

ANA TORLAK

Izložba i katalog *U temeljima hrvatske arheologije* Arsena Duplančića

Exhibition and catalogue: Arsen Duplančić's *In the foundations of Croatian archaeology*

Ana Torlak
Filozofski fakultet Sveučilišta u Splitu /
Faculty of Humanities and Social Sciences,
University of Split
Odsjek za povijest umjetnosti / Department of Art History
Poljička cesta 35
HR - 21000 Split
atorlak@ffst.hr

UDK: 200.394.46:069.15(497.583Split)
200.:069.9:902.2(497.583Salona)“1821/2021“
58.41:069.9]Duplančić(497.583Solin)

Primljeno / Received: 13. 11. 2023.
Prihvaćeno / Accepted: 13. 11. 2023.

Ključne riječi: arheološka istraživanja, izložba, Arheološki muzej u Splitu, Salona.

Keywords: archaeological excavations, exhibition, Archaeological Museum in Split, Salona.



Slika 1.
Otvaranje izložbe. Slijeva nadesno: Tonći Ćićerić (ravnatelj, Javna ustanova u kulturi *Zvonimir*, Solin), Ante Jurčević (ravnatelj, Arheološki muzej u Splitu), Dino Demicheli (profesor, Filozofski fakultet u Zagrebu), Ika Prpa-Stojanac (autorica likovnog postava izložbe), Arsen Duplančić (autor izložbe i kataloga). (Foto: T. Seser)

Figure 1.
Exhibition opening. From left to right: Tonći Ćićerić (Director, Zvonimir Cultural Centre, Solin), Ante Jurčević (Director, Archaeological Museum in Split), Dino Demicheli (Professor, Faculty of Humanities and Social Sciences, Zagreb), Ika Prpa-Stojanac (Author of the Exhibition's Visual Design), Arsen Duplančić (Exhibition and Catalogue Author). (Photo: T. Seser)

U povodu obilježavanja 200. obljetnice osnutka Arheološkog muzeja u Splitu (1820. – 2020.) i 200 godina sustavnih arheoloških istraživanja u Saloni (1821. – 2021.) u galeriji Javne ustanove u kulturi *Zvonimir* u Solinu održana je od 13. listopada do 13. studenog 2021. godine izložba *U temeljima hrvatske arheologije*. Autor postava i idejni začetnik izložbe je Arsen Duplančić, dugogodišnji voditelj Knjižnice Arheološkog muzeja u Splitu. Organizatori izložbe bili su Arheološki muzej u Splitu i Javna ustanova u kulturi *Zvonimir*. Likovni postav potpisuje Ika Prpa-Stojanac, radove na konzervaciji i restauraciji Nevenka Perić Klarić, Ika Prpa-Stojanac i Borko Vješnica, a fotografije Tonći Seser.

Autor izložbe pokazao je svoj dugogodišnji znanstvenoi-straživački rad na arhivskoj građi, a ovom prigodom je pomno promišljenim primjerima ilustrativno prikazao razvoj prvih trideset godina Arheološkog muzeja u Splitu i radova na lokalitetima Salone, glavnog grada rimske provincije Dalmacije. Pri tome je naglasio važnu činjenicu da je godinom osnutka, 1820., to najstariji muzej u Hrvatskoj (ali i na prostoru jugoistočne Europe!) pa postaje potpuno jasan naziv izložbe koji naglašava

To commemorate the 200th anniversary of the establishment of the Archaeological Museum in Split (1820–2020) and two centuries of systematic archaeological exploration in Salona (1821–2021), the exhibition “In the Foundations of Croatian Archaeology” took place in the Zvonimir Cultural Centre gallery in Solin from 13 October to 13 November, 2021. The exhibition was curated and conceptually initiated by Arsen Duplančić, the longtime head of the library of the Archaeological Museum in Split. The exhibition was organised by the Archaeological Museum in Split and the Zvonimir Cultural Centre. Ika Prpa-Stojanac is the author of the exhibition design, while conservation and restoration were carried out by Nevenka Perić Klarić, Ika Prpa-Stojanac and Borko Vješnica, while Tonći Seser contributed the photographs.

