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Twenty years of the Archaeological Museum in Zadar in the documents of the Department for Antiquities of Marche, Abruzzi, Molise and Zadar

Serena Brunelli*

Abstract

The annexation of Zadar to the Kingdom of Italy, at the end of the First World War, entailed a new commitment for the Italian Ministry aimed at protecting heritage of this new territory. For this reason, the actions by the Ministry focused, between the two world wars, the archaeological museum of San Donato in Zadar which became center of the policy of safeguarding and of development of the whole territory of Zadar. The article focuses on the events of the museum, emerging through archival research. These events were connected, from 1923 until 1941, with those of the Departement of Antiquities of Marche, in particular under the direction of the Superintendent Moretti, when the museum building was restored

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This article is a revised version of a part of the specialization's in Museology, *Vent'anni di storia del museo archeologico di zara dalla carte della Soprintendenza alle Antichità di Marche, Abruzzi, Molise e Zara*, Scuola di Specializzazione in Beni storico-artistici dell'Università degli Studi di Macerata, a.a. 2011-2012, thesis supervisor prof. Patrizia Dragoni.

and its collections reaoganized giving maximum emphasis to the deep cultural, trade and political ties that always had joined Zadar, Rome and the Marche.

L'annessione di Zara al Regno d'Italia, avvenuta a conclusione della Prima Guerra Mondiale, comportò un nuovo impegno da parte dell'apparato ministeriale italiano finalizzato alla tutela del patrimonio presente in questo nuovo territorio. Per tale ragione le azioni da parte del Ministero si concentrarono, tra le due guerre mondiali, sul museo archeologico di San Donato a Zara, fulcro della politica di salvaguardia e valorizzazione di tutto il territorio zaratino. Le vicende del museo, emerse attraverso la ricerca documentaria ed al centro della trattazione, si legarono, dal 1923 fino al 1941, a quelle delle Soprintendenze alle Antichità marchigiane che, sotto la guida, in particolare, del soprintendente Moretti, condussero i lavori di ristrutturazione dell'edificio e ne riallestirono le collezioni dando massimo risalto ai profondi legami culturali, commerciali e politici che da sempre avevano unito Zara, Roma e il territorio marchigiano.

1. *Royal Decree No. 3164 of 31 December 1923: New organisation for the Departments for Works of Art and Antiquities*

The Zadar area was assigned to the Ancona Department for Antiquities under Royal Decree No. 3164 of 31 December 1923 that explained in detail the *Nuovo ordinamento delle Soprintendenze alle opere di antichità e d'arte*. After clarifying, in Art. 2, the various responsibilities between the Department for Antiquities and the Department for Medieval and Modern Art, the Decree went to list, in Art. 4, the Department for Antiquities, which included the «Soprintendenza delle Marche, degli Abruzzi, del Molise e di Zara[1], con sede in Ancona», while Art. 5 included the «Soprintendenza all'arte medievale e moderna delle Marche e di Zara, con sede ad Ancona».

A reference to the change in territorial jurisdiction over Zadar from the Department of Antiquities based in Aquileia to the one in Ancona can be found in the typewritten report drawn up by Ettore Modigliani[2] and Roberto

[1] The city of Zadar had been annexed to the Kingdom of Italy following the Treaty of Rapallo, signed on 12 November 1920. The Zadar area included the city of Zadar and the municipalities of Bokanjac, Arbanasi, Stanovi, Crno, Cereria, Ploča and Puntamika and the islands of Lastovo and Palagruža. Cf. Talpo 1987, p. 103.

[2] In 1902 Ettore Modigliani (1873-1947) was assigned to the Galleria Borghese as Deputy Inspector and in 1908 he won the public selection procedure to become Director of the Pinacoteca di Brera. In 1909, he was placed in charge of the Department of Medieval and Modern Museums and Galleries of Milan, Como, Bergamo, Brescia, Sondrio, Cremona and Pavia. At the outbreak of the First World War, Modigliani made every effort to protect the works of art in museums and churches of Lombardy and Veneto, and when the war ended, he took part in the arrangements for the return to Italy of many works of art held in Austria. In 1923, he became Superintendent of the Department for Medieval and Modern Art in Lombardy and launched a project for the re-opening

Paribeni[3] on the «riordinamento dei servizi archeologici e artistici nella Venezia Giulia e nella Venezia Tridentina»[4]; the report stressed that the deep artistic links between Ancona and Zadar, together with their economic links, were valid reasons for making this transfer in jurisdiction; according to the writers of the report, one should not underestimate «la opportunità che la piccola città italiana rimasta sola e in difficile posizione sia attaccata a una parte centrale e saldamente unita al regno piuttosto che a una regione di nuovo acquisto, più periferica»[5].

Evidence of the transfer can also be found among the documents kept at the records office of the Department of Archaeological Heritage of the Marches[6], which includes a folder[7] containing all the correspondence between

of the Pinacoteca di Brera, which was inaugurated in 1925. He opposed the Santa Maria delle Grazie complex in Milan being handed over to the Dominicans, and consequently Modigliani was transferred to Abruzzi under the orders of the Minister of Education at the time. Under the racial laws, Modigliani was removed from service in 1938 but resumed his work in 1944 and, in 1946, he was appointed Superintendent in Milan. In those years he was engaged in the reconstruction of the Pinacoteca di Brera and managed to see part of it re-opened, before his death, with the inauguration of the "Piccola Brera". Cf. Pacia 2007, pp. 384-397.

[3] Roberto Paribeni (1876-1956) was Director of the National Roman Museum from 1909 to 1928 and was then appointed as General Director of Antiquities and Fine Arts following the resignation of Arduino Colasanti. He remained in that post until 1933 when he was removed from office, and then devoted himself to an academic career becoming Professor of Archaeology at the University of the Sacro Cuore in Milan and Director of the National Institute of Archaeology and History of Art until 1944. With the fall of the regime he was suspended from teaching and then reinstated until his retirement in 1951. Cf. Paribeni 2014.

[4] Central State Archives, henceforth abbreviated as ACS. ACS, AABBAA, Div. I, 1908-1924, b.1542, fasc. Trieste 1922-1923-1924, *Relazione Paribeni e Modigliani sul riordinamento dei servizi archeologici e artistici nella Venezia Giulia e nella Venezia Tridentina 18 August 1924*. This report indicated that Modigliani and Paribeni had been given their appointments by the Ministry on 1 February 1922. The document clearly shows the central importance of the Archaeological Museum of Saint Donatus and reference is also made to the transfer of the Nin sculptures from Venice to Zadar, which we will discuss further on in this essay.

[5] Ivi, p. 31.

[6] The Records Office of the Department of Archaeological Heritage of the Marches has five boxes containing documentation on Zadar covering the period from 1925 to 1941.

[7] The Records Office of the Department of Archaeological Heritage of the Marches, will be referred to from now on as ABAM. In the text it was decided to leave the archival references in Italian. To facilitate the reading the translation is reported here: Zara: Zadar Archive Group; cassetta: Archival Binder; fascicolo: folder. ABAM, Zara, cassetta 3, fasc. 41, *Passaggio dei servizi archeologici di Zara dalla Soprintendenza di Trieste a quella di Ancona*.

the Superintendent of Antiquities of the Marches, Giuseppe Moretti[8], and the Superintendent of Aquileia[9], Giacomo De Nicola[10].

The folder begins with a letter from Moretti, whose aim was to remind De Nicola that the Ministry of Education had notified the following:

di avere disposto, a norma del R. Decreto 31 dicembre 1923 n. 3164, il passaggio dei servizi delle antichità del territorio di Zara da codesta soprintendenza a questa delle antichità di Ancona. Non conoscendo quanto e quale importanza siano gli atti di archivio e se vi siano progetti di lavoro o pratiche in corso, i quali richiedano di conferire con la S.V., gradirei che ella si compiacesse di significarmi se onora la mia venuta in codesta residenza o se convenga ove si tratti di cose di poco rilievo, per risparmiare spese, inviare gli atti col mezzo che creda più opportuno[11].

The response from the Superintendent of Aquileia was not long in coming and, quoting a decree dated 11 June 1924[12], he expressed his numerous concerns over the transfer of jurisdiction between the two Departments[13]; at this point it was Moretti himself who asked for explanations from the General Directorate which, on 12 December 1924, put an end to the matter by stating that «Col R. D. 11 giugno 1924 n. 1211 si è provveduto ad assegnare la sola provincia di Aquila alla soprintendenza di Roma. Pel resto la circoscrizione di codesta

[8] Giuseppe Moretti (1876-1945), in 1902, was assigned to the National Roman Museum, specifically to the Museum of the Baths of Diocletian, where he remained until 1910. He was then sent to the Department in Turin which covered both Piedmont and Liguria. In 1914 he took part in the archaeological mission to Asia Minor, and after his return to Rome, he helped to expand the collection of exhibits at the National Roman Museum, including the Augusto Castellani collection. In 1919 he went on a further archaeological mission to Asia Minor and in 1920 he was appointed Superintendent of the Department and Director of the Museum in Ancona. In 1930, he was transferred to the Department in Rome which he led until going into retirement in 1942. During this period he concluded the recovery and display of the ships of Nemi and the excavation and restoration of the Ara Pacis. Cf. Moretti Sgubini 2008, pp. 179-199; Frapiccini 2012; Frapiccini 2013, pp. 117-119.

[9] Royal Decree no. 3164, 31 December 1923, art. 6: «The only Departments for Antiquities and Art were the following: 1 The Department of Venezia Giulia and Friuli (the provinces of Udine, Trieste and Pola) based in Aquileia».

[10] Giacomo De Nicola (1879-1926) was appointed Inspector for the Department of Siena through a public selection procedure and he remained there from 1909 to 1913, combining reconnaissance work in the area with his work as an art historian. In Florence from 1913 to 1924, he became Director of the National Museum of Bargello and in 1917 he worked on the reorganisation of the Horne and Stibbert museums in Florence. In 1919 he led a campaign to catalogue the works of art in Dalmatia. He was promoted to Superintendent in Aquileia for Friuli Venezia Giulia in 1924, but he left the post to return to Florence and devote himself full-time to his studies. Cf. Paoloni 1990, pp. 722-723.

[11] ABAM, Zara, cassetta 3, fasc. 41, *Passaggio dei servizi archeologici di Zara dalla Soprintendenza di Trieste a quella di Ancona*, letter of 29 November 1924.

[12] Royal Decree of 11 june 1924, no. 1211, *Modificazioni alla circoscrizione di alcune Soprintendenze alle Antichità*.

[13] ABAM, Zara, cassetta 3, fasc. 41, *Passaggio dei servizi archeologici di Zara dalla Soprintendenza di Trieste a quella di Ancona*, letter of 2 December 1924.

soprintendenza è rimasta immutata e cioè comprende sempre Marche, Molise, Zara e gli Abruzzi meno la provincia di Aquila»[14].

Once these initial concerns had been clarified, in January 1925 the archive records were officially handed over in Zadar by Superintendent Moretti to the architect Alberto Riccoboni, representing the Superintendent of Aquileia[15], one year after Royal Decree No. 3164 had come into force. On 27 January 1925 Moretti was finally able to inform the prefect and the interim town administrator of Zadar that the official handover had taken place.

The folder subsequently contains a particularly interesting document that sheds light on the situation in Zadar regarding protection during the early Twenties: it is a report written by Guido Cirilli[16] in which the famous architect from Ancona, in his capacity as Head of the Office of Fine Arts, described the artistic heritage of Zadar to the General Directorate[17].

The monuments examined by Cirilli also included the Archaeological Museum which in that time was located in the church of Saint Donatus. His accurate and detailed description made the problems, that already plagued the museum in 1921, immediately clear: the lack of adequate security for the museum collections, staff shortages, the need for renovation of the building that housed the museum and the urgent need to draw up an inventory of the museum contents. All these issues would be taken into consideration on several occasions during the Twenties and Thirties by the various superintendents in charge of Antiquities in the Marches, Abruzzi, Molise and Zadar, but immediate solutions were not to be found for all the issues and, on the contrary, they led to long waits and bitter disputes even with the inhabitants of Zadar who did not always show appropriate sensibility towards their local artistic heritage.

As Cirilli states in his conclusion to the letter, the element that spearheaded all the efforts regarding the artistic heritage of Zadar, was «l'amore che la grande madre deve ad una figlia alla quale non è stato concesso per intero la desiderata felicità»[18].

A comment of this kind was an apt addition to the political climate of the early Twenties when the feelings of Italianism towards Zadar and more generally towards the Dalmatian lands, were expressed not only by nationalist politicians, but also by intellectuals, who constantly appealed to the feelings of

[14] Ivi, *letter* of 12 December 1924.

[15] Ivi, *minutes* of 24 January 1925.

[16] Guido Cirilli (1897-1954) was a member of the Supreme Council of Antiquities and Fine Arts from 1911 to 1918; until 1924 he was director of the Office of Fine Arts and Monuments of Venezia Giulia which also covered the region of Istria and the Kvarner islands. Cf. Zanon, Ferrara 2011, pp. 154-155.

[17] ABAM, Zara, cassetta 3, fasc. 41, *Passaggio dei servizi archeologici di Zara dalla Soprintendenza di Trieste a quella di Ancona*, letter of 6 September1921.

