

O DJELU PROFESORA NENADA CAMBIJA POVODOM SEDAMDESETE GODIŠNJICE ŽIVOTA

ŽELJKO MILETIĆ
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Dva glavna razdoblja karijere akademika Nenada Cambija vezana su uz dvije ugledne institucije. U Arheološkom muzeju u Splitu bio je kustos antičke zbirke, neko vrijeme i direktor, a na Filozofskom fakultetu u Zadru, nedavno proširenom u Sveučilište, postao je redoviti profesor, pa *professor emeritus* klasičnih i starokršćanskih studija na Odjelu za arheologiju.

Na početku karijere Cambi se bavio hidroarheologijom, štoviše, bio je jedan od pionira te discipline na Jadranu. Priredio je i priručnike o načelima podvodne arheologije, zaštiti i očuvanju lokaliteta ispod mora, te napisao niz rasprava o brodolomima, teretima, tipovima amfora, pomorskim putovima i lukama. Premda se relativno brzo prestao baviti arheološkim ronjenjem, trajno je ostalo zanimanje za te teme. Znanja o podmorskim lokalitetima i pomorstvu, snažno razvijenom na istočnojadranskom plovnom putu koji je povezao grčki gospodarski krug s rimsko-italsko-keltskim sjevernojadranskim, Cambi je vješto uplitao u golem raspon tema koje tangiraju prijenos roba, ljudi i ideja, poput misionarskih putovanja sv. Pavla, portreta pomorskih časnika, Trajanovih pohoda u Dačke ratove, importa antičkih sarkofaga i Dioklecijanova fiksiranja cijena roba i usluga.

Općenito, u pisanim znanstvenim radovima Cambi je na temelju strukturalnih razmatranja razvio slojevit, ali jasan stil zaokruživanja tema, kojim je jedino moguće rekonstruirati život antičkog svijeta u punini njegove raskoši. Monografija *Antika* knjiga je o grčko-rimskoj povijesti umjetnosti i arheologiji u Hrvatskoj, ona odlično odražava Cambijev studiozan pristup, suveren uvid u poznavanje stanja istraživanja i repertoar umjetnina i artefakata na širokom prostoru oko Mediterana te sposobnost sintetiziranja u zaokruženu cjelinu. Sintezi su prethodile stotine pisanih rasprava i priopćenja na znanstvenim skupovima.

Najkrupniji dio te monografije, ali i Cambijeva ukupnog dosadašnjeg istraživačkog korpusa odnosi se na proučavanje antičke skulpture. U tom segmentu on bitno doprinosi. Naime, u domaću znanost uveo je suvremenu analitičku metodologiju proučavanja strukturalnih, stilskih i modnih karakteristika; valorizirao je dosad neprepoznate spomenike; otvorio cijeli niz novih tema vezanih uz tipologiju, utjecaje, produkciju, kronologiju, ikonografiju, funkciju i atribuciju; konačno, postigao je niz korisnih zaključaka koji su uvršteni u međunarodnu literaturu. Izdajamo nasumce one o kanonskoj vrijednosti Kairosa, prikazima na ilirsko-grčkim novcima, o atribucijama portreta prinčeva julijevsko-klaudijevske dinastije, počecima