The exhibition's author presented his extensive scholarly research based on archival material. On this occasion, he carefully illustrated the Archaeological Museum in Split's formative thirty-year period and the excavations at Salona, the capital of the Roman province of Dalmatia. He highlighted a crucial fact that it stands as the oldest museum in Croatia (and the



Slika 2.
Dio dvorane s arheološkim nalazima i njihovim crtežima (Foto: T. Seser)

Figure 2.
Section of the hall with archaeological finds and their drawings (Photo: T. Seser)

va da je splitski Muzej uz sustavna institucionalna istraživanja Salone uistinu *u temeljima hrvatske arheologije*.

Prva desetljeća XIX. stoljeća bila su vrijeme intenzivnog razvoja suvremenih znanosti, poput arheologije, povijesti, povijesti umjetnosti. Istovremeno su izrađivani prvi katalozi, formirane klasifikacije i postavljani temelji za standardizaciju i norme discipline. Osobito zanimanje onodobnih erudita izazivala je grčko-rimska civilizacija, postavljena kao moralni i umjetnički vrhunac zapadne civilizacije. Na taj način tretirana antika je postala dio interesa europskih vladara koji su se evokacijom antičkog naslijeđa željeli nametnuti kao glavni protagonisti očuvanja i revitalizacije tog idealnog, ali i nedostižnog uzora. Kao posljedica uslijedilo je pokretanje sistematskih istraživanja, ali i osnivanje institucija diljem europskog kontinenta, kojima je temeljni zadatak bila skrb o spomenicima i prezentacija odabranih primjera.

U Saloni su već 1805. godine pokrenuta službena iskopavanja, ali su bila kratkog daha zbog niza povijesno-političkih okolnosti. Nakon uspostave mira u Europi i Bečkog kongresa austrijski car Franjo I. krenuo je u obilazak novoosvojenih provincija. Prilikom posjeta Saloni ukazano mu je na potencijal antičkoga grada te je donio odluku o osnivanju Arheološkog muzeja u Splitu. Osnovna djelatnost novoosnovane insti-

broader southeastern European region!), since it was founded in 1820. This underscores the exhibition's title, emphasising that the Museum in Split, through its systematic institutional exploration of Salona, indeed lays the *foundations of Croatian archaeology*.

The first decades of the 19th century marked a period of intense development for modern sciences such as archaeology, history, and art history. Simultaneously, pioneers compiled the first catalogues, established classifications, and laid the groundwork for standardisation and disciplinary norms. The Greco-Roman civilization, positioned as the moral and artistic pinnacle of Western civilization, particularly intrigued scholars of the time. This antique world, treated as part of European rulers' interests, became a focal point for evoking classical heritage and asserting themselves as the primary advocates for preserving and revitalising this ideal yet unattainable model. This led to the initiation of systematic research and the establishment of institutions across the European continent, with their core mission being the care of monuments and the presentation of noteworthy examples.

In Salona, official excavations were already underway in 1805 but were short-lived due to a series of historical and political circumstances. Following the establishment of peace and



Slika 3.
Rekonstrukcija mogućeg izgleda arheoloških istraživanja (Foto: T. Seser)

Figure 3.
Reconstruction of the possible appearance of archaeological excavations (Photo: T. Seser)



Slika 4.
Dio rukopisne i tiskane građe (Foto: T. Seser)

Figure 4.
Section of manuscript and printed materials
(Photo: T. Seser)

tucije postala je provedba sustavnih arheoloških iskopavanja te očuvanje spomenika Salone. S obzirom na to da još uvijek nisu bile razvijene discipline koje su specijalizirane za materijalnu baštinu, kao ni obrazovne institucije, prvi ravnatelji Arheološkog muzeja bili su visokoobrazovani istaknuti pojedinci iz lokalne zajednice, ali u arheološkom smislu – amateri. Bilješke koje su vodili tijekom istraživačkih kampanja, kao i službeni izvještaji koje su redovito slali vlastima, danas su osobito dragocjeni za razumijevanje početaka Muzeja i arheoloških istraživanja. Lokaliteti koji su prvi iskopavani s vremenom su dijelom uništen, a spomenici zagubljeni. Jedina svjedočanstva o njima su izvještaji ravnatelja koji se i danas čuvaju u Muzeju, a ovom su prigodom, najvećim dijelom prvi put, i pokazani široj javnosti.

