

Tonči Burić

Kralja Petra Svačića 17,

Kaštel Lukšić, Croatia

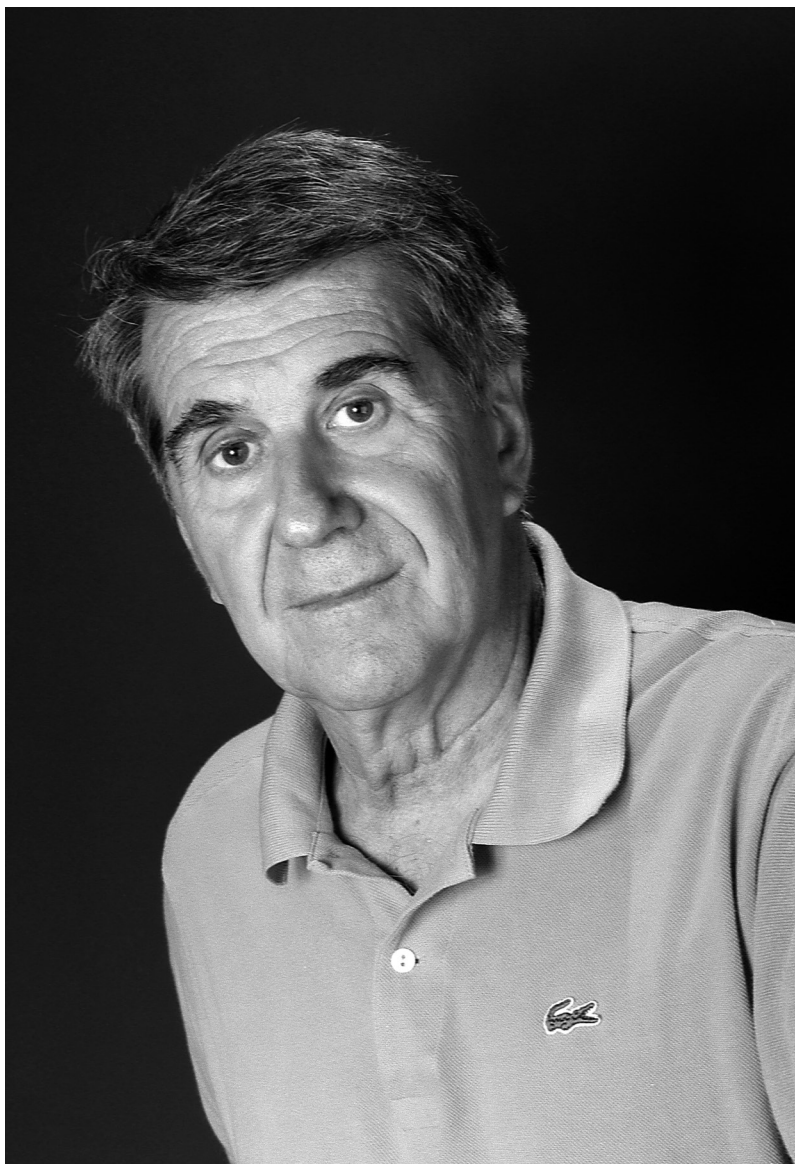
tonci.buric@gmail.com

In memoriam Tomislav Marasović

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Profesor dr. sc. Tomislav Marasović, *professor emeritus* Sveučilišta u Splitu, obilježio je u svojem dugom radnom vijeku cijelo jedno razdoblje hrvatske povijesti umjetnosti i arheologije kao i teorije i prakse zaštite spomenika, a svojim djelima i nastavničkim aktivnostima istaknuo se i u inozemstvu. Njegov stručni, znanstveni i nastavnički *cursus honorum* iznimno je bogat, a bibliografija njegovih radova pokazuje širinu interesa i stvaralačku plodnost u rasponu od antike do kraja srednjeg vijeka. Iz obilja biografskih i

Professor Dr. Sc. Tomislav Marasović, *professor emeritus* at the University of Split, was a remarkable figure whose long and distinguished career left a profound mark on Croatian art history, archaeology, and the theory and practice of heritage preservation. Through his teaching and scientific work, he leaves an indelible legacy that reaches far beyond national borders and earned him international recognition. His professional, scientific and teaching *cursus honorum* is exceptionally rich, with a bibliography that reflects the breadth

Professor Dr. Sc. Tomislav Marasović, *Professor Emeritus* an der Universität Split, prägte in seiner langen und beeindruckenden beruflichen Laufbahn eine ganze Ära, sowohl in der kroatischen Kunstgeschichte und Archäologie, als auch in der Theorie und Praxis der Denkmalpflege. Mit seiner Lehrtätigkeit und wissenschaftlichen Arbeit hinterlässt er ein unauslöschliches Vermächtnis, das weit über nationale Grenzen hinausstrahlt und ihm auch internationale Anerkennung einbrachte. Sein beruflicher, wissenschaftlicher und pädagogischer *Cursus Honorum* ist außergewöhnlich reich, und die Bibliografie seiner Arbeiten zeugt von der Breite seiner Interessen und seiner schöpferischen Produktivität, die von der Antike bis zum Ende des Mittelalters reicht. Aus der Fülle an biografischen und bibliografischen Informationen möchte ich an dieser Stelle nur die wichtigsten hervorheben. Im Jahr 1955 schloss er sein Studium der Kunstgeschichte an der Philosophischen Fakultät in Zagreb ab und promovierte dort bereits 1958, im Alter von fast nur 29 Jahren, mit der Dissertation „Der sechskonchen Typus in der frühmittelalterlichen Architektur Dalmatiens“. Seine berufliche Laufbahn begann er am Urbanistischen Institut Dalmatiens, wo er von 1956 bis 1980 als wissenschaftlicher Mitarbeiter tätig war. In dieser Zeit widmete er sich der Erforschung des Diokletianspalastes sowie der historischen Stadtkerne weiterer dalmatinischer Städte. Von 1968 bis 1974 war er stellvertretender Direktor des Forschungsprojekts Diokletianpalast, das vom Urbanistischen Institut Dalmatiens und der Universität Minnesota in

bibliografskih podataka ovdje navodim one najvažnije. Diplomirao je povijest umjetnosti na Filozofskom fakultetu u Zagrebu 1955., a s nepunih 29 godina doktorirao je na istom fakultetu 1958. s tezom „Šesterolisni tip u ranosrednjovjekovnoj arhitekturi u Dalmaciji“. Radni vijek započeo je u Urbanističkom zavodu Dalmacije (1956. – 1980.), gdje je bio znanstveni suradnik. Tu se bavio istraživanjima Dioklecijanove palače ali i povijesnih jezgri drugih dalmatinskih gradova. Obnašao je i dužnost zamjenika direktora istraživačkog projekta „Dioklecijanova palača“ od 1968. do 1974., koji su provodili Urbanistički zavod Dalmacije i američko Sveučilište Minnesota iz Minneapolisa. Ta iskopavanja iznjedrila su mnoga nova značajna otkrića u povijesnoj jezgri Splita. Dok je radio u Urbanističkom zavodu Dalmacije surađivao je s danskim arhitektom Ejnarom Dyggveom na pripremanju znanstvene studije o kompleksu gradske bazilike „Basilica urbana“ u Saloni, koja nikada nije tiskana zbog iznenadne Dyggveove smrti. U istom razdoblju vodio je i više arheoloških istraživanja u Splitu, Trogiru, Solinu i na Šolti. Zatim je radio kao profesor na Filozofskom fakultetu u Zadru (studij u Splitu), a po osamostaljenju splitskog studija 1983. bio je njegov prvi dekan. Od 1990. do 1994. obnašao je dužnost prorektora za znanost Sveučilišta u Splitu. Nastavničku karijeru ostvario je i izvan naše zemlje, kao gostujući profesor na brojnim sveučilištima u Europi: London, Paris – Sorbonne, Marseille, Madrid, Kopenhagen, Rim, Milano, Pescara, Graz, Krakow; i u SAD-u: University of