postavljanja grupa carskih statua u provinciji Dalmaciji, tilurijskom tropeju, o usvajanjima suvremenog stila i retardacijama na sepulkralnim spomenicima, rekonstrukciji sarkofaga s prikazom lova, radioničkom podrijetlu kulturnih statua, o ženskim portretima iz severskog perioda, tetarhijskoj skulpturi u kontekstu ustrojstva vlasti, o ikonografiji prikaza Dobrog pastira i Bogorodice, ruralnoj crkvenoj plastici, o kasnoantičkim predmetima umjetničkog obrta i dr. Cambijevi rezultati prepoznati su i priznati primanjem u članstvo *Deutsches Archäologisches Instituta* u Berlinu, u kojem je suradnik na projektu *Corpus der antiken Sarkophagreliefs*, najstarijem u toj instituciji. Baveći se klasičkim temama, Cambi je poništio loše, parcijalno stanje poznavanja skulpture iz grčko-rimske baštine Ilirika, te je istaknuo njezino kulturološko i znanstveno značenje i veliku materijalnu vrijednost. U svom radu on sustavno piše o svim artefaktima, ali treba imati na umu da su pojedini od tih spomenika vrsne umjetnine i raritetni primjerci koji zadovoljavaju ne samo znanstvene pobude nego i našu umjetničku žudnju i hedonističku potrebu za lijepim, dragocjenim i spektakularnim predmetima. U sintezama poput *Imago animi*, *Kiparstvo rimske Dalmacije*, *Atički sarkofazi u Dalmaciji*, *Sarkofag Dobroga pastira iz Salone i njegova grupa* posvećena je dužna pozornost trogirskom Kairoso i viškoj Artemidi, nedavno otkrivenom Čistaču strigila, carskim portretima, sarkofagu Dobrog pastira iz Salone, relikvijaru iz crkve u Samagheru kod Pule i brojnim drugim umjetničkim djelima.

Važno je postignuće i njegov prijenos znanja putem nastave na diplomskim i poslije-diplomskim studijima u Zadru, Zagrebu, Dubrovniku, Splitu, Ljubljani, Rimu, Bordeauxu i Marburgu. Među brojnim doktorima znanosti, kojima je bio ili jest mentor, nekoliko ih je izabralo skulpturu kao temu disertacije. Tim je transferom znanja Cambi osigurao budućnost struke i odredio standard proučavanja skulpture u Hrvatskoj i šire.

Pišući o umjetnosti, neizbježno se morao susresti s još jednom fascinantnom i osobito slojevitom temom. Religija i kult su poput ljepila prodrli u sve pore grčkih i rimskih društvenih mehanizama i aktivnosti. Eklekticizam i politeizam rimske ugovorne religije i aristokratskih kultova pod patronatom nebeskog Jupitera omogućavali su brojne mijene, sinkretizme i kontaminacije, utjecaje autohtonih kultova, prakticiranje orgijastičkih i misterijskih rituala, prihvaćanje soterije, konačno i prijelaz na monoteističko kršćanstvo. Cambi pokazuje velik interes u proučavanju tih procesa i bogate kultne materijalne ostavštine. On studira oficijelnu religiju, arhitekturu hramova, organizaciju imperijalnog kulta, državnu propagandu, ali i personalnu religiju. Raspravljajući o širenju rimske religije u Ilirik, iznio je vrijedne opservacije o prinosu novih klesarskih radionica, prodoru kultne arhitekture i njezinu prožimanju s ikonografijom bogova indigenog stanovništva. Piše o egipatskim kultovima u Iliriku, metroačkim spomenicima i mitraizmu. Pritom osobito uspješno rekonstruirao likove božanstava u građi koja je *vetustate consumpti*, korigirajući poneke površne atribucije. Tek za ilustraciju, nedavno je prvi zapazio lik mitričkog ajoničkog lavoglava božanstva, godinama izložena pogledu javnosti na zadarskom forumu.

Konačno, bavi se sepulkralnim kultom i nekropolama grčkih i rimskih gradova u Dalmaciji. Premda su nekropole vrelo povijesnih podataka, a arheološka iskapanja znatnog opsega ukazala na bogatstvo grobova i spomenika u provinciji koja dijeli jadranske obale s italiskim poluotokom, o njima je objavljeno jako malo radova. Cambijeve su analize to korisnije, služe naime kao polazište novim objavama i korektiv prethodnim zaključcima. Rasprave o liku Orijentalca na nadgrobni spomenicima, o značenju riječi *piscina* u funeralnoj praksi i brojne druge provocirale su polemiku u domaćoj i međunarodnoj znanstvenoj javnosti. Upravo u ovom segmentu istraživanja puno su mu pomogla putovanja diljem Rimskog Carstva. Na nezamjenjiv

način stekao je uvid na licu mjesta o nekropolama i katakombama grada Rima, o mauzolejima grčkog juga Italije i Male Azije, o stelama i arama Panonije, Galije i Germanije, te o sepulkralnoj epigrafici Italije i provincija. Širina takva uvida omogućila mu je da dobro upozna rituale sahranjivanja i sagleda organizaciju, širenje i arhitekturu nekropola u kontekstu urbanog tkiva.