Tako su izložbom Arsena Duplančića *U temeljima hrvatske arheologije* prikazani tiskani, ali i rukopisni izvještaji prvih ravnatelja istraživača, crteži, nacrti te drugi grafički prikazi. Cjelokupna građa, objedinjena na jednome mjestu, na slikovit način govori o početku djelovanja Arheološkog muzeja u Splitu čiji uspješan rad traje i danas.

Zahvaljujući, za ono doba, dobro vođenoj i očuvanoj dokumentaciji, danas možemo donekle i rekonstruirati kako su izgledali lokaliteti koji su prvi istraživani te koji su spomenici pronađeni. Prikazujući ovu dokumentaciju, autor izložbe vrlo je uspješno pokazao da je *temeljno poslanje Muzeja* i ostvareno. Naime, usporedbom crteža spomenika pronađenih tije-

the Congress of Vienna, Austrian Emperor Francis I embarked on a tour of the newly acquired provinces. During his visit to Salona, the potential of the ancient city was brought to his attention, leading to his decision to establish the Archaeological Museum in Split. The primary focus of the newly founded institution became the implementation of systematic archaeological excavations and the preservation of Salona's monuments. As specialised disciplines for material heritage and educational institutions were not yet developed, the early directors of the Archaeological Museum were highly educated prominent individuals in the local community, but in archaeological terms, they were amateurs. The notes they kept during research campaigns and the official reports regularly submitted to the authorities are now particularly valuable for understanding the Museum's beginnings and archaeological research. Over time, the initially excavated sites were partially destroyed, and monuments were lost. The only testimonies about them are the reports of the directors, still preserved in the Museum, and on this occasion, largely presented to the general public for the first time.

Arsen Duplančić's exhibition, *In the Foundations of Croatian Archaeology*, showcases printed and manuscript reports from the first directors and researchers, along with drawings, sketches, and other graphic representations. The comprehensive collection, unified in one place, vividly narrates the early days of the Archaeological Museum in Split, whose successful



Slika 5.
Crteži nalaza, tlocrti Salone, inventari, onodobne fotografije lokaliteta (Foto: T. Seser)

Figure 5.
Drawings of findings, Salona site plans, inventories, contemporary photographs of sites (Photo: T. Seser)

kom onodobnih iskopavanja s onima koji se čuvaju u Arheološkom muzeju, utvrđeno je da se davno otkriveni spomenici još uvijek nalaze i brižno čuvaju u toj instituciji. Zato su, tijekom trajanja izložbe, bili postavljeni odabrani kameni spomenici i vitrine u kojima je, uz svaki crtež s iskopavanja dvadesetih godina XIX. stoljeća, bio izložen iskopani arheološki predmet. Nadalje, izložbom je ilustriran mogući izgled lokaliteta na kojem su vršena istraživanja te rad i djelovanje ravnateljstva u vrlo izazovnim vremenima, kad se tek oblikuju znanstvene discipline, njihovi pionirski potezi i nastojanje da opravdaju svoju funkciju.

Kako bi posjetitelji lakše pratili raznolik izložbeni grad, eksponati su postavljeni u dvjema dvoranama, a autorica takvog, veoma uspješnog postava bila je Ika Prpa-Stojanac, restoratorica majstorica, koja je dugi niz godina radila u Muzeju.

Ova izuzetno zanimljiva izložba popraćena je jednako vrijednim katalogom, čiji je autor također Arsen Duplančić. Katalog, kao i izložba, još su jedna potvrda umijeća i respektabilnog znanja Arsena Duplančića, koji je i ovom prigodom pokazao svoju duboku predanost i golem trud što ga ulaže u rad Arheološkog muzeja u Splitu.

U katalogu su kronološki, a u velikoj mjeri i prvi put, donešeni brojni dokumenti koji rekonstruiraju uspostavu i razvoj arheoloških istraživanja u Saloni te povijest Muzeja. Tiskan u formatu 22,5 × 28 cm, na čak 60 stranica sa 91 kataloškom jedinicom, pokazuje zavidnu količinu prezentirane građe. Tiskan

legacy continues to thrive today.