of his interests and creative productivity, spanning from antiquity to the end of the Middle Ages. From the wealth of biographical and bibliographical information, I would like to highlight only the most important ones here. In 1955, Marasović completed his studies in art history at the Faculty of Humanities and Social Sciences in Zagreb. Just three years later, at the age of almost 29, he earned his doctorate with a dissertation titled “The Six-Conch Type in Early Medieval Architecture of Dalmatia.” His professional career began in 1956 at the Urban Planning Institute of Dalmatia, where he worked as a research associate until 1980. During this time, he focused on the research of Diocletian’s Palace and the historical centres of other Dalmatian cities. From 1968 to 1974, he also served as deputy director of the research project Diocletian’s Palace, a collaboration between the Urban Planning Institute of Dalmatia and the University of Minnesota. These excavations led to many significant discoveries within the historic core of Split. While working at the Urban Planning Institute of Dalmatia, he collaborated closely with Danish architect Ejnar Dyggve on a scientific study of the complex of the town basilica *Basilica Urbana* in Salona, which, unfortunately, was never published due to Dyggve’s sudden death. During this period, he also led several archaeological research projects in Split, Trogir, Solin and on the island of Šolta. He then became a professor at the Faculty of Humanities and Social Sciences in Zadar (the study program in Split), and after the study program in Split became

Minneapolis durchgeführt wurde. Diese Ausgrabungen führten zu zahlreichen bedeutenden Entdeckungen im historischen Stadtkern von Split. Während seiner Tätigkeit am Urbanistischen Institut Dalmatiens arbeitete er eng mit dem dänischen Architekten Ejnar Dyggve an einer wissenschaftlichen Studie über den Komplex der Stadtbasilika *Basilica Urbana* in Salona, die jedoch aufgrund des plötzlichen Todes Dyggves leider nie veröffentlicht wurde. Im gleichen Zeitraum leitete er zudem mehrere archäologische Ausgrabungen in Split, Trogir, Solin und auf der Insel Šolta. Anschließend wurde er Professor an der Philosophischen Fakultät in Zadar (Studiengang in Split). Im Jahr 1983, nach der Eigenständigkeit des Spliter Studiengangs, wurde er dessen erster Dekan und prägte die Entwicklung dieses Fachbereichs. Von 1990 bis 1994 bekleidete er das Amt des Prorektors für Wissenschaft an der Universität Split. Seine Lehrtätigkeit erstreckte sich auch über die Grenzen Kroatiens hinaus, so war er zum Beispiel Gastprofessor an zahlreichen Universitäten in Europa: London, Paris – Sorbonne, Marseille, Madrid, Kopenhagen, Rom, Mailand, Pescara, Graz, Krakau; sowie in den USA: University of California (Berkeley), Columbia University (New York), Detroit (Michigan), Seattle (Washington), Minneapolis (Minnesota) und State College (Pennsylvania). 1975 gründete er im Rahmen der Fakultät für Architektur der Universität Zagreb den ersten postgradualen Studiengang für Baukulturerbe in Split, den ersten seiner Art in Kroatien, und unterrichtete dort die wichtigsten Studienfächer. Er

California (Berkeley), Columbia (New York), Detroit (Michigan), Seattle (Washington), Minneapolis (Minnesota) i State College (Pennsylvania). Također je 1975., u okviru Arhitektonskog fakulteta Sveučilišta u Zagrebu, utemeljio poslijediplomski studij Graditeljskog nasljeđa u Splitu, prvi takav u Hrvatskoj, na kojemu je držao glavne kolegije. Bio je voditelj tog studija od 1975. do 1986. godine. Radni vijek završio je na Umjetničkoj akademiji u Splitu, gdje je bio od njezina osnutka 1997. do umirovljenja 1999. godine. Kao *professor emeritus* vodio je redovnu nastavu do 2006., a povremeno je predavao sve do 2010. godine. Ostao je u sjećanju mnogih svojih studenata kao izvrstan pedagog i predavač: koncizan, temperamentan i zanimljiv.

Njegov znanstveni opus možemo podijeliti na dvije glavne cjeline: Dioklecijanovu palaču i ranosrednjovjekovnu arhitekturu Dalmacije. Carsku palaču istraživao je dugi niz godina, zajedno s bratom Jerkom Marasovićem, a rezultati tih istraživanja objavljeni su u brojnim znanstvenim radovima i knjigama. Ta su istraživanja omogućila da povijesna jezgra Splita s Dioklecijanovom palačom bude uvrštena na popis UNESCO-ove svjetske baštine 1979. godine, a elaborat temeljem kojeg je dobila taj status izradio je upravo Tomislav Marasović.

Druga glavna tema njegova znanstvenog interesa bila je predromanička arhitektura u Dalmaciji. Uz brojne članke, o tome je objavio i prve sinteze nakon Ljube Karamana. U tim radovima dao je veliki doprinos poznavanju tog dijela naše arhi-

tekture. Independent in 1983, he was appointed its first dean. From 1990 to 1994, he held the position of Vice Rector for Science at the University of Split. His teaching extended beyond the borders of Croatia, as he was a visiting professor at numerous universities across Europe: London, Paris – Sorbonne, Marseille, Madrid, Copenhagen, Rome, Milan, Pescara, Graz, Krakow, and in the USA: University of California (Berkeley), Columbia University (New York), Detroit (Michigan), Seattle (Washington), Minneapolis (Minnesota), and State College (Pennsylvania). In 1975, within the scope of the Faculty of Architecture at the University of Zagreb, he established the first postgraduate program in Built Heritage in Split, the first of its kind in Croatia, where he taught the main courses there and served as its head from 1975 to 1986. He concluded his professional career at the Arts Academy in Split, where he worked from its founding in 1997 until his retirement in 1999. As a *professor emeritus*, he continued to teach regularly until 2006 and occasionally gave lectures until 2010. Many of his students remember him as an excellent educator and lecturer: precise, passionate and captivating.

His scientific opus can be divided into two main areas: the study and research of Diocletian's Palace and early medieval architecture in Dalmatia. For many years, he worked alongside his brother Jerko Marasović on the research of the imperial palace, the results of which were published in numerous scientific papers and books. These extensive studies played a key role in

leitete diesen Studiengang von 1975 bis 1986. Seine berufliche Laufbahn schloss er an der Kunstakademie in Split ab, wo er von deren Gründung 1997 bis zu seiner Pensionierung 1999 tätig war. Als emeritierter Professor unterrichtete er dort regelmäßig bis 2006 und hielt gelegentlich Vorlesungen bis 2010. Vielen seiner Studenten bleibt er als hervorragender Pädagoge und Dozent in Erinnerung: präzise, temperamentvoll und fesselnd.

Sein wissenschaftliches Opus kann man in zwei Hauptgebiete aufteilen: die Erforschung des Diokletianpalasts und die frühmittelalterliche Architektur Dalmatiens. Über viele Jahre hinweg widmete er sich gemeinsam mit seinem Bruder Jerko Marasović der Untersuchung des Kaiserpalasts. Die Ergebnisse dieser Forschungen wurden in zahlreichen wissenschaftlichen Arbeiten und Büchern publiziert. Diese umfassenden Studien trugen maßgeblich dazu bei, dass der historische Stadtkern von Split mitsamt dem Diokletianpalast 1979 in die UNESCO-Liste des Weltkulturerbes aufgenommen wurde, wobei die Grundlage für den Erhalt dieses bedeutenden Status die von Tomislav Marasović verfasste Expertise bildete.

