did not come out until 1983, the first publication of Književni krug Split. A particularly prolific and productive period of Cambi's work in culture studies started in 1991, when he became president of Književni krug Split. In the best tradition of his predecessors from the association Čakavski sabor and Književni krug, Nenad Cambi was behind the continuation of the issue of the journals *Mogućnosti* and *Čakavska rič*, the issue of the collected works of Marko Marulić and Marulić's Latin dictionary, the Statutes of the Dalmatian Communes, and the scholarly works imprint has by now issued 192 titles. In the publications of the imprint »Knjiga Mediterana«, there are a collection of documents of the *Golden Book of the City of Split*, the Chronicles of Thomas the Archdeacon and facsimile and critical editions of the *Trogir Evangelistary* and the *Split Gospel Book*. For a number of years, Književni krug Split has kept up the events and conferences *Marulićevi dani* and *Knjiga Mediterana* and it shares the organisation of *Dani Hvarškoga kazališta* with the Croatian Academy of Sciences and Arts. During Cambi's period at the head of

Književni krug, an impressive library of about 550 books and 170 issues of journals have come off the press. One of the major contributions of this tireless tiller in the field of culture has been his maintenance and cultivation in the Split milieu of the vitality of the humanist cultural circle.

When we say that Professor Nenad Cambi is a born man of Split, this has a particular weight for it necessarily involves the six-hundred-year presence of the Cambi family in the city. At the beginning of the 15th century, the Split commune granted citizenship to Francesco, son of Bartolo de Cambis of Florence. Members of the Cambi family were in the council elected procurators for the commons and envoys of the citizenry to Venice; they acquired rich possessions in Dilat on the eastern part of the Kaštela plain, where they built a Renaissance castle by the sea as refuge for the inhabitants of the nearby villages. After the War of Candia, for their services in the fighting against the Ottomans, they acquired estates in Zagora and built a fortified country house in Muć Donji. In 1671 they became patricians of the city of Split and members of the Major Council. The Gothic Cambi Palace, once owned by the Marulić family, stands out in the series of houses on the eastern side of Narodni trg in Split, abutting onto the wall of Diocletian's Palace, vis-à-vis the Old City Council Chamber. In the 19th century, Jerolim Cambi, a leader of the National Party in Split and the president of the Split commune, undertook its renovation, using it to bring together Croatian intellectuals and bearers of the ideas of the National Revival.

All of this makes up a part of the rich family tradition that prompted Nenad Cambi in all the forms his life's work took, both in the choice of his calling and profession, to bear out the high scholarly and professional criteria of archaeologist and university teacher, and, as president of the association Književni krug Split, to make it his cultural mission energetically to further numerous research and publication projects and cultural events.

For his work he has received the Annual Prize of the City of Split for Culture (1980) and the Annual Prize of the City of Split for Science (1994). He has also won the Annual »Kruno Prijatelj« Prize for Science awarded by the paper *Slobodna Dalmacija* for the years 1988 and 2002. He received the Annual »Oton Kučera« Prize of Matica Hrvatska for 2002; the »Don Frane Bulić« Lifetime Achievement Award of the Croatian Archaeological Association (2009); the Annual »Josip Brunšmid« Prize of the Croatian Archaeological Association (2016); the »Josip Juraj Strossmayer« Prize for the best scholarly work in the humanist sciences in 2005; the City of Split Lifetime Achievement Prize in 2010; and in 2013 the »Vicko Andrić« Prize of the Ministry of Culture for Lifetime Achievement and outstanding achievements in the domain of the protection of the cultural heritage in Croatia.

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