Gradovi dominiraju antičkim krajobrazom. Prvi civilizacijski pečat Iliriku su utisnuli Grci, a trajno je obilježen rimskim urbanizmom. Cambijev korpus radova o toj temi nešto je manji opsegom, ali je bremenit rezultatima. Dovoljno je istaknuti tekstove o grčkoj urbanistici, zbornik radova koji je priredio o Saloni sa svojom prolegomenom, zatim rasprave o urbanizmu Narone i Epidaura te one recentne o Burnumu koji su rezultat velikih sustavnih iskapanja kojima je znanstveni voditelj.

Jedna urbanistička cjelina zauzima posebno mjesto u Cambijevu opusu. Zanimanje za rodni grad Split i Dioklecijanovu palaču ukorijenjeno mu je još u mladalačkim danima. Ipak, velikom temom svjetske klasične literature Cambi se intenzivno počeo baviti relativno kasno. Bilo je potrebno potpuno znanstveno sazrijevanje i eruditsko poznavanje povijesti ranog dominata da bi se sveobuhvatno sagledao lik i djelo Dioklecijana, cara koji je uveo novo uređenje i tetrarhijsko vladarsko ustrojstvo, a društvo temeljito reformirao u njegovim administrativnim, gospodarskim, financijskim, monetarnim, vojnim i religijskim aspektima. Osobito je važno istraživanje carske vile u Splitu, zgrade golemih dimenzija i složenih funkcija, svjetski vrijednog spomenika kulturnog nasljeđa. Ona ima temeljnu ulogu stana bivšeg cara – posrednika između bogova i ljudi. Ikonografija dekoracije vile i dispozicija prostora podređene su tom njezinom karakteru. Polazeći od konteksta palače kao simbola tetrarhijske ideologije moći i metafore novog društvenog ustrojstva, Cambi u nizu rasprava razjašnjava i dokazuje ulogu i značenje pojedinih zgrada u palači. U tom pogledu važna su monumentalna sjeverna vrata ukrašena skulpturama koje simboliziraju blagostanje i jedinstvo koje donosi država i tetrarhijska složnost; isto tako i središnji arhitektonski sklop s hramovima, mauzolejom i peristilom s protironom. U Dioklecijanovoj palači začeo se grad Split, pa ta transformacija zorno odražava i promjene u kasnoantičkom periodu Dalmacije. Cambi je uočio ikonografske mijene u skulptorskoj opremi palače. Prvenstveno političkim razlozima objašnjava odbacivanje poganskih elemenata i pretvaranje vile cara progonitelja kršćana u prostor obilježen simbolima nove rimske državne religije. Važan Cambijev prinos poznavanju tog perioda organiziranje je odličnog međunarodnog skupa u Splitu o Dioklecijanu, Palači i vremenu ranog dominata, a rasprave će uskoro biti tiskane. Čudesna je i tema kojoj se on višekratno vraćao, naime osobnost samog Dioklecijana i njegove obitelji, privatne i političke veze koje je uspostavio sa suvladarima, a osobito događanja nakon njegove abdikacije. Privilegija je slušati profesorova predavanja o toj temi na samom mjestu povijesnih događanja, tako u Splitu, u palači tog cara strasnog graditelja ili u Karnuntu, ispred are koju podigoše *Iovii i Herculii* tijekom mirovne konferencije godine 308. Žrtvenik su tetrarsi posvetili nepobjedivom Mitri, čiji kult, kao i cijela rimska poganska religija, bijaše tada u apogeju, da bi nepuno stoljeće kasnije kolabirao jer je nizom Teodozijevih edikata kršćanstvo postalo jedinom državnom religijom.