[18] *Ibidem*.

general mistrust felt by the Italians, following the treaties of Rapallo[19], in order to raise the level of awareness about the Dalmatian issue.

This constant attention would, until the early Forties, be under the jurisdiction of the Departments of Antiquities and Monuments in Ancona[20], but in 1941 it was abruptly and with no specific explanation assigned to a commissioner appointed directly by Bottai. As mentioned, the Ministry decided to appoint Luigi Crema[21] who was at the time Superintendent of Antiquities in Rome[22].

2. *The Archaeological Museum in Zadar in the Church of Saint Donatus. Birth of the collection*

The desire to establish a museum collection in Zadar dates back to the first half of the nineteenth century when, as reported by De Bersa[23] in 1926, there had been a: «primo tentativo […] intorno al 1830 dal governatore della Dalmazia barone Lilienberg[24] […]. Nelle intenzioni del fondatore esso avrebbe

[19] The city of Zadar had been annexed to the Kingdom of Italy following the Treaty of Rapallo, signed on 12 November 1920.

[20] With the Law of 22 May 1939, no. 823, *Riordinamento delle soprintendenze alle antichità e all'arte*, reiterated the administrative link between Ancona and Zadar and saw the establishment of the Department of Monuments in Class II for the provinces of Ancona, Ascoli-Piceno, Macerata, Pesaro-Urbino and Zadar; the Department of Antiquities in Class III for the provinces of Ancona, Ascoli Piceno, Macerata, Perugia (on the left of the Tiber), Pesaro, Terni (on the left of the Tiber).

[21] After graduating in Civil Engineering at the University of Rome (1927), Luigi Crema won a scholarship to the Italian Archaeological School in Athens (1928-29) and in 1933 he was employed by the General Directorate of Antiquities and Fine Arts. After the annexation of Dalmatia in 1941, he was appointed Royal Commissioner for Antiquities, Monuments and Galleries in Dalmatia with his headquarters in Zadar. In 1949, he was awarded the post of Superintendent of Mediaeval and Modern Monuments in Lombardy, a job he performed conscientiously until his sudden death. Cf. Brock 2007, p. 209.

[22] ABAM, Zara, cassetta 5, fasc. 61, *Regio Museo archeologico di Zara II inserto*, *letter* of 10 July 1941. Early news of the move had actually been given to the superintendent Galli a few weeks before, by the Honorary Curator of the Museum of Zadar, Ostoja, who informed Galli, in June 1941, of his fear of being transferred from Zadar due to the creation of a new Department. Cf. ABAM, Zara, cassetta 3, fasc. 31, terre occupate della Dalmazia, letter of 10 June 1941.

[23] De Bersa 1926. Giuseppe De Bersa (1862-1932) is the author of several publications related to Zadar and its heritage including the *Guida storico artistica di Zara: catalogo del regio Museo di S. Donato* 1926. ABAM, Zara, cassetta 3, fasc. 41, *Passaggio dei servizi archeologici di Zara dalla Soprintendenza di Trieste a quella di Ancona*, *letter* of 6 September 1921. De Bersa was appointed special curator of the archaeological museum; during the period of «dominazione Austriaca, per la sua speciale coltura archeologica venne nel 1915 destinato agli scavi nella regione di Kinin e da allora, percependo lo stipendio dovuto alla sua classe di rango, seguita con amore e con zelo le sue prestazione nel Museo di San Donato». See also Coric 2010, p. 512.

[24] Baron Lilienberg was appointed Governor of Dalmatia in October 1831, following the death of Baron De Tomassich in August of the same year. Cf. Bianchi 1877, p. 465.

dovuto abbracciare raccolte di antichità, d'arte, di storia naturale, di etnografia ecc.»[25].

Among the documents kept at the Ancona Records Office, there is a brief report, written by the Honorary Curator of the Zadar Museum, Ostoja[26], which probably dates back to the end of the 1930s and includes some more precise legislative references from a few years prior to the creation of the collection that, according to the written account by Ostoja, was to become a National Museum in 1839. Ostoja says, in fact, that

> [The Museum] costituito in base al Decreto 30 settembre 1826 N° 4518/841 della Commissione Aulica per gli studi [composed of] un nucleo di oggetti "naturali e artefatti" presso il Liceo Ginnasio di Zara, da servire a scopi prevalentemente didattici, la raccolta venne incorporata nel materiale destinato al Museo Nazionale eretto nel 1839 in base al Decreto dell'Imperiale Reale Presidenza del governo della Dalmazia, con sede sempre presso il liceo Ginnasio di Zara[27].

As evidence of the statements made by De Bersa, if one analyses the reports in the local Zadar press, in the mid-1830s, one can find various articles expressing the gratitude of Baron Lilienberg to the private citizens who had decided to donate more or less significant artefacts or memorabilia to the museum[28]; they clearly demonstrate that in that period there was no real scientific project linked to the museum itself and that an extremely wide variety of gift exhibits were accepted in the collections without the minimum of selection[29]. It is quite likely then that the museum, which always appears qualified by the adjective

[25] De Bersa 1926, p. 120.

[26] ABAM, Zara, cassetta 3, fasc. 23, *Pratica personale del R. Conservatore Dott. Andrea Ostoja. Reference letter written by Superintendent Galli.* As mentioned in the document, Andrea Ostoja was Honorary Curator of the Museum of Saint Donatus from 1937 to 1941.

[27] ABAM, Zara, cassetta 5, fasc. 61, *Regio Museo archeologico di Zara II inserto, Ostoja typewritten report addressed to Galli*, no date. See also the report written by Modigliani and Peribeni that gives a general view of how the system of protection was organised during the period of Austrian domination: «Nell'impero austriaco la cura dei monumenti e delle antichità dell'impero non era regolata da apposte leggi, e faceva capo a una commissione centrale, posta alle dipendenze del ministero della P.I. e residente a Vienna (*k.u.k. central commission für denkmalpflege*) della quale un *denkmalrat* costituiva una specie di Giunta. Nelle provincie l'amministrazione statale era rappresentata da alcuni conservatori provinciali che erano veri funzionari governativi e da alcuni conservatori che corrispondevano ai nostri Ispettori Onorari Nella nostra regione l'impero austro ungarico aveva un ufficio per scavi e monumenti retto da un conservatore provinciale a Pola, un museo ad Aquileia e un museo a Zara» in ACS, AABBAA, Div. I, 1908-1924, b.1542, fasc. *Trieste 1922-1923-1924, Relazione Paribeni e Modigliani sul riordinamento dei servizi archeologici e artistici nella Venezia Giulia e nella Venezia Tridentina*. See Tavano 2008, pp. 151-161. The Central Commission appointed for the Zadar district conservators from local dignitaries and experts, e.g. Smirich, under the supervision of the committee members from Wien. About the heritage protection system and the renovation of the church of Saint Donatus during the Austrian administration in Dalmatia see: Coric 2010, pp. 254-258, 443.

[28] «Gazzetta di Zara», 27, 3 April 1835, p. 107.

[29] «Gazzetta di Zara», 65, 7 August 1835, pp. 243-244.

"budding", was really in its infancy and did not yet have the stature of a public museum.

After this initial period of passionate enthusiasm, witnessed by the considerable appreciation and interest of the citizens of Zadar, the grandiose Lilienberg project came to a standstill because they lacked availability of resources and facilities, let alone the staff[30].

The majority of the collections were split up, while a small group of items and a collection of coins found their way into a closet room at the Grammar School[31] and a few sculptures, tombstones and fragments were placed in the exedra of the Public Gardens in Zadar[32].

3. *The new premises of the Archaeological Museum: the Temple of Saint Donatus*

It was only in the 1870s that people began to think of a new site for the entire collection and the chosen destination was the Temple of Saint Donatus. De Bersa recounted the history of this important religious building in Zadar[33]:

> la tradizione lo dice sorto per iniziativa del vescovo Donato[34] (prima del sec. IX) e che alcuni suoi particolari possano trarre la loro origine da modelli non latini, forse orientali, pure nelle sue linee generali – anche essendo la sua forma centrale tonda[35] – esso è una manifesta derivazione del S. Vitale di Ravenna, visto, se così si vuole, traverso le Cappella Palatina di Aquisgrana, e ravennati molto probabilmente ne furono gli ideatori[36].

[30] Valenti 1932, pp. 3-4. Rodolfo Valenti is the author of numerous publications dedicated to the archaeological museum including: *Il Museo nazionale di Zara*, produced by the Ministero della Educazione Nazionale, Direzione Generale delle Antichità e Belle Arti, Roma, Libreria dello Stato, 1933. He was Honorary Curator of the Museum of Saint Donatus from 1927 to 1934.

[31] ABAM, Zara, cassetta 5, fasc. 61, *Regio Museo archeologico di Zara II inserto*, Ostoja typewritten report addressed to Galli, no date. Cf. *supra*.

[32] *Ibidem*.

[33] For a reconstruction of the history of the Church of Saint Donatus, from an artistic point of view, one should refer to: Vežić 2002; Canali 2010, pp. 280-350.

[34] Saint Donatus «uomo di non comuni energie, in tempi burrascosi sollecito del bene della patria. Donato andò nell'anno 805 a Thionville legato a Carlo Magno assieme a Paolo duca di Zara. […] Pare che andasse ambasciatore anche a Niceforo, imperatore di Bisanzio. […] Ora è opinione che i queste sue peregrinazioni egli abbia avuto agio di ammirare in Ravenna il s. Vitale, in Costantinopoli s. Sofia, in Acquisgarana la Cappella Palatina e che ritornato in patria abbia voluto riprodurre, per lo meno nello loro linee generali e in proporzioni più modeste, gli splendidi monumenti veduti». De Bersa 1926, pp. 111-112. Cf. Canali 2010, pp. 280-350.

[35] Example of a round central construction plan with an ambulatory and three apses arranged radially. The interior space is occupied by a circular nave which supports a second one – the ancient women's gallery.

[36] Cecchielli and Valenti show a certain scepticism in their writings regarding the stylistic link with Ravenna or Aachen as asserted by De Bersa. Cf. Cecchielli 1932, pp. 169-170; Valenti 1932, pp. 5-6.

The scholar shared the earlier claims made by Smirich[37] and maintained that there were also Ravenna-style elements in the small blind arches that decorate the outer wall of apses – first example of this kind of decoration in Zadar[38] – in the conical dome[39] and in the oblique arrangement of the narthex that allowed access to the church[40].

The building with a central floor-plan and three apses arranged radially, features an imposing masonry surface, forming the outer wall, made of roughly-cut stones. The wall is interrupted on the outside by flat pilasters that end in blind arcades, where the three apses are located including fully-arched windows and cross light sources (fig. 1).

Near the point where the perimeter wall joins the right-hand apse, there used to be, according to Valenti, a *diakonikon*, whose entrance door – the only remaining evidence of such premises – would become the entrance to the Museum following the building work carried out at the end of the 1920s[41].

Conversely, on the opposite side, almost adjoining the left-hand apse, there is a trilateral wall from a later period that encloses the stairwell leading to the upper floor inside the church.

The interior of the church features a ring-shaped arcaded loggia, with barrel vaults, supported by trapezoidal pillars and Roman-style cipolin marble columns. An upper gallery with a wood and tiled roof rests on this, supported by pillars and columns, and used as a women's gallery or place reserved for catechumens. Semicircular arches are placed on the gallery pillars which are intended to support the masonry of the tambour, which ends with a conical roof.

According to Valenti, in contrast with De Bersa's view, the Temple of Saint Donatus should be considered the result of building work performed by local masons who did not draw their inspiration from one particular style as De Bersa had conversely tried to demonstrate by comparing the style of the building to those of the same type found in Ravenna and Aachen. It was also Valenti's view

[37] Smirich 1901, pp. 47-48. ASAn, Soprintendenza antichità, esercizi finanziari 1924-1925, b. 25, letter of 10 February 1925 addressed to the Department of Museums and Excavations in Ancona from the Superintendent of Antiquities and Artworks of Aquileia; in the letter Prof. Smirich (1842-1928) is referred to as a paid civil servant «con la mercede lorda di L. 4 ed il supplemento di L. 2.50». Cirilli, on the other hand, recalled in 1921 that «il prof. Smirich oltre a rivestire la carica onorifica di conservatore dei monumenti della zona di Zara, è anche Direttore del Museo, per la qual cosa percepisce – egli è pensionato – un assegno di 60 corone mensili». ABAM, Zara, cassetta 3, fasc. 41, *Passaggio dei servizi archeologici di Zara dalla Soprintendenza di Trieste a quella di Ancona*, letter of 6 September 1921. See also: Coric 2010, pp. 523-524.

[38] De Bersa 1926, p. 113.

[39] The dome no longer existed even at the time of De Bersa's description, but one could still see the high tambour enclosed by a timber roof. *Ibidem*.

[40] A vaulted corridor of the narthex still remained. *Ibidem*.

[41] The entrance was moved following the building work performed on the structure at the end of the 1920s. Until that time, access to the museum was through what remained of the room that was originally intended to serve as a narthex for the church.

that one could obviously find some stylistic influences, but there was no real harmonious building layout, due to the inexperience of the builders.

On account of the isolation and restoration work on the temple, which will be discussed further on, that became an evident feature of the architectural structure, Valenti was able to assert that the building could even date back to an earlier period, or rather that it might have been started, long before the ninth century, the period in which it was completed.