Owing to well-maintained and preserved documentation for its time, it is possible to partially reconstruct how the initially explored sites looked and which monuments were found. By showcasing this documentation, the exhibition's curator successfully demonstrated that the *Museum's fundamental mission* had been achieved. Specifically, by comparing drawings of monuments discovered during the excavations at the time with those preserved in the Archaeological Museum, it was determined that the long-discovered monuments still reside and are carefully preserved in the institution. Therefore, selected stone monuments were set up for the exhibition, as well as display cases featuring each drawing from the excavations of the 1820s alongside the excavated archaeological artefact. Furthermore, the exhibition illustrated the potential layout of the site being researched, as well as the work and efforts of the directors in very trying times, when scientific disciplines were just taking shape, showcasing their pioneering initiatives and endeavours to justify their roles.

To facilitate visitors in navigating the diverse exhibition material, the exhibits were skilfully arranged in two halls by Ika Prpa-Stojanac, a masterful restorer with years of dedicated work at the Museum.

This exceptionally intriguing exhibition was accompanied by an equally valuable catalogue, also authored by Arsen Duplančić. The catalogue, like the exhibition, serves as another

je u nakladi Arheološkog muzeja u Splitu te Javne ustanove u kulturi Zvonimir u Solinu, a fotografije potpisuje Tonći Seser.

Nakon koncizno sročenog *Uvoda* slijedi izuzetno bogato opremljen *Katalog* koji sadrži arhivske izvještaje, karte, planove, arhivske fotografije lokaliteta, skice i crteže nalaza. Potom slijedi *Literatura* i sažetak na engleskom jeziku *In the foundations of Croatian archaeology*.

S obzirom na zavidnu količinu prikazane građe, *Katalog* je podijeljen na manja poglavlja, kako bi bilo lakše pratiti kronološki slijed zbivanja. Naslovom svake od cjelina čitatelj je jasno uveden u određen vremenski okvir koji je, pak, definiran istaknutim događajima u radu Muzeja. Uz kronološki okvir potpoglavlja nose naslove koji opisuju povijesni kontekst ili važnija zbivanja u radu Muzeja u danom vremenskom razdoblju, što je značajno pridonijelo preglednosti *Kataloga*. Svaki izložak označen je rednim brojem i naslovom, potom je ukratko objašnjen, i to na način da je kontekstualno smješten u slijed događaja te je istaknuta njegova važnost za obrađenu temu. Uz to, za svaki izložak navedeno je mjesto čuvanja i signatura, te ako je ranije objavljen, navedena je i osnovna bibliografska jedinica. Na taj način ova publikacija nadilazi razinu informativnog teksta koji prati postavljenu izložbu i postaje dragocjen izvor za proučavanje u prvom redu arhivske građe o Saloni u prvoj polovici XIX. stoljeća.

Prva od obrađenih cjelina nosi naslov 1820. – 1834. *Osnivanje Muzeja, počeci i prva istraživanja*. Prikazane su 22 jedinice s jednim dokumentom ili više dokumenata i slika, koji su tematski povezani. Sljedeće potpoglavlje nosi naslov 1834. – 1842. *Za tišje*, a odnosi se na godine koje su obilježene stagnacijom Muzeja i arheoloških iskopavanja, ali i vrlo značajnim događajima vezanim za zaštitu salonitanskih spomenika provođenjem ranije donesenih zakonskih uređaba. U tom vremenu izrađeni su također prvi cjeloviti inventari muzejske građe. S novim ravnateljem Muzeja Francescom Carrarom (1812. – 1854.) započinje novi zamah u arheološkim, ali i teorijskim istraživanjima Salone, pa je njegova djelatnost u katalogu izložbe prikazana u potpoglavlju 1842. – 1854. *Buđenje i novi uspjesi*. Ova cjelina sadrži čak 33 kataloške jedinice, s mnoštvom dokumentacije koja obuhvaća širok raspon građe, od crteža arheoloških nalaza koje je izradio splitski slikar Petar Zečević (1807. – 1876.), tlocrta Salone i presjeka novootkrivenih građevina koje su izradili vojni geodeti i inženjeri Carl Mohr von Ehrenfeld (1812. – 1885.), Sigmund Tobia von Hohendorf i Vicko Boban (1828. – 1850.) do Carrarinih službenih izvještaja upućenih državnim vlastima, tiskanih objava nalaza ravnatelja Muzeja, interpretacije spomenika...

