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CIRCUMSTANCES OF THE UNIFICATION OF LITHUANIAN ANTI-SOVIET PARTISANS DURING 1946–1949

In 2019 comes the 70th anniversary of the founding of LLKS – the Union of Lithuanian Freedom Fighters (Lietuvos Laisvės Kovos Sąjūdi). This underground organization had been founded in February of 1949. It united the people, who had been fighting against the Soviet power in Lithuania. Heads of the LLKS were active partisans and they called themselves freedom fighters. In the same time, other people called partisans 'forest men', 'greens' etc.

The main purpose of this article – to consider the process of unification of the forces of Lithuanian partisans under unified command and to highlight the main circumstances of this process. The article is based on the archival materials and modern research writings. So far, very few research papers about Lithuanian anti-Soviet struggle have been published outside Lithuania. That's why one of the goals of the author – to provide the information about this episode of the modern history of Lithuania to Ukrainian readers. Perhaps, the similarity with Ukrainian national insurgent movement during the 2nd World War will be found.

The final ambition of the armed struggle of Lithuanian partisans was the creation of free democratic Lithuania. Partisans considered the mistakes of Lithuanian state-building during the interwar period, such as authoritarian regime and weak social politics. Freedom fighters hoped to get help from the West countries – Great Britain of the USA – through the mediation of Lithuanian emigrants. The unification of partisans was difficult because of the activity of infiltrated Soviet security agents.

The chronological framework of the article covers the period of 1946–1949, when were held the main events of the unification of partisans. Active partisan struggle against the Soviet in Lithuania power lasted to 1953.

Key words: Lithuania, partisans, Jonas Zemaitis, anti-Soviet struggle, LLKS.

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ON THE HISTORY OF BYZANTINE DALMATIA IN VIEW OF EARLY MEDIEVAL CHURCH ARCHITECTURE

The article presents examples of Byzantine church architecture, mostly in the towns of Dalmatia. After a short review of the Byzantine influence in the ecclesiastic architecture of the 6th century, the author shows its continuation during the early Middle Ages when the territory under Byzantine political authority was reduced to the coastal towns and northern Adriatic islands. Besides the famous rotunda of St. Donatus in Zadar, of the Byzantine influence in the medieval architecture speaks especially the cross in square church plan, which was accepted in several towns of Byzantine Dalmatia. The cross in square churches in Kotor and Dubrovnik were built in close connection with political and religious relationships with Byzantium, so the architecture can be seen in a broader historical frames.

Key words: Dalmatia, Byzantium, early Middle Ages, church architecture, cross in square plan.

Some important early Byzantine churches on the eastern Adriatic coast are generally known. The most important of the early churches is basilica of Euphrasius in Poreč (ancient Parentium) in Istria. There were also very important early Byzantine buildings in Dalmatia, but they have not been preserved as integral liturgical spaces. Only the ground walls and archaeological finds testify to their original forms. These early Byzantine churches belong to the 6th century, preceding the early medieval development of Christian architecture. It is appropriate to discuss this early stage of presence of Byzantine influence in an article focused on early medieval church architecture, because early medieval development was a continuation of the previous one.

The Euphrasian complex of buildings has been preserved in entirety, giving an opportunity for the study of Byzantine architecture in the 6th century [37, passim; 46, passim; 47, passim; 30, passim]. This masterwork, besides the basilica itself, preserved other liturgical components such as baptistery and atrium. A new building, the bishop's hall, arose to the north of the atrium. The hall consisted of a ground floor and two further stories, where ceremonies, receptions, and other similar functions took place. New elements of the basilica of Euphrasius are the small lateral apses recessed into the mass of the wall. The Euphrasian complex contains also one early medieval structure – it is a small single nave church with 3 apses situated to the north of the Euphrasius' basilica [34, p. 56-57]. This church belongs to the group of Istrian, Italian and Swiss little churches with 3 apses, characteristic of early medieval architecture in the West. The church has been investigated in recent times by I. Matejčić, who also worked in other parts of the Euphrasius' complex (in the basilica itself, in the bishop's hall). The early medieval Carolingian little church

added into the earlier Byzantine church complex, has not changed its general Byzantine character, but testifies to new political circumstances in Istria at the end of the 8th century.