In order to reiterate his assumptions, the scholar stated that if the building had been preserved in its entirety, with the *prothesis* and *diakonikon* at the sides of the apses and the narthex flanked by two towers in front of the main entrance, the vertical line of the overall construction would not have prevailed over the horizontal line, as actually occurred as a result of the total or partial destruction of these areas, and one could have conjectured that the building dated back to the sixth century.

Echoing the words of De Bersa[42], the building was apparently abandoned and devoid of sacred fittings in the seventeenth century and had even been used as a barn for hay between 1646 and 1651. At the end of the seventeenth century, some building work was done on the church, including the laying of a new floor and the creation of a new altar; the upper floor became an oratory of the School of Santa Maria ad Nives and the main entrance was lined with Baroque decorations.

During the first Austrian domination (1797-1805), the church became a military storeroom and, in 1798, it was divided into three floors using wooden scaffolding.

In the early 1870s, after almost a century of desecration and abuse by military troops, who had made many changes, including the demolition of the capitals and the removal of the marble steps, the building was rented out to a wine company[43].

After 1877, the Temple of Saint Donatus had been cleared, renovated[44] and on the initiative of a few local enthusiasts, a decision was made to turn it into a museum. In 1893, the various collections, that had been kept at the Grammar School[45] until then were finally transferred there; furthermore, thanks to the interest of Otto Benndorf[46], some additional items were included from the

[42] De Bersa 1926, p. 119.

[43] *Ibidem*.

[44] The most significant of the various works performed in this period was the removal of the internal wooden scaffolding that had been added during its occupation by the army. *Ibidem*. For a comprehensive report on reserch and restoration works during 19th century see: Hauser, Bulic 1884.

[45] Smirich 1901, p. 60.

[46] Otto Benndorf (1838-1907), classicist art historian, founded the Austrian Archaeological Institute and conducted many archaeological expeditions in Samothrace and in Ephesus. Sorensen 2000; Coric 2010, p. 511.

collections of the Archiepiscopal Seminary in Udine, which had originally been on display at the small but rich Pellegrini Danieli Museum in Zadar.

As mentioned by Bianchi[47], the aforesaid collection, originally located in Zadar, had been purchased by the Counts Cernazai of Udine in 1839, for 4200 florins and consisted of «oltre 300 pezzi, (non compresi alcuni frammenti), tra Statue colossali, Busti colossali, Statue di minor grandezza, Busti, iscrizioni e Lapidi in caratteri latini, greci ed ebraici, nella massima parte di genere antico»[48].

Describing the Pellegrini Danieli collection, De Bersa mentioned that the collection contained some Roman archaeological finds, «iscrizioni, busti, statue antiche»[49] which included some considerably-sized marble sculptures from Nin. At the time that the scholar wrote his report, these sculptures were housed in the Archaeological Museum of the Palazzo Ducale in Venice, but at the initiative of the Director of the Archaeological Museum in Zadar and of the Departments of Friuli and then of Ancona, they were returned to Zadar and exhibited in the museum in the late 1920s «al fine di celebrare l'unione della patria e delle terre dell'altra sponda adriatica»[50].

Returning to the development of the museum, the ancient, medieval and modern items were housed in the Temple of Saint Donatus around the late nineteenth and early twentieth centuries, as mentioned above. But precisely because of the large number of artefacts that had been added to the collections[51] it became necessary to re-organise them by selecting and removing certain items. Work on isolating the structure from a series of makeshift buildings that dominated its outer perimeter and on re-arranging the collections began in 1928. After overcoming a number of technical problems, the isolation work on the imposing building was completed in 1931 and at the same time additional care was taken in improving the new layout of the collections.

[47] Carlo Federico Bianchi (1809-1891) was conservator of the Zadar, Sibenik, Knin and Benkovac area during Austrian dominion; he has committed to make Saint Donatus the museum of Zadar County. His most important work is Zara Cristiana. See Coric 2010, pp. 255; 512.

[48] Bianchi 1877, pp. 245-247. ASC, AABBAA, Div. I, 1908-1924, b. 1044, fasc. 3, *Venezia* Museo Archeologico, report written by Pericle Ducati and Carlo Anti regarding the *riordinamento del Museo Archeologico di Venezia* (27 March 1923): «Un'unica eccezione potrebbe essere fatta per le quattro statue, imperatorie colossali provenienti da Aenona in Dalmazia e acquistate dallo stato non molti anni fa ad Udine. Esse dovrebbero essere inviate a Zara dove costituirebbero un nuovo superbo documento di romanità, mezzo certo non secondario per sostenere e alimentare la lotta nazionale nella sventurata terra dalmata».

[49] Cf. De Bersa 1926, p. 120.

[50] ASC, AABBAA, Div. I, 1908-1924, b. 1044, fasc. 3, *Venezia Museo Archeologico*, *report* of 1922.

[51] «Incrementavano fin da principio le collezioni in San Donato iscrizioni, frammenti d'ogni specie, particolarmente la suppellettile sepolcrale delle necropoli preromane e romane di Nona, derivante degli scavi governativi che in quella località in quel tempo ebbero principio; gli scavi governativi di Asseria fornirono numerose iscrizioni, resti architettonici e oggetti minori; Zara stessa vi contribuiva e vi contribuisce tuttora con fortuiti ritrovamenti operati nel suo classico suolo; e ne aumenta le raccolte anche la generosità privata». De Bersa 1926, p. 120.

4. *Renovation work on the Temple of Saint Donatus and the reorganization of the museum during the Italian dominion in Zadar*

The work on isolating and consolidating the Temple of Saint Donatus was completed in the final months of 1931: the renovation work on the building had been complex and involved a significant commitment on the part of the Department of Antiquities of Ancona.

As outlined in the report written by Valenti, the renovation works were carried out on the basis of a «progetto di massima elaborato dalla R. Soprintendenza alle antichità»[52]: the person responsible for drafting the plans for this intervention was the architect Leporini, who regularly cooperated with the Department of Antiquities of the Marches, Abruzzi, Molise and Zadar[53]. The photographic records office of the Department for Archaeological Heritage of the Marches houses a number of drawings, dated 1931, produced by Leporini showing the completion of the isolation work on the Temple of Saint Donatus with the consequent improvements to the space lying in front of the building identified by scholars, as the forum of the Roman city (fig. 2).

It is actually worth remembering that the civilian authorities in Zadar had already been aware for over a decade of the importance of renovating the archaeological museum building, as seen in a letter written in 1919 by the Governor of Dalmatia, Enrico Millo[54], addressed to Smirich, the Director of the archaeological museum at the time, which invited him to

> continuare le pratiche già iniziate durante il cessato governo austro ungarico per reintegrare il chiostro annesso al tempio di S. Donato provvedendo a sistemare l'urgente questione dell'ampliamento dello storico museo di S. Donato dove si pensa di radunare opportunamente il materiale archeologico disperso nelle piccole raccolte di Knin, di Obbrovazzo, di Nona e quanto potrà risultare da nuovi scoprimenti archeologici[55].

In the same folder, there is another interesting letter dated 3 December 1921, written by Smirich to the Governor of Dalmatia from which it emerges that after more than two years, no work had yet been done[56].

The work, that Smirich so desperately wanted, would be carried out in the late Twenties and among the documents kept in the records office of the Department for Archaeological Heritage of the Marches there is a final report

[52] ABAM, Zara, cassetta 1, fasc. 2, *Regio Museo San Donato (vecchio inserto) e vertenza De Ponte, Valenti report* 5 January 1931.

[53] Luigi Leporini (1897-1980) began his career in the late Twenties, as a draughtsman and surveyor in the field of archaeology. He worked together with the Department of Antiquities in Ancona, then with the Department of Medieval and Modern Monuments, also in Ancona, and later with those in Siena and Rome. Cf. Giannantonio 2005, p. 3.

[54] Gemignani 2010.

[55] ABAM, Zara, cassetta 1, fasc. 2, *Regio Museo San Donato (vecchio inserto) e vertenza De Ponte*, letter of Dalmatian Governor to Smirich, 3 June 1919.

[56] Ivi, letter of Smirich to Dalmatian Governor of 3 December 1921.

drawn up by the then Honorary Curator of the Archaeological Museum in Zadar, Rodolfo Valenti, which lists all the tasks performed. Valenti confirms that in November 1931, four years after the start of works, the various isolation and excavation works, as well as the consolidation of the museum building had all been completed[57].

As the curator of the museum noted, they had not, however, been able to purchase the rear part of a building adjacent to the temple in order to extend the exhibition area: although funds had been allocated for this expansion work, the director of works had to deal with a much more serious problem regarding the stability of the temple itself and its consequent need for consolidation.

The isolation work on the religious building began in November 1925 with the demolition of the buildings constructed along the apsidal part of the temple. In January 1931, the wall of the temple, now free from these buildings, immediately appeared to be in an extremely critical condition since the owners of these buildings had reduced its original thickness from almost one metre down to 25 centimetres to eliminate the convex curve of the walls in the rooms adjacent to the temple. A number of openings for windows and little niches for drainpipes had been made which all helped to make the stability of the outer wall of the building extremely precarious.

The masonry, therefore, contained significant structural damage and its weight, combined with that of the vault that supported the floor of the gallery, had led to a worrying inclination in the outer wall[58]. For this reason, they had underpinned the most fragile parts and where the masonry itself was actually missing, they had reconstructed it by inserting reinforced concrete stringcourses. Furthermore, the roof and the women's gallery had both been propped up in order to make a concrete cast to form a ring-shaped platform «a sezione rettangolare che venne raccordata con i pilastri sorreggenti il tamburo mediante due tentacoli in cemento armato, uno a vista, l'altro nascosto da un preesistente arco di collegamento di muratura di pietrame»[59].

A number of iron eye-bolts were also inserted vertically into the masonry, connected to the ring-shaped platform. Once the roof was repaired, the external pilasters were recovered.

The external pillars had been connected to the perimeter wall via interior stringcourses in reinforced concrete; alternately-arranged iron girders and wooden beams had been placed in the upper part of the building, in order to retain the wall mass.

Conversely, the interior of the temple did not undergo considerable changes: the interior steps on the staircase leading to the upper floor were restored, after suffering excessive damage in the period the building was used by the military.

[57] Ivi, cassetta 3, fasc. 40, Varie, Valenti report, December 1934.
[58] *Ibidem*. The report speaks about an inclination of thirty centimetres.
[59] *Ibidem*.

The plaster was removed from the soffits and from the cambers of the arches set on the lower pillars and from the marble columns opposite the central apse. Lastly, the women's gallery was reconstructed.

Excavation work was carried out around the temple in order to unearth the city's ancient forum. After completing these excavations, the area was decorated with tombstones, funerary monuments and statues from Nin (Augustus, Tiberius and two headless sculptures)[60].

As confirmed in the report written by Valenti, there was abundant use of reinforced concrete in the renovation work; the use of this material was in line with the views that had been expressed over the previous decade, in the debate related to restoration work on monuments and the use of new techniques in such activities. *The Athens Charter for the Restoration of Historic Monuments*, published in 1931, at the same time as the work on the museum was completed, emphasized that train of thought and approved «l'impiego giudizioso di tutte le risorse della tecnica moderna e più specialmente del cemento armato»[61].

The building site in Zadar was a striking example of this climate which placed a lot of trust in the use of reinforced concrete, since the majority of the work done there made use of this technique, in order to consolidate the dilapidated museum structure and avoid any collapses. As already codified in previous years by Giovannoni, the aims of the renovation work carried out at the Temple of Saint Donatus were those of consolidation and in particular of "liberazione" from the layers of a less glorious past that hid and mortified the building itself [62]. The work performed on the Temple of Saint Donatus is a prime example of the dominant concept at that time that interpreted restoration work as a recovery of the monument's original form in order to follow the needs dictated by aesthetic requirements and to highlight elements that had been altered since initial construction[63].

As a result of the work performed, the museum was equipped with a new, more visible and functional entrance: the ancient opening that allowed access to the *diakonikon* was thus used to enter the museum, so that after visiting the archaeological site of the city's ancient forum, where a number of artefacts from the museum were on display, one could enter the museum itself. Previously, the entrance to the museum was through the ancient door to the church located in a much less visible and less functional position, as is clear if you compare the

60 Cf. *Infra*.

61 The *Carta del restauro di Atene* was drafted in 1931 by the International Commission of Intellectual Cooperation and was assimilated in Italy in the same year, through the *Italian Charter for Restoration* by the Higher Council for Antiquities and Fine Arts which states in paragraph 9: «allo scopo di rinforzare la compagine stanca di un monumento e di reintegrare la massa, tutti i mezzi costruttivi modernissimi possono recare ausili preziosi». Cf. Gurrieri 1992, pp. 19-22, 45-48.

62 Recent criticism expressed scepticism about this restoration work. See: Regan, Nadilo 2009, pp. 279-286.

63 Cf. Ceschi 1970; Canali 2012, pp. 157-208.

period photographs that highlight the old (fig. 3) and the new entrance (fig. 1). The grandeur of the massive "liberated" Temple of Saint Donatus dominated the area lying in front of it and at the same time it created a kind of dialogue between the museum exhibits located in the area pertaining to the ancient forum and the museum itself.

5. *The reorganization and expansion of the collections in the Archaeological Museum*

At the same time as the consolidation and restoration work on the Temple of Saint Donatus was underway, the work related to the reorganisation of the collections and the long process of cataloguing the finds continued to make progress although in the late Thirties it was not yet complete.