Izrazito plodonosno razdoblje Carrarina ravnateljstva završeno je 1853. godine odlukom Ministarstva za bogoštovlje i nastavu te je uslijedilo ponovno razdoblje stagnacije, a zatim novi zamah. Duplančić ga je nazvao 1854. – 1872. *Zastoj; 1872. – ... Obnova i daljnji napredak*. Između 1854. i 1872. izmijenila su se tri ravnatelja Muzeja, među kojima se ističe Francesco Lanza (1863. – 1872.), koji je glavninu muzejske dotacije utrošio na

testament to the skill and profound knowledge of Arsen Duplančić, showcasing his deep commitment and immense effort invested in the work of the Museum.

The catalogue presents numerous documents chronologically, many for the first time, reconstructing the establishment and development of archaeological research in Salona and the history of the Museum. Printed in a 22.5 x 28 cm format, spanning 60 pages with 91 catalogue units, it boasts a considerable amount of exhibited material. It was published by the Archaeological Museum in Split and the Zvonimir Cultural Centre in Solin, with photographs by Tonći Seser.

Following the succinctly crafted *Introduction*, a rich *Catalogue* follows, encompassing archival reports, maps, plans, archival photographs of sites, as well as sketches and drawings of findings. It is then followed by *Bibliography* and the English-language summary titled *In the Foundations of Croatian Archaeology*.

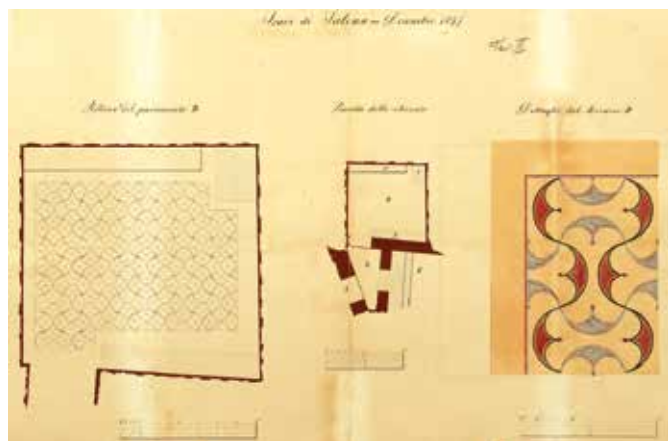
Owing to the considerable amount of presented material, the *Catalogue* is divided into smaller chapters to make it easier to follow the chronological sequence of events. Each section's title provides readers with a clear introduction to a specific timeframe, defined by prominent events in the Museum's operations. The chronological subsections are titled to describe the historical context or significant occurrences during their periods, which contributes significantly to the *Catalogue's* clarity. Each exhibit is labelled with an ordinal number and title, followed by a brief explanation contextualising its placement in the sequence of events and highlighting its relevance to the theme. Additionally, each exhibit includes information on its storage location and reference number. If previously published, the basic bibliographic details are also provided. In doing so, the publication goes beyond the level of a merely informative text accompanying the exhibition and becomes a valuable source for the study of archival materials, particularly focusing on Salona in the first half of the 19th century.