Akademik Nenad Cambi, osim klasičnom winckelmannskom, najviše se bavi starokršćanskom arheologijom. U središtu interesa mu je prostor Ilirika, zatim povijesne epohe apostolskog djelovanja i uvođenja kršćanstva, društvenih i religijskih previranja u doba Dioklecijana i Konstantina Velikog, te Justinijanova obnova. Napaja se s izvora: Biblije i patristike, poganske literature, muzejske građe, bogatih arheoloških lokaliteta na istočnoj jadranskoj

obali (neke je i sam iskapao), Italiji, Grčkoj, Maloj Aziji i Levantu. Cambi piše o znamenitim salonitanskim starokršćanskim grobljima i cemeterijalnim bazilikama organiziranim oko grobova martira, o Eufrazijani, o dekoru nadgrobni spomenika i crkava, o ikonografiji relikvijara i kamenog namještaja. Izdvojio bih njegove rasprave o liku Dobrog pastira, a navlastito onom na sarkofagu iz Manastirina, koji je protumačen kao prikaz parabole o Dobrom pastiru u Lukinu i u Matijinu evanđelju. Pišući o crkvenoj plastici u ruralnoj sredini u unutrašnjosti Ilirika, Cambi je ispravio pogrešna datiranja i tumačenja, te je istaknuo njenu svježinu i inovativnost, sadržanu u zadržavanju figuracije, korištenju originalnih biblijskih tema i maštovitoj izvedbi dekoracije. Procijenio je da vrhunac likovnosti kasnoantičke umjetnosti predstavljaju mozaici u apsidi Eufrazijeve bazilike. Vrijednost im je još i veća zbog uvođenja dominirajućih tema iz marijanskog programa neposredno nakon ekumenskog koncila u Konstantinopolu 553., dok iste takve na Zapadu postaju popularne tek od 7. stoljeća. U nizu članaka sustavno je prikazao razvoj kulture arhitekture i širenje tlocrtnih oblika crkava iz pojedinih episkopalnih gradova te funkcioniranje tih objekata. Možemo reći da je tragom njegovih rezultata iznikla cijela škola epigona. Nenad Cambi je prinos proučavanju dao i kao dugogodišnji profesor kolegija iz Starokršćanske arheologije; također i kao predsjednik Nacionalnog odbora XIII. međunarodnoga kongresa za starokršćansku arheologiju (Split-Poreč) godine 1994. Otada je član *Commitato promotore dei Congressi internazionali per l' arheologia Cristiana* sa sjedištem u Vatikanu, koji se brine za održavanje kongresa o starokršćanskoj arheologiji. Priznanje za sva postignuća zaokružena su mu članstvom u *Pontificia Commissione di Archeologia Sacra* (Vatikan).

Mnoge teme svečareva zanimanja nisu ni spomenute jer sve što čini život antičkog svijeta i njegova ostavština, naplavljena kroz spiralu vremena do današnjih dana, predmet je proučavanja profesora Cambija. Sveobuhvatnost opisa te povijesne epohe postignuta je skladnim preplitanjem rasprava o svjetski značajnim "velikim" temama i spomenicima s analizama detalja iz života pojedinaca i slikama iz provincije. Cambi piše i o suvremenicima, znanstvenicima i njihovim djelima, uvijek ističući ono što je vrijedno i neprolazno. Kao dugogodišnji predsjednik Književnog kruga, dinamičnom je izdavačkom politikom omogućio tiskanje brojnih djela, najviše iz humanističkih znanosti. Za svoja djela primio je brojne nagrade, priznanja i odličja, a član je niza uglednih institucija. Ustrajnim radom dosada je puno učinio, a kao najvažnije smatram što je blagim nastupom za profesorskom katedrom modelirao generacije studenata i znanstvenika.

Stoga povodom ove obljetnice kažimo: *Vivat Academia, vivat Professor!*

ABOUT THE WORKS OF PROFESSOR NENAD CAMBI ON THE OCCASION OF HIS SEVENTIETH YEAR

The two main periods of the career of the academician Nenad Cambi are related to two prominent institutions. In the Archaeological Museum in Split, he was curator of the classical collection, and for a time director, while at the Faculty of Arts in Zadar, recently declared the University of Zadar, he became a full professor, and then professor emeritus of Classical and Early Christian Studies in the Department of Archaeology.

