PRINTS AND DRAWINGS IN THE INSCRIPTIONES CHRISTIANAE (Vat. lat. 9071-9074) OF GAETANO MARINI (1742-1815)

A Dissertation Submitted to the School of Humanities of the University of Reading in Partial Fulfilment of the Requirements for the Degree of Doctor of Philosophy

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Abstract

This PhD thesis, entitled *Prints and drawings in the Inscriptiones christianae (Vat. lat. 9071-9074) of Gaetano Marini (1742-1815)*, is dedicated to the study and cataloguing of the prints and drawings collection that was put together by Abbot Gaetano Marini (1742-1815) in Rome over the second half of the eighteenth-century. The *Inscriptiones christianae* consist of drawings and prints of inscriptions and inscribed objects, while the focus of my research is on those including figurative imagery, found on stone inscriptions or functional objects, or in church and catacomb wall paintings and mosaics, where the whole artwork or object on which the text is located, or the wider pictorial setting of which it forms part, is illustrated in detail by a print or a drawing.

Marini was an archivist, a paleographer, an archaeologist, and a collector of prints and drawings of early Christian antiquities. He worked at the Albani Library in Rome from 1768 and was elected prefect of the Vatican Library in 1798. Regrettably, the *Inscriptiones christianae* were left unpublished at the Vatican Library after his death. In addition to a total of 9,775 epigraphic texts, which were recorded on cards systematically numbered and glued on folio-size pages, then bound in four volumes, the *Inscriptiones christianae* contain prints and drawings of antiquarian origin.

This thesis addresses issues of attribution, origin, and provenance of prints and drawings, which still need to be fully reconsidered. Watercolors of wall paintings and mosaics from Roman churches in the *Inscriptiones christianae* share the same known origin, while my research considered the provenance, and contribution to the corpus, of other drawings of later date. The study of the prints and print cuttings in the *Inscriptiones christianae* has also thrown new light on Marini's research methods and provided pivotal information on the history of the inscriptions and objects copied.

Declaration of Original Authorship

The present author confirms that this PhD thesis is his own work and the use, and interpretation, of all bibliography, documentary and other manuscript sources used has been properly and fully acknowledged. David Rini

Acknowledgement of editorial and proof-reading services

The present author acknowledges the use of a third-party editor for assistance with the proofreading and editing of this work, for which he remains entirely responsible.

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Introduction

The purpose of this introduction is to set, in broad terms, the problems I have identified while researching the prints and drawings collection of the *Inscriptiones christianae*,[1] to present what specific questions I addressed in the thesis and how I tackled them, and to note the ways in which this study is new and original. Further problems my research has identified as future lines of enquiry are also outlined below. Several prints and drawings filed separately from the *Inscriptiones christianae*, which were yet untraced, still require further study.

In the thesis I intend to address questions of origin and provenance of figurative material, i.e. prints and drawings featuring figurative images, such as those of Christ, the Virgin Mary, and the saints, as well as symbolic images or images of holy animals, such as copies of inscriptions decorated with the dove, peacocks, and the Holy Lamb. These images can be documented in the *Inscriptiones christianae* through a drawing of a stone inscription, a watercolor of a wall painting or mosaic, a print, or print cutting, of the same subject originating from a scholarly publication. In addition to this material, the research completed in preparation of this thesis also includes documentation filed separately.

In this study I have not only undertaken a critical analysis of Gaetano Marini's research in preparation of the *Inscriptiones christianae*, but also included those collections of archives, documentary sources, research papers, and private correspondence, which survive at the Vatican Library, and in other libraries in Italy. These sources are evidence of the origin and provenance of prints and drawings that are filed both in the *Inscriptiones christianae* and elsewhere. Several prints and drawings were in fact sent to Marini by post and are witness to his relationship with fellow scholars and their mutual assistance.

The *Inscriptiones christianae* have been approached here specifically as a primary archival source of provenance information. The central issue identified is that of a lack of a systematic and analytic study of the collections of prints and drawings Marini filed in the *Inscriptiones christianae*. The main objective of my thesis is therefore to assess the consistency of these collections of prints and drawings and to research the provenance of individual prints and drawings, or sets of prints and drawings, whose history is intertwined with that of the prints and drawings filed in the *Inscriptiones christianae*.

[1] Vat. lat. 9071-9074.

The earlier history of the prints and drawings collected by Marini was not studied by any of the four former PhD students of the Pontificio Istituto di Archeologia Cristiana, namely Matteo Poddi, Eleonora Maiani, Karen Ilardi, and Alessandra Negroni, who wrote their theses on the *Inscriptiones christianae* by focusing only on epigraphical records, figurative and otherwise.[2] The four PhDs did not include in their research an enquiry on the origin, or provenance, of the prints and drawings. Their history and provenance as well as the collecting history of the inscriptions, or objects, drawn was never researched before.

In addition to this, no serious attempt at archival or documentary research before the *Inscriptiones christianae* project was completed by Marini, has previously been attempted. Research for this thesis included archival research well beyond the four volumes of the *Inscriptiones christianae* and included Marini's research papers[3] as well as documentary evidence found in Marini's private correspondence, both of which are kept at the Vatican Library.[4] These volumes contain cards ordered alphabetically, chronologically, and typologically, and represent Marini's original layout.

My approach, unlike what has been done in the past, is essentially pragmatic, as the prints and drawings have been studied separately from records of mere epigraphical content. The prints and drawings have been approached as an independent and diverse corpus of visual material of an earlier date. The entire corpus consists of drawings and prints, although my research focus is on those including figurative imagery, found on inscriptions and functional objects, or in the wider pictorial setting of which the text forms part, is copied by a print or a drawing.

The prints, as my research has shown, were normally cut out from the plates, or pages, of printed books. Only a single loose print was identified.[5] Two woodcuts and one engraving, originating from matrices that were not used in the process of creating book illustrations, were also identified.[6] It is likely that Marini located and purchased the loose print on the local Roman art market and had access to individual matrices for reprinting.

The drawings researched in this dissertation, instead, are in some cases manual copies of such prints, drawn in pen and ink. In other instances, they are drawings, in pen, ink and wash, monochrome or colour. In all latter instances, these copies are based directly on the original object. These manual copies were drawn by Marini's scribe Giuseppe Gueriggi (1754-

[2] Poddi 2015; Maiani 2015; Ilardi 2015; Negroni 2015.
[3] Vat. lat. 9075-9109.
[4] Vat. lat. 9042-9060.
[5] Vat. lat. 9071, p. 57, no. 1.
[6] Vat. lat. 9073, p. 671, no. 11.

1829), who is known to have reproduced images of inscriptions illustrated in epigraphical publications. My research has identified all the books from which Marini cut out prints and all the illustrations from which Gueriggi copied images of inscriptions. Major sources for print cuttings are Antonio Bosio's *Roma sotterranea* (1632) and Giuseppe Giustino Ciampini's *De Sacris Aedificiis* (1693) and *Vetera Monimenta* (1694). Gueriggi also manually copied images of inscriptions from Marco Antonio Boldetti's *Osservazioni sopra i cimiteri de' santi martiri* (1720).

The question of origin and provenance of the prints and drawings has been addressed by researching Marini's research papers. This new endeavour has enabled the identification of a previously unknown 66-page-long descriptive index, filed at the beginning of Vat. lat. 9104, which includes, card by card, references to the sources Marini used for creating new epigraphical records.[7] The entries are listed verbatim and are supplemented with the names of the collectors who had sent drawings to Marini. On other occasions, Marini listed the title of the book from which print cuttings were cut out.

The same manuscript Vat. lat. 9104 includes a list of references, or bibliography, in which Marini listed manuscript works, and printed books, that he used for compiling new epigraphical records in the *Inscriptiones christianae*.[8] Appended to this thesis is a second volume, comprising a systematic catalogue of prints and drawings, featuring a wealth of newly available sources which underpins the thesis's contribution to scholarship.

The second volume appended to the thesis is a systematic catalogue of prints and drawings. As stated above, my thesis aims to address the lack of a systematic provenance research initiative by focusing on the prints and drawings and their history prior to Marini's creation of the *Inscriptiones christianae*. Although the earliest biographers of Marini had already attested that the *Inscriptiones christianae* included prints and drawings of earlier date, some of which consist of manual copies from antiquarian publications, no specific study on their consistency within the corpus has previously been attempted. Their history was rebuilt first by producing the catalogue.

The process of cataloguing the prints and drawings has allowed the identification of all printed material from which Gueriggi copied his images and included the production of a systematic survey of all books from which Marini cut out prints and print cuttings. These newly identified sources testify to Marini's efforts to enlarge the scope of earlier epigraphical

[7] Vat. lat. 9104, ff. 1r-66v.
[8] Vat. lat. 9104, ff. 247-291.

scholarship by including, for instance, books by Giandomenico Bertoli and Antonio Maria Lupi. These newly identified sources testify to Marini's intention of broadening the scale of the area considered, i.e. the city of Rome, by including inscriptions from Aquileia, Grado, and early Christian Sicily.