Der zweite Schwerpunkt seines wissenschaftlichen Interesses lag auf der vorromanischen Architektur Dalmatiens. Neben zahlreichen Artikeln veröffentlichte er als Erster, seit Ljubo Karaman, umfassende Synthesen zu diesem Thema. Mit seinen Arbeiten leistete er einen bedeutenden Beitrag zum Verständnis dieses Teils unseres architektonischen Erbes, indem er zwei charakteristische Typen von Kirchen hervorhob: den sechskonchen

tektonske baštine izdvojivši dva tipa crkava: šesterolisni i južnodalmatinski kupolni tip. Godine 1994. izašla je njegova sinteza „Graditeljstvo starohrvatskog doba u Dalmaciji“, a vrhunac predstavlja četverosveščana monografija „*Dalmatia praeromanica*“, objavljujvana od 2008. do 2013. Tim voluminoznim djelom Marasović je zaokružio svoja višegodišnja istraživanja sakralne i profane arhitekture ranog srednjeg vijeka (7. – 11. st.). Izdanje je to triju uglednih hrvatskih ustanova: Književnog kruga u Splitu, Muzeja hrvatskih arheoloških spomenika (dalje: Muzeja HAS-a) i Arhitektonskog fakulteta Sveučilišta u Zagrebu. Ono je kapitalno izdanje hrvatske ali i europske povijesti umjetnosti i arheologije, u kojem je prikazan ukupan korpus hrvatskih predromaničkih spomenika, koji je brojnošću i tipološkom raznovrsnošću jedan od najvećih u europskim razmjerima. Djelo je posebice važno za hrvatsku znanost, kojoj je nedostajala jedna takva suvremena sinteza. Uz svaku pojedinu crkvu dat je i pregled kamenog predromaničkog namještaja, a na kraju je naveden i opsežan popis literature.

Veliki dio svojeg radnog vijeka Marasović je posvetio teoriji i praksi zaštite spomenika, pa je 1966. završio specijalistički studij arhitektonske konzervacije u Međunarodnom istraživačkom centru za konzervaciju i restauraciju kulturne baštine (ICCROM) u Rimu. Na tom istom studiju od 1970. do 1997. bio je stalni profesor. U četirima uzastopnim mandatima (1984. – 1992.) bio je i član Savjeta te svjetske konzervatorske organizacije. Kao priznati konzervator i povjesničar

the inclusion of the historic city centre of Split with Diocletian's Palace in the UNESCO World Heritage List in 1979, while the expertise on which basis it achieved this significant status was written by Tomislav Marasović himself.

The second focus of his scientific interest was on pre-Romanesque architecture in Dalmatia. In addition to numerous articles, he was also the first, since Ljubo Karaman, to publish comprehensive syntheses on this topic. His works made a significant contribution to the understanding of this part of our architectural heritage, identifying two characteristic types of churches: the six-conch type and the south Dalmatian type with a dome. In 1994, he published the groundbreaking synthesis *The Architecture of the Early Croatian Period in Dalmatia*. However, the pinnacle of his work was the four-volume monograph *Dalmatia praeromanica*, which was published between 2008 and 2013. With this monumental work, Marasović rounded off his years of research on both sacred and secular architecture of the Early Middle Ages (7th–11th century). The publication was a collaboration with three renowned Croatian institutions: the Literature Circle of Split, the Museum of Croatian Archaeological Monuments (MHAS), and the Faculty of Architecture at the University of Zagreb. This fundamental work is considered a milestone in both Croatian and European art history and archaeology, presenting the entire corpus of Croatian pre-Romanesque monuments - a corpus that ranks among the largest in Europe in terms of number and typological

Typ und den süddalmatinischen Typ mit Kuppel. Im Jahr 1994 veröffentlichte er die wegweisende Synthese *Das Bauwesen der altkroatischen Zeit in Dalmatien*. Der Höhepunkt seines Schaffens war jedoch die vierbändige Monografie *Dalmatia praeromanica*, die zwischen 2008 und 2013 erschien. Mit diesem monumentalen Werk schloss Marasović seine langjährigen Forschungen zur sakralen und profanen Architektur des frühen Mittelalters (7.–11. Jahrhundert) ab. Die Veröffentlichung erfolgte in Zusammenarbeit mit drei renommierten kroatischen Institutionen: dem Literaturkreis Split, dem Museum für kroatische archäologische Denkmäler (MHAS) und der Fakultät für Architektur der Universität Zagreb. Dieses fundamentale Werk gilt als grundlegender Meilenstein sowohl der kroatischen als auch der europäischen Kunst- und Archäologiegeschichte, in dem der gesamte Korpus kroatischer vorromanischer Denkmäler präsentiert wird – ein Korpus, der in Bezug auf Anzahl und typologische Vielfalt zu den größten in Europa zählt. Das Werk ist insbesondere für die kroatische Wissenschaft von großer Bedeutung, der eine solche moderne Synthese bisher gefehlt hat. Zu jeder einzelnen Kirche gibt es zudem eine Übersicht über die vorromanische Einrichtung aus Stein sowie ein umfangreiches Literaturverzeichnis am Ende.

Einen bedeutenden Teil seines Berufslebens widmete Marasović der Theorie und Praxis des Denkmalschutzes. 1966 absolvierte er ein Fachstudium in architektonischer Konservierung am Internationalen Forschungszentrum für Konservierung und

urbanizma imenovan je 1990. u Saborski odbor Republike Hrvatske za obnovu Dubrovnika te ponovo 1995. u još jednom mandatu. Također je 1990. bio sudionik u radu Komiteta za kulturnu baštinu Vijeća Europe u Strasbourgu. Potom je 1993. izabran za prvog predsjednika Hrvatskog nacionalnog komiteta ICOMOS-a, kada je Hrvatska primljena u tu svjetsku konzervatorsku organizaciju, a iste godine ga je Vlada Republike Hrvatske izabrala za člana Hrvatske nacionalne komisije za suradnju s UNESCO-om. Zapažen je i njegov rad u međunarodnim tijelima za zaštitu spomenika, ICCROM-u i ICOMOS-u, čime je afirmirao hrvatsku baštinu na međunarodnom planu i omogućio pristup novim konzervatorsko-restauratorskim znanjima u Hrvatsku. Njegov rad u domeni zaštite kulturne baštine predstavlja izniman doprinos teoriji, edukaciji i konzervatorskoj praksi u Hrvatskoj ali i na međunarodnom planu.

Zalagao se za revitalizaciju starih urbanih središta iznoseći ideje tzv. aktivne zaštite, čemu je posvetio dva svoja djela: „Zaštita graditeljskog nasljeđa“ iz 1983., gdje je dat prvi hrvatski pregled povijesti zaštite spomenika, i „Aktivni pristup graditeljskom nasljeđu“ iz 1985. godine. Svoje radove objavljivao je u časopisima „Peristil“, „Arhitektura i urbanizam“, „Starohrvatska prosvjeta“ (dalje: SHP), „Vjesnik za arheologiju i historiju dalmatinsku“, „Arhitektura“, „Čovjek i prostor“, „Prilozi povijesti umjetnosti u Dalmaciji“ i dr. Također je bio jedan od pokretača časopisa „Urbs“ (1957.) te njegov glavni urednik od 1965. do 1977. To je bio stručni i znanstveni ča-

diversity. The work is particularly significant for Croatian science, as such a modern synthesis had been lacking until then. For each individual church, there is also an overview of pre-Romanesque stone furnishings, complemented by an extensive bibliography at the end.