Of special importance are the precious mosaics in the basilica. The frieze above the triumphal arch contains the apostles and Christ, the latter sitting on a blue globe with an open book and the inscription on it: Ego sum lux vera. The depiction in the apse has in the center Virgin Mary on the throne with the child Christ. Around them, there are two groups of persons. We can see archangels, martyrs (perhaps unknown), members of the hierarchy, the local confessor Maurus and the donor. The realistic figures of the bishop-architect Euphrasius (holding a model of the basilica), the archdeacon Claudius, and his son, the boy Euphrasius, have a great significance. Regarding the identification of some persons on the mosaic, the persons without legends, different explanations have been found. Two of the anonymous figures are probably martyrs, because they have characteristic features for such identification: white robes, wreaths, nimbuses, posture. The third figure has different features. He holds a book and wears a golden pallium. The figures must represent the saints, because they have aureoles. But, unlike the figure of Maurus, they have not been identified by names. In the opinion of N. Cambi, the fact that they have no names speaks of their unhistorical character. So, they were not martyrs of Poreč and their depiction serves in the artistic view to complete the row of figures in the mosaic [2, p. 352]. Contrary to this explanation is opinion of R. Bratož – he wrote that the presence of local persons on one side of the mosaic means that the persons on the other side must also be real historical ones. He found three martyrs from Poreč [1, p. 260-262], known in the later medieval legends,

probably depicted on the mosaic. So, about different understanding of the Byzantine mosaic in the main apse of the Euphrasius basilica, of which many other authors also wrote and interpreted its meaning.

Many other data relating to Euphrasiana are important, e. g. the data about the altar screen which is the only in situ preserved early Christian altar screen in Croatia (preserved in the reconstructed form composed of the original slabs). The slabs are made of Proconnesian marble [31, *passim*; 53, p. 13-64]. The appearance of marble church furniture very often marks ecclesiastic buildings of the 6th century along the eastern Adriatic coast.

Byzantine influence was very present in Dalmatia during the first Byzantine golden age in the 6th century. Some important buildings with remarkable Byzantine features were built at that time. So, in the ecclesiastical centers in Zadar (Iader) and Salona, interesting centrally shaped buildings were built. In Zadar episcopal complex the baptistery [57, *passim*] is of polygonal (hexagonal) exterior shape, while in the interior it has six semicircular niches or apses. The existing baptistery is a reconstruction of the original building destroyed during the World War II. The original building can be connected with one early Christian structure in Thessalonici, what is supposed in recent literature [36, p. 249-265].

Salonitan episcopal complex was exposed to many changes during the late Antiquity. On the Byzantine influence speaks appearance of a new, cross-shaped southern church of the complex in the first half of the 6th century. The church had a form of the Greek cross with the equal broad arms divided into naves. It is known as Honorius basilica after archbishop Honorius who held two important church councils in 530 and 533. Alongside of the building of the new church, the baptistery complex was renovated and completed with a consignatorium and catechumenion. The baptistery itself was adapted into an octagon with columns along the perimeter walls. It is possible to connect such a baptistery type with the form of the mausoleum of Diocletian, an insight expressed by E. Dyggve [4, p. 33-48], who wrote a lot about Salonitan Christian architecture, which was also a subject of interest of other explorers [8, *passim*; 28, p. 32-59; 50, p. 175-186].