New sources of epigraphical data have also been identified while cataloguing the prints and drawings. A multi-volume book by Camillo Spreti (*Desiderii Spreti Historici Ravennatis…*, 1793) represents the main source of epigraphical images, the ambos of Archbishop Agnellus and the Ambo of SS John and Paul specifically, from Ravenna and Classe.[9] Giuseppe Bianchini's *Evangelarium quadruplex latinae versiones* (1749) represents the main source of images of sepulchral inscriptions and tombs from early medieval Italy, especially from the area of Turin and Vercelli.[10] Another source, Paolo Canciani's *Barbarorum leges antiquae* (1785), previously unidentified, was used by Marini for cutting out four full-page plates of the Altar of Ratchis in Cividale del Friuli.[11]

The study of the prints and drawings has allowed not only the identification of their provenance but has also improved our understanding of Marini's working practice. MSS Vat. lat. 9075-9109 not only contain research papers that Marini amassed while compiling epigraphical records but also include individual sheets that were laid out for Gueriggi in the process of creating, implementing, and amending previously published images of inscriptions. These original sheets, all by Marini, contain a draft of a drawing of each inscription, a provenance note in Latin, and written instructions for Gueriggi specifying the visual and textual details that Marini expected to have recorded in each final record before filing in the *Inscriptiones christianae*.

Thanks to the results of an article published by Marco Buonocore in 2001,[12] it has also been possible to match in the catalogue individual prints and drawings to correspondence by Marini which is filed separately from the *Inscriptiones christianae*. Marini added to each record (including prints, print cuttings, individual copies of inscriptions, line drawings, etc.) a code to match images and transcriptions with archival data kept in his correspondence. These sources mostly consisted of letters with which drawings had been sent to him, as well as archival documentation pertaining to the creation of individual records. This has allowed the study of

[9] Vat. lat. 9071, p. 77, no. 1; Vat. lat. 9071, p. 77, no. 2; Vat. lat. 9072, p. 458, no. 1; Vat. lat. 9073, p. 685, no. 12.
[10] Vat. lat. 9071, p. 89, no. 1.
[11] Vat. lat. 9071, p. 29, no. 1a, 1b.
[12] Buonocore, 2001: 51.

new drawings that can now be ultimately traced back to a specific draughtsman or a fellow antiquarian or linked with an original book illustration from which they were drawn.

Although the corpus consists of drawings and prints of inscriptions and inscribed objects, no attempt at identifying their nature, typology, and ordering within the corpus has previously been attempted. Drawings by Gueriggi are manual copies, drawn in pen and ink, reproducing earlier prints which originally appeared in the form of book illustrations. Lesser drawing copies, all in pen and ink, are by Marini and reproduce inscriptions that he saw in Roman churches, copied from inscriptions in his own collection, and while visiting private collections elsewhere. Other drawing copies by fellow scholars sent by post to Marini include sketches of ivory inscriptions,[13] and gems,[14] by Angelo Maria Cortenovis, and outlines of lead seals sent to Marini by Giacomo Biancani Tazzi.[15]

As shown by my research, the drawings that are filed in the *Inscriptiones christianae* are part of a larger collection of drawings that can also be found in other manuscripts by Marini. Drawings of gold-glass vessels, for instance, can be found in the companion research volumes. The presence of these drawings filed elsewhere can be explained by the type of object copied and the type, or chronology, of the copied inscription: the objects copied in this group, specifically, bore pagan inscriptions and featured a pagan iconography, accounting for why Marini intentionally did not include them in the *Inscriptiones christianae*.

This research has also allowed the identification of several original drawings that remain unpublished and will require further study. These additional drawings can be studied as a separate source of information pertaining to the provenance of sets or collections of objects, mostly Christian sarcophagi, that otherwise would have remained undocumented. Other significant drawings that Marini records in the index[16] as being drawn by French art historian Seroux d'Agincourt;[17] other drawings attributable to him,[18] or his illustrator Giangiacomo Macchiavelli,[19] as well as those by archaeologist Leopoldo Zuccolo[20] and painter Benedetto

[13] Vat. lat. 9071, p. 199, no. 11.
[14] Vat. lat. 9071, p. 155, no. 5.
[15] Vat. lat. 9071, p. 180, no. 11; Vat. lat. 9071, p. 182, no. 15; Vat. lat. 9071, p. 184, no. 1; Vat. lat. 9071, p. 185, no. 9; Vat. lat. 9071, p. 184, no. 24; Vat. lat. 9071, p. 187, no. 21; Vat. lat. 9071, p. 188, no. 11; Vat. lat. 9071, p. 188, no. 27; Vat. lat. 9071, p. 191, no. 7; Vat. lat. 9071, p. 192, no. 10.
[16] Vat. lat. 9104, f. 46r.
[17] Vat. lat. 9071, p. 4, no. 3, Vat. lat. 9071, p. 218, no. 1; Vat. lat. 9073, p. 648, no. 15; Vat. lat. 9073, p. 680, no. 6.
[18] Vat. lat. 9071, p. 209, no. 2, Vat. lat. 9078, f. 393r.
[19] Vat. lat. 9071, p. 162, no. 1.
[20] Vat. lat. 9071, p. 163, no. 5.

Cavallucci,[21] remained untraced until this study was completed and await further research and eventual publication.

This thesis includes a discussion of the *Inscriptiones christianae* as a source for art historical and archaeological enquiry. Raffaele Garrucci attests that the *Inscriptiones christianae* were accessed for iconographical research by art historians and archaeologists well before Cardinal Angelo Mai and Giovanni Battista de Rossi used the corpus as a primary source of epigraphical data. Specifically, Garrucci recalls that de Rossi detached from their original sheets several drawings of gold-glass that we find filed in the *Inscriptiones christianae* today for the purpose of printing and illustration in the *Storia della Arte Cristiana* (1881).[22]

My hope is that the study of the prints and drawings filed in the *Inscriptiones christianae* and in Marini's research papers that are the subject of this thesis will allow further discoveries concerning the origin and provenance of the inscriptions and objects copied by Gueriggi, Marini himself, and artists, known or unknown, who assisted him while compiling the corpus.

[21] Vat. lat. 9106, f. 148r.
[22] Garrucci, 1858, 1, no. 2, Pl. I, no. 2; Garrucci 1861, pp. 692-703; Garrucci 1862 a and b, p. 4, no. 1; Rini 2017, in Walker Ed. 2017, footnote no. 63, p. 68.

1. CHAPTER ONE. Gaetano Marini and the *Inscriptiones*: The Current Status of Scholarship

1.1. Early Studies on Gaetano Marini's Correspondence with Italian Literati

In the following literature review, I will undertake a critical analysis of research on the *Inscriptiones*, with a particular focus on those studies that approached the *Inscriptiones* as a primary archival source of provenance information for art historical and archaeological research. The central issue identified is that of a lack of a systematic and analytic study of the collections of prints and drawings Marini filed in the *Inscriptiones*. My approach, unlike what has been done in the past, is essentially pragmatic, as the prints and drawings are here studied separately from records of mere epigraphical content and are approached as an independent and diverse corpus of visual material of an earlier date than Marini's project. My dissertation aims to address the lack of a systematic provenance research initiative. It focuses on the prints and drawings and their history before Marini created the *Inscriptiones*. This review is organized chronologically as the emphasis is on the progression of research approaches to the study of the *Inscriptiones* and on how research practices changed over time.

The earliest reference to the *Inscriptiones* is in Antonio Coppi's biography of Gaetano Marini, which was published a few months after the librarian's death in 1815. Coppi's text included an outline of the *Inscriptiones* and a description of their contents along with a list of descriptive indices. In Coppi's text, the *Inscriptiones* are described as an unpublished encyclopaedic corpus of early Christian inscriptions, including inscribed objects of different types and chronology, which were assembled by Marini with the help of his scribe Gueriggi over the course of about forty years. Coppi adds that epigraphical information was collected by studying inscriptions directly, this was primarily Marini's task, or by manually copying book illustrations. Significantly, Coppi specifies that Gueriggi was responsible for copying inscriptions manually from printed books making a distinction between the role of Marini and that of his assistant.[24] The *Inscriptiones*, Coppi continues, also included inscriptions on paintings, sculptures, and mosaics and a series of indexes were appended. Coppi also affirms that Marini considered the *Inscriptiones* as a complete and finalised manuscript which was ready for publication.

[24] Coppi 1815: 113.