Marasović dedicated a significant part of his professional life to the theory and practice of heritage conservation. In 1966, he completed a specialized course in architectural conservation at the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in Rome, where he himself served as a permanent professor from 1970 to 1997. He also served on the board of this internationally leading heritage conservation organization for four consecutive terms (1984–1992). As a recognized conservator, historian and expert in urban planning, he was appointed in 1990 to the Parliamentary Committee of the Republic of Croatia for the Reconstruction of Dubrovnik—a mandate that was renewed in 1995. Also in 1990, he participated in the work of the Council of Europe's Committee for Cultural Heritage in Strasbourg. In 1993, he was appointed the first president of the Croatian National Committee of ICOMOS when Croatia became a member of this global heritage conservation organization. In the same year, he was appointed by the Croatian government as a member of the Croatian National Commission for Cooperation with UNESCO. His outstanding engagement in international heritage conservation bodies, especially in ICCROM and ICO-

Restaurierung des Kulturerbes (ICCROM) in Rom, an dem er selbst von 1970 bis 1997 als ständiger Professor tätig war. Zudem gehörte er während vier aufeinanderfolgender Amtszeiten (1984–1992) dem Rat dieser international führenden Denkmalschutzorganisation an. Als anerkannter Konservator, Historiker und Experte für Stadtplanung wurde er 1990 in das Parlamentskomitee der Republik Kroatien zur Wiederherstellung Dubrovnika berufen – ein Mandat, das 1995 erneuert wurde. Ebenfalls 1990 nahm er an der Arbeit des Komitees für Kulturerbe des Europarates in Straßburg teil. 1993 wurde er zum ersten Präsidenten des Kroatischen Nationalkomitees von ICOMOS ernannt, als Kroatien Mitglied dieser weltweiten Denkmalschutzorganisation wurde. Im selben Jahr wurde er von der Regierung der Republik Kroatien zum Mitglied der Kroatischen Nationalkommission für die Zusammenarbeit mit der UNESCO ernannt. Allgemeine Anerkennung fand auch sein herausragendes Engagement in internationalen Gremien zum Denkmalschutz, insbesondere im ICCROM und ICOMOS, welches dazu beigetragen hat, dass das kroatische Erbe auf globaler Ebene Affirmation fand. Zudem ermöglichte sein Einsatz den Zugang zu neuen Kenntnissen im Bereich der Konservierung und Restaurierung in Kroatien. Seine Arbeit im Bereich des Schutzes des kulturellen Erbes stellt einen außergewöhnlichen Beitrag zur Theorie, Ausbildung und Praxis der Denkmalpflege dar – sowohl in Kroatien als auch auf globaler Ebene.

Marasović setzte sich leidenschaftlich für die Revitalisierung

sopis za pitanja urbanizma, arhitekture i graditeljskog nasljeđa. Autor je i udžbenika Kulturna baština 1 – 2 (2001. – 2002.) kao i brojnih popularnih izdanja i vodiča o Splitu i hrvatskoj obali.

Za svoj rad Tomislav Marasović primio je brojna priznanja i nagrade, od kojih izdvajamo: Nagradu za životno djelo Vladimir Nazor, Nagradu grada Splita za životno djelo i Nagradu Vicko Andrić za životno djelo. Može se slobodno reći da je svojim ukupnim opusom trajno obilježio vrijeme u kojem je djelovao. Naravno, je zadužio svoj rodni Split, ne samo radovima o Dioklecijanovoj palači već i radovima o brojnim drugim spomenicima, pa je – ne bez razloga – u medijima proglašen „jednim od najznačajnijih Splitsana 20. stoljeća“.

Nakon ovih općih podataka o profesoru Marasoviću treba se na stranicama SHP-a osvrnuti i na njegovu suradnju s Muzejom HAS-om, koja je započela još sredinom prošlog stoljeća i trajala gotovo do pred sam kraj njegova života. Naime, 2016. godine u 43. svesku III. serije časopisa SHP tiskan je njegov posljednji rad u našem muzejskom glasilu. Dakle, ta suradnja trajala je gotovo punih sedam desetljeća. Ugodan i spontan u komunikaciji s kolegama, nesebično je prenosio svoje znanje i bogato iskustvo, zbog čega je ostao u veoma lijepoj uspomeni svih djelatnica i djelatnika Muzeja HAS-a koji su s njim surađivali.

U doticaj s našom ustanovom došao je još kao student 1949., kada je u ekipi predvođenoj direktorom Muzeja, Stjepanom Gunjačom, radio na izradi terenske dokumentacije pri istraživanjima crkve Sv. Spasa na vrelu

MOS, also earned him widespread recognition, contributing to the affirmation of Croatian heritage on a global level and facilitating access to new knowledge in the field of conservation and restoration in Croatia. His work in the protection of cultural heritage represents an exceptional contribution to the theory, education and practice of heritage conservation—both in Croatia and globally.

Marasović was deeply committed to the revitalization of historic urban centres, proposing concepts for what he called “active monument preservation.” He dedicated two of his works to this subject: *Zaštita graditeljskog nasljeđa* (Protection of Built Heritage, 1983), which provided the first Croatian overview of the history of monument preservation, and *Aktivni pristup graditeljskom naslijeđu* (Active Approach to Built Heritage, 1985). His works were published in scientific journals, such as *Peristil*, *Arhitektura i urbanizam*, *Starohrvatska prosvjeta* (SHP), *Vjesnik za arheologiju i historiju dalmatinsku*, *Arhitektura*, *Čovjek i prostor*, *Prilozi povijesti umjetnosti u Dalmaciji*, and others. Furthermore, Marasović was one of the initiators of the journal *Urbs* in 1957 and served as its editor-in-chief from 1965 to 1977. This specialist and scientific journal focused extensively on topics related to urban planning, architecture and built heritage. He was also the author of the textbook series *Kulturna baština 1–2* (Cultural Heritage 1–2), 2001 - 2002, as well as numerous popular editions and guides about Split and the Croatian coast.

alter urbaner Zentren ein und entwickelte Konzepte des sogenannten aktiven Denkmalschutzes. Zwei seiner Werke widmete er dieser Thematik: *Zaštita graditeljskog nasljeđa* (Schutz von Baudenkmalern) von 1983, das die erste kroatische Übersicht zur Geschichte des Denkmalschutzes bietet, und *Aktivni pristup graditeljskom naslijeđu* (Aktive Vorgehensweise in Bezug auf das bauliche Erbe) von 1985. Seine Arbeiten wurden in renommierten Fachzeitschriften wie *Peristil*, *Arhitektura i urbanizam*, *Starohrvatska prosvjeta* (SHP), *Vjesnik za arheologiju i historiju dalmatinsku*, *Arhitektura*, *Čovjek i prostor*, *Prilozi povijesti umjetnosti u Dalmaciji* und vielen weiteren veröffentlicht. Zudem war Marasović 1957 Mitbegründer der Zeitschrift *Urbs* und von 1965 bis 1977 deren Chefredakteur. Diese Fachzeitschrift widmete sich intensiv den Themen Stadtplanung, Architektur und baulichem Erbe. Darüber hinaus war er Autor des Lehrbuchs *Kulturna baština 1-2* (Kulturelles Erbe 1-2) aus den Jahren 2001–2002 sowie vieler populärer Ausgaben und Führer über Split und die kroatische Küste.