The words of reporters and scholars[64] reveal that the layout of the museum had not changed much – except for the continuous entry of new finds that were now accumulating and in piles all over the museum – from the description given by Smirich in 1901 which stated that the landing giving access to the women's gallery housed «tutti i frammenti artistici, stemmi e bassorilievi ornamentali nello stile del rinascimento»[65], whereas the main wall in the vestibule had been «coperta da preziosi cimeli longobardi, bizantini ed italo-bizantini del VII, VIII, IX e X secolo»[66] from the cathedral and other churches in Zadar. Having covered the first part of the circular gallery where there were bas-reliefs and inscriptions dating back to the late medieval period, one reached the Roman collection featuring a significant number of glass exhibits, clay lamps, ivory and ambers and, at the end of the tour, there was the coin collection.

Conversely, moving on to analyse the guide written by Valenti[67], after completing the layout of the displays, one can see that the number of museum collections on display to the public had been reduced with the aim of showing the most significant finds that ranged from prehistoric times to the period of Roman domination.

As regards this work of displaying the collections, the actual documents state that the work was started in the late Twenties by Valenti and in a letter dated 29 April 1929, he informed the Superintendent of Antiquities, Galli[68], that he had

[64] De Bersa 1926.
[65] Smirch 1901, p. 60.
[66] *Ibidem*.
[67] Valenti 1932.
[68] Edoardo Galli was transferred to the Department of Antiquities in Ancona in January 1936 and remained there until June 1946. As regards Cf. Pappalardo, Schenal Pileggi 2012, pp. 356-363.

ultimato la sistemazione definitiva delle raccolte dell'epoca della pietra [...] Ritengo che gli oggetti dell'epoca greca e greco- italica (oggetti importati e trovati nelle isole meridionali della Dalmazia), che, per ragioni cronologiche, dovrebbero venire subito dopo le raccolte litiche e prima delle tombe liburniche, interromperebbero le continuità storica delle raccolte trovate nella zona di Zara[69].

Valenti's report goes on to accurately describe the way he divided up the collections on the basis of where the items came from and what they were used for.

With the new layout, many of the archaeological finds were displayed in glass cases that were characterised by a simple linear style: this stylistic choice was made deliberately so as not to disturb or distract the visitors' attention [figg. 4a, b, c,]. The glass cases were donated between 1930 and 1931, by major industrialists from Zadar such as Luxardo, the famous producers of maraschino, and by local associations and private citizens[70].

Compared to the previous layout, the number of exhibits on display had diminished drastically and most of the items that made up the medieval and modern collections in the museum were also eliminated: this decision was taken because there was already a well-defined plan to create a special section dedicated to such items in a different building, already chosen by the Municipality of Zadar as the future home of the Museum of Medieval and Modern Art, the Civic Museum and the Natural History Museum[71].

The new arrangement of the collections in the museum was clearly described by Pirro Marconi[72] in a letter he addressed to the General Directorate, a few days after the official re-opening of the museum on 4 November 1931.

[69] ABAM, Zara, cassetta 2, fasc. 15, *riscontro delle collezioni del museo nazionale di Zara, letter addressed to Galli* of 29 April 1929.

[70] A photo in this museum guide shows that the glass cases that had been donated had a plate attached bearing the name of the donor. The Department in Ancona notified the Ministry after every donation and then in October 1931, less than a month from the inauguration of the museum, the Ministry sent a worried letter «poiché armadi di vario tipo potrebbero rendere discordante l'arredamento del museo», but the Superintendent himself replied to reassure the Ministry stating that «non si tratta di doni di armadi già confezionati ma del pagamento, fatto da donatori, di armadi eseguiti su modelli e misure prescritte da questo ufficio. In tal modo è assicurata l'omogeneità dell'arredamento del nuovo museo» in ABAM, Zara, cassetta 4, fasc. 60, *Dono di un armadio e di vetrine per il museo*.

[71] Folder number 12 in box number 2 at the Records Office of the Department for Archaeology for the Marches refers to this matter and is entitled: *Establishment of an art gallery and assignment thereto of paintings from institutions and individuals*.

[72] After graduating in letters, Pirro Marconi attended the Italian School of Archaeology in Rome and in 1925 he obtained a teaching post in archaeology. In 1926, following a public selection procedure, he became inspector at the Department for Eastern Veneto and later at the National Museum in Palermo which he was director from 1929 to 1931. In that year he was appointed Superintendent of Antiquities for the Marches but in 1933 Marconi left this post because he was appointed Professor of Archaeology at the University of Cagliari and then at the University of Naples. Cf. Privitera 2012, pp. 799-802.

Remembering that the re-opening ceremony was attended by Prof. Marpicati[73], as a member of the Executive Board of the National Fascist Party, Marconi described the museum of Zadar as follows:

> lo scrivente ha ritenuto conveniente di scindere nettamente i materiali secondo le epoche; di riserbare al nucleo più importante, al romano, l'esposizione nel matroneo di S. Donato; in tal modo l'esposizione è riuscita rigidamente scientifica ed obiettiva, fondendosi i criteri di ordinamento topografico e tipologico, specie il corredo delle tombe liburniche e romane di Nona e Zara, è stato sistemato, quando esisteva il dato di ritrovamento, per tombe. È rimasto escluso da tale sistemazione il materiale più pesante che ingombrava il pavimento di S. Donato: disponendo ora dello spazio del foro romano, tale materiale (cippi funerali, frammenti architettonici, grandi statue, ecc) è stato collocato all'esterno, nel foro stesso, specie lungo i margini dell'area[74].

Marconi's description makes it clear that the leading criteria used for the new layout were the chronological period and the origin and the type of exhibits, and, as regards the display of artefacts from tombs, a fundamental aspect was knowing where the items were found. It is important to remember here that the person in charge of the entire scientific project for the museum layout was, in fact, Moretti who was transferred to the Department of Rome in 1930, right in the middle of the renovation work on Saint Donatus and the re-organisation of the museum. Up to that time, he had directed the Department of the Marches, Abruzzi, Molise and Zadar since 1920.

In his rapid report on what had been done in the job of rearranging the archaeological collections at the Museum of Saint Donatus, Marconi himself expressed a very interesting opinion on the criteria used for conducting this work. Marconi said, in fact, that he wanted to «riservare al nucleo più importante, il romano, l'esposizione nel matroneo di S. Donato»[75]. In this way, he was using the museum exhibition to consolidate the links between Zadar and Rome, which were highly glorified by Fascist propaganda and the local press at the time, as was evident in some articles published during 1929[76], prior to the completion of the renovation works on the museum.

The interest shown in the archaeological museum by the local and national press, increased exponentially in the period around the opening of the renovated museum.

Articles describing the day of the inauguration and, more generally, the renovation of the Temple of Saint Donatus appeared in both the «Corriere della

[73] Arturo Marpicati (1891-1961) fought in the First World War as a Fiume (Rijeka) Legionnaire and during the Fascist period held mainly cultural positions. Cf. Quagliarini 2008, pp. 685-688.

[74] ABAM, Zara, cassetta 1, fasc.61, *Museo S. Donato di Zara III inserto, letter* of 6 November 1931.

[75] *Ibidem*.

[76] Cf. «Littorio Dalmatico», settembre 1929.

Sera» and the «Giornale d'Italia» where the news about the inauguration of the Zadar Museum was accompanied by strong nationalist sentiments; it stated

> È ancora l'antica Roma che trionfa in terra dalmata, nella cerimonia di Zara, italianissima, colonia romana, cerimonia la cui bellezza e significato profondo possono sfuggire a chi non conosce bene la piccola e meravigliosa città eroica e fedele. […]Scavi e sistemazioni dovute all'alto interessamento e contributo del Governo Nazionale, del Ministro dell'Educazione, di Paribeni[77], e coll'assidua geniale direzione della Sovrintendenza di Ancona, direttori Moretti e ora Marconi e del benemerito dott. Valenti di Zara[78].

It is clear that the nationalist spirit was a common feature in these articles and that they always contained a reference to Rome both from a cultural and historical, but also blatantly political, point of view. There was still a strong sense of disappointment regarding the terms of the Treaty of Rapallo and it is no coincidence that the articles always refer to Zadar as a loyal and heroic city in foreign territory.

According to this ideology, Zadar and Dalmatia had always been Italian and the nationalist culture took every opportunity to reassert this view.

As described, the significant changes to the structure and layout made to the Saint Donatus museum complex in the late 1920s involved a rational review of the archaeological and historical collections in the museum. This revision was necessary also because of a significant increase in these collections due to purchases of archaeological collections on the private market by the directorate of the Zadar Museum (with the backing of the Department of Antiquities in Ancona and the Ministry itself) and also due to the "return" of works originally from Zadar or Dalmatia, following agreements between the Zadar Museum and other Italian museums.

In the late Twenties, four monumental sculptures from Nin[79] had actually been returned to Zadar. As mentioned above, these sculptures were originally part of the Pellegrini Danieli collection from one of the first nineteenth century museums in Zadar, that were later purchased by the Counts Cernazai of Udine at the end of the 1830s. The collection was then transferred to the Archdiocese of Udine and the part including the sculptures was bought by the Italian government and displayed inside the Palazzo Ducale in Venice. From there, the sculptures were returned to Zadar at the end of the Twenties. These important sculptures were intended to be displayed on the Venetian loggia of the "Paravia" Town Library but the renovation work on this building was not yet complete. Consequently, when the procedure for the return of the sculptures was underway, the Mayor of Zadar proposed that they should temporarily be housed among the collections at the Archaeological Museum and then be used

[77] Author in 1924 of the report on the reorganisation of the archaeological and artistic services in Venezia Giulia and in the Tridentine Venice. Cf. *Infra*.

[78] «Il Giornale d'Italia», 4 novembre 1931.

[79] Cf. *Infra*.

to decorate the World War I memorial monument, designed by the sculptor Antonio Bassi[80], that was under construction at the time.

However, this decision was not at all in line with the earlier proposals made by the Superintendent of Antiquities in Venice, Ghislanzoni, who addressed the Mayor of Zadar in April 1927 in the following terms:

non debbasi turbare con spostamenti, restituzioni lo stato delle nostre gallerie e dei nostri musei, si riconosce a quale specialissima considerazione abbia diritto ogni desiderio della nobilissima città adriatica, fervida nei suoi sensi di italianità e romanità, più di qualunque altra nazione, e ben volentieri con voto unanime acconsente a che le statue romane di Dalmazia abbiano a tornare a Zara [...] Le statue dovranno essere collocate nella loggia veneziana e non al museo poiché esso è già così affollato di cose antiche[81].

In September of the same year, Moretti hastened to explain to the Ministry why the statues could not actually be located inside the Venetian loggia and that they would be well accommodated in the archaeological museum[82]. The sculptures were moved from Venice to Zadar in 1928, at the same time as work was started on the isolation of the Temple of Saint Donatus and the new museum layout. This is why they were initially placed inside the museum[83] and then transferred to the forum area as indicated in the museum guide, published in the early Thirties[84].

Among the documents preserved in the historical archives of the Department for Archaeological Heritage, there are some photographs and a drawing by the architect Leporini from the beginning of the Thirties (fig.1 and 2). They clearly highlight the importance of these artefacts not only for the museum, but for the entire reconstruction of the links between Zadar and the Roman civilization as strongly emphasized by Fascist ideology. To further underline this principle, the museum gave the sculpture of Augustus to the Municipality of Zadar in October 1939 so that it could be located «sotto il portico del nuovo palazzo civico»[85]. This request was made by the Mayor of Zadar in July of the same year and the motives given by Salghetti Drioli[86], to encourage a positive response from the

[80] ACS, AABBAA, Div. II, 1929-1933, b. 233 *6. Zara 1927-1928-1929 Monumento ai caduti ara votiva richiesta di statue già depositate nel museo di Venezia statue di Nona*. Bassi was invited to design the monument in 1927; the work completed in 1928 was a reproduction of a Roman altar among the archaeological collections at the Museum of Saint Donatus. As regards the War Memorial built by Antonio Bassi Cf. Bassi 1983, pp. 53-58.

[81] ABAM, Zara, cassetta 1, fasc.1, *Statue romane di Nona*, *letter* of 30 April 1927.

[82] Ivi, *Moretti letter to Ministry* 5 September 1927.

[83] The sculptures were quickly arranged inside Saint Donatus in preparation for the official visit to Zadar by the Duke of Pistoia for the inauguration of the War Memorial made by Bassi.

[84] Valenti 1932, pp. 7-9. The statues are still on display at the archaeological museum of Zadar. Cf. Batovic 1979, pp. 40-42. The publication contains references to the monumental sculptures of Augustus and Tiberius.

[85] ABAM, Zara, cassetta 5, fasc. 61, *Regio Museo archeologico di Zara II inserto*, delivery report to Zadar municipality 4 October 1939.

[86] Salghetti Drioli also took part in the *Convegno degli Ispettori Onorari alle antichità e all'arte*

Superintendent, are once again significant. The mayor insisted, in fact, that the sculpture of Augustus would be

simbolo della romanità e della millenaria civiltà di Zara […]. Non credo che la statua possa trovare sede più adatta di quella offertale dal Palazzo del Comune […]. Di modo che arricchendo la Piazza di un così insegne monumento, verrebbe completato nel suo periodo iniziale il ciclo della storia di Zara[87].