> ‘CX. Fra tutte le Iscrizioni poi aveva egli una particolare predilezione per quelle che all’antico Cristianesimo appartengono; […] Quindi è che datosi principalmente a raccogliere ed illustrare le antiche *Iscrizioni Cristiane*, riunì tutte quelle che ritrovò disperse in quanti volumi potè rinvenire; trascrisse tutte quelle che sono in Roma, o che vidde ne’ suoi viaggi per l’Italia; ed in tal guisa con una indefessa costanza di circa quarant’anni pervenne a farne un’ammirabile Raccolta, e nel suo genere veramente nuova ed unica. […] Ridusse veramente il Marini la sua grand’Opera a termini tali da poter essere pubblicata, ma non potè soddisfare alla generale aspettazione col darla alla luce e lasciolla in prezioso Legato alla Vaticana Biblioteca, dove attualmente trovasi, ed è segnata fra i Codici coi numeri 8452, 8453, 8454 ed 8455. […] Sono circa nove mila le Iscrizioni che in questa Raccolta si contengono. Quelle desunte da’ Libri stampati, veggonsi riferite nel modo che sono impresse; le altre (e sono forse la maggior parte) che furono dall’Autore istesso, o in di lui presenza dal diligentissimo Abbate (Giuseppe) Gueriggi copiate dagli Originali, sono trascritte colla medesima Paleografia, con cui sono incise. Lo stesso dicasi delle pitture, scolture, mosaici ec. che vi sono similmente con somma esattezza secondo i loro Originali delineati. Veggonsi di poi in fine dieci Indici copiosissimi fatti con quella diligenza, di cui il nostro Autore stesso si vantava, e ne aveva ben donde.’[23]

Coppi’s contribution includes the information that the *Inscriptiones* had been offered to the Vatican Library. Coppi also notes that the *Inscriptiones* lacked an introduction and remembers that Marini had already laid out and printed illustrations that he himself had seen in Marino Marini’s library. Remarkably, Coppi also points out that the project’s scope was too broadly defined for him and should probably have been developed by a group of scholars specialising in different disciplines, rather than by Marini alone.

> ‘CXVI: Del resto poi non havvi in quest’Opera Prefazione alcuna, e le iscrizioni sono riferite colla semplice indicazione del luogo, da cui sono desunte, senza che pur annotazione alcuna siavi aggiunta. Era bensì intenzione dell’Autore di farvi illustrazioni copiosissime, ma avvenne a lui, come a tanti altri uomini dotti, che molto scrivono, più disegnano di scrivere, frattanto sopragiunge la morte, e vani restano i loro ottimi disegni, o imperfette le Opere loro. E Marini aveva realmente incominciato a fare alle sue predilette *Iscrizioni Cristiane* delle illustrazioni diffuse, ed io ne vidi presso il

[23] ‘[…] Among all the Inscriptions he had a particular predilection for those that belong to ancient Christianity […]; So it is that, dedicating himself mainly to collecting and illustrating the ancient Christian Inscriptions, he brought together all those he found dispersed in as many volumes as he could find, he transcribed all those that are in Rome, or that he saw in his travels through Italy; and in this way, with tireless perseverance over about forty years, he managed to make an admirable collection, truly new and unique in its genre. […] Marini truly reduced his great work to such terms that it could be published, but he was unable to satisfy the general expectation by bringing it to light and left it as a precious legacy to the Vatican Library, where it currently stands, and is marked among the codices with the numbers 8452, 8453, 8454, and 8455. […] There are approximately nine thousand Inscriptions contained in this collection. Those taken from printed books are referred to in the way they are printed; the others (and they are perhaps the majority) which were copied from the originals by the author himself, or in his presence by the very diligent Abbot Giuseppe Gueriggi, are transcribed with the same palaeography with which they are engraved. The same applies to paintings, sculptures, mosaics, etc. which are there similarly with utmost exactness according to their Originals outlined. Finally, there are ten very copious indices made with that diligence of which our Author himself boasted and had good reason for it’; Coppi 1815: 107.

> di lui Nipote (Marino Marini) molti frammenti; ma la brevità della vita non gli permise di condurre a fine un'opera sì grande. Per verità l'illustrare nove mila e più Iscrizioni risguardanti materie antiquarie, istoriche, e teologiche, non era impresa da un uomo solo, quantunque versato nella teologia, eruditissimo nella Storia e impareggiabile nell'Antiquaria quale appunto erasi il nostro Marini. Una materia così vasta, bene si tratterebbe fuorzosamente da una Società di più Letterati.'[24]

Although no detailed commentary on the *Inscriptiones* project was ever offered, Coppi recalls its origin, including the derivation of its outline, in a publication by Juan Andres entitled *Dell'origine, progressi e stato attuale d'ogni letteratura dell'abate D. Giovanni Andres socio della R. Accademia di Scienze e Belle Lettere di Mantova* (1782)[25] in which the author envisions the creation of an 'Antiquaria Cristiana' (i.e. Christian Antiquarianism), as opposed to a traditionally envisioned form of antiquarianism, and described it as a newly emerging field in scholarship.

Coppi hopes for a new type of epigraphic book, possibly realised by Marini in the *Inscriptiones*. Objects of applied arts in different media, such as ivory, church furniture, instruments of martyrdom, stone inscriptions, medals, bas-reliefs, as well as art and objects in the Vatican Library's collection, were included amongst and assumed the same documentary value as marble inscriptions, therefore expanding the limitations of the traditional epigraphic corpus, which commonly consisted of an assemblage of transcriptions of marble inscriptions. In the *Inscriptiones*, Marini envisioned a broader and wider landscape of inscribed art and objects.[26] The research of Marini also focused on Christian inscriptions and objects, excluding pagan inscriptions. Coppi was convinced that Andres informed Marini's project.

> '[…] Immerso il Marini nel vastissimo pelago dell'Antiquaria, dirigeva specialmente i suoi studj alle iscrizioni, e alle Antichità Cristiane, cui si sentiva più che alle altre propenso, e per le quali meritano giustamente lode più grande le di lui fatiche. Imperocché, siccome osserva il chiarissimo Andres .... un ramo di Antiquaria il più utile, ed interessante, siccome quello che risguarda la Religione, cioè l'Antiquaria Ecclesiastica, è forse quello che ha fatto meno progressi ... Un'Opera che abbracci in

[24] 'CXVI: Furthermore, there is no preface in this work, and the inscriptions are reproduced with the simple indication of the place from which they are taken, without any annotation being added. It was certainly the intention of the Author to make very copious illustrations, but it happened to him, as to many other learned men, who write a lot, and plan to write more, in the meantime death comes, and their excellent designs remain vain, or their works incomplete. And Marini had really begun to make widespread illustrations of his favourite Christian Inscriptions, and I saw many fragments of them with his nephew (Marino Marini); but the brevity of his life did not allow him to complete such a great work. In truth, illustrating nine thousand or more inscriptions regarding antiquarian, historical and theological subjects was not the undertaking of a single man, even though he was well-versed in theology, very erudite in history and incomparable in antiquarianism such as out Marini was. Such a vast subject would be undoubtedly treated by a society of men of letters'; Coppi 1815: 114-115.

[25] Andres 1782-1789.

[26] Om. III Part. II. Cap. IV. N. 289.

> qualche ampiezza ed estensione questa materia; un'Opera che possa dirsi Antiquaria Cristiana, non è ancor venuta alla luce. E quanto non sarebbe ella pregevole ed interessante un'Opera che ci presentasse i Dittici, gli Ornamenti Ecclesiastici, gli Stromenti da tormentare i Santi Martiri, le Iscrizioni, le Medaglie, i Bassi-rilievi, e tanti altri sagri Monumenti, che nella Biblioteca Vaticana ed in altri Musei si conservano, e ci desse così assai compiutamente un Museo Cristiano?'[27]

The relationship between Andres' description and the *Inscriptiones*' contents is evident, although Marini's project included a greater variety of media, which, in addition to those listed in Andres' text, consist of inscribed objects on wood, gems, gold and silver, bronze, lead, ivory, and glass, as well as mosaics, wall paintings, inscriptions on clay objects. There is no explicit reference to Andres in Marini's correspondence, and it is not clear that the two intents are the same: The *Inscriptiones* include a much bigger set of records of inscriptions on different media and having a different chronological span. Nonetheless, the subject area covered in Andres' text is the same: Christian epigraphy which includes inscribed objects. The match between the two scholars' intents is also confirmed by the direct reference to the collections of the Vatican Library and the Museo Cristiano.