After Justinian's reconquest of the eastern Adriatic coast, close connections with Constantinople became visible. Central plan churches with remarkable Byzantine features appeared in Dalmatia. An interesting example of a central plan structure was discovered at Gradina in Salona. The building had a ring of eight columns in the middle and three apses in the eastern part. In addition, four columns were situated in the corners of the building. This arrangement has been presented on the drawing of the ground plan of the Gradina church, its sections and reconstruction of the original appearance. The reconstruction was possible thanks to preserved original elements in situ, which also made possible a comparison of the interior arrangement between the Gradina church and St. Sophia church in Constantinople. J. Marasović [21, p. 138-143; 22, p. 114-128], who wrote several articles about the church in Gradina, found an important similarity between interior arrangement of columns and vaulting in the two churches. In his opinion that must speak of building of the church in Gradina under the influence of architecture of St. Sophia church in Constantinople. This is very acceptable opinion. It must be underlined that one church in Dalmatia was probably built under the influence of the architecture of the most important church of Byzantium, the church of St. Sophia in Constantinople.

The second centrally built church chosen to illustrate Byzantine architecture in Dalmatia in the 6th century, is the

church at Gata near the town of Omiš. The church has been dated, like the church in Gradina, in the time after the reconquest of the eastern Adriatic by Justinian. The church at Gata belongs to the double-shell typology of the early Byzantine architecture. It is unique among known churches, thanks to the morphology of its nucleus of triconch plan inscribed within a square. Typically for double shell plans, the triconch nucleus is surrounded with an ambulatory. The Gata church has, regarding its stone furnishings, a particular significance among other eastern Adriatic buildings. The church had an altar known as cipus type, which, together with other features of the church furnishings, speak of great Eastern influence [15, *passim*] visible at Gata.

Because Dalmatia was a part of the Byzantine state during the early medieval times too, it is understandable that Byzantine influence continued to exist, at least to a certain degree. It must be clear, however, that pre-Romanesque architecture in Croatia is predominantly local pre-Romanesque group marked by previous early Christian morphology of church architecture. Of the exterior elements in Croatian medieval architecture, two great political powers – the Carolingians and the Byzantines, were present. It seems that Carolingian elements [10, *passim*; 14, p. 153-216; 23, p. 117-121; 27, *passim*] were stronger than Byzantine, especially during the first stage of the Croatian pre-Romanesque architecture. Nevertheless, some important features in the Croatian early medieval architecture are of Byzantine origins. The architecture with Byzantine characteristics has been especially investigated and discussed during the last 4 or 5 decades [24, p. 5-129; 25, p. 215-224; 26, *passim*], and many interesting cognitions were made.

In the early medieval times some towns and islands on the eastern Adriatic were connected as a Byzantine territorial unit called Dalmatia. In the middle of the 9th century the Byzantine Dalmatia had the position of an archontia and that type of organization had been probably introduced earlier than the middle of the 9th century, but we have no sources to follow the history of Byzantine Dalmatia [5, *passim*; 9, p. 112-149; 18, p. 24-89] during the 7th and 8th centuries. In the second half of the 9th century Dalmatia became a theme, the fact of which speaks Constantine VII Porphyrogenitus in the *De administrando imperio*. The emperor-writer [38, p. 124] gives the following list of the towns and islands of the Byzantine Dalmatia: Kotor, Dubrovnik, Split, Trogir, Zadar, Krk, Osor and Rab. Middle Dalmatian islands (Hvar, Brač, Korčula, Vis) in the time of Constantine VII Porphyrogenitus didn't belong to the Byzantine Dalmatia. The coastal Byzantine cities had certain territory outside the city borders, but that *ager* was reduced and the coastal territory was divided between Byzantine cities and the Croatian state (duchy). Early medieval Croatia, besides the coastal lands, had a vast territory in the hinterland, in the present states of Croatia and Bosnia and Herzegovina. So the Croatian state was spatially much bigger than Byzantine theme Dalmatia, and the Croatian rulers were constantly connected with the Byzantine towns which slowly, at least in the 11th century, recognized their sovereignty. These historical facts can be seen in the light of the early medieval architecture in both political units, Croatia and Byzantine Dalmatia. Similar pre-Romanesque and early-Romanesque church architecture in Croatia and Byzantine Dalmatia [16, *passim*; 49, *passim*] testify to close connection between the two units. On the other side, some specific Byzantine features are presented almost only in the Byzantine towns and speak of their Byzantine history.