At the beginning of his career, Cambi was involved with underwater archaeology, and indeed was one of the pioneers of this discipline in the Adriatic Sea. He organized manuals on the principles of underwater archaeology, the protection and preservation of underwater sites, and wrote a series of discussions about shipwrecks, cargoes, amphora types, maritime routes and harbours. Although he ceased archaeological diving relatively soon, he retained a permanent interest in the subject. Knowledge of underwater sites and seafaring, strongly developed on the eastern Adriatic maritime route that connected the Greek economic circle with the northern Adriatic Roman-Italic-Celtic sphere, was skillfully interwoven by Cambi into an immense span of subjects that touched on the transportation of goods, peoples, and ideas, such as the missionary journeys of St. Paul, portraits of maritime officers, Trajan's campaign in the Dacian Wars, the importation of Attic sarcophagi, and Diocletian's fixation of the prices of goods and services.

Speaking generally, on the basis of structural analysis Cambi developed a scholarly, layered, but still clear style of discussing subjects in his written scientific works, which is the only possible manner of reconstructing life in the ancient world in all its full magnificence. His monograph "Antika", on Greco-Roman art history and archaeology in Croatia, which perfectly reflects Cambi's meticulous approach, offers a sovereign insight into knowledge of the state of research and the repertory of art and artifacts in a broad region around the Mediterranean, and shows his capability of synthesizing within a given sphere. Such syntheses were preceded by hundreds of written articles and papers given at scientific meetings.

The most substantial part of this monograph, as well as Cambi's entire research to the present, was oriented to the study of ancient sculpture. He has truly made essential contributions in this field. It was he who introduced a modern analytical methodology of studying the structural, stylistic, and fashion characteristics to Croatian science; identified previously unrecognized monuments; opened an entire series of new subjects related to typology, influences, production, chronology, iconography, iconography, function, and attribution; and finally, he published a series of useful conclusions that have been incorporated as a part of international literature. We can note, at random, those on the canonical values of Kairos, the depictions on Graeco-Illyrian coins, attributions of portraits to princes of the Julian-Claudian dynasties, the first attributions of imperial statues to the province of Dalmatia, the Tilurian tropaeum, the adoptions of modern styles and retardations on sepulchral monuments, the reconstruction of a sarcophagus with a hunting scene, the workshop origin of cult statues, female portraits from the Severan period, Tetrarchian sculpture in the context of governmental organization, the iconography of depictions of the Good Shepherd and the Madonna, rural ecclesiastical sculpture, and artistic craft objects in Late Antiquity. Cambi's results were recognized and acknowledged through membership in the *Deutsches Archäologisches Institut* in Berlin, where he is an associate in the *Corpus*

der antiken Sarkophagreliefs project, the earliest established in that institution. Through his involvement in classical themes, Cambi reversed the poor and partial state of knowledge about the sculpture from the Graeco-Roman heritage of Illyricum, at the same time emphasizing its cultural and scientific meaning, as well as its significant material worth. In his works, he writes systematically about all artifacts, but it should be kept in mind that individual specimens of these monuments represent exceptional works of art and rare examples that satisfy not merely scientific curiosity, but also our artistic yearning and hedonistic need for beautiful, valuable, and spectacular objects. In synthetic works such as *Imago animi*, *The Sculptures of Roman Dalmatia*, *Attic Sarcophagi in Dalmatia*, *The Sarcophagus of the Good Shepherd from Salona and its Group*, the required attention was paid to the Kairos relief from Trogir and the Artemis from Vis, the recently discovered Apoxyomenos, imperial portraits, the sarcophagus of the Good Shepherd from Salona, reliquaries from the church at Samagher near Pula and numerous other artistic works.

Another important accomplishment was the transfer of knowledge in the form of lectures in undergraduate and postgraduate studies in Zadar, Zagreb, Dubrovnik, Split, Ljubljana, Rome, Bordeaux, and Marburg. Among the numerous PhDs to whom he was or is a mentor, several chose sculpture for the subject of the dissertations. Through this conveyance of knowledge, Cambi has ensured the future of this branch of archaeology and determined the standard of research into sculpture in Croatia and beyond.