Marino Marini's biography confirms the information published by Coppi in 1815. Nonetheless, Marino contradicted Coppi's statement about the *Inscriptiones* not being introduced by a presentational essay. Following Marino's account, Marini had planned to introduce the first volume of the *Inscriptiones* with a chapter on the history of palaeography, including a synopsis of epigraphical studies. Marino says that he had access to a folder which had been bound in a separate volume in his library which contained the text of an introduction to the *Inscriptiones*. Marino outlined its contents as follows:

> '[…] Quantunque non l'abbia egli ridutta alla sua ultima forma, tuttavia l'ha preparata ne' suoi materiali, ed anche nella loro disposizione: talchè oso dire che nulla le manchi nell'importante, e nel grande di un tanto lavoro. Ei tiene ragionamento in primo luogo di tutte le raccolte d'iscrizioni latine, e greche, dando un cenno delle ebraiche, cufiche, e arabe in bronzo; poi di tutti coloro che le raccolsero, ed afferma che la più antica collezione è quella del Codice d'Einselden del secolo IX., e forse VII; de' destini delle

[27] '[…] Immersed in the very vast sea of Antiquarianism, Marini especially directed his studies towards inscriptions and Christian antiquities, to which he felt more inclined than to the others, and for which his efforts rightly deserve great praise. Because, as Andres very clearly observes […] a branch of Antiquary that is the most useful and interesting, since the one that concerns Religion, that is, Ecclesiastical Antiquary, is perhaps the one that has made the least progress […] A work that embraces this matter in some breath and extension; a work that can be called Christian Antiquarianism has not yet come to light. And how valuable and interesting would it be a work that presented us with the Diptychs, the Ecclesiastical Ornaments, the Instruments to torment the Holy Martyrs, the Inscriptions, the Medals, the Bas-reliefs, and many other sacred Monuments, which (are kept) in the Vatican Library and in other museums, and thus give us a very complete Christian museum?'; Coppi 1815: 104-105.

iscrizioni medesime, e della utilità del loro studio; su di che avea scritto alla pag. XVI. Nel Proemio de' *Fratelli Arvali* […] Finalmente discute se sia ben fatto, o no produrre tutte le iscrizioni, e le medaglie che non hanno cosa di rimarco. Quindi seguendo la serie degli anni parla della causa delle barbarie, e scorrezione nelle cristiane lapidi. S'intrattiene delle iscrizioni posteriori al mille credute anteriori, e delle moderne tenute per antiche. Tratta del tempo in generale, in cui si cominciò ad affidare alle pietre le iscrizioni. Discende a ragionare di coloro, che da Fabbrizio Vigilio in una lettera a Benedetto Egio son riputati falsarii di antichità, e in generale di tutti coloro che possono di tale impostura essere tacciati. Dopo di avere qua e là errato nelle indicate erudite disquisizioni, si ferma alle Catacombe. Fra le molte cose interessanti alcune ne additerò. Scrive, che i Cristiani ambivano di essere sepolti vicino ai Martiri, e i così sepolti appellavansi *positi ad Sanctos*, *positi Beatorum in loco*. […] Finalmente parla del vaso del sangue, in proposito del quale non tien conto dell'opinione dell'Aleandro circa il vaso che si vede scolpito sulle iscrizioni sepolcrali; […] poi dell'uso di estrarre i corpi de' Martiri dai Cemeteri; de' quali che indicano con sicurezza il martirio; della colomba, della palma, del pesce, dell'agnello, di Daniele gettato ai Lioni, di Lazaro, del buon pastore, di Giona, e di altrettanti cose, che alle cristiane lapidi hanno rapporto, o su di esse si presentano incise, ragiona.

Asserisce che i Cristiani soleano su le lor vesti ricamare i miracoli di Cristo, quelli appunto che si hanno su le urne sepolcrali; che ne' soli epitaffi cristiani sogliono esprimersi le calende, le none, e gl'idi, onde Malvasia, e Mabillone trasser motivo di annoverare cotal numerazione tra le formole che distinguono i tumuli cristiani dai gentili. Che i Cristiani teneano conto del giorno della deposizione, e non di quello della morte; che la deposizione faceasi due o tre giorni, e più ancora, dopo la morte; e che la voce *depositio* ci fa comprendere essere il defunto trapassato di morte naturale. Anche S. Agostino ci dà a conoscere che si tenea conto della deposizione, *depositionem sancti Eusebii hodie celebramus*, così in un suo sermone.

Passa ad illustrare il monogramma XP opponendosi fortemente al Basnagio, al Casali, al Liceto, allo Scacchi, che pretesero cotal segno in uso anche presso i Gentili, e che a sostegno di tale opinione alcun riporta impropriamente una medaglia egizia. Dimostra che si trova la prima volta con sicurezza in un marmo dell'anno 331., e parla di quello che il Donati reca dell'anno 235. Tali sono i materiali che io conservo della prefazione, contenuti in un volume di giusta mole.'[28]

[28] '[…] Although he did not reduce it to its final form, he nevertheless prepared it in its materials, and in their arrangement: so much so that I dare say that nothing is missing in the important and great aspects of such a work. He discusses first the collections of Latin and Greek inscriptions giving a mention of the Hebrew, Kufic and Arabic bronze inscriptions; then of all those who collected them, and states that the oldest collection is that of the Einselden codex of the 9th and perhaps 7th century; of the fate of the inscriptions themselves, and of the usefulness of their study; about which he had written on page XVI. […] In the Foreword of the Arval Brethren […] Finally he discusses whether it is well done to produce all the inscriptions and medals which have nothing to note. Then, following the series of years, he speaks of the cause of barbarism and corruption in Christian tombstones. It deals with inscriptions made after the year 1000 which are believed to be older, and with modern ones considered ancient. It deals with the time in general, in which texts began to be incised on stones. He proceeds to discuss those who are considered forgers of antiquities by Fabrizio Vigilio in a letter to Benedetto Egio, and in general all those who can be accused of such imposture. After having wandered here and there in the indicated erudite disquisitions, he stops at the Catacombs. Among the many interesting things, I will point out a few. He writes that the Christians aspired to be buried near the martyrs, and those thus buried called themselves *positi ad Sanctos*, *positi Beatorum in loco*. Finally he talks about the vase of blood, in this regard he does not take into account Aleandro's opinion regarding the vase that can be seen on the tomb inscriptions; […] then of the custom of extracting the bodies of Martyrs from Cemeteries; of which they confidently indicate martyrdom; of the dove, the palm tree, the fish, the lamb, of Daniel thrown to the Lions, of Lazarus, of the good shepherd, of Jonah, and of as many things which are related to Christian tombstones, or are engraved on them, he reasons. He asserts that

Regrettably, the text of the introduction whose contents were listed by Marino in his uncle's biography is currently untraceable. Research on Marini and the *Inscriptiones* is relatively recent, however, with studies appearing only in the early twenty-first century in individual volumes of the Vatican Library's *Studi e Testi* series as well as in journal articles, all of which took the form of editions of Marini's correspondence with Italian literati.

The earliest studies were published by Lucien Auvray, Georges Goyau, and Enrico Carusi. These publications testify to Marini being interested in antiquity since a young age. This interest is documented in his correspondence dating well before his final departure for Rome (1764), at a time when he was still studying law at the University of Bologna. The earliest undisputable evidence of Marini's interest in antiquity is found in a letter published by his nephew Marino in 1823. In the letter, Marini affirms that he disliked studying law and preferred the study of antiquity and of ancient languages such as Hebrew and Greek.

> '[…] Jurisprudentia enim, non quidem haec inelegans, sed vetus atque erudite et omnis demum antiquitas quae cum hebraicis graecisque litteris coniugitur, me mirum in modum rapit ad seseque illicit.'[29]

Marini's letters were studied in the edition of his correspondence with his mentor, fellow scholar Isidoro Bianchi (1731-1808) and were published by Lucien Auvray and Georges Goyau in the form of two articles published in two consecutive issues of the *Mélanges de l'école française de Rome* (1892, 1893).[30] The correspondence, dated to the period between 1763-64 and 1790, is kept at the Bibliothèque Nationale in Paris. Earlier letters between the two, from 1761 onwards, are kept at the Biblioteca Ambrosiana in Milan[31] and were published by Federico Gallo in 2015.[32]

Christians used to embroider the miracles of Christ on their clothes, precisely those that are found on sepulchral urns; that in the only Christian epitaphs the calends, the nones and the ides are usually expressed, hence Malvasia and Mabillone took reason to include this numbering among the formulas that distinguish the Christian tombs from the Gentiles. That Christians consider the day of deposition, and not that of death; that the deposition took place two or three days, and even more, after death; and that the word *Depositio* makes us understand that the deceased passed away naturally. St Augustine also lets us know that the deposition was considered, *depositionem Sancti Eusebii hodie celebramus*, as in one of his sermons. […]'; Marini 1823: 82-83.

[29] 'For jurisprudence, not indeed is itself inelegant, but ancient and learned, I finally favored the excitement that comes with the study of antiquity, combined with Hebrew and Greek subjects'; Marini 1823: 159; Gasperoni 1942: 333.

[30] Auvray-Goyau 1892-1893. Bibliothèque Nationale, Paris, Manuscrit italien 1555, ff. 212-236.

[31] Biblioteca Ambrosiana, Milan, T 143-150; 152-158.

[32] Gallo 2015.