This article is specially devoted to the remains of Byzantine churches in the towns of Byzantine Dalmatia.

From their forms and dotation we can get additional insights into the relationships between Byzantium and its distant province of Dalmatia.

Byzantine influence is visible in the church architecture from the later 8th to the 11th centuries. As an early medieval church with analogies both in Byzantine and Carolingian architecture, the church of St. Donatus in Zadar, has a special meaning. There are also several examples of cross in square churches (quincunx) built from the early 9th to the 11th centuries. A special meaning must be given to the cathedral in Dubrovnik of which original shape and date of construction, different theories exist. The cathedral is also famous of its frescoes from the early medieval times. Similar frescoes have been found in some other churches of southern Dalmatia, all with Byzantine marks in style and iconography.

In Zadar which became a new main town of Byzantine Dalmatia, the new monumental church known as St. Donatus [54, passim; 55, 323-375; 56, passim] was built during the second half of the 8th century. The new church is located in a connection with ancient ecclesiastical complex at the edge of antique forum. The church was a part of the cathedral complex, and that fact led to its interpretation as a bishop chapel or private church. St. Donatus church is quite exceptional among other early medieval (pre-Romanesque) churches in Dalmatia. Its unique place follows from both, dimensions and shape. As a rotunda with gallery St. Donatus church stands without parallels in early medieval Dalmatia. But it has parallels in Carolingian and Byzantine architecture, and interpretations of the Zadar rotunda always search for the most appropriate prototype. The church has been known as St. Donatus only since the 15th century. Before that time it was dedicated to Holy Trinity, the dedication quoted in the "De administrando imperio", main early medieval literary source for the church written by Constantine VII Porphyrogenitus.

The description [19, p. 235-243] in the quoted source is important as a testimony of the final form of St. Donatus' church in the time of Constantine VII – first half of the 10th century. The citation [38, p. 139] reads as follows: "The church of St. Anastasia is a basilica like the church of the Chalcoptatia, with green and white columns, and all decorated with encaustic pictures in the antique style, its floor is of wonderful mosaic. Near it is another church, a domed one, Holy Trinity, and above this church again is another church, like a triforium, domed also, into which they mount by a spiral staircase".

After the World War II the rotunda of Saint Donatus (Holy Trinity) was explored for several times. Of extraordinary importance has been finding of the wooden beams secondarily used below the gallery floor. Some of the beams are decorated with early medieval ornamental pattern [44, p. 47-54] which suggests that they were originally intended for some other purpose. The beams have been dated to the second half or to the end of the 8th century by radiocarbon method (C14) [51, p. 319-327] and dendrochronology [39, p. 197-206]. Since the beams were found in the secondary position (and they were originally planned for the roof of the first simple rotunda of St. Donatus) they prove that there were two phases in the construction of the St. Donatus church. Of these two phases has especially written Pavuša Vežić, one of the explorer of the church. In his opinion the church was initially built as a simple rotunda without gallery. Inner ring was made of 8 columns. This phase is dated to the second half of the 8th century. The simple rotunda for some reasons, perhaps after some damages, was reconstructed in more elaborate shape. To the second phase belong massive piers built in the place of the initial columns. The already made roof beams were then put in the secondary position, below the gallery floor. The gallery was

built above the ring-like belt of the initial rotunda. The gallery was connected with a number of annexes which were built very close to the church covering its circular shape. Massive annexes which covered the church and have been destroyed only in the modern time, were planned together with the gallery. They could be planned only in the second phase in the construction of the church, because they should have had some practical purpose, as is clear from their irregular forms and dimensions. Some details in the architecture of the rotunda, extensively presented in the monographic publications of the church written by its researcher P. Vežić, speak in favor of two building phases. By its secondarily constructed annexes the church of Saint Donatus differs from other known early medieval rotundas and central buildings. But in other respects the Zadar church is comparable to similar Western as well as Eastern church buildings, of which the authors often mention Aachen chapel, San Vitale and St. Sophia in Benevent.