After a few months' wait, Superintendent Galli finally approved the transfer of the work but, perhaps aware of what had happened in the previous decade to other artefacts requested by the Mayor or the Secretary of National Fascist Party in Zadar, he quickly issued a reminder that «nel verbale di consegna sia ben chiarita la clausola della temporanea concessione, sempre revocabile ad iniziativa di codesto superiore Ministero»[88].

As mentioned, the museum collections grew in number through excavations but also through purchases of private collections. One of these collections was that of Borelli Sala and the purchase application was made to the Ministry by Superintendent Moretti in October 1928, thanks to the efforts of the Honorary Curator of the Archaeological Museum, Valenti. The negotiations started in May 1928, with a sale price of Lit. 8000 but it was concluded with a price of Lit. 5500 in July of the same year[89]. The purchase of this collection was judged by Moretti as «assai vantaggioso nei riguardi del prezzo» and in a letter addressed to the Ministry, the same Superintendent described the collection as

un insieme di 555 oggetti fra cui molti anche insignificanti ma molti di ragguardevole pregio e importanza fra questi ultimi sono da notare i corredi di due tombe preromane liburniche (civiltà parallela alla picena) i soli che fra il molto materiale figurerebbero al museo di Zara[90].

There was no further news about this collection until 1932, when the majority of it, if not all of it, had presumably been put on display in the Museum of Zadar. Among the Department's documents, there is a letter dating back to October 1932 from Superintendent Marconi to the Curator of the Zadar Museum which asks for news about this collection as

(as the sole representative from Zadar) that was held in Naples in September 1940, on the occasion of the Triennial Exhibition of the Italian Overseas Territories. The Museum of Zadar was there, of course, with some of its exhibits since the exhibition was dedicated to the Maritime Republics and their activities in the Mediterranean. In collaboration with the Archbishop and the Superintendent of Medieval and Modern Art, Pacchioni, he organised the "Dalmatian Sacred Art Exhibition" in the municipal buildings of Calle del Conte in the summer of 1934 and also planned the creation of the Museum of the Risorgimento in Zadar.

87 Ivi, *letter of Salghetti Drioli to Galli* of 8 July 1939.

88 *Ibidem.*

89 ABAM, Zara, cassetta 1, fasc.5, *Acquisto della collezione Borelli Sala, authorization* of 19 October 1928. The balance was paid to the owners of the Borelli Sala collection in February 1929 following numerous payment requests made by the husband and wife.

90 Ivi, *Moretti letter to Ministry* of 9 October 1928.

La signora Andreina de Borelli in Trapani ha lamentato che parte della sua collezione di vetri e antichità zaratine, venduta nel 1929 al museo di Zara con condizione di esservi conservata, sia stata invece portata ad Ancona ed esposta nelle collezioni del museo[91].

Valenti replied to this request for clarification by saying that there did not appear to be

un impegno scritto di tenere la collezione a Zara. Mi pare, piuttosto, che sia un desiderio della venditrice. Come nel precedente acquisto della collezione Frari- Benedetti, così anche dopo la stipulazione del contratto surriferito, il Comm. G. Moretti ordinò di inviare al Museo di costì tutti gli oggetti di vetro appartenenti alle rispettive collezioni[92].

In this letter Valenti also referred to another collection purchased by the Museum of Zadar a few years earlier in 1925 – the Frari di Gaetano collection – whose exhibits suffered, in part, the same fate as those belonging to the Borelli Sala collection i.e. the vases and items in glass were transferred to the National Museum in Ancona. An analysis of the inventories of the National Archaeological Museum in Ancona proves the claim made by Valenti, because they include numerous fragments of glass items from Zadar belonging to the Frari di Gaetano collection[93]. This collection consisted of a numerically smaller corpus of items than that of the Borelli Sala collection – about a half – but what particularly interested Superintendent Moretti in this collection were the glass items which were transferred from the museum in Zadar to the one in Ancona[94] in May 1926, less than five months after their purchase.

Many other artefacts from the Frari di Gaetano collection were actually sent to the Archaeological Museum of Ancona as can be seen from the other typewritten lists, under the heading: «*Elenco degli oggetti antichi di vetro e terre cotte della collezione della signora Maria Frari di Gaetano, ceduti al Museo Nazionale di Zara, e passati al Museo Archeologico di Ancona*» that are still included in the inventories of the Ancona Museum and currently kept in storage[95].

[91] Ivi, Zara, cassetta 1, fasc. 2, *Regio Museo San Donato (vecchio inserto) e vertenza De Ponte*, *Marconi letter* of 1 October 1932.

[92] Ivi, Zara, cassetta 3, fasc. varie, *Valenti letter* of 10 October 1932.

[93] Ivi, Zara, cassetta 3, fasc. 55, *Acquisto della raccolta archeologica posseduta dalla signora Frari di Gaetano – vedova Benedetti*.

[94] ABAM, Zara, cassetta 3, fasc. 50, *Vasetti romani di vetro inventariati al Museo Nazionale di Zara e passati in caricamento al Museo archeologico di Ancona (1926) e cessione al Museo di Zara di tre tombe picene inventariate al museo di Ancona, list* of 28 may 1926.

[95] Under the initiative of Ms Frapiccini, Director of the Archaeological Museum of the Marches, the glass items kept in the storerooms of the Archaeological Museum were put on display in September 2014 during the European Heritage Days as part of the *Iridescenze luminose dalla Croazia exhibition* (20 September 2014 – 15 January 2015). It should be mentioned that the National Archaeological Museum of the Marches also houses a considerable number of coins (more than two hundred), dating from the 2nd and 1st centuries B.C. that were part of a unique lucky find in Borgo Erizzo (a village in Zadar) in 1935. On this point, one should compare Galli

With regard to the purchase of this collection, it is interesting to note that, right from the outset, it was clear that the glass items were to be transferred to the Museum of Ancona because the Superintendent himself declared that the museum possessed very few exhibits of this nature.

As is clear from a number of documents in the archives, the proponent of these numerous transfers of glass items from Zadar to Ancona was Superintendent Moretti, as part of what could be called an effective cultural strategy. This strategy was in agreement with the General Directorate and was not limited to sending items from Zadar to Ancona, but also in the opposite direction. The documents include the ministerial approval for the transfer to the Archaeological Museum of Saint Donatus, of burial goods from three tombs from Picenum, found in the necropolis of Cupramarittima. The reason for this move given by the Ministry was that «il museo di Zara ha già ceduto a quello di Ancona parecchi vetri romani della necropoli di Aenona e di Jadera»[96].

These finds from the Marches were immediately included in museum displays accessible to the public in the Museum of Saint Donatus and, thanks to the museum guide written by Valenti in 1932, we also know exactly where they were displayed[97].

The tombs from Picenum had, in fact, been included in the prehistoric section (Iron Age), located on the first floor of the museum, just before coming to the Roman section. As mentioned above, the Roman section was to be the focus of the entire museum tour so as to compare these items with those from the Liburnian civilization which had dominated Dalmatia in the same period[98].

In my opinion, Moretti deliberately intended to emphasize the commercial and cultural links between the Liburnians and the Picentes, also through the Zadar Museum display. Some years earlier, while setting up the display rooms at the Archaeological Museum in Ancona (in its new premises at the former Convent of San Francesco alle Scale), he assigned the main hall of the Ancona Museum to the exhibits from Picenum and in his inauguration speech, delivered in the presence of the King of Italy, he stressed the importance of this culture in the overall later development of the Marches[99].

The items that came to the Museum of Ancona from Zadar were also mentioned in the Ancona Museum guide[100]. These items had been sent to Ancona in 1928, as proven by a telegram addressed to Moretti from Valenti on 6 December, in which the Honorary Curator in Zadar asked the former

1936, pp. 477-481, and ABAM, Zara, cassetta 5, fasc. 35, *Rinvenimento di monete d'argento romane località Borgo Rizzo*.

96 Ivi, Zara, cassetta 1, fasc. 61, *Museo nazionale di Zara I inserto*, *Ministry authorization* 23 January 1930.

97 Ms. Frapiccini told me that the burial goods from the tombs in Picenum can no longer be found in the collections at the Archaeological Museum in Zadar due to war events.

98 Valenti 1932, pp. 14-15.

99 Cf. Moretti 1928.

100 Marconi, Serra 1934, p. 15.

«far prelevare la cassa contenente novanta vetri e due tombe»[101]. The «tazza murrina», later displayed in the museum[102], had arrived in 1929 as stated in Moretti's reply to Valenti dated 7 January 1929, in which he thanked him for sending the «coppa di vetro proveniente dagli scavi della necropoli romana di Zara» that Valenti had described in a previous communication to the Superintendent, as: «vetro murrino»[103].

Conversely, it has not been possible to identify, among the items from Zadar, the two «tombe romane»[104] mentioned by the Honorary Curator in the aforesaid telegram and in another letter, dating back to October 1932, stating that

> L'invio di questi vetri [from Borelli Sala and Frari di Gaetano collections] ad Ancona non può esser considerato come corrispettivo per la cessione delle tre tombe picene che si trovano in questo Museo; per queste ultime furono date in cambio 2 tombe romane, scavate nel 1928[105], e una tazza di vetro variegato, trovata pure in quell'anno[106].

Therefore the "exchange" of items between the Museum of Zadar and the Museum of Ancona cannot be regarded as a simple swap because, linked to the inauguration ceremony mentioned above, the Museum of Zadar had sent one of its most famous exhibits – the glass cup with the inscription *làbe tèn nìken* [take the win] so dear to D'Annunzio and thus the focus of many theft attempts[107] – to celebrate the opening of Ancona Museum in its new premises. It would, therefore, be more appropriate to talk about an actual cultural policy led by Moretti, because in his years as Superintendent, he always sought to assert the cultural ties between Ancona and Zadar. In the eyes of the Superintendent, of course, embellishing the collections in Ancona with glass items from Zadar could be as culturally valuable as sending burial goods from Picenum tombs to Zadar: the Museum of Zadar's reputation could be enhanced by the glass items and that of the Museum of Ancona by the finds from Picenum.

101 ABAM, Zara, cassetta 3, fasc. 50, *Vasetti romani di vetro inventariati al Museo Nazionale di Zara e passati in caricamento al Museo archeologico di Ancona (1926) e cessione al Museo di Zara di tre tombe picene inventariate al museo di Ancona*, telegram 6 December 1928.

102 «*Urne centrali*. Vasi e vasetti di vetro e pasta vitrea, di età romana […] provenienti da varie località delle Marche e dalla Dalmazia; da notare specialmente una tazza murrina a svolazzi, in tono ambrato, di eccezionale interesse, ed una superba fialetta a piumaggi bianchi su fondo bruno». Marconi, Serra 1934, p. 15.

103 ABAM, Zara, Cassetta 3, fasc. 50, *Vasetti romani di vetro inventariati al Museo Nazionale di Zara e passati in caricamento al Museo archeologico di Ancona (1926) e cessione al Museo di Zara di tre tombe picene inventariate al museo di Ancona*, telegrams d 5 and 7 January 1929.

104 Valenti used the term "tombe romane" to mean two sets of burial goods that came from the Roman period necropolis in Zadar.

105 ACS, AABBAA, Div. II, 1925-1928, b.32, 715. *ZARA. SCOPERTE DI ANTICHITA', Zara- scavo dalla necropoli romana*.

106 ABAM, Zara, cassetta 3, fasc. varie, *Valenti reply to Pirro Marconi, 10 October 1932*.

107 Ivi, fasc. 51, *Coppa alessandrina greca di vetro con l'iscrizione "prendi la vittoria" conservata nel museo archeologico nazionale di San Donato*.

It is clear that the glass items were a distinctive element of the Archaeological Museum of Zadar, as can be seen by the numerous temporary exhibitions where these findings were sent for display, as shown in the annual report for 1938 that Ostoja sent to Superintendent Galli[108], whereas a few years earlier, the glass finds from the necropolis in Zadar, were assigned an entire glass case at the Ancient Art Exhibition, organised in 1932 by the Ministry of Education[109].

This exhibition also included items from the Museum of Ancona: more than twenty items went on display and, except for a bronze statuette from Numana, they were all finds from the Picenum necropolis in Belmonte Piceno. Once again, there was a clear intention to display "glass exhibits" to highlight Zadar excellence and finds from a Picenum necropolis as a symbol of the local culture in the Marches.

The glass exhibits from Zadar[110] and the monumental sculptures from Nin, previously described, were to become part of the troubled story of post-World War II agreements. In the early 1960s, an Italo-Yugoslavian agreement was signed and in exchange for the four monumental sculptures, which were the property of Italy before being transferred to the Archaeological Museum of Zadar in 1928[111], the Yugoslavian Government transferred ownership of the archaeological materials that were sent, during World War II, from the Museum of Zadar to Venice[112].

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108 ABAM, Zara, casetta 5, fasc.61, *Regio Museo archeologico di Zara II inserto, 1938 annual report to Galli* del 31 December 1938.

109 *Mostra d'arte antica*, Roma Galleria Nazionale a Villa Giulia (April-June 1932).