The three volumes in the *Studi e Testi* series consist firstly of editions of Marini's correspondence with Isidoro Bianchi and Giovanni Fantuzzi and Guid'Antonio Zanetti. These publications included an introductory text on Marini and his correspondents – an introduction from which later authors harvested a wealth of biographical information – and were accompanied by details about his life in Bologna and a commentary on his works along with an edition of documentary sources in the form of an appendix.[33]

The importance of the Marini-Bianchi correspondence lies in its early dating and the fact that it provides documentary evidence on Marini's life as a law student in Bologna. From these texts, we learn about Marini's early interest in geology and the natural world as well as details of his work assembling a collection of Roman antiquities, including ancient inscriptions. In the letters, Marini explicitly recalls his collecting efforts in Bologna and the creation of a private collection of ancient art and *naturalia*, which he displayed in his own apartment.

The first direct reference to Marini's private collection, however, a display of ancient art and *naturalia* that he expressly named a 'museum,' appears in a memorial text, or lyric poem, published by fellow students in 1764 and written on his graduation in law from the University of Bologna. The text recalls that Marini had already created a private collection which he was gradually enriching. It refers specifically to a collection of *naturalia* that he had assembled: 'Philosophiam naturalem maxime coluit; musaeum quin etiam satis copiosum instituit.'[34] Marini was only 22 years old in 1764 when the poem was published.

Two other sources on Marini's interest in the natural world and the concomitant creation of a private collection are the sets of biographical notes written by Antonio Coppi and Marino Marini's biographical notes on his early university years in Bologna. Both sources recall that Marini specifically collected *naturalia*.

> '[…] Datosi quindi allo studio delle Antichità, e della Naturale Istoria, unì, mentre era ancora sul fiore dell'adolescenza, un ragguardevole Museo.'[35]

> '[…] Coltivò tanto la storia naturale, che niun altro studio sembra aver formato mai maggiori sue delizie di quello.'[36]

[33] Apart from the edition of texts, these volumes are important as they were appended with descriptive indexes with lists of correspondents along with manuscript references to unpublished letters kept at the Vatican Library. At this early stage, studies focused on the accumulation and presentation of biographical information, mostly anecdotical, on Marini's early years in Bologna with information dating before and soon after his ultimate departure to Rome in 1764.
[34] *Componimenti* … 1764.
[35] '[…] Having then devoted himself to the study of antiquities and natural history, he created, while still in the prime of his adolescence, a notable museum'; Coppi 1815: 11.
[36] '[…] He cultivated natural history so much that no other study seems to have ever formed greater delights for him than that'; Marini 1823: 12.

The correspondence published by Lucien Auvray and Georges Goyau also includes noteworthy details about Marini reading epigraphical literature very early in his life. In a letter to Bianchi, Marini explained to his friend that he was greatly fascinated by antiquarian scholarship and explicitly mentioned Janus Gruterus' *Inscriptiones Antiquae Totius orbis Romani in corpus absolutissimum redactae* (1602).[37] In the letter, dated to the 4th of April 1764, Marini thanks Bianchi for advising him to undertake antiquarian studies and says that he was currently reading the first volume of Gruterus' *Inscriptiones* mentioned above, which he says that he read with the greatest interest, although he had found the new field of antiquarian studies still very difficult to explore.

> '[…] Voi mi fate gran coraggio per lo studio dell'Antiquaria. Ma io quanto più mi c'interno, più mi spavento. Godo, è vero, delle cognizioni che vado acquistando, ma si sgomenta il gran numero di cose che non intendo. Tuttavia, non mi pento della impresa, e sebbene disperi di ottenere qualche posto onorifico presso Monna Antichità, pure mi contento, se potrò starmi nel numero de' servi, od anche fra vicarj di questi, che sapete costavano poco danaro. Intanto vado leggendo il Grutero, ed in quattro dì ho letto da capo a piedi la prima parte del primo tomo, avendo anche notato ne' miei adversarj ciò che mi è parso degno.'[38]

Nevertheless, the published correspondence confirms that Marini was strongly determined to pursue the study of antiquity. Another letter from Marini to Bianchi documents his early passion for, and dedication to, antiquarian scholarship. In the passage below, for instance, Marini defends himself in hopes of reaffirming his passion for the study of antiquity, despite any possible opposing views and unwanted criticism. For Marini, the work of an antiquarian involves dedication, competence, and acumen, along with a certain degree of familiarity with ancient scholarship ('autori antichi' in Marini's text). In the same letter, Marini adds a remark mocking those who regarded the work of an antiquarian as merely otiose.

> '[…] Ho piacere che veggiate che lo studio della erudizione non è poi una scienza da ozioso, come qualche nemico di tutte le belle arti si va immaginando. Io so che per riuscire un antiquario di qualche nome si vuole massimamente e molto ingegno, e gran

[37] Gruterus 1602; Auvray-Goyau 1893: 72.

[38] '[…] you give me great courage to study antiquarianism. But the more I get into it, the more scared I get. It is true that I enjoy the knowledge that I am acquiring, but I am dismayed by the large number of things that I do not understand. However, I do not regret the undertaking, and although I despair of obtaining some honorary position at Monna Antichità, I am nevertheless happy if I can remain among the number of servants, or even among their vicars, who you know cost little damage. In the meantime, I am reading Gruterus, and in four days I have read the first volume from cover to cover, having also noted in my adversaries what seemed worthy to me'; Auvray-Goyau 1893: 72.

> criterio, ed una frequente e pesatissima lettura di autori antichi. Coloro che hanno la veduta più corta d'una spanna, vorrebbero veder tutti in quelle tenebre da cui essi sono circondati per ogni parte. Dio glie le perdoni.'[39]

Coppi's and Marini's biographies also attest that Marini's private collection included a specific type of object from the natural world, i.e., a select collection of seashells. Remarkably, Marino Marini also remembers in his biography of his uncle that he had compiled a manuscript catalogue of his collection, written in Latin, which had remained in fragmentary form in his own library after his death. Marino recalls inheriting the fragments of the catalogue, which are currently untraceable:

> '[…] Niuna cosa poi fa conoscere meglio come fosse versato mio zio nello studio della storia naturale, quanto la sua dotta ragionata descrizione, e classificazione de' minerali, de' vegetabili, de' crostacei, delle gemme, de' marmi, e principalmente delle conchiglie che ornavano il suo Museo; di sì fatta latina descrizione non resta che qualche frammento.'[40]

From Marino Marini's text quoted above, we learn that Marini displayed in his museum crystals, crustaceans, gems, marbles, and shells in an orderly, typological manner: Marino says that the catalogue included a description of the collection, and that minerals and seashells were displayed in accordance with a (not otherwise specified) classification system. Nonetheless, from the letter we learn that the greatest set of natural objects in Marini's collection consisted of seashells.

The correspondence quoted above all dates to 1763-64, i.e., the period between Marini's graduation from the University of Bologna (1762) and his eventual departure for Rome (1764). It includes details on Marini's early activity as collector and antiquarian as well as valuable information on research trips, collecting activity, and purchases of ancient art and *naturalia*. A letter to Bianchi now at the Biblioteca Ambrosiana, for instance, confirms the information published by Marino Marini and attests a trip Marini took to collect shells on the seashore near Ravenna. In the letter, Marini says that he collected shells specifically to enrich his private collection.

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[39] '[…] I am pleased that you see that the study of erudition is not an idle science, as some enemies of all the fine arts are imagining. I know that to be an antiquarian of any repute you need above all a lot of knowledge, and extensive reading of ancient authors. Those whose vision is shorter than a span would like to see everyone in that darkness by which they are surrounded. God forgive them.' Auvray-Goyau 1893: 96.

[40] '[…] Nothing then makes it clearer how well versed my uncle was in the study of natural history, than his learned reasoned description and classification of the minerals, plants, crustaceans, gems, marbles, and mainly of the shells which they adorned his Museum; of this Latin description only a few fragments remain.' Marini 1823: 16.

> '[…] io vado facendo lunghi giri su per la marina raccogliendo chiocciole di ogni sorte, onde arricchire il museo, e in ciò imitando que' sommi uomini, che per testimonianza di Scevola appresso Cicerone nel lib. 2. *de orat*(*or*)*e conchas*, *atque umbilicos marinos ad Caietam*, *et ad Laurentum legere consueverant*. Faccio anche qualche piccola osservazione, ed ammiro l'inesplicabile fenomeno del flusso, e riflusso, e godo di sentire il mare πολυφλοιδβοιον.'[41]

Another letter in the same group attests a trip to the Apennines for looking at inscriptions during which Marini collected fossils. The reference to the fossils appears after Marini recalled the same private collection he was actively assembling in Bologna at the time, which he again defined as his own private 'museum' (*museo*). In the same letter, Marini also records the fact that he was making purchases in Bologna with the specific purpose of adding new material to his collection and then adds an explicit request to Bianchi to purchase antiquities in Rome on his behalf. In the letter, remarkably, Marini claims that purchases were ongoing: 'ho quasi girato di continuo e per acquistar roba pel museo.'[42] Marini then asks Bianchi to purchase antiquities in Rome for him.