In relation to the St. Donatus church it is obvious that its appearance in early medieval Zadar may have been connected with the status of the city which became the main town of the Byzantine Dalmatia. Zadar was chosen for the main Dalmatian town due to the town's excellent geographic position, continuity of urban life and other good conditions which were perceived by the Byzantines. The first mention of a medieval Byzantine governor in Zadar dates from 821 [48, p. 326] when in the Carolingian sources appeared *Johannes, praefectus Dalmatiae*. Zadar was very probably capital of Dalmatia during the 7th and 8th centuries, in the times after the destruction of Salona. So, building of the St. Donatus church corresponds with political emergence of Zadar and speaks of historical context behind architectural achievements.

The second town with important Byzantine architecture is without doubt Dubrovnik. Situated in the southern Dalmatia the town was more exposed to the Byzantine influence. The main protector of Dubrovnik was saint Blasius, an eastern saint from Armenia (bishop in Sebasta in the 3rd century). His relics were brought to Dubrovnik only in the second half of the 10th century, so, Constantine VII did not mention his cult in Dubrovnik. Constantine tells us about growing city which had 3 main quarters in his times. Of the churches of Dubrovnik he has mentioned only St. Stephen church which, according to Constantine [38, p. 134], was in the middle of the city. The church of St. Stephen wasn't cathedral of Dubrovnik. From the historical point of view the city must have had cathedral, because Dubrovnik originated as an heir of Epidaurus, ancient city and bishopric that disappeared under the Slavic attacks in the first half of the 7th century. Where was the locality of the first Dubrovnik cathedral and when it was built, these questions could be solved by archaeological discoveries, which indeed, have given interesting results concerning the Dubrovnik cathedral.

The discussion of the architecture of the first cathedral began in the eightieth years of the twentieth century when the architectonic church remains below the actual cathedral came to light [52, p. 15-38]. The remains are very fragmentary and belong to different phases of construction of church architecture. The most important architectonic remains for us are those interpreted as the remains of the first church below the present-day cathedral. This first phase can be recognized on the ground plan depiction of the different phases of the church architecture below the cathedral. After the discovery Josip Stošić [52, p. 15-38], who led the excavations, exposed his interpretation of the different phases.

As the first church and supposed first city cathedral J. Stošić has recognized early Byzantine church of a

longitudinal form and three apsidal presbytery. The main apsis has Byzantine three-sided shape on the exterior, typical for early churches of Constantinople [32, *passim*]. The main nave was divided from the lateral ones by masonry pillars. That first church had no dome which was a mark of the later churches on the same place. The church described by J. Stošić might have been dated to a broad period from the 6th to the 9th centuries. But against its early dating in the late Antiquity speaks missing of the related stone sculpture.

J. Stošić has not precisely dated the basilica. According to the finding of stone sculpture of pre-Romanesque features [58, p. 455-515], the first church was built during the first medieval centuries, perhaps at the beginning of the 9th century if not earlier. This church is the supposed first known cathedral of the city. The later development of buildings at the same place [11, p. 30-64] could support the interpretation given by the explorer of the site. Cathedrals, namely, often build at the sites of the earlier ones, and continuity of the cult place speaks in favor of Stošić theory.