Für seine herausragende Arbeit erhielt Tomislav Marasović zahlreiche Auszeichnungen und Preise, darunter den Vladimir Nazor-Preis für sein Lebenswerk, den Preis der Stadt Split für sein Lebenswerk sowie den Vicko Andrić-Preis für sein Lebenswerk. Zu Recht kann man sagen, dass er mit seinem gesamten Opus die Epoche, in der er tätig war, nachhaltig geprägt hat. Besonders seine Heimatstadt Split ist ihm zu Dank verpflichtet, nicht nur wegen seiner Arbeiten über den Diokletianpalast,

Cetine. Malo je poznato da je te iste godine izradio vrlo kvalitetne arhitektonske snimke Sv. Mikule u Velom Varošu u Splitu i Sv. Petra kod Luke Šipanske, a 1950. snimke Sv. Ivana i Sv. Petra na Lopudu. Ta studentska dionica je kasnije, po njegovu diplomiranju, prerasla u dugotrajnu suradnju, koja je ostvarena na dvama glavnim poljima, kroz pisanje monografija, kulturno-povijesnih vodiča i članaka za SHP i u zajedničkim terenskim istraživanjima.

Istraživanja su provedena kroz zajedničke projekte na dvama značajnim splitskim srednjovjekovnim lokalitetima, a vodio ih je Marasović, u ime Urbanističkog zavoda Dalmacije, u suradnji s muzejskim kustosima. To su lokaliteti Sustipan i Sv. Mihovil *in ripa maris*. Na Sustipanu je uz Marasovića radove vodio Dassen Vrsalović, djelatnik Instituta za nacionalnu arheologiju, koji je tada djelovao zajedno s Muzejom HAS-om pod okriljem JAZU-a, a na Sv. Mihovilu s njim je surađivao Mate Zekan, tadašnji kustos Muzeja HAS-a. Iskopavanja na Sustipanu provedena su 1958. i 1961., a rezultati su objavljeni 1971. u „Vjesniku za arheologiju i historiju dalmatinsku“ 65–67. Radovi na crkvi sv. Mihovila izvršeni su 1979. i objavljeni 1982. u 12. svesku III. serije SHP-a.

Uz terensku, Marasović je s Muzejom HAS-om razvio i intenzivnu suradnju u predstavljanju svojih istraživanja objavivši u SHP-u veći broj svojih stručnih (2) i znanstvenih radova (11), od kojih tri u koautorstvu, te recenzija (2). Svoj prvi rad u SHP-u Marasović je objavio 1963. godine. U njemu je prezentirao rezultate svojih iskopavanja crkve

For his extraordinary contributions, Marasović received numerous prestigious awards and accolades, including the Vladimir Nazor Award for Lifetime Achievement, the Lifetime Achievement Award of the City of Split, and the Vicko Andrić Lifetime Achievement Award. It is no exaggeration to say that Marasović's extensive body of work profoundly influenced the era in which he lived and worked. His hometown of Split, in particular, owes him an immense debt of gratitude, not only for his groundbreaking work on Diocletian's Palace, but also on countless other monuments. It is therefore no surprise that he was recognized in the media as "one of the most significant citizens of Split in the 20th century."

Following this general overview of Professor Marasović's remarkable career, it is also important to highlight on these pages here his enduring collaboration with the Museum of Croatian Archaeological Monuments (MHAS), which began in the mid-20th century and continued almost until the end of his life. Notably, his final contribution to the museum's publication was published in 2016, in Volume 43, Series III of the journal *Starohrvatska prosvjeta* (SHP), marking nearly seven decades of continuous collaboration. Marasović was known for his approachable and collegial nature, generously sharing his vast knowledge and experience. His kindness and professionalism left a lasting impression on all MHAS staff who had the privilege of working with him.

His first contact with the Museum dates back to his student

sondern auch über zahlreiche andere Denkmäler, weshalb er in den Medien berechtigt zu „einem der bedeutendsten Bürger von Split des 20. Jahrhunderts“ ernannt wurde.

Nach diesen allgemeinen Informationen über Professor Marasović sollte hier in der *Starohrvatska prosvjeta* auch auf seine Zusammenarbeit mit dem MHAS hingewiesen werden, die bereits Mitte des letzten Jahrhunderts begann und fast bis zum Ende seines Lebens andauerte. Tatsächlich wurde 2016 in Band 43, Serie III der Zeitschrift SHP seine letzte Arbeit in unserer Museumspublikation veröffentlicht, was bedeutet, dass diese Zusammenarbeit fast sieben Jahrzehnte dauerte. Marasović war in der Kommunikation mit seinen Kollegen stets freundlich und spontan und teilte großzügig sein Wissen und seine umfangreiche Erfahrung, weshalb er allen Mitarbeiterinnen und Mitarbeitern des MHAS, die das Privileg hatten mit ihm zusammenzuarbeiten, in sehr guter Erinnerung bleibt.

Den ersten Kontakt mit unserer Institution hatte er bereits im Jahre 1949, als er als Student im Team unter der Leitung des Direktors des Museums, Stjepan Gunjača, an der Erstellung der Felddokumentation zur Erforschung der Kirche des Hl. Erlösers an der Quelle des Cetina-Flusses mitarbeitete. Weniger bekannt ist, dass er im gleichen Jahr hochwertige architektonische Aufnahmen der Kirchen des Hl. Nikolaus in Veli Varoš in Split, des Hl. Petrus in Šipanska Luka sowie 1950 der Kirchen des Hl. Johannes und Hl. Petrus auf Lopud anfertigte. Dieser Lebensabschnitt als Student bildete

Sv. Marije u Trogiru. Drugi rad je onaj već navedeni s M. Zekanom, a u koautorstvu je još objavio jedan rad s bratom Jerkom Marasovićem i kćeri Marinom Marasović Alujević. Od 1982. pa sve do 2016. gotovo redovito se javlja u SHP s novim radovima, iz kojih zrcali njegova široka erudicija i temeljito poznavanje arhitekture. Ovdje ih donosim kronološkim slijedom:

1. T. Marasović, Iskapanje ranosrednjovjekovne crkve sv. Marije u Trogiru, *SHP* III/8–9, Zagreb 1963, 83–100. (stručni rad)

2. T. Marasović, Mate Zekan, Istraživanje ranosrednjovjekovne crkve sv. Mihovila „na obali“ u Splitu, *SHP* III/12, Split 1982, 111–126. (stručni rad)

3. T. Marasović, Projektni modeli u graditeljstvu ranoga srednjeg vijeka, *SHP* III/13, Split 1983, 130–145. (izvorni znanstveni članak)

4. T. Marasović, Regionalizam u ranosrednjovjekovnoj arhitekturi Dalmacije, *SHP* III/14, Split 1984, 135–158. (izvorni znanstveni članak)

5. T. Marasović, Najstarije vedute srednjovjekovnog Splita, *SHP* III/13, Split 1986, 187–193. (izvorni znanstveni članak)

6. T. Marasović, Dvije nove studije o predromaničkoj umjetnosti u Dalmaciji, *SHP* III/17, Split 1987, 145–161. (recenzija, prikaz slučaja)

7. T. Marasović, „Quincunx“ u ranosrednjovjekovnoj arhitekturi Dalmacije, *SHP* III/20, Split 1990, 215–224. (izvorni znanstveni članak)

8. T. Marasović, Crkva Sv. Spasa na vrelu Cetine. Prilog tipološkoj analizi, *SHP* III/22, Split 1995, 37–54. (izvorni znanstveni članak)

days in 1949, when he was part of a team led by the Museum's director, Stjepan Gunjača, creating field documentation during the research of the Church of St. Savior at the source of the Cetina River. It is less known that in the same year, 1949, he produced highly detailed architectural images of St. Nicholas in Veli Varoš in Split, St. Peter in Šipanska Luka, and in 1950, St. John and St. Peter on the island of Lopud. This phase of his life as a student later evolved, after his graduation, into a long-term collaboration that unfolded in two main areas: the writing of monographs, cultural-historical guides and articles for SHP, and joint field research.