> '[…] Scrivo confuso, perché la testa ancora confusa, ed è tutta nel buon museo, che rivedrò in breve, e l'accrescerò di molte cose, che mi sono procacciato in Bologna. E giacché siamo nel museo, datevi attorno quanto potete ora che siete in Roma, e procurate di fare per me qualche acquisto.'[43]

> '[…] La vostra lettera delli 27 dello scaduto mi è venuta a ritrovare fin ne' monti più remoti, ed alpestri, ne' quali io mi portai alli 15 di agosto, né gli abbandonai se non dopo la metà del corrente, essendomi alli 20 restituito alla patria. In tutto questo tempo pochi dì sono stato fermo, ma ho quasi girato di continuo e per acquistar roba pel museo, e per vedere nuovi paesi, i quali, trattine pochi, si ponno chiamare con Strabone, *vicanas habitationes potius viae gratia, quam ullo civili coetu congregatas*. Questo è l'elogio ch'io faccio loro, ed ho tutta la ragione di farlo. *Sed de his hactenus, et ad rem*.'[44]

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[41] '[…] I go making long trips long the seashore collecting seashells of all kinds, to enrich the museum, and in this imitating those great men, who according to Scaevola's testimony in Cicero in the book 2 *de Orat*(or)*e conchas*, *atque marine umbilicos ad Caietam*, *et ad Laurentum read consueverant*. I also make some small observations, and I admire the inexplicable phenomenon of the ebb and flow, and I enjoy feeling the sea πολυφλοιδβοιον.' Biblioteca Ambrosiana, Milan, T 125 sup., nr. 103.

[42] 'I almost went around constantly and to buy stuff for the museum'; Biblioteca Ambrosiana, Milan, T 125 sup., nr. 98. Gallo 2015: 255, 262.

[43] '[…] I write confused, because my head is still confused, and it's all in the good museum, which I will see again shortly, and I will augment it with many things that I got in Bologna. And since we are in the museum, get around as much as you can now that you are in Rome, and try to make some purchases for me.' Biblioteca Ambrosiana, Milan, T 125 sup., nr. 103; T 125 sup., nr. 103; Gallo 2015: 261.

[44] '[…] your letter of the 27th of the past (month) found me in the most remote and alpine mountains, where I went on the 15th of August, nor did I abandon them until after the middle of the current month, having arrived on the 20th returned to my homeland. In all this time I was still for a few days, but I was almost constantly wandering around, both to buy stuff for the museum and to visit more villages, which, with a few exceptions, can be called, with Strabo, *vicanas habitations potius viae gratia*, *quam ullo civili coetu congregatas*. Questo è l'elogio che io

A newly located letter confirms the information attested by the literature examined above. This unpublished letter, dated 12 September 1762, kept at the Biblioteca dell'Archiginnasio in Bologna, which was sent by Marini to his friend, art historian Marcello Oretti confirms that he was actively purchasing fossils ('robe impietrite' in Marini's text) well before his final departure for Rome. Again, Marini's purpose was to add new items to his private collection.

The same letter includes details regarding travels to see inscriptions. Marini also states that, apart from making new purchases, he also travelled to Urbino, with the specific intention of visiting private collections of art and antiquities. He also visited Palazzo Ducale's display of Renaissance art and ancient inscriptions. Marini also specifies that his collection consisted mostly of fossils: Marini's collection 'quasi tutto consiste in robe impietrite' i.e., 'almost everything consists of petrified things.'

> '[…] Egli è ormai un Mese che sono fuori di casa, e quasi fatto si è consummato in continui viaggi, né quali io riconosco il miglior piacere del Mondo. Ho veduto alcune città, e molti luoghi, ed ho fatto qualche acquisto pel mio Museo, ma quasi tutto consiste in robe impietrite, nelle quali io mi compiaccio più che in altra cosa di storia naturale. In Urbino sono mi trattenuto otto giorni, e con sommo piacere; avendo ivi veduto molte gallerie finite di buoni quadri, molte pitture di autori sommi, alcune raccolte di anticaglie, e di storia naturale, la magnifica fabbrica fatta da duchi, e che dicesi la corte, che è una delle più superbe, e maestose, che io m'abbia veduto nelle nostre città. In questa corte evvi una raccolta di lapidi Greche, e romane fatta per ordine del Card(inale) Stoppani, che è numerosissima e non so se altrove se ne vegga una più copiosa; questa è unita ad altra raccolta di tavole in marmo rappresentanti in bellissimi bassirilievi molte macchine militari, alcune d'idrostatica, ed altre di architettura. Le tavole sono più di settanta, e furono raccolte, e fatte per ordine de' duchi di Urbino, che a suoi dì furono assai celebri.[45]'

faccio loro ed ho tutta la ragione di farlo. *Sed de his hactenus, et ad rem*'. Biblioteca Ambrosiana, Milan, T 125 sup., nr. 98. Gallo 2015: 255, 262.

[45] '[…] I've been away from home for a month now, and it's almost done with constant travel, which I don't recognize as the best pleasure in the world. I have seen some cities and many places, and I have made some purchases for my Museum, but almost everything consists of petrified things, in which I am more pleased than in anything else of natural history. I stayed in Urbino for eight days, and with supreme pleasure; having seen there many galleries filled with good paintings, many paintings by great authors, some collections of antiquities and natural history, the magnificent building built by the dukes, which is called the court, which is one of the most superb and majestic that I have ever seen in our cities. In this court, there is a collection of Greek and Roman tombstones made by order of Cardinal Stoppani, which is very numerous and I don't know if a more copious one can be seen elsewhere; this is combined with another collection of marble tables representing in beautiful bas-reliefs many military machines, come hydrostatic, and others architectural there are more than seventy panels and they were collected and made by order of the Dukes of Urbino, who were very famous in their day'. Biblioteca dell'Archiginnasio, Bologna, Ms B. 298, no. 38.

Another letter from the same period, published by Federico Gallo, written by Marini to Bianchi from his hometown of Sant'Arcangelo on 13th September 1764, documents the purchase of a manuscript concerning epigraphy, which attests, Marini's strong interest, and initial engagement, in Roman epigraphy at a young age. The letter is part of the abovementioned Bianchi-Marini correspondence published by Auvray and Goyau.

> '[…] Acquistai ne' monti un piccolo codice d'iscrizioni scritto verso il fine del secolo decimo sesto, e contiene sopra cinquanta lapidi quasi tutte edite, come io credo, e di molte sono sicuro. Peraltro, v'è di buono assai, e delle ottime variazioni da ciò, che è pubblicato.'[46]

As seen above, the earliest studies on Marini's correspondence are an invaluable source of information on his life in Bologna, documenting his collecting activity as well as providing significant details on his trips to see inscriptions. From the Marini-Bianchi correspondence, it appears clear that Marini, well before his ultimate move to Rome, collected antiquities and *naturalia*. He asked fellow antiquarians to purchase antiquities for him in Rome and travelled to the Appenini specifically to collect fossils; Marini made a trip to Ravenna for gathering seashells to display in his collection; Marini also purchased an epigraphic manuscript during a trip. The purpose of this collecting activity was to display his purchases in his own private collection, which he specifically named a 'museum.' A manuscript catalogue of his collection, which was written in Latin by Marini himself, is also documented in a note in his nephew's biography.

Marini's activity as collector of *naturalia* in Bologna is also documented in a famous letter from Marini to Gaspare Garattoni. The letter was published by Marino Marini himself in 1823, as further elucidated below.[47] The content of the text aligns perfectly with the information examined above and attests that Marini travelled to the Bagni di Mario in Bologna specifically to collect a limestone with the intent of displaying it in his own private collection. In the letter, Marini also mentions a now lost publication that he was working on, a dissertation on the Swiss naturalist Johann Jakob Scheuchzer which was dedicated to the plants of the diluvian era (the *Herbarium diluvianum*), a dissertation he had written to narrate the origin of herbaceous fossils and propose a new dating system.[48] Eloquently, Marini states that he was

[46] '[…] I acquired in the mountains a small codex of inscriptions written towards the end of the sixteenth century, and it contains over fifty tombstones, almost all published, as I believe, and of many, I am sure. Furthermore, there is a lot of good and excellent variations from what is published'. Biblioteca Ambrosiana, Milan, T 125 sup. nr. 100. Gallo 2015: 265.
[47] Marini 1823: 13.
[48] Rini 2015: 1492.

literally absorbed by his collecting activity while studying in Bologna and continued to spend time and money on making more and more purchases.