But there are several localities with early medieval church architecture in Dubrovnik, and existence of remains of especially rich early church devoted to St. Peter in the old city nucleus has yielded a different opinion of the first cathedral. The second theory about the first city cathedral has been exposed by Željko Peković [43, *passim*]. He is an architect who has studied a lot about medieval architecture and city development [40, *passim*]. He personally explored some other sites in Dubrovnik and wrote several books about medieval architecture in the city. Concerning the church remains below the today-cathedral Ž. Peković has given a completely different picture in relation to the interpretation of J. Stošić. In Peković opinion [41, p. 517-576] the first church below the present-day cathedral was building with a cupola (dome) resting on four columns – classical type (cross in square or quincunx) of the middle Byzantine architecture. He based his interpretation upon different thickness of walls of the oldest building remains. He dated that little church in the second half of the 10th century, in the time when, according to literary sources, important relics came from Byzantium. As the first cathedral in Dubrovnik he marked the church of St. Peter the Great which was built in the 9th or 10th century and which probably succeeded an earlier church in the same place. The second Byzantine church in Dubrovnik, the church of St. Peter the Great, like the church beneath the present-day cathedral, is very fragmentarily preserved. Its form is , contrary to the building below the cathedral, securely known – it is a real quincunx, with an older crypt and monumental front part, perhaps with two lateral towers. The pillars from the church, which carried the unusual ellipsoidal dome, are very interesting examples of pre-Romanesque art. The best preserved pillar has all four sides decorated with pre-Romanesque interlace ornaments. This pillar was found on the locality "Na Andriji" during the excavations from 1989 to 1991. It is completely preserved in height which is 264 cm. The three other pillars are differently preserved. Some of the fragments were kept in the Museum and only after finding of the completely preserved pillar they could be recognised as the parts of the same whole. Richly sculptured pillars from St. Peter church have a special place among architectonic rests of other quincunx plan churches not only in Dalmatia but in other parts of Byzantium.

Writing about the church of St. Peter the Great Ž. Peković has tried to find analogies for the church and especially for its ellipsoidal dome. St. Sophia in Vize and Pantokrator monastery in Constantinople have been found as close analogies.

Until now the exposed two theories of the first Dubrovnik cathedral have existed without definite conclusion.

The first church below the present-day cathedral is famous of the frescoes partially preserved on some of its walls. The frescoes introduce interesting question of paintings in the Byzantine buildings. In early medieval Dalmatia there are no traces of mosaics. Only remains of early frescoes are known from the southern Dalmatia. Examples found below the present-day cathedral were in a very fragmentary state, many were in the archaeological layers and without known context. But some of the depictions could be recognized and securely dated. This applies to the last layer of frescoes in the apse which represent the church elders in western vestments. They must have been executed in connection with the religious schism of 1054. These frescoes are very near in style to the frescoes in some little churches on the nearby islands of Šipan and Koločep, all being estimated as works of Byzantine origins [7, p. 371-386; 20, p. 7-20; 42, *passim*].

With the one secure quincunx type and one more Byzantine church (the remains below the cathedral) Dubrovnik shows strong connection with Byzantium. If we follow Peković interpretations of the furnishings and rich architectural sculpture of the church of St. Peter the Great, final arrangement of the church interior was done in the second half of the 10th century, immediately before the establishment of the Dubrovnik archbishopric at the very end of the 10th century. The remains of early medieval churches in Dubrovnik are important as additional testimony of the close connection of the town with central Byzantine territory. The architectural remains have to be interpreted in the context of historical events and general history of Byzantine Dalmatia. Some relationships can be seen from architectural similarities on different localities, and such insights are quite new and possible only by means of material remains.