The first part is titled 1820–1834: *Establishment of the Museum, Beginnings, and Initial Research*. It presents 22 units, each featuring one or more thematically linked documents and images. The subsequent subsection is titled 1834–1842: *Lull*, and it covers years marked by the stagnation of the Museum and archaeological excavations, alongside significant events related to the protection of Salona's monuments through the implementation of previously enacted legal regulations. During this period, the first comprehensive inventories of the Museum's materials were also compiled. With the appointment of the new Museum director, Francesco Carrara (1812–1854), both archaeological and theoretical explorations of Salona gained renewed momentum. His contributions are showcased in the exhibition catalogue's subsection 1842–1854: *Awakening and New Successes*, encompassing an impressive 33 catalogue units. This part includes a wealth of documentation, ranging from drawings of archaeological findings by the Split painter Petar Zečević (1807–1876), site plans of Salona, and cross-sections of newly



Slika 6.
Rafo Martini, Crtež staklenih predmeta nađenih 1826. – 1827 (Foto:
T. Seser)

Figure 6.
Rafo Martini, Drawings of glass objects found in 1826–1827 (Photo:
T. Seser)



Slika 7.
Crteži s istraživanja prostori-
ja uz krstionicu 1847.
(Foto: T. Seser)

Figure 7.
Drawings from the inves-
tigation of rooms near the
baptistery in 1847
(Photo: T. Seser)

obogaćivanje muzejske knjižnice! Sam je, pak, 1856. izdao knjigu *Monumenti salonitani inediti*, u kojoj je prvi put objavio izvještaje s prvih arheoloških istraživanja u Saloni koje je vodio njegov otac Carlo (1781. – 1834.), prvi ravnatelj Muzeja.

Kao ilustrativan primjer za potrebe ove izložbe iz te je knjige odabrana karta Salone koja pokazuje plan grada s označenim arheološkim ostacima i godinama kad su istraživani, što je izrazito dragocjeno za razumijevanje početaka istraživanja. Također, budući da je druga polovina XIX. stoljeća vrijeme razvoja fotografije, prvi put nastaje i fotodokumentacija lokaliteta i spomenika. Stoga Duplančić ovdje donosi neke od prvih snimaka Salone, izrađene 1878., 1886. i 1890., čime je tematski i kronološki zaokružio 70 godina istraživanja tog grada. Nakon osamdesetih godina XIX. stoljeća slijedi novo doba ili, kako sam autor kaže, *zlatno doba* za arheološka istraživanja u Saloni, koje uvodi nove stručne i znanstvene pristupe te samim time izlazi iz tematskog opsega ove izložbe. Posljednje potpoglavlje *Kataloga* nosi naslov *Arheološki nalazi*, a pokazuje 26 različitih nalaza koji su otkriveni tijekom prvih desetljeća. Uz fotografije njihovog današnjeg stanja objavljeni su arhivski crteži iz službenih izvještaja s istraživanja na kojima su prikazini ti predmeti.

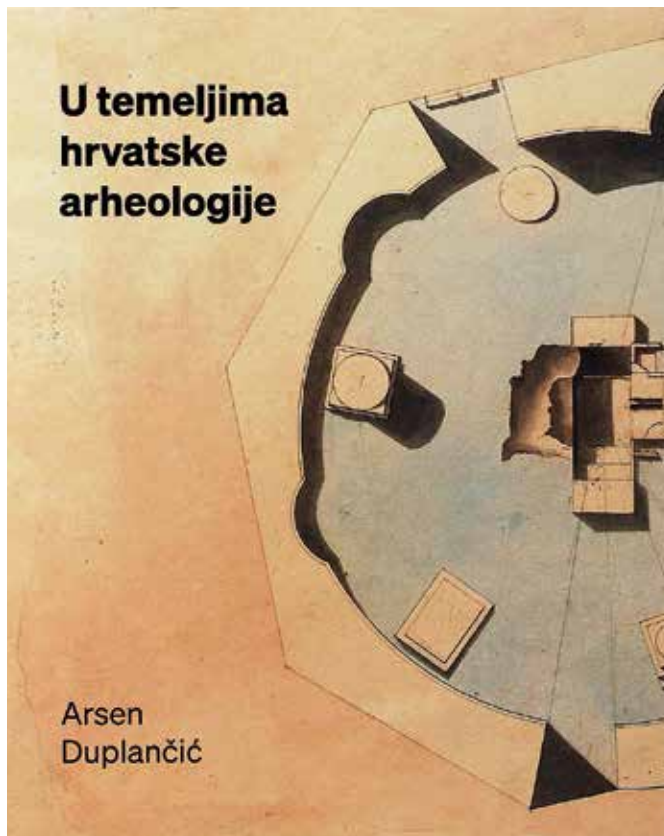
Izložba i katalog *U temeljima hrvatske arheologije* dali su važan doprinos poznavanju osnutka, povijesti i razvoja Arheološkog muzeja u Splitu, ukazavši na njegovu ulogu i značenje u kontekstu istraživanja, očuvanja i brige o bogatoj spomeničkoj građi Salone. Bogato opremljen katalog, popraćen podatcima o arhivskim izvorima i stručnoj literaturi, zasigurno će potaknuti nova istraživanja i donijeti nove spoznaje o djelovanju Muzeja u prvim desetljećima nakon osnutka. Prezentacija ovako kompleksne arhivske, tiskane i spomeničke građe, na izložbi i u tisku, zahtijeva široko i sveobuhvatno poznavanje materije, pri čemu se autor, Arsen Duplančić, kao i puno puta ranije, pokazao kao izuzetan stručnjak i poznavatelj povijesti Splita i Solina te njemu dragog Arheološkog muzeja.