In the letter, Marini says that he would do literally anything to add new items to his collection: '[…] Io pel mio Museo farei il diavolo e l'arcidiavolo.'[49] Marini also declares that he was continuing to study natural history intensely: '[…] Lo studio poi della storia naturale in me va crescendo sempre più, e posso dirvi che ne sono pazzo.'[50]

> '[…] io l'altro dì finii la mia dissertazione sul diluvio, che è per dirvela schietta, tutta di mio genio. Si reciterà mercoledì venturo da mio cugino Massajoli […] nell'Accademia di Fuligno. Voi avete ragione di dirmi cacodemone; ma cosa ci farete? Io pel mio Museo farei il diavolo e l'arcidiavolo. […] Lo studio poi della storia naturale in me va crescendo sempre più, e posso dirvi che ne sono pazzo. L'altro dì essendomi portato a visitare certe antichità, che son qui fuori di Bologna, e che si chiamano i bagni di Mario, mi venne fatto di vedere una stalactite in un pozzo, ove si scolano le acque che venivano in que' bagni. Io gli posi tosto l'occhio addosso, e il giorno dopo ci ritornai col mio amico di Altdorf, provveduto di lunghe funi, di una sporta, e di un lungo sacco, e mi venne fatto di averla tutta intera, ma con pericolo grande di precipitare nel pozzo, perché la stalactite era almeno in una profondità di dieci passi, e sopra il pozzo non mi potei posare avendo egli la bocca orizzontale al terreno; basta dopo ben lungo dimenarmi la carpii intierissima. È lunga quanto son'io, ed è lavorata con arte squisita.'[51]

Again, *naturalia* and Roman antiquities are mentioned as being purchased specifically to increase Marini's private collection in Bologna. The same letter, in fact, ends with a direct question, or request, in which Marini asked Garattoni to purchase antiquities in Rome for him. In the letter, Marini asked specifically whether he had already secured new purchases with the explicit purpose of enriching his private collection in Bologna: '[…] avete fatto nessun acquisto in Roma?'[52]

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[49] '[…] I would play the devil and the archdevil for my museum,'. Marini 1823: 12.

[50] '[…] The study of natural history is growing more and more in me, and I can tell you that I am crazy about it'. Marini 1823: 12; Gasperoni 1942: 332.

[51] '[…] The other day I finished my dissertation on the flood, which is, to tell you frankly, entirely of my own genius. It will be performed next Wednesday by my cousin Massajoli […] in the Fuligno Academy. You are right in calling me cacodemon; but what will you do with it? For my Museum I would play the devil and the archdevil. […] the study of natural history is growing more and more in me, and I can tell you that I'm crazy about it. The other day, having gone to visit certain antiquities, which are here outside Bologna, and which are called the baths of Mario, I happened to see a stalactite in a well, where the waters that came from those baths drain. I immediately set my sights on it, and the next day I returned with my friend from Altdorf, equipped with long ropes, a bag, and a long sack, and I was able to have it in one piece, but with great danger of fall into the well, because the stalactite was at least ten steps deep, and I could not land on topo of the well as the prong was horizontal to the ground; enough after a very long time I took it off the ground in one piece. It is as long as I am and is crafted with exquisite art'. Marini 1823: 12-13.

[52] 'Have you made new purchases for me in Rome for me?' Marini 1823: 13; Ballardini 2015: 1597; Rini 2015: 1492.

The letter to Bianchi mentioned above includes a second request to send him everything that he could purchase in Rome. In that letter, Marini recalls a recently discovered fragmentary inscription, which had been found by chance, in Bianchi's own garden in his residence in Rome and asks for it directly, hoping to add it to his own private collection in Bologna. Marini also recalls that he had already contacted fellow antiquarian Bartolomeo Borghesi asking him to act as an emissary and bring Bianchi's recent Roman purchases, as well as the inscription, from Rome to Bologna:

> '[…] Ho scritto al nostro Borghesi perché si prenda la cura di riscuotere da voi (for 'collecting from you') ciò che avete per il mio museo, voi affidategli tutto, e fatelo con sollicitudine. Vi raccomando sopra tutto il Bulmine che mi scriveste essersi ritrovato fra vostri cavoli colla iscrizzione *Fulgur conditum*, la qual peró non è cosa rara, avendone lette da quattro o cinque di sì fatte.'[53]

The content of the correspondence published by Auvray and Goyau transcribed above aligns with more recently published biographical information, which confirms Marini's early interest in the natural world. It also adds unique information about his epigraphic travels and collecting activity. Another letter to Bianchi reaffirms that Marini studied Roman epigraphy before moving to Rome. The letter was sent from Bologna and is dated the 20th of April 1764.[54] In the letter, Marini declares that Rome is for him his only true home, and that antiquity was then at the core of his research interests: '[…] Roma, che è l'unico ogetto de' miei studj e desiderj.'[55]

More recently published biographical information confirms Marini's early interests in the natural world, in line with the content of previously examined correspondence. Remarkably, another letter, which was sent to Marini by Francesca Baldini, Marini's mother, from home, after her son had already moved to Rome, mentions that paintings of natural objects formed part of the furnishing of his room. In this letter, Marini's mother tells her son that she is planning to hang paintings of fish and birds in his room in the family home in Sant'Arcangelo, where until recently he had been living with his parents. Evidently, the text documents the attentiveness of Marini's mother towards her son's early interests in the natural world.

[53] '[…] I have written to our Borghesi to ask him to take care of collecting from you (for collecting from you) what you have for my museum. You entrust everything to him and do it promptly. Above all, I recommend that the Bulmine, that you wrote to me was found in your garden, with the inscription Fulge conditum, which however is not a rare thing, having read four or five of them'. Mommsen 1849: 292; Auvray-Goyau 1893: 78, (33) 82.
[54] Auvray Goyau 1893: 88.
[55] Letter from Gaetano Marini to Isidoro Bianchi (20th April 1764); Auvray Goyau 1893: 88.

> '[…] (quadri nuovi che) rappresentano cose naturali, cioè pesci et uccelli […] per mobigliare la vostra stanza, quando verrete quì.'[56]

Marini's interests in the natural world and the collecting activity documented in his correspondence are at the basis of his antiquarian scholarship in later years. The direct observation of the natural world and the display of fossils, seashells, and Roman antiquities in his private collection in Bologna must have ignited his interest in the past. Nonetheless, more recent publications on Marini do not specifically mention Marini's interest in Roman antiquities or his collection of *naturalia* in Bologna, nor do they discuss his involvement in the preparation of the *Inscriptiones*. The *Inscriptiones* were only occasionally mentioned by subsequent scholars amongst his many unpublished manuscripts. Publications on Marini remained basic and superficial until later in the twentieth century.

[56] '[…] (new paintings which) represent natural things, that is fish and birds […] to furnish your room, when you come here'. Biblioteca Apostolica Vaticana, Vat. lat. 9082, f. 188v; Ballardini 2015: 1596.

1.2. Early Twentieth Century Studies on Gaetano Marini's *Inscriptiones*

The first centennial of Marini's death in 1915 coincided with the entrance of Italy into the First World War. To mark the occasion, Giuseppe Maggioli published a brief article on Marini in *Humanitas* (1916).[57] The article consisted of an abridged four-page memoir with a brief list, including a commentary, of his main epigraphic publications. The *Inscriptiones* were not explicitly mentioned in this study. Nonetheless, we find a reference to the broad interest in the natural world that we consistently see in Marini's correspondence, which is at the basis of the research he completed in preparation of the *Inscriptiones*. Marini's primary sources were not limited to epigraphic texts, but also included coins, the study of which was also supported by original archival research. Maggioli remembers that Marini was also interested in late antiquity and the later Middle Ages.

> '[…] Poco più che trentenne chiamato a coadiuvare l'Ab(ate) Zampini, Prefetto degli Archivi Vaticani, a cui successe poco dopo, [Marini] trascorse la sua vita, durata fino a 73 anni, nel trarre dai marmi, dalle monete, e da carte antiche, luce su periodi oscuri della storia di Roma e del medioevo.'[58]

Research on Marini and the *Inscriptiones* remains introductory at this stage and studies mostly rely on information about him and his publications that is general and didactic. In the same year, 1916, Vatican Librarian Enrico Carusi published the first critical edition of Marini's literary correspondence with Guid'Antonio Zanetti and Giovanni Fantuzzi. The three volumes, printed in 1916, 1938 and 1940 respectively,[59] were published in the Vatican Library's *Studi e Testi* series (Studi e Testi, 29, 82, 83), and included a complete transcription of a set of letters filed in recently purchased volumes.[60]

Carusi's volumes were the first complete, annotated, and fully referenced edition of Marini's correspondence.[61] This correspondence, however, does not include any explicit

[57] Maggioli 1916: 6-10.
[58] '[…] in his early thirties, called to assist Ab(bot) Zampini, prefect of the Vatican archives, who he succeeded shortly after, Marini spent his life, which lasted up to 73 years, drawing light on periods from stones, coins, and ancient papers, obscurities of the history of Rome and the Middle Ages'. Maggioli 1916: 8.
[59] Carusi, Vol I. *Lettere a Guid'Antonio Zanetti* (Studi e Testi, no. 29, 1916), 2) Id. Vol. II. *Lettere a Giovanni Fantuzzi* (Studi e Testi, no. 82, 1938), Id. Vol. III. *Due lettere a G. A. Zanetti*, *Lettere di Giovanni Fantuzzi a Gaetano Marini* (Studi e Testi, no. 83, 1940)].
[60] Vat. lat. 10963, 10967; Carini 1892: 312; Carusi 1916: 13.
[61] The first volume included a preface with an introduction to Marini's life with a description of his works; The content of the preface derives from Auvray and Goyau's editions of the Marini-Bianchi correspondence and

reference to the *Inscriptiones*. Nonetheless, Marini recalls in the letters his work on the *Iscrizioni Albane*[62] and the *Fratelli Arvali*,[63] two books that he published while working on the *Inscriptiones*. The *Fratelli Arvali* eventually took all Marini's attention and hindered the progress of the *Inscriptiones*, preventing him from completing the project.