In the history of Byzantine architecture in Dalmatia the most important place belongs to already discussed quincunx type. Besides one certain and one uncertain church of quincunx type in Dubrovnik, there are other churches of that type in Dalmatia. The churches are different and mostly have certain peculiarities in relation to the real Byzantine church type. The churches in the Byzantine towns are St. Nicholas in Split, St. Lawrence in Zadar and St. Tryphon in Kotor. The first two are dated to the 11th century [6, p. 211-221; 45, p. 53-73] and represent very important early Romanesque buildings. Much earlier, from the beginning of the 9th century, is a little church of St. Tryphon in Kotor. The cult of the saint is good confirmed in the literary sources, according to which the relics of St. Tryphon came to Kotor around 809. St. Tryphon was early Christian martyr from Asia Minor. After arrival of his relics in Kotor, a little church, memoria of the quincunx type, was built. It is a very early example of that type of church architecture, especially important by its secure dating of which speak not only historical sources but also interesting pieces of early pre-Romanesque church furnishings [3, p. 48-57; 12, p. 82-113; 29, p. 5-25] connected to the memorial of St. Tryphon. With all these data the church of St. Tryphon is an excellent witness of the growing Byzantine influence in Dalmatia at the beginning of the 9th century.

Cross in square plan has been recently recognized at the territory of early medieval Croatian state. At Lepuri in northern Dalmatia, an early Christian church was reconstructed in the 9th century, probably in the time of Croatian duke Branimir. The reconstructed building has been interpreted as a cross in square plan [13, p. 337-346; 35, p. 58-59; 43, p. 228-230]. If the interpretation is correct, there was an example of the genuine Byzantine typology in the territory of Croatian state. The time of duke Branimir saw ecclesiastical connection between Croatia and Byzantine Dalmatia. Croatian bishop Theodosius [17, p. 65-70; 33, p. 45-77] took temporarily the

bishopric of Split and performed double service. These historical circumstances should be perhaps mentioned as a possible explanation for appearance of the Byzantine church plan at the Croatian territory.

Short review of the Byzantine typology of church architecture in the towns of Byzantine Dalmatia shows a considerable presence of Byzantine influence in that particular field. Byzantine church remains in Dalmatia fit in the historical frames and testify to the close connection between Dalmatia and eastern parts of Byzantium, especially in certain, historically well-known sections of early medieval period.

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РАННЬОСЕРЕДНЬОВІЧНА ЦЕРКОВНА АРХІТЕКТУРА ВІЗАНТІЙСЬКОЇ ДАЛМАЦІЇ

Досліджується візантійський вплив на архітектуру східного узбережжя Адріатики, описуються зразки візантійської церковної архітектури в містах Далмації. З ранніх візантійських церков цього регіону збереглася лише найбільш знава Евфразієва базиліка в місті Пореч в Істрії, яка досі використовується як невід'ємний літургійний простір. З інших важливих візантійських будівель у Далмації до нашого часу збереглися лише стіни фундаменту та інші археологічні пам'ятки, які, принаймні, можуть засвідчити їхню оригінальну форму. Ці ранні візантійські церкви належать до VI ст. і передують ранньохристиянській архітектурі. Мета статті – дослідити цей ранній етап присутності візантійського впливу на ранньосередньовічну церковну архітектуру, оскільки витоки її розвитку простежуються із попереднього, пізньохристиянського етапу.

Потужного візантійського впливу Далмація зазнала в період правління імператора Юстиніана, відомого своїми походами до Адріатики. Щоб підкреслити авторитет імператора у присланій Далмації, було побудовано принаймні два храми – у Соліні та Оміші – які повторювали модель Св. Софії в Константинополі.

Територіальні втрати Візантії в VII–VIII ст. на користь Хорватського князівства призвели до того, що основними центрами візантійського впливу стали міста Дубровник, Спліт, Задар, Крк та ін. Попри політичний розподіл, хорватська Далмація продовжувала зазнавати візантійського культурного впливу. Так, у церковній архітектурі хорватської Далмації в IX–XI ст. простежується дороманський і романський стилі; цей регіон залишався культурно однорідним з візантійською Далмацією. Нетиповою була лише церковна архітектура в місті Дубровник, де, серед іншого, було збудовано собор еліпсоїдної форми, що може свідчити про тісніші культурні зв'язки цього міста із центральною Візантією.

Ключові слова: Далмація, Візантія, раннє середньовіччя, церковна архітектура, хрестоподібний план.