110 See Brunelli 2015, pp. 181-198.

111 As regards the monumental sculptures from Nin Cf. *Supra*.

112 Ravagnan 1994, p. 10; ABAM, cassetta 5, fasc.61, *Regio Museo archeologico di Zara II inserto*, Ostoja's letter to Galli 20 April 1941.

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Documentary Appendix

Document 1
Transcript of Moretti's letter addressed to Honorary Curator of the archaeological museum in Zadar with attached list of finds from Zadar preserved at the Museum of Ancona, 28 May 1926

ABAM, Cassetta 3, Fascicolo 50, *Vasetti romani di vetro inventariati al Museo Nazionale di Zara e passati in caricamento al Museo archeologico di Ancona (1926) e cessione al Museo di Zara di tre tombe picene inventariate al museo di Ancon*, 28 maggio 1926

In seguito ad accordo convenuto, dichiaro di aver ritirato per rimettere nel R. Museo arc. Di Ancona n. 6 vasetti romani di vetro provenienti da Nona, elencati nell'inventario del R. M. di Zara come segue:

n. 737	balsamario	alto	135	mm
n. 484	fiaschetta	"	67	mm
n. 799	urnetta	"	67	mm
n.1298	basamario	"	125	mm
n.1458	fischetta ansata	"	83	mm
n.1517	tezzetta diametro	"	101	mm

Prego di mettere in uscita tali oggetti nelle scritture di cotesto Museo
Il Soprintendente

ELENCO degli oggetti antichi di vetro e terre-cotte della collezione della signora Maria Frari di Gaetano, ceduti al Museo Nazionale di Zara, e passati al Museo archeologico di Ancona

VETRI

1° Urna cineraria in forma di anfora, dimens.vaso, alt. cm.49 - diam. bocca cm. 10,2 - fondo cm.15, alt. cm. 9 diam. fondo cm. 13,2;

2°	Ampolla (unguentario) di vetro	alt. cm.	18	diam.bocca cm.	2,2	fondo cm.	9,5;
3°	"	"	17,8	"	1	"	5;
4°	di vetro	"	14,08	"	2,5	"	5;
5°	"	"	11,5	"	1,5	"	4;
6°	"	"	10,9	"	2,3	"	5,5;
7°	"	"	9,8	"	1,5	"	4,5;
8°	"	"	6,4	"	2	"	1,9;
9°	"	"	11,8	"	2,5	"	2,5;
10°	Ampollina (unguentario) di vetro	alt. cm.	11,2	diam.bocca cm.	1	fondo cm.	1,5;
11°	"		8,3	"	1,6	"	1,6;
12°	"		9,1	"	2	"	1,1;
13°	"		7,2	"	1,5	"	1,6;
14°	"		6,5-	"	1,7	fondo arrotond.	
15°	Piccola bottiglia di vetro	alt. cm.13-diam.bocca cm.2,2-lato fondo cm.6;					
16°	"	"	"14,5-"	" "	2,2-	" " "	4;

17°Vaso in forma di aryballo con beccuccio di vetro- alt. cm. 10,4-diam.bocca cm. 1,5-fondo arrotondato;

18°Olla di vetro – alt. Cm. 12 – diam. bocca cm. 7 – fondo cm. 5 ½;

19°Piccola olla di vetro –alt. Cm. 5,9 – diam. Bocca cm. 4,3 – fondo cm. 3,5:
20°Tazzetta di vetro – alt. Cm. 3,2 – diam. Bocca cm. 6,5 – fondo cm. 5;
21°Piattello di vetro – " " 2,4 – " " " II – fondo cm. 9,4;
TERRE COTTE
22°Lucerna monolicue fittile : alt. Cm. 4,5 – diam. Fondo cm. 4,4;
23° " " : " 4 – " " " 4,6;
24° " " : " 3,8 – " " " 4,8;
25° " " : " 3,6 – " " " 3,2;
26° " " : " 2,8 – " " " 4,4;
27° " " : " 2,8 – " " " 3,9;
28° " " : " 3,1 – " " " 4;
29° " " : " 2,3 – " " " 3,1;
30° " " : " 2,7 – " " " 5,9;
31° " " : " 3,1 – " " " 4;
32° " " : " 2,9 – " " " 3,2;
33° " " : " 2,3 – " " " 3,5;
34° " " : " 2,7 – " " " 3,8;

Document 2
Transcript of purchase of Borelli Sala collection from Education Ministry represented by Superintendent Moretti.

ABAM, Cassetta 1, Fascicolo 5, *Acquisto della collezione Borelli Sala*, 19 ottobre 1928

SOPRINTENDENZA ALLE ANTICHITA' ANCONA
Tra il Soprintendente alle Antichità di Ancona dott. Giuseppe Moretti, debitamente autorizzato dal Ministero della Pubblica Istruzione con lettera in data 19 ottobre 1928, n. 10310 e il sig. Antonio Sala fu Giovanni e la signora Contessa Borelli-Sala Andreina di Andrea di Zara si conviene quanto segue:
Il sig. Antonio Sala e la signora Contessa Borelli-Sala dichiarano di essere soli ed esclusivi proprietari degli oggetti descritti nell'elenco allegato; di cedere, da ora e per sempre, per sé e per i loro, alla Soprintendenza alle Antichità delle Marche ogni diritto di proprietà sopra di essi e di accettare in compenso la somma di lire Cinquemilacinquecento.
Il Soprintendente alle Antichità dott. Giuseppe Moretti per il Ministero della Pubblica Istruzione dichiara di ricevere in consegna gli oggetti descritti nell'elenco allegato e di far corrispondere in compenso nelle forme amministrative di legge al sig, Antonio Sala e alla Contessa Andreina Borelli-Sala la somma di lire Cinquemilacinquecento.
Confermato e sottoscritto in tre copie.
R. SOPRINTENDENZA ALLE ANTICHITA' DI ANCONA

DESCRIZIONE degli oggetti antichi ceduti dalla Signora Contessa BORELLI SALA di Zara al Museo Nazionale di S. Donato di quella Città.

Dal N. 1 al 45	Fialette di vetro delle dimensioni seguenti: altezza da un minimo di mm. 4 ad un massimo di mm. 14; larghezza da un minimo di mm.2 ad un massimo di mm. 10 ½;
46	Pezzo anello di ferro;
47	Anello, cerchietto, bronzo;
48	Anello di ferro;

49	Pezzo anello con vetro, bronzo;
51	Anello con pietra pasta vitrea gialla;
52	Anello d'argento;
53	Anello di bronzo a forma biscia;
54	Anello di bronzo cerchietto;
55	Anello di bronzo cerchietto;
Dal N. 56 al 58	Fialette di vetro delle dim. Di mm. Dall'8 al 12; alt. Dal 2 al 7;
59	Fibula di bronzo larga mm. 7 lunga mm. 7 ½;
60	Disco di vetro verdognolo larga mm. ½ lungo mm. 2;
61	Fibula d'argento, con anellino larga mm. 5 lunga mm.3;
62	Sassolino bianco inciso mm. 1 ½;
63	Fibula di bronzo, larga mm. 6 lunga mm. 4;
64	Chiave di bronzo, larga mm. 5 ½ lunga mm. 2;
65	Sassolino inciso; mm. 1 ½;
66	Chiave di bronzo, larga mm. 4 ½ lunga mm. 2;
67	Amor e Psiche, vetro ovale, rilievo, largo mm. 2 lungo mm. 1 ½;
68	Chiave con catena di bronzo, lunga mm. 5 larga mm. 2, catena lung. 9 larg. 1;
69	Manico di bronzo lungo mm. 9 larg. Mm./6 ½;
70	Fialetta di vetro, larg.mm. 3 alt. Mm. 9;
71	Coperchio di bronzo con perla di vetro belu di mm. 4 x 4;
72	Anello d'argento, preromano? di mm. 2 ½;
73	Fibula con iscrizione (etrusca?) di rame dim. Mm. 5;
74	Specchio tondo, dim. Mm. 8 ½;
[…]	Lungh.mm. 34 largh. ½; del pendaglio largh. 2 ½ alt. 2 ½;
77	Avorio delle dim. 11 x 2;
78	Ago grinale in vetro, dim. Mm. 12 ½;
79 e 80	Fialette di vetro delle dim. Di mm. 5 x 12 ½ e 10 x 2;
81	Bastoncino di vetro delle dim. Di mm. 20 ½ x 1;
82	Fialetta di vetro delle dim. Di mm. 9 x 2;
83	Pezzo di lavagna delle dim. Di mm. 9 x 6;
84	Punta di ebano delle dim. Di mm. 3 x ½;
85	Fibula di bronzo delle dim. Di mm. 7 x 3;
86	Anello con pezzetto di catena in bronzo, dim. Mm. 3;
87 e 88	Fialette di vetro delle dim. mm. 8 ½ x 21/2 e 7 x 2;
89	Tre pezzetti di catena con anelli, dim. Mm. 7 x 2 ½;
90,91 e 92	Fialette di vetro (l'ultima verde) delle dim. Mm.10 ½ x 3-6x2 1/1 e 13x4 ½;
93	Grosso vetro verde, dim. Mm. 12 x 8;
94 e 95	Fialette di vetro, dim. Mm. 5 x5 e 8 ½ x 2 ½;
96	Ago grinale di avorio mm. 13 x 7;
97	Pezzo d'ago grinale d'avorio, dim. Mm. 5 x 1
98	Specchio delle dim. Mm. 7 x 6;
99	Fibula di bronzo, dim. Mm. 7 x 4;
100	Fialetta di vetro, dim. Mm. 10 x 2 ½;
101	Pendaglio di bronzo, dim. Mm. 3 ½ x 2 ½;
102	Pendaglio ferro dorato, dim. Mm. 11 ½ x 3 ½;
103	Maschera tragica in bronzo, dim. Mm. 3 x 2
104	Fibula in bronzo con ornamenti d'argento, dim. Mm. 7 x 6;
105	Pezzo orecchino d'argento, dim. Mm. 2;

106	Orecchino d'oro con buona perla
107	Orecchino d'oro con buona perla dim. Di entrambi mm. 3 ½ x 1 ½;
108	Piccolo vasetto di bronzo dorato, interno legno, coperchio di osso, con ago di bronzo, dim. Mm. 1 ½ x 1;
109	Ago con capocchia d'argento, dim. Mm. 6 x 7;
110	Fialetta di vetro verde con testa a rilievo, dim. Mm. 13 x 1;
111	Idolo (?) Testa di orso e piede umano, dim. Mm. 5 ½ x 23 ½;
112	Fibula d'argento ago mancante, dim. Mm. 5 x 2 ½;
113	Testina d'amura (frammento d'anello viso rovinato)
114	Fialetta di vetro, dim. Mm. 10 ½ x 3;
115	Disco di vetro verde chiaro, dim. Mm. 5 x 2 ½;
116	Ago di bronzo, dim. Mm. 10;
117	Orecchino (oro?) dim. Mm. 3;
118	Orecchino oro dim. Mm. 2 ½ x 1 ½;
119	Pendaglio dorato, bronzo, dim. Mm. 2 x 1;
120	Pendaglio in bronzo dorato, dim. Mm. 4;
121	Anello, forma biscia con occhio giallo, verde di vetro, dim. Mm. 2;
122	Anello d'argento, con corniola incisa: Dea Cerere;
123	Anello di ferro, con corionla incisa: un guerriero con lancia e scudo;
124	Nettaorecchie di vetro, dim. Mm. 7 x 1;
125	Chiave di bronzo, dim. Mm. 4 ½ x 1;
126	Grande fibula d'argento (5 pezzi), dim. Mm. 10 ½ x 4;
127	Fialetta di vetro, dim. Mm. 8 x 3;
128	Anello d'argento, dim. Mm. 4 x 2;
129	Anello d'oro con palma incisa (Tomba di bambina), dim. Mm. 1 ½;
130 e 131	Orecchino d'oro con perla buona (Tomba di bambina), dim mm. 2 x 1 ½;
132	Pendaglio di bronzo, dim. Mm. 2 ½ x 1;
133	
134	Fibula in argento e oro (?), dim. Mm. 3 x 1;
135	
136	Orecchino d'argento, dim. Mm. 2 x 2;
137	Fibula in rame (?), dim. Mm. 5 x 2;
138	Fialetta di vetro, dim. Mm. 11 x 4;
139	Fibula in rame (?), dim. Mm. 4 x 3;
140	Orecchino argento-oro (?), dim. Mm. 3 ½;
141	Pinzette in bronzo (rotte);
142	Fialetta di vetro con testina in rilievo, dim. Mm. 1 x 1;
143	Grossa perla in vetro perde chiaro, dim.mm. 1 x 2;
144	Disco di vetro bleu, dim. Mm. 2;
145	Fibula in bronzo, sim. Mm. 5 ½ x 3;
146-47 e 48	Fialette di vetro, dimm. Mm. 9 x 3 – 13x2 ½ e 11 x 6 ½;
149	Fibula in argento, dim. Mm. 5 x 2;
150	Anello (?) in bronzo, dim. Mm. 3;
151	Specchio delle dim. Mm. 14 ½ x 17 ½;
152	Bracciale di bronzo, dim. 34 x 13;
153	Parte di elmo (due pezzi), dim. 13 x 9 ½;
154	Ago in bronzo, dim. Mm. 17;
155	Gambiera, dim. 41 x 15;
156	(due pezzi), dim. 17 ½ x 6;