The fieldwork was conducted as part of joint projects at two significant medieval sites in Split, which were led by Marasović, on behalf of the Urban Planning Institute of Dalmatia, and in cooperation with museum curators. These projects included research at the sites Sustipan and St. Michael *in ripa maris*. On the small peninsula of Sustipan, Marasović led the excavations together with Dasen Vrsalović, a staff member of the Institute of National Archaeology, which, along with the MHAS, at the time operated under the auspices of the Yugoslav Academy of Sciences and Arts (JAZU). At St. Michael, he and Mate Zekan, then curator at the MHAS, were the heads of the research project. Excavations at Sustipan took place in 1958 and 1961, with the results published in 1971 in the scientific journal *Vjesnik za arheologiju i historiju dalmatinsku* (65–67). The research works on the Church of St. Michael concluded in 1979,

den Auftakt zu einer langjährigen Zusammenarbeit, die sich nach seinem Universitätsabschluss insbesondere auf zwei Schwerpunkte konzentrierte: das Verfassen von Monographien, kulturellen und historischen Führern sowie wissenschaftlichen Beiträgen für die SHP und die gemeinsame Feldforschung.

Die Forschungen wurden im Rahmen gemeinsamer Projekte an zwei bedeutenden mittelalterlichen Standorten in Split durchgeführt, die Marasović – im Auftrag des Urbanistischen Instituts von Dalmatien – in Zusammenarbeit mit den Museumskuratoren leitete. Es handelt sich dabei um die Standorte Sustipan und Hl. Michael *in ripa maris*. Auf der kleinen Halbinsel Sustipan leitete Marasović die Ausgrabungen zusammen mit Dasen Vrsalović, einem Mitarbeiter des Instituts für nationale Archäologie, welches zu dieser Zeit gemeinsam mit dem MHAS unter der Schirmherrschaft der Jugoslawische Akademie der Wissenschaften und Künste (JAZU) stand, während er mit Mate Zekan, dem damaligen Kurator des MHAS, die Erforschung der Kirche des Hl. Michael durchführte. Die Ausgrabungen auf Sustipan fanden 1958 und 1961 statt, und die Ergebnisse wurden 1971 in der Fachzeitschrift *Vjesnik za arheologiju i historiju dalmatinsku* (65–67) veröffentlicht. Die Arbeiten an der Kirche des Hl. Michael wurden 1979 abgeschlossen und 1982 in Band 12 der III. Serie der SHP publiziert.

Neben seiner Zusammenarbeit im Rahmen der Feldforschung entwickelte Marasović auch eine enge Kooperation mit dem MHAS hinsichtlich der Publikation seiner Forschungs-

9. T. Marasović, O krsnom bazenu splitske krstionice, *SHP* III/24, Split 1997, 7–56. (izvorni znanstveni članak)

10. T. Marasović, Bijaći u svjetlu proučavanja ranosrednjovjekovnih vladarskih rezidencija, *SHP* III/26, Split 1999, 331–359. (izvorni znanstveni članak)

11. T. Marasović, Patere i amfore u svodovima ranosrednjovjekovnih crkava u Dalmaciji, *SHP* III/30, Split 2003, 113–125. (izvorni znanstveni članak)

12. T. Marasović, Marina Marasović Alujević, Srednjovjekovni predio Bene u Splitu, arheološka i onomastička istraživanja, *SHP* III/32, Split 2005, 149–162. (izvorni znanstveni članak)

13. T. Marasović, Ciboriji sa zabatima iz crkve Sv. Marte u Bijaćima, *SHP* III/33, Split 2006, 37–58. (izvorni znanstveni članak)

14. T. Marasović, Jerko Marasović, Sv. Eufemija u Splitu – prilog tipologiji kupolnih crkava, *SHP* III/36, Split 2009, 247–258. (izvorni znanstveni članak)

15. T. Marasović, Vedrana Delonga i suradnici, Prije siječanja – Arheološka istraživanja u jugoistočnom dijelu Dioklecijanove palače u Splitu, 1992. godine, *SHP* III/43, Split 2016, 304–306. (recenzija, prikaz slučaja).

Uz članke u *SHP*-u objavio je 1996. u izdanjima Muzeja HSA i monografiju „Crkva sv. Jurja u Splitu“ u koautorstvu s Jerkom Marasovićem i Mirjanom Marasović. To je bila prva knjiga u novopokrenutoj seriji *Monografije i katalozi*. Uz to je koncem devedesetih godina prošlog stoljeća u seriji *Kulturno-povijesni vodiči* objavio tri rada:

T. Marasović, *Split u starohr-*

and their results were published in 1982 in Volume 12, Series III of *SHP*.

In addition to his collaboration in the field research, Marasović also developed a close partnership with the MHAS regarding the publication of his research findings, publishing a significant number of his professional (2) and scientific papers (11) – three of which were co-authored, along with review articles (2) in the *SHP*. His first contribution to *SHP* was published in 1963, presenting the results of the excavations conducted at the Church of St. Mary in Trogir. The second, already mentioned, article was written in collaboration with M. Zekan. Additionally, he published another co-authored work with his brother Jerko Marasović and his daughter Marina Marasović Alujević. Between 1982 and 2016, new contributions appeared almost regularly in the *SHP*, showcasing his profound expertise and comprehensive knowledge in the field of architecture. The following is a chronological list of these contributions:

1. T. Marasović, *Iskapanje ranosrednjovjekovne crkve sv. Marije u Trogiru*, *SHP* III/8-9, Zagreb 1963, S. 83–100 (professional paper).

2. T. Marasović, Mate Zekan, *Istraživanje ranosrednjovjekovne crkve sv. Mihovila „na obali“ u Splitu*, *SHP* III/12, Split 1982, S. 111–126 (professional paper).

3. T. Marasović, *Projektni modeli u graditeljstvu ranoga srednjeg vijeka*, *SHP* III/13, Split 1983, S. 130–145 (original scientific paper).

4. T. Marasović, *Regionalizam u ranosrednjovjekovnoj ar-*

sergebnisse. Er veröffentlichte eine Reihe wissenschaftlicher Beiträge, darunter zwei Fachartikel, elf wissenschaftliche Originalarbeiten (von denen drei in Zusammenarbeit entstanden) und zwei Rezensionen in der *SHP*. Sein erster Beitrag in der *SHP* erschien 1963, in dem er die Ergebnisse der Ausgrabungen an der Kirche der Hl. Maria in Trogir präsentierte. Der zweite, bereits erwähnte Artikel entstand in Zusammenarbeit mit M. Zekan. Darüber hinaus veröffentlichte er mit seinem Bruder Jerko Marasović und seiner Tochter Marina Marasović Alujević als Ko-Autoren eine weitere Arbeit. Zwischen 1982 und 2016 erschienen nahezu regelmäßig neue Beiträge in der *SHP*, die sein tiefgehendes Fachwissen und seine umfassende Expertise im Bereich der Architektur eindrucksvoll belegen. Hier sind diese Beiträge in chronologischer Reihenfolge aufgeführt:

1. T. Marasović, *Iskapanje ranosrednjovjekovne crkve sv. Marije u Trogiru*, *SHP* III/8-9, Zagreb 1963, S. 83–100 (Fachartikel).

2. T. Marasović, Mate Zekan, *Istraživanje ranosrednjovjekovne crkve sv. Mihovila „na obali“ u Splitu*, *SHP* III/12, Split 1982, S. 111–126 (Fachartikel).

3. T. Marasović, *Projektni modeli u graditeljstvu ranoga srednjeg vijeka*, *SHP* III/13, Split 1983, S. 130–145 (wissenschaftlicher Originalartikel).