discovered buildings crafted by military surveyors and engineers Carl Mohr von Ehrenfeld (1812–1885), Sigmund Tobia von Hohendorf, and Vicko Boban (1828–1850), to Carrara's official reports to state authorities, published announcements of the Museum director's findings, interpretations of monuments...

Carrara's highly fruitful tenure as director came to an end in 1853, marked by a decision from the Ministry of Worship and Education, leading to another period of stagnation, followed by renewed momentum. Duplančić termed it 1854 – 1872: *Stagnation*; 1872 –...: *Renewal and Further Progress*. Between 1854 and 1872, three Museum directors succeeded one another, with Francesco Lanza (1863–1872) standing out. He directed a significant portion of the Museum's funding towards enriching the Museum library. In 1856, Lanza independently published the book *Monumenti salonitani inediti*, where, for the first time, he released reports from the initial archaeological explorations in Salona led by his father Carlo (1781–1834), the Museum's first director.

As an illustrative example for this exhibition, a map of Salona was selected from this book. It depicts the city plan with marked archaeological remnants and the years of their exploration, providing invaluable insight into the early phases of research. Moreover, since the latter half of the 19th century marked the development of photography, it also saw the emergence of photographic documentation of sites and monuments. Consequently, Duplančić includes some of the earliest photographs of Salona, taken in 1878, 1886, and 1890, effectively rounding off 70 years of exploration thematically and chronologically. Following the 1880s, a new era unfolded, or as the author himself phrases it, the *golden age* of archaeological research in Salona, introducing novel professional and scientific approaches that extend beyond the thematic scope of this exhibition. The final subsection of the *Catalogue* is titled *Archaeological Finds*, which presents 26 different discoveries made during the initial decades. Alongside photographs depicting their current state, archival drawings from official reports illustrate these objects as discovered during the investigations.

The exhibition and catalogue *In Foundations of Croatian Archaeology* have made significant contributions to understanding the establishment, history, and development of the Archaeological Museum in Split, emphasising its role and significance in the context of research, preservation, and protection of Salona's rich monumental heritage. The elaborate catalogue, accompanied by information on archival sources and scholarly literature, is sure to stimulate new research and bring fresh insights into the Museum's activities in the first decades after its founding. Presenting such a complex archive of printed and monumental materials, both in the exhibition and in print, demands a broad and comprehensive understanding of the subject matter. In this regard, the author, Arsen Duplančić, has once again demonstrated his exceptional expertise and knowledge of the history of Split and Solin and his beloved Archaeological Museum.



Slika 8. Naslovna stranica kataloga izložbe (Foto: T. Seser)

Figure 8. Exhibition catalogue cover page (Photo: T. Seser)



Slika 9. Stranica kataloga posvećena istraživanju mauzoleja obitelji Lolija (Foto: T. Seser)

Figure 9. Catalogue page dedicated to the research of the Lolia family mausoleum (Photo: T. Seser)



Slika 10. Stranica kataloga s nađenim arheološkim predmetima i njihovim crtežima R. Martinija (Foto: T. Seser)

Figure 10. Catalog page with found archaeological objects and their drawings by R. Martini (Photo: T. Seser)