In writing about art, yet another fascinating and particularly complex theme was unavoidable. Religion and cults penetrated like glue into all pores of the Greek and Roman social activities and mechanisms. The eclecticism and polytheism of the Roman contractual religion and the aristocratic cults under the patronage of the celestial Jupiter enabled numerous modifications, contaminations, and syncretism, the influence of autochthonous cults, the practicing of orgiastic and mystery rituals, the acceptance of soteriology, and finally the transition to a monotheistic Christianity. Cambi exhibited a great interest in studying these processes and the associated rich religious material remains. He studied the official religion, the architecture of temples, the organization of the imperial cult, and the state propaganda, but also personal religion. Discussing the spread of Roman religion in Illyricum, he offered valuable observations about the contributions of new sculptural workshops, the penetration of religious architecture, and the process of incorporating the iconography of the indigenous deities. He wrote about Egyptian cults in Illyricum, Mertoac monuments, and Mithraism. He was particularly successful in reconstructing the figures of deities in material that was *vetustate consumpti*, correcting the occasional superficial attribution. In illustration, just recently he first noted the figure of a Mithraic Ionian lion-headed deity displayed to the public for years on the forum in Zadar.

Further, he has also researched the sepulchral cult and the cemeteries of the Greek and Roman cities in Dalmatia. Although cemeteries are a prime source of historical data, and archaeological excavations of considerable extent have indicated the wealth of graves and monuments in this province that shares the Adriatic coast with the Italian peninsula, very few works have been published about them. Cambi's analyses are hence even more useful, serving as a starting point for new publications and a corrective to previous conclusions. Discussions about the figure of the Oriental on funerary monuments, the meaning of the word piscine in funerary practice, and numerous others provoked debate in the domestic and international scientific public. Particularly in this segment, he was aided by his travels throughout the lands that made up the Roman Empire.

In an irreplaceable manner he gained a first hand insight into the cemeteries and catacombs of the city of Rome, the mausoleums of the Greek south of Italy and Asia Minor, the stela and are of Pannonia, Gaul, and Germania, and the funerary epigraphy of Italy and the provinces. The breadth of such an insight enabled him to gain solid knowledge of the rituals of burial, and to view the organization, spread, and architecture of cemeteries in the context of the urban fabric.

Cities dominate the ancient landscape. The first stamp of urban civilization in Illyricum was made by the Greeks, and it was permanently marked by Roman urbanism. Cambi's corpus of works on this subject is of somewhat lesser extent, but full of results. It is sufficient to mention the texts on Greek urban planning, the collection of works he edited on Salona with his prolegomena, discussions about the urbanism of Naronia and Epidaurum, and recent texts on Burnum that are the result of the major systematic excavations he directs.

One urban complex occupies a special place in Cambi's opus. An abiding interest in his hometown of Split and Diocletian's Palace took root in his youthful days. Nonetheless, Cambi began to be intensively involved in this major theme of international classical literature only relatively late. A full scientific maturity was necessary, along with erudite knowledge of the history of the early Dominate, in order to comprehensively consider the person and works of Diocletian, the emperor who introduced a new organization and rule by a tetrarchy, and radically reformed society in its administrative, economic, financial, monetary, military, and religious aspects. The investigation of the imperial villa in Split is particularly important, as it is a building of immense dimensions and complex function – a world monument of the cultural heritage. It epitomizes the fundamental role of a residence of a former emperor – as a mediator between the gods and the people. The iconography of the decoration of the villa and the disposition of the rooms was defined by such a character. Starting from the context of the palace as a symbol of the Tetrarchian ideology of power and a metaphor of the new social organization, in a series of works, Cambi explained and explicated the role and meaning of individual structures in the palace. In this context, the monumental northern gates are particularly important, decorated with sculptures symbolizing the prosperity and unity introduced by the state and tetrarchial unity; as well as the central architectural complex with temples, a mausoleum, and a peristyle with a prothyron (vestibule). The city of Split was conceived in Diocletian's Palace, and this transformation clearly reflects changes that occurred in the period of Late Antiquity in Dalmatia. Cambi noted the iconographic modifications to the sculptural furnishings of the palace. He explained the rejection of pagan elements and the transformation of the villa of the emperor who persecuted Christians into a space marked by symbols of the new Roman state religion as resulting primarily from political reasons. An important contribution by Cambi to further knowledge of this period was the organization of an excellent international symposium in Split about Diocletian, the Palace, and the period of the early Dominate, with the papers soon to be published. There is one marvelous theme to which he has returned several times, the personal quality of Diocletian himself and his family, the private and political relations that he established with his co-rulers, and particularly the events after his abdication. It is a privilege to hear the professor's lecture on this subject at the very site of these historical events, either in Split at the palace of this emperor-builder or at Carnuntum, in front of the ara that the *Iovii* and *Herculii* raised during the peace conference in 308. The altar was dedicated by the Tetrarchs to the invincible Mithra, whose cult, along with the entire Roman pagan religion, was then at its apogee, only to collapse less than a century later, as through a series of edicts by Theodosius, Christianity became the sole state religion.