4. T. Marasović, *Regionalizam u ranosrednjovjekovnoj arhitekturi Dalmacije*, *SHP* III/14, Split 1984, S. 135–158 (wissenschaftlicher Originalartikel).

5. T. Marasović, *Najstarije vedute srednjovjekovnog Splita*, *SHP* III/13, Split 1986, S. 187–

vatsko doba, Kulturno-povijesni vodič 3, Split 1996.

T. Marasović, *Elafiti u ranom srednjem vijeku*, Kulturno-povijesni vodič 10, Split 1997.

T. Marasović, *Makarska i Primorje u ranom srednjem vijeku*, Kulturno-povijesni vodič 13, Split 1998.

Njegova uska povezanost s Muzejom HAS-om, koja je započela sa Stjepanom Gunjačom, a nastavila se i kasnije s njegovim nasljednicima i mlađim kolegama, dovela je i do tiskanja *Zbornika Tomislava Marasovića* 2002. godine u izdanju našeg Muzeja i njegove matične kuće, Sveučilišta u Splitu. U njemu su objavljeni radovi gotovo 50 domaćih i inozemnih autora s temama iz arheologije, povijesti umjetnosti i zaštite spomenika kulture, a među njima su i prilozi trojice djelatnika Muzeja (V. Delonga, A. Miloševića i T. Burića). Muzej HAS još je jednom potvrdio svoju usku i sadržajnu suradnju s prof. Tomislavom Marasovićem kao suizdavač njegova životnog djela „*Dalmatia praeromanica*“.

Nije moguće u nekoliko rečenica sažeti sve ono što je ovdje navedeno. Rijetke su osobe u našoj znanosti čiji je život do kraja bio posvećen struci i višestruko ostvaren u različitim segmentima djelatnosti. Tomislav Marasović bio je zaslužni istraživač arhitektonskih spomenika na terenu ali i njihov interpret u brojnim radovima i sintezama, kako na planu arheologije i povijesti umjetnosti tako i na planu njihove zaštite i konzervacije. No, time smo iskazali samo dio njegova stvaralaštva. Jednako važnim treba istaknuti i njegov nastavnički rad u zemlji i inozemstvu kao i na

arhitekturi Dalmacije, SHP III/14, Split 1984, S. 135–158 (original scientific paper).

5. T. Marasović, *Najstarije vedute srednjovjekovnog Splita*, SHP III/13, Split 1986, S. 187– (original scientific paper).

6. T. Marasović, *Dvije nove studije o predromaničkoj umjetnosti u Dalmaciji*, SHP III/17, Split 1987, S. 145–161 (review article, case study).

7. T. Marasović, „*Quincunx*“ u ranosrednjovjekovnoj arhitekturi Dalmacije, SHP III/20, Split 1990, S. 215–224 (original scientific paper).

8. T. Marasović, *Crkva Sv. Spasa na vrelu Cetine. Prilog tipološkoj analizi*, SHP III/22, Split 1995, S. 37–54 (original scientific paper).

9. T. Marasović, *O krsnom bazenu splitske krstionice*, SHP III/24, Split 1997, S. 7–56 (original scientific paper).

10. T. Marasović, *Bijaći u svjetlu proučavanja ranosrednjovjekovnih vladarskih rezidencija*, SHP III/26, Split 1999, S. 331–359 (original scientific paper).

11. T. Marasović, *Patere i amfore u svodovima ranosrednjovjekovnih crkava u Dalmaciji*, SHP III/30, Split 2003, S. 113–125 (original scientific paper).

12. T. Marasović, Marina Marasović Alujević, *Srednjovjekovni predio Bene u Splitu, arheološka i onomastička istraživanja*, SHP III/32, Split 2005, S. 149–162 (original scientific paper).

13. T. Marasović, *Ciboriji sa zabatima iz crkve Sv. Marte u Bijaćima*, SHP III/33, Split 2006, S. 37–58 (original scientific paper).

14. T. Marasović, Jerko Marasović, *Sv. Eufemija u Splitu – prilog tipologiji kupolnih crkava*,

193 (wissenschaftlicher Originalartikel).

6. T. Marasović, *Dvije nove studije o predromaničkoj umjetnosti u Dalmaciji*, SHP III/17, Split 1987, S. 145–161 (Rezension, Fallstudie).

7. T. Marasović, „*Quincunx*“ u ranosrednjovjekovnoj arhitekturi Dalmacije, SHP III/20, Split 1990, S. 215–224 (wissenschaftlicher Originalartikel).

8. T. Marasović, *Crkva Sv. Spasa na vrelu Cetine. Prilog tipološkoj analizi*, SHP III/22, Split 1995, S. 37–54 (wissenschaftlicher Originalartikel).

9. T. Marasović, *O krsnom bazenu splitske krstionice*, SHP III/24, Split 1997, S. 7–56 (wissenschaftlicher Originalartikel).

10. T. Marasović, *Bijaći u svjetlu proučavanja ranosrednjovjekovnih vladarskih rezidencija*, SHP III/26, Split 1999, S. 331–359 (wissenschaftlicher Originalartikel).

11. T. Marasović, *Patere i amfore u svodovima ranosrednjovjekovnih crkava u Dalmaciji*, SHP III/30, Split 2003, S. 113–125 (wissenschaftlicher Originalartikel).

12. T. Marasović, Marina Marasović Alujević, *Srednjovjekovni predio Bene u Splitu, arheološka i onomastička istraživanja*, SHP III/32, Split 2005, S. 149–162 (wissenschaftlicher Originalartikel).

13. T. Marasović, *Ciboriji sa zabatima iz crkve Sv. Marte u Bijaćima*, SHP III/33, Split 2006, S. 37–58 (wissenschaftlicher Originalartikel).

14. T. Marasović, Jerko Marasović, *Sv. Eufemija u Splitu – prilog tipologiji kupolnih crkava*, SHP III/36, Split 2009, S. 247–258 (wissenschaftlicher Originalartikel).

restauraciji i konzervaciji brojnih arhitektonskih spomenika koje je proučavao. To je u prvom redu Dioklecijanova palača, ali i brojne predromaničke crkve u priobalju srednje Dalmacije. Posebnu stranicu svojeg radnog vijeka ispisao je i aktivnim sudioništvom u različitim organizacijama i komisijama vezanim za zaštitu i konzervaciju baštine, kako u zemlji tako i u inozemstvu. Sve to zajedno svrstava Tomislava Marasovića među velikane koji su trajno obilježili i zadužili našu znanost i konzervatorsku službu u praktičnom i teoretskom smislu. Historijat istraživanja i povijesti ranosrednjovjekovnih grana arheologije i povijesti umjetnosti u drugoj polovici 20. i početkom 21. st. nezamisliv je bez opisa širokog dijapazona njegovih aktivnosti, kao što je malo tko u istom vremenu postigao, na ponos domovini, svojem rodnom Splitu i svojoj obitelji. Štoviše, možemo kazati da je on usamljeni svjetionik čija će sjajna svjetlost u budućim vremenima još dugo osvjetljavati put novim generacijama.

Opraštajući se ovim redcima od uvaženog profesora i kolege, ostaju u mom sjećanju brojne uspomene na česte, duge i ugodne razgovore i rasprave koje sam s njim vodio u raznim prigodama. Uspomene tople, srdačne i ispunjene kolegijalnošću i humanošću.

SHP III/36, Split 2009, S. 247–258 (original scientific paper).

15. T. Marasović, Vedrana Delonga und Kollegen, *Prije siječanja – Arheološka istraživanja u jugoistočnom dijelu Dioklecijanove palače u Splitu, 1992. godine*, SHP III/43, Split 2016, S. 304–306 (review article, case study).