157	Bronzo, dim. 7 x 3;
158	Frammento d'elmo e centurone in bronzo, dim. Mm. 7 ½ x 7;
159	Specchio dim. 7 ½ x 7;
160	Pezzo di chiavistello (?) dim. 14 x 1;
161 al 164	Fibule mancanti dell'ago, N° 3 in bronzo ed 1 in rame, delle dim. 7 x3 – 6 ½ x 3 1/2 - 6 x 3;
165	Pezzo di fibula in bronzo, dim. Mm. 4 x 5 ½;
166	Manico in bronzo;
167	Pezzo di fibula, con iscrizione in bronzo;
168	Dischi di pasta vitrea, neri e verdi N° 7§;
169	Sasso ovale (trovato in una tomba romana), dim. Mm. 4 x 3;
170	Pezzo di fibula in bronzo;
171	Pezzo di fibula in bronzo, dim. Mm. 3 ½ x 2;
172	Fibula in bronzo mancante dell'ago, dim.mm. 5 ½ x 3;
173	Pezzo di fibula (?), dim. Mm. 8;
174	Pendaglio d'argento o piombo (?), dim. Mm. 2 ½ x 2;
175	Cerchietto in bronzo, dim. Mm. 4 x 2 ½;
176	Pezzo di chiave in bronzo, dim. 5 1/1 x 1;
177	Manico di specchio in bronzo, dim. 8 x 3;
178	Pezzo di fibula in bronzo;
179	Contagocce di vetro, dim. Mm. 9 x 1 ½;
180	Manico di bronzo, dim. 7 x 4;
181	Cerchio in bronzo, dim. Mm. 5;
182	Coperchio di lucerna in bronzo, dim. 7 x 5;
183	Cerchio in bronzo, dim. Mm.5;
184	Anello a cerchietto in bronzo, dim. Mm. 4 x 2 ½;
185	Ago di piombo, dim. Lungh. Mm. 6;
186	Capocchia di ago in bronzo, dim. Mm. 3;
187	Anello in bronzo, dim. Mm. 5 x 5;
188	Capocchia d'ago crinale d'avorio, dim. Mm. 5 x 1;
189	Ago crinale di avorio, dim. Mm. 11 x 4;
190 al 192	Aghi d'avorio, dim. Mm. 12 x 4 – 11 e 10;
193 al 195	Bastoncini d'osso, delle dim. Mm. 7 ½ x 5 – 13x1 e 6 ½ x 5;
196	Ago d'osso, dim mm. 13 x 5;
197 al 199	Bastoncini di ambra, osso e avorio, dim. Mm. 7 x 1 – 13 x 1 e 16 x 1;
200	Tubetto in bronzo, dim. Mm. 4 x 6;
201	Disco (perla) di vetro verde chiaro, dim. Mm. 1 ½;
202	Ago in bronzo lung. 10;
203	Pezzo di nette orecchie in bronzo, lung. 4;
204	Pezzo d'orecchino (?) in bronzo, dim. 3 ½ x 2;
205	Dal fuoco, dim. 5;
206	Gancio d'argento, dim. 4 x 1;
207	Gancio di bronzo
208 al 210	Anello in bronzo, dim. 3 x 2 ½;
211	Pezzi tre di serratura in bronzo
212	Specchio, dim. 9 x 7 ½;
213	Perla (?) terracotta, dim. 2 ½ x 3 ½;
214	Orecchino romano o liburnico in bronzo, dim. 4 ½;
215	Pendaglio in bronzo, dim. 2 ½ x 2;
216	Fialetta di vetro, dim. 14 ½ x 4;

217	Pezzi 6 di serratura;
218	Piattino di terracotta, dim. 2 x 7;
219	Anelli N° 7 con pezzi di catena, dim. 3;
220	Piattino di terracotta, come al N° 218, dim. 2 ½ x 8Nettaorecchie in bronzo, dim. 13 x 5;;
221	Nettaorecchie in bronzo, dim. 13 x 5;
222	Fiaschetta rovinata dal fuoco;
223	Fialetta di vetro, dim. 7 x 2 ½;
224	Pezzo di cucchiaio (?) d'avorio, dim. Mm. 19 x 1 ½;
225	Ago d'avorio, dim. 12 x 5;
226	Ago d'avorio, dim. 11 x 1:
227	Capocchia d'ago avorio, dim. 4 ½ x 1;
228	Piattello di terracotta, dim. 3 x 9 ½;
229	Perle N° 13 di pasta vitrea biancastra, dim. 1 ½ x 1 ½;
230	Perla di vetro bleu, dim. 1 x 1;
231	Pendaglio (?) in bronzo, dim. 6 x 2 ½;
232	Pendaglio (doppio) in bronzo dim. 3 ½ x 2 ½;
233	Sassolino bianco inciso, dim. 1 ½;
234	Fialetta di vetro, dim. 8 x 2;
235	Perla (?) terracotta, dim. 2 x 4;
236 e 237	Giocattoli d'avorio, dim. 4 1/" x 1 e 3; Dischi N° 2 d'avorio, dim. 2 ½;
238	Dischi N° 2 d'avorio, dim. 2 ½;
239	Fialetta di vetro, dim. 6 x 1 ½;
240	Pendagli in bronzo;
241	Anello d'ambra con amorino, dim. 1 ½ x 3;
242 e 243	Pinzette in bronzo, dim. 7 x 5 e 8 x 5;
244 e 245	Sonda in argento, dim. 12 e 9 ½;
246 al 248	Nettaorecchie in bronzo, dim. 9 ½ - 11 e 14;
249	Disco di vetro verde chiaro, dim. 5 x 3;
250	Fialetta di vetro, dim. 7 ½ x 2 ½;
251	Piastrina di marmo in colori per belletto, dim. 6 x 8;
252	Fibula bronzo e argento con catenella, dim. 5 x 3;
253	Pendaglio con campanellino in bronzo, dim. 3 x 2 ½;
254	Vetro con in rilievo Amore e Psiche abbracciati, dim. 2 x 1 ½;
255	Specchio, dim. 15 ½ x 8;
256	Forchetta in bronzo, dim. 16 x 1;
257	Fialetta di vetro, dim. 6 ½ x 2;
258	Ago d'avorio, dim. 16 x 5;
259	Sasso bianco inciso, dim. 4 x 3;
260	Forchetta in bronzo, dim. 9 x8 ;
261	Forchetta in bronzo, dim. 9 x 8;
262	Tessera di terracotta. Dim. 4 ½ x 3 ½;
263	Perla a disco in vetro bleu e bianco, dim. 1 x 2 ½;
264	Collo di vaso in vetro verde, dim. 10;
265	Manico di vaso, dim. 7 x 6;
266	Specchio, dim. 11 x 12;
267	Piattello di vetro, rovinato, dim. 2 x 13;
268	Piatto a celle d'api in pezzi (mancante di due o tre pezzetti) 3x20;
269	Vaso in terracotta, in pezzi, con n. 10 bassorilievi di figure, rapp. ballerine, fauni, baccanti e statue

270	Tazza di terracotta cenere, dim. 4 ½ x 9;
271	Tazza di vetro, dim. 4 ½ x 12;
272	Perle di ambra infilate su bastoncino di bronzo terminante in una foglia dorata, dim. Lungh. 15 x 4;
273	Disco doppio in bronzo, dim. 1 ½ x 4;
274	Perle N° 7 (piastre) di pasta vitrea nera, dim. 5 x 2;
275	Fialetta di vetro, dim. 7 x 7;
276 e 277	Fiaschette di vetro, rovinate dal fuoco, dim. 8x4 e 6x4;
278	Fialetta di vetro, dim. 6 x 2 ½;
279	Fiaschetta di vetro, rovinata dal fuoco;
280	Pezzetto di vetro millefiori, dim. 3 ½ x 1 ½;
281	Dischetto di pasta vitrea celeste, dim. 1 ½;
282	Dischetto (N° 5) pasta vitrea nera, dim. 1 ½;
283 a 286	Braccialetti in bronzo, dim. Di ciascuno 1 x 6;
287	Paio di orecchini lavorati in bronzo, dim. 4;
288	Orecchino d'argento, dim. 4;
289 a 299	Fibule in bronzo (una senza ago) dim. di ciascuna: 6x2-7x2-5x2-6x3-5 ½ x3-6x3-3 1/2x2-5x3-5 ½ x2 ½-6 ½ x3-4 ½ x3;
300	Specchio, dim. 15 ½ x 8;
301 e 302	Terrecotte, dim. 18 x 15 – 4 x 14;
303	Tubo di bronzo con manichi, dim. 18 x1;
304	Fialetta di vetro, dim. 8 ½ x 2 ½;
305	Tazza in terracotta, dim. 4 ½ x 8 ½;
306	Fiala di vetro, dim. 8 x 9;
307	Piccolo votivo in terracotta, dim. 3 ½ x 1 ½;
308	Fiasca rovinata dal fuoco, dim. 16 x 9;
309	Braccialetto di pasta vitrea nera, dim. 6 x 4 ½;
310	Cerchio in bronzo, dim. 4 x 4;
311	Orecchino d'argento, dim. 2 x 2 ½;
312	Manico in bronzo, dim. 5;
313	Cerchio in bronzo, dim. 3 ½;
314	Specchio, dim. 14 x 11 ½;
315	Urna di vetro, dim. 21 x 25;
316	Coperchio dell'urna in vetro, dim. 9 ½ x 14;
317 a 319	Lucerna in terracotta, con sopra una moneta di bronzo (marca VTOGNR) dim. 3x9 – 15x6 – 9x6;
320	Perla di pasta vitrea nera, dim. 1 ½ x 1 ½;
321	Disco di vetro verde chiaro, dim. 8 x 2 ½;
322	Specchio mancante di un pezzo, dim. 10 ½;
323	Perla di ambra, dim. 1 x 2 ½;
324 e 325	Anelli di bronzo, dim. Di ciascuno 5 x 2;
326	Perla di terracotta, dim. 2;
327	Fialetta di vetro, dim. 7 x 4;
32	Capocchia di borchia in bronzo, dim. 1 ½ x 3;
329 a 346	Lucerne in terracotta, con differente marca e dimensioni;
347	Pezzo di sotto di lucerna in terracotta, marca EVCAPII, dim. 11;
348 a 350	Lucerna in terracotta, con differente marca e dimensioni;
351	Lucerna in terracotta con figura di cane in corsa, dim. 9 ½ x 7 ½;
352	Lucerna in terracotta con figura di guerriero con scudo, pugnale, elmo piumato, dim. 11 x 8;

353	Lucerna in terracotta con figura di guerriero inginocchiato, elmo piumato, scudo a terra, dim. 8 ½ x 6;
354	Lucerna in terracotta con un pesce, dim. 8 ½ x 6;
355	Lucerna in terracotta con un rinoceronte, dim. 8 ½ x 6;
356	Lucerna in terracotta con un rinoceronte (?), dim. 9 x 7;
357	Lucerna in terracotta con figura di casa (mancante di un pezzo), dim. 9 x 6;
358	Lucerna in terracotta con satiro e ninfa (rotta, manca T) dim. 9 x 7;
359	Lucerna in terracotta con 12 petali, dim. 9 x 8;
360	Lucerna in terracotta con 8 petali, dim. 9 x 8;
361	Lucerna in terracotta con lepre in corsa, dim. 5x12x8;
362	Lucerna in terracotta con amorino, dim. 10 x 6 ½;
363	Lucerna in terracotta con un capriolo, dim. 13 x 6 ½;
364	Frammento di lucerna in cui si osserva una lotta, dim. 7;
365	Frammento di lucerna in cui si osserva Mercurio, mantello, caducco, piedi alati, dim. 4;
366	Lucerna in terracotta, con figura (?), dim. 190 x 7;
367	Lucerna in terracotta rovinata (marca AGILIS), dim. 11 x 8;
368	Lucerna in terracotta con figura, pegaso, dim. 9 x 7;
369	Tazza di terracotta cenere, dim. 4 ½ x 9;
370	Base di candelabro (?) in terracotta, dim. 9 ½ x 5;
371	Tazza in terracotta, (marca AVP-POY), dim. 4 ½ x 11;
372	Piatto in terracotta, con 4 fiori e 4 delfini (marca L ORIS) 4x15;
373	Vasetto in terracotta, dim. 9 x 8;
374	Piatto in terracotta (mancate di un manico), dim. 3 x 11 ½;
375	Vasetto in terracotta, dim. 7 ½ x 3;
376 a 379	Vasi in terracotta, dim. 15x15 – 9 ½ x 10 – 8 x 8 – 18 x 15;
380	Pezzi di vaso, con iscrizioni, ornamenti, foglie di vite, rose, foglie di edera e margherite, dim. 15 x 20;
381 e 382	Tazze in terracotta, dim. 6 x 12 – 8 x 18;
383	Piatto in terracotta, dim. 3 x 11;
384	Tazzina in terracotta, quasi bianca, pesa 38 grammi, dim. 4 x 11;
385 a 390	Fiaschette in terracotta, dim. 7 1/2x3 – 10x4 – 8 ½ x3 ½ - 9x4 – 7x3 ½- 7 ½ x 3;
391	Tazza in terracotta, dim. 5 x 11;
392	Tazza in terracotta cenere, dim. 4 ½ x 8 ½ ;
393	Pezzo inferiore di un vaso in terracotta, con figure di caccia 12x14;
394 a 395	Vasi con ornamenti di petali (uno rotto), dim. 8x8 – 8x9;
396 a 398	Tazza in terracotta cenere e petali, dim. 7x10 m1/2 – 5x10 - 5 ½ x 9;
399	Vasetto in terracotta, dim. 7 x 11;
400	Tazza in terracotta cenere, come al N° 397, dim. 4 ½ x 8;
401 a 404	Piatti in terracotta, dim. 5x4 ½- 3 ½ x14-3x14-4x13;
405	Tazza in terracotta, dim. 5 x 12;
406 e 407	Pesi in terracotta, dim. 1 ½ x9 -1 ½ x 9;
408	Tazza in terracotta verniciata in nero, dim. 5 ½ x 8 ½;
409 a 415	Piatti in terracotta, dim. Varie da 3 ½ x 17 a 5 x 17;
416	Tazza in terracotta cenere (rotta), dim. 5 x 10;
417 e 418	Candelabri in terracotta, dim. 13x7 – 9x7 ½ (rotti);
419	Vasetto in terracotta, dim. 8 ½ x 3;
420	Vaso in terracotta nera, dim. 13 x 13;
421 e 422	Tazzine in terracotta, dim. 4x7 – 4x9 (una rotta);