The academician Nenad Cambi, in addition to classic "Winckelmann" archaeology, is most involved in Early Christian archaeology. His central interest is the region of Illyricum, and the historical epochs of apostolic activity and the introduction of Christianity, the social and religious turmoil in the age of Diocletian and Constantine the Great, as well as Justinian's restoration. The input comes from many sources: the Bible and the writings of the early fathers, pagan literature, museum material, rich archaeological sites on the eastern Adriatic coast (some he excavated himself), Italy, Greece, Asia Minor, and the Levant. Cambi writes about the famous early Christian cemeteries of Salona and the memorial basilicas organized around the graves of the martyrs, about the complex of St. Euphrasius, about the décor of funerary monuments and churches, about the iconography of reliquaries and stone furnishings. I would particularly note his articles on the figure of the Good Shepherd, and particularly that on the sarcophagus from Manastirine, which was interpreted as a depiction of the parables of the Good Shepherd in the gospels of Luke and Matthew. Writing about ecclesial sculptural reliefs in rural regions in the interior of Illyricum, Cambi corrected erroneous dates and interpretations, and pointed out their freshness and innovation, contained in the retention of figural expression, the use of original biblical themes, and the imaginative workmanship of the decoration. In his evaluation, the peak of artistic visualization in the art of Late Antiquity was represented by the mosaics in the apse of the Euphrasian basilica. Their value is even greater because of the introduction of dominant themes from the Marian program immediately after the ecumenical council in Constantinople in AD 553, while such themes only became popular in the West from the 7th century onwards. Through a series of articles, he systematically laid forth the development of religious architecture and the expansion of the plans of churches from individual diocesan cities, along with the functioning of these structures. It can be said that following his results, an entire school of epigones was created. Nenad Cambi has also furthered research through his many years as a professor of Early Christian Archaeology; and also as the president of the National Committee of the XIII International Congress of Early Christian Archaeology (Split-Poreč) in 1994. Since then he has been a member of the *Comitato promotore dei Congressi internazionali per l'archeologia Cristiana* with its seat in the Vatican, responsible for organizing the Early Christian archaeology congresses. Recognition for all his achievements in this field was additionally given by his membership in the *Pontificia Commissione di Archeologia Sacra* (Vatican).

Many themes of interest to the man whose work we are celebrating here have not even been mentioned, as everything that makes up the life of the ancient world and its legacy deposited through the spiral of time to the present day is a subject of study for Professor Cambi. The encompassing nature of his description of this historical epoch was achieved through a harmonious interweaving of discussions of internationally significant "major" themes and monuments, with analyses of details from the lives of individuals and images of life in the provinces. Cambi also writes about his contemporaries, scientists and their works, always emphasizing what is valuable and lasting. As the long-term president of the literary club "Književni krug" [*Literary Circle*], through a dynamic publication policy he enabled the printing of numerous works, most from the humanities and related sciences. He has received numerous awards, recognitions, and medals in honor of his work, and is the members of an entire series of distinguished institutions. Through tenacious work he has achieved much to the present, yet I would consider his greatest achievement to be his formation of generations of students, scholars, and scientists as the very model of what a professor should be.

So on the occasion of this anniversary, let us say: *Vivat Academia, vivat Professor!*