In addition to his articles in *Starohrvatska Prosvjeta* (SHP), Marasović published with co-authors Jerko Marasović and Mirjana Marasović the monograph *Crkva Sv. Jurja u Splitu* (The Church of St. George in Split) in 1996, as part of the MHAS publications. This publication marked the first volume in a newly established series of monographs and catalogues. Additionally, at the end of the 1990s, he published three works in the series of cultural-historical guides:

T. Marasović, *Split u starohrvatsko doba*, cultural-historical guide 3, Split 1996.

T. Marasović, *Elafiti u ranom srednjem vijeku*, cultural-historical guide 10, Split 1997.

T. Marasović, *Makarska i Primorje u ranom srednjem vijeku*, cultural-historical guide 13, Split 1998.

His close connection with the MHAS, which began with Stjepan Gunjača and continued with his successors and younger colleagues, led to the publication of the collection of papers *Zbornik Tomislava Marasovića* in 2002, in a joint edition of our Museum and his home institution, the University of Split. This work featured contributions from nearly 50 authors, both domestic and international, covering topics in archaeology, art history and heritage preservation. Among

15. T. Marasović, Vedrana Delonga und Kollegen, *Prije siječanja – Arheološka istraživanja u jugoistočnom dijelu Dioklecijanove palače u Splitu, 1992. godine*, SHP III/43, Split 2016, S. 304–306 (Rezension, Fallstudie).

Zusätzlich zu den Artikeln in der SHP veröffentlichte Marasović im Jahr 1996, in Zusammenarbeit mit Jerko und Mirjana Marasović, die Monografie *Crkva Sv. Jurja u Splitu* (Die Kirche des Hl. Georg in Split) als Ausgabe des MHAS. Dieses Werk war der erste Band der neu eingeführten Schriftenreihe an Monographien und Katalogen. Ende der 90er-Jahre des letzten Jahrhunderts folgten drei weitere Werke in der Reihe der kulturhistorischen Führer:

T. Marasović, *Split u starohrvatsko doba*, kulturhistorischer Führer 3, Split 1996.

T. Marasović, *Elafiti u ranom srednjem vijeku*, kulturhistorischer Führer 10, Split 1997.

T. Marasović, *Makarska i Primorje u ranom srednjem vijeku*, kulturhistorischer Führer 13, Split 1998.

Seine enge Bindung zum MHAS, die mit Stjepan Gunjača begann und später mit dessen Nachfolgern sowie jüngeren Kollegen fortbestand, führte 2002 zur Herausgabe des Sammelbandes *Zbornik Tomislava Marasovića* in einer gemeinsamen Ausgabe unseres Museums und seiner Stamminstitution, der Universität Split. In diesem Werk wurden Beiträge von nahezu 50 Autoren aus dem In- und Ausland zu Themen aus der Archäologie, Kunstgeschichte und Denkmalpflege veröffentlicht, darunter auch die Arbeiten von drei Mitarbeitern des Museums (V. Delon-

these were also works by three MHAS staff members: V. Delonga, A. Milošević, and T. Burić. As a co-publisher of his life's work *Dalmatia praeromanica*, the MHAS reaffirmed its deep and productive collaboration with Professor Tomislav Marasović once again.

Summarizing Tomislav Marasović's multifaceted work in just a few sentences is nearly impossible. There are only few people in our field who have devoted themselves so fully to their discipline and achieved such an extraordinary success in various segments of their work. Tomislav Marasović was a dedicated and distinguished researcher of architectural monuments in the field, but also their interpreter in numerous works and syntheses, both in the areas of archaeology and art history, as well as in the protection and conservation of these monuments. However, this represents only part of his work. Equally significant was his dedication to teaching, both in Croatia and abroad, as well as his involvement in the restoration and conservation of numerous architectural monuments that he had studied. These primarily include Diocletian's Palace, as well as many pre-Romanesque churches along the central Dalmatian coast. Another important and special chapter of his career was his tireless involvement in various organizations and commissions focused on the protection and preservation of cultural heritage in the country and abroad. All of this places Tomislav Marasović among those exceptional individuals who have profoundly influenced and enriched our science and heritage conservation—both

ga, A. Milošević, T. Burić). Als Mitherausgeber seines Lebenswerks *Dalmatia praeromanica* bekräftigte das MHAS erneut die tiefgehende und produktive Zusammenarbeit mit Professor Tomislav Marasović.

Es ist kaum möglich, das vielseitige Wirken von Tomislav Marasović in wenigen Sätzen zusammenzufassen. Nur wenige Persönlichkeiten in unserer Wissenschaft haben ihr Leben so vollständig ihrem Fachgebiet gewidmet und dabei eine derart beeindruckende Bandbreite an Tätigkeiten entfaltet. Tomislav Marasović war ein herausragender Forscher architektonischer Denkmäler, der nicht nur in der Feldarbeit brillierte, sondern auch in deren Interpretation in zahlreichen Arbeiten und Synthesen – sei es im Bereich der Archäologie, der Kunstgeschichte oder im Denkmalschutz und der Konservierung. Dies beschreibt jedoch nur einen Teil seines umfassenden Schaffens. Von gleicher Bedeutung war seine Lehrtätigkeit, die er sowohl im In- als auch Ausland mit Hingabe ausübte, sowie seine bahnbrechende Arbeit in der Restaurierung und Konservierung zahlreicher architektonischer Denkmäler, die er mit großem wissenschaftlichem Eifer erforschte. Besonders hervorzuheben sind der Diokletianpalast und die vielen vorromanischen Kirchen entlang der Küste Mitteldalmatiens. Ein besonderes Kapitel seiner Karriere stellt sein unermüdliches Engagement in verschiedenen Organisationen und Kommissionen dar, die sich dem Schutz und der Bewahrung des kulturellen Erbes widmeten – auf nationaler wie auch internationaler Ebene. All dies zusammen reiht Tomislav Marasović in die

practically and theoretically. The history of research and the study of the early medieval branches of archaeology and art history in the second half of the 20th and early 21st centuries cannot be imagined without describing the broad spectrum of his activities, a feat only a few have achieved in the same period, to the pride of his homeland, his native Split and his family. Moreover, we can say that Tomislav Marasović was a solitary beacon, whose radiant light will continue to illuminate the path for future generations for a long time.

With these words, I bid farewell to a respected professor and colleague. The countless memories of our frequent, long and often profound conversations that I had with him on various occasions will always remain in my heart. These memories are warm and heartfelt, marked by a deep sense of collegiality and humanity.

Riege jener außergewöhnlichen Persönlichkeiten ein, die sowohl die Wissenschaft als auch den Denkmalschutz – praktisch und theoretisch – nachhaltig geprägt und bereichert haben. Die Geschichte der Forschung im Bereich der frühmittelalterlichen Archäologie und Kunstgeschichte in der zweiten Hälfte des 20. und zu Beginn des 21. Jahrhunderts ist ohne die Beschreibung seines breitgefächerten Wirkens kaum denkbar. Nur wenige haben in derselben Zeit Vergleichbares erreicht, zur Ehre seines Heimatlandes, seiner Geburtsstadt Split und seiner Familie. Mehr noch: Tomislav Marasović war ein einsamer Leuchtturm, dessen strahlendes Licht den Weg für kommende Generationen noch lange erhellen wird.

Mit diesen Worten verabschiede ich mich von einem geschätzten Professor und Kollegen. Die vielen Erinnerungen an unsere häufigen, langen und oft tiefgründigen Gespräche und Diskussionen, die wir in verschiedenen Gelegenheiten führten, werden mir stets im Gedächtnis bleiben. Dies sind warme und herzliche Erinnerungen, geprägt von Kollegialität und Menschlichkeit.