423	Lucerna in terracotta (marca CRCES) (rotta);
424	Parte superiore di lucerna in terracotta, con figura di maschera;
425	Urna di vetro, dim. 24 x 28;
426	Coperchio della stessa urna, dim. 4 x 15;
427	Anello in bronzo, dim. 1 x 2 ½;
428	Perla di vetro verde, dim. 1 x 1 ½;
429	Vaso in terracotta, mancante del manico, dim. 13 x 10;
430	Fialetta di vetro, dim. 10 x 5;
431 a 434	Armille in bronzo, con 3 -4 -5- 7 8 giri, dim. 4x5 -11x6 -5x5 e 3 ½ x6;
435	Fibula con grosso grano di ambra in bronzo, dim. 6 x 4;
436	Grande fibula liburnica in bronzo, dim. 20 x 10;
437	Grande fibula ad ago in bronzo, dim. (rotta)
438	Fibula con grosso grano di ambra in bronzo, dim. 7 x 4 ½;
439	Dischetti N° 18 di ambra;
440	Fibula con anellino, in bronzo, dim. 9 x 4;
441	Grande fibula in bronzo con pendaglio a occhiali, dim. 28x 13 ½;
442	Disco a pendaglio in bronzo, dim. 6 ½;
443 a 445	Fibule liburniche in bronzo, dim. 17x7 – 14x6 – 18x8;
446 e 447	Ruote a forma di pendaglio, dim. 5; ciascuna
448	Braccialetti in bronzo con 19 dischi di ambra, dim. 8;
449	Pettine (mezzo) in bronzo, dim. 5 x 4;
450	Rasoi in bronzo, dim. 9 x 6;
451	Fibula liburnica in bronzo, dim. 11 ½ x 5;
452	Fibula con perla ovale di ambra, dim. 9 x 4 ½;
453	Grande fibula in bronzo, forma italica con perla di ambra incisi due serpenti, dim. 24 ½ x 10;
454	Pezzo di braccialetto con disco di ambra in bronzo, dim. 4 ½ x 12;
455	Armilla a 5 giri in bronzo, dim. 1 x 7 ½;
456	Fibula in bronzo con perla ovale in ambra, dim. 4 x 9;
457 a 460	Armille in bronzo con 3 – 4 e 8 giri, dim. 2 1/2x5 .5x5.2x5.5 ½ x5;
461	Dischetti di ambra N° 18;
462	Braccialetto in bronzo, dim. 5 x 5 ½;
463	Cerchietto in bronzo, dim. 4 x 3 ½;
464	Ago crinale in bronzo, dim. 16 x 2;
465	Ago crinale con perla in pasta vitrea verde, dim. 14 x 1 ½;
466	Fibula in bronzo con pendaglio a campanellino, dim. 13 ½ x 4;
467	Ago in bronzo con capocchia lavorata, dim. 9x2;
468	Ago crinale in bronzo in due pezzi, dim. 30 x 4;
469	Pezzo d'ago (?) a forma liscia, mancante la testa, dim. 13x3;
470 a 473	Orecchini d'argento (romani liburnici ?) dim. 7x2 ½ - 6x3 .- 1 ½ x 5;;
474	Pezzo di orecchino d'argento (romano-liburnico);
475	Pezzo di orecchino d'argento (romano-liburnico), dim. 4 ½ x 8;
476	Pezzo di fibula di bronzo, dim. 4 x 4;
477	Ago di fibula in bronzo, dim. 14;
478	Fibula con perla ovale di ambra, mancante ago, dim. 4 x 8;
479	Braccialetto (?) in bronzo, dim. 5 x 5;
480 a 484	Pendaglio (?) in bronzo, con giri diversi, dim. Varie;
485	Anellini in bronzo N° 70, dim. 1 1/";
486	Ruota di argento-piombo (mancante di due pezzi), dim. 3 x 5;
487	N° 14 ruote di piombo, dim. 2 x2 ½;

488	Filo di bronzo con 7 dischetti di ambra;
489	N° 25 bottoni di diverse grandezze in bronzo;
490	Grande ovale di ambra in pezzi, dim. 4 x 10;
491 a 495	Piastre ovali di ambra, interno filo di bronzo, dim. Diverse;
496	Piastra a forma di cuore, dim. 3 x 3;
497	Ambra a pendaglio, dim. 4 ½ x 3;
498	Piastrina d'ambra, dim. 6 x 3;
499	Pezzo di piastrina d'ambra, con segni grafici, dim. 2 x 1 ½;
500	Pezzo unico di terracotta, liburnica, nera, dim. 8 x 7 ½;
501	N° 9 pezzi di braccialetto in bronzo, dim. 8;
502	Fibula in bronzo, dim. 8 ½ x 4;
503	Orecchino in bronzo, dim. 3 ½;
504	Orecchino in bronzo, dim. 4;
505	Armilla in bronzo di due giri, dim. 1 ½ x 5;
506 e 507	Braccialetto m(manca a ciascuno un pezzo); dim. 8 x 7;
508	Fibula in bronzo (manca un pezzo), dim. 7 x 4;
509	Piastra di ambra con filo di bronzo, dim. 10 x 5;
510	Saddo del peso di circa 40 deca, oscuro ovale, epoca della pietra? Dim. 4 x 10 ½ x 7;
511	Sasso del peso di circa 40 deca oscura, forma pestello, epoca della pietra, dim. 7 ½ x 7;
512	Centurone in bronzo, dim. 40 x 18;
513	Braccialetto in 4 pezzi, dim. 1 x 11;
514	Grande fibula sottile in due pezzi, dim. 15;
515	Anello di 7 giri, dim. 1 x 1 ½;
516	N° 4 perle di vetro bleu, su filo di bronzo, dim. 4 x 5;
517	N° 4 pendagli in bronzo, dim. 5 x 1 ½;
518	Ruota in bronzo, dim. 4;
519	Catena formata di anelli, dim. 29 x 1 ½;
520	N° 6 dischetti di ambra su filo di bronzo, dim. 5 x 7;
521	N° 2 piastre d'ambra su filo di bronzo, dim. 17 x 5;
522 a 526	Grossa perla di ambra, dim. Varie;
527	Vari pezzi di braccialetto di bronzo;
528	N° 2 pezzi di braccialetto di bronzo, dim. 1 x 10;
529	Piastra di ambra, dim. 3 x 1;
530 e 531	Ambra;
532	Pezzo di anello in bronzo (rotto), dim. 3 x 2;
533	Anello di bronzo, dim. 2x2;
534	Perla di ambra, dim. 1 ½ x 2 ½;
535	Cerchio di bronzo, dim. 5 x 3 ½;
536	Pezzo di braccialetto in bronzo, dim. 5 x 3 ½;
537	Ago di fibula in bronzo, dim. 13;
538	Vari pezzi di grande fibula in bronzo, dim. 14;
539	Grande fibula, forma italica, in bronzo con grano di ambra, 22x10;
540	Grande fibula in bronzo liburnica, dim. 15 x 7;
541 a 544	Armilla a 2 giri incisa di bronzo, dim. Varie;
545	Fibula in bronzo con grande perla di pasta vitrea nera, dim. 6 x4;
546	Pendaglio in bronzo, dim. 4x4;
547	N° 2 orecchini in bronzo, dim. 2 x 1;
548 a 551	Pendagli a occhiali di varie dimens.;

552 N° 4 anellini uniti, dim. 1 ½ x 1;
553 Vari anellini di diverse grandezze;
554 Urna romana in terracotta;
555 Brocca per bagnare fiori (?).

Appendix

Fig. 1. Zadar Archeological Museum published in Valenti 1932, p. 33

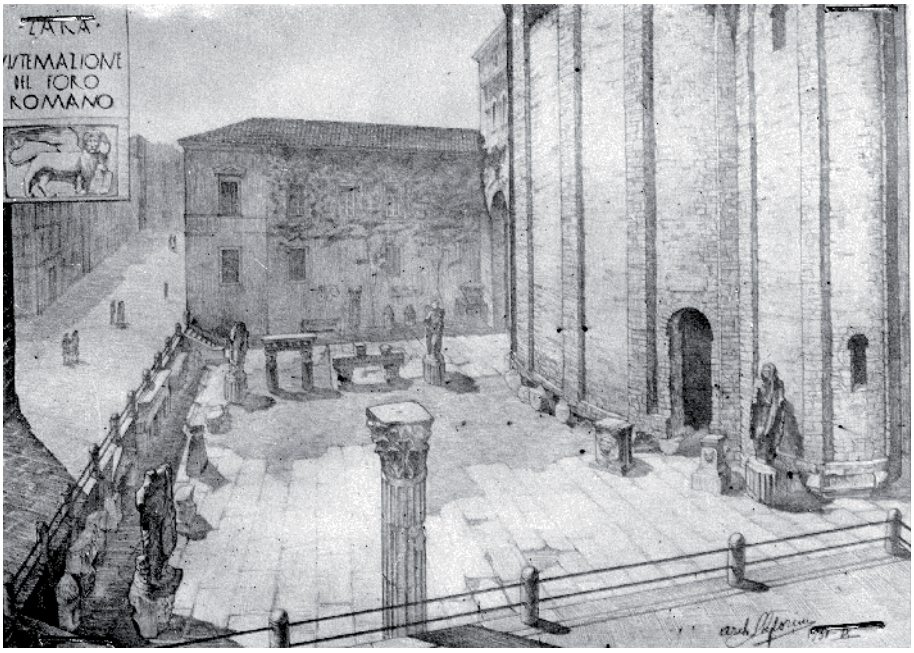
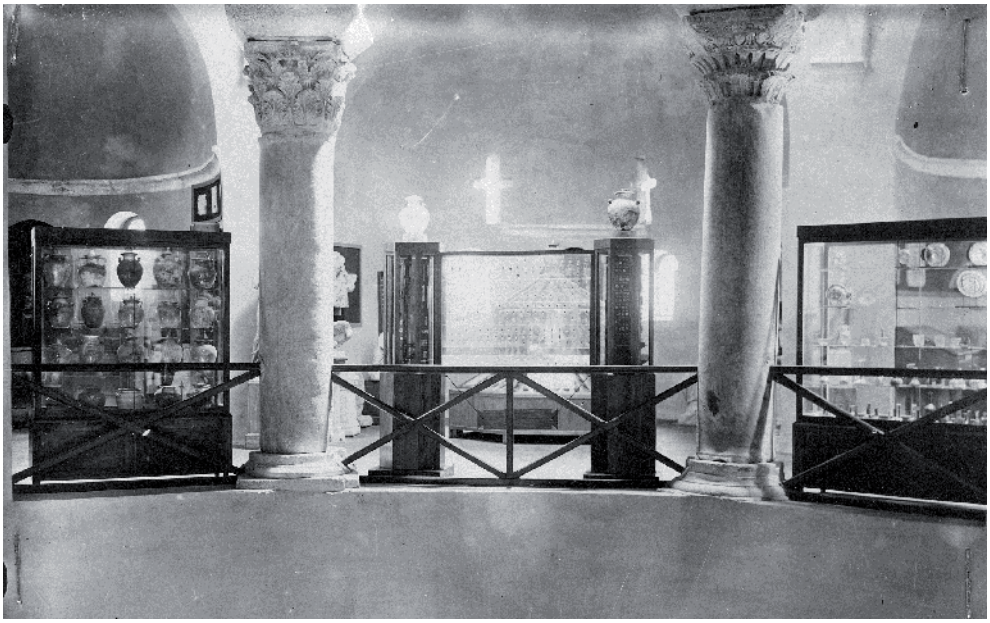


Fig. 2. Archt. Luigi Leporini, Zara - Sistemazione del foro romano [Zadar Roman Forum restoration], 1931, Department for Archaeological Heritage of Marche, photographic archive

Fig. 3. San Donato Church, Zadar, published in «Emporium», XIII, n. 73, 1901, p. 52



Figg. 4a, 4b, Zadar Archaeological Museum, first floor. Department for Archaeological Heritage of Marche, photographic archive

Fig. 4c, Zadar Archaeological Museum, first floor. Department for Archaeological Heritage of Marche, photographic archive

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