Two articles by Gaetano Gasperoni, published in *Accademie e Biblioteche d'Italia* in 1942, represent the beginning of the revival of interest in the *Inscriptiones*. These studies appeared during the Fascist period at a time when Italian traditions were being renewed and restored. Gasperoni's studies, in fact, consist of commentaries on Marini's life events that originate in Carusi's editions of Marini's correspondence. Biographical information was drawn from the correspondence between Marini, Guido Antonio Zanetti, and Giovanni Fantuzzi. Gasperoni's view was biased. Following Gasperoni's interpretation, Marini appeared as an archaeologist whose work seemed unusually rooted in Italian pre-modern historiographical traditions.

> 'Nel presente rifiorire di studi intorno a Roma e alla sua civiltà, nello spirito che se ne vuole diffuso e nel volto nuovo che il Duce del Fascismo le ha impresso, ci sembra doveroso ricordare l'alta benemerenza di Gaetano Marini. Il quale si eleva fra coloro che si sono occupati di storia e di antichità romane poiché con la sua opera molto ha aggiunto di monumenti e di dottrina alle indagini e ricerche degli eruditi e degli archeologi. […] Accanto agli Annali del Baronio, alla storia dell'Orsi, alla illustrazione del Volpi, agli scritti del Fabretti e del Winckelmann, del Garampi, del Bianchini, di Stefano Borgia, dell'Amaduzzi bisogna collocare le opere del Marini, fonti cospique per la potenza della dottrina, per la ricca importante documentazione, per la larghezza e l'acume delle indagini.'[64]

Remarkably, Gasperoni quotes an excerpt from a publication by Ennio Quirino Visconti in which he directly refers to the *Inscriptiones* and refers them as a comprehensive corpus of early-Christian inscriptions ('collezione delle iscrizioni cristiane'), with a full general

biographic information derives from earlier biographies by Antonio Coppi, Marino Marini, and Isidoro Carini; Coppi 1815; Marini 1823; Carini 1892.

[62] Marini 1785.

[63] Marini 1795.

[64] 'In the current flourishing of studies around Rome and its civilization, in the spirit that is believed to be widespread and in the new face that the duce of fascism has given it, it seems right to remember the high merit of Gaetano Marini. Who stands out among those who have dealt with Roman history and antiquities since with his work he has added much in terms of monuments and doctrine to the investigations and research of scholars and archaeologists […] Alongside the Annals of Baronio, the history of Orsi, to the illustrations of Volpi, to the writings of Fabretti and Winckelmann, of Garampi, of Bianchi, of Stefano Borgia, of Amaduzzi we must place the works of Marini, conspicuous sources for the power of the doctrine, for the rich importance of the documentation, for the breath and acumen of the investigations'. Gasperoni 1942: 329.

introduction to Marini's enterprise. Nonetheless, Gasperoni's interpretation of Marini's project remains generic, and the information provided is merely didactic.

> '[…] Altra sorte ha la lapidaria, che avendo tracce più certe e contentandosi di uno spirito meno combinatore, ha degli studiosi degni di molta fama fra' quali oltre gli accennati Giovenazzi e Morcelli, tutti supera l'abate Gaetano Marini, autore della *Storia degli Archiatri*, il quale nello studio delle antiche lapidi ha impiegato egregie fatiche ed instancabile perseveranza. Il saggio che ne ha dato nelle *Iscrizioni Albane* fa onore alla sua penetrazione e al suo buon gusto, ugualmente che al suo sapere tanto scelte e sobrie sono le note che vi ha aggiunto. Egli darà forse una collezione delle iscrizioni cristiane tessendo così un'apologia tutta nuova della cattolica tradizione. La collezione compiuta di tutte le vetuste iscrizioni, parte inedite e parte ricorrette, opera immensa che egli volgeva in mente, comincia ad essergli frastornata da progetti di un'altra grande opera riguardante interamente la storia ecclesiastica.'[65]

Gasperoni's interpretation adds a broad reference to the *Inscriptiones* as a primary source for the history of Christianity, reiterating a post-Tridentine approach to the study of primary sources with the intent of increasing the legitimacy of the Church of Rome.

Another article by Gasperoni examines the relationship between Marini and Ireneo Affò, the librarian of the Royal Library in Parma.[66] Gasperoni's research was again based on his reading of Carusi's volumes of Marini's correspondence with Guido Antonio Zanetti and Giovanni Fantuzzi. The research completed by Gasperoni resulted in the inclusion of a series of letters in the appendix. Gasperoni simply drew details from the correspondence published and focused on Marini's contribution to Affò's publications. Excerpts from the correspondence attest the fact that Marini worked as a corresponding research assistant for Affò. Gasperoni specifies that Marini's contribution to Affò's publications consisted of collecting and submitting bibliographical data on Bernardino Baldi di Urbino, an academic on whom Affò was writing a biography, which was published in 1787.[67]

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[65] '[…] Another fate has the lapidary (i.e., epigraphy), which having more certain traces and being content with a less combinatory spirit, has scholars worthy of much fame among whom, in addition to the aforementioned Giovenazzi and Morcelli, all surpass the abbot Gaetano Marini, author of the history of the Archiatri, who put in great effort and tireless perseverance in the study of ancient tombstones, the essay he gave in the Iscrizioni Albane honors his insight and good taste, just as the notes he added to his knowledge are so choice and sober. He will perhaps provide a collection of Christian inscriptions, thus wearing a completely new apology of the Catholic tradition. The completed collection of all the old inscriptions, some unpublished and some re-corrected, an immense work that he had in mind, begins to be confused by plans for another great work entirely concerning ecclesiastical history'. Visconti 1841; Gasperoni 1942: 331; Walker 2017: 54.

[66] Vat. lat. 9042, ff. 4-154; the correspondence published by Gasperoni was filed at the following location: Vat. lat. 9042, f. 9r-v; Vat. lat. 9042, ff. 10r-11v; Vat. lat. 9042, ff. 18-19v; Vat. lat. 9042, ff. 24r-25v; Vat. lat. 9042, ff. 31r-32v; Vat. lat. 9042, ff. 117r-118v; Gasperoni 1941; Buonocore 2015: 112; Arrigoni Bertini 2015.

[67] Affò 1783; Gasperoni remembers that Marini had sent three letters to Affò that he published in a biographical study in 1787; Affò 1787: footnote 52, p. 42; Gasperoni 1941: 150.

In his article, Gasperoni quotes a passage on Marini, published by Affò, in the introduction to Baldi's biography, which includes a direct reference to the *Inscriptiones*, a project Affò recalls as being in progress at the time of writing, adding that he used to work on it daily. Affò's text starts with a note of thanks to Marini for facilitating access to the collections of the Albani Library.

> '[…] Entrai dunque in quella vasta e ricca Biblioteca assistito dal chiarissimo Sig. Abate Gaetano Marini Archivista del Vaticano, uomo il più amabile, che mai formasse natura. Egli mi giovò a scoprir tutti i Codici del Baldi, il numero de' quali quanto sia sorprendente, potrete scorgerlo dal novero che ne ò fatto nel quarto Libro dell'Opera mia. Coll'ajuto di lui dopo non pochi giorni ebbi ad esaminarli tutti, notandone le particolarità necessarie a poterne dar ottimo conto. Né qui ristettero le premure del valoroso Signor Marini, perché anche dopo la mia partenza da Roma proseguì a darsi pena, onde scoprire alcune cose, che non si erano prima trovate, specialmente due volumi di lettere di uomini illustri al Baldi scritte, che discoperti finalmente per sua diligenza, mandommene i più opportuni estratti. Grandi veramente sono gli obblighi, che si per questo, come per assai maggiori soccorsi prestati agli studj miei debbo a questo dottissimo uomo, noto abbastanza alla Repubblica delle Lettere per le sue eruditissime produzioni, e da esserlo ancora più, quando avverrà che la sua laboriosa *Raccolta delle Iscrizioni Cristiane*, dietro cui giornalmente si affatica, veggasi alla pubblica luce.'[68]

Gasperoni's article on the Affò-Marini correspondence also includes a reference to a commemorative Latin inscription in lead dedicated to Sant Genesius.[69] The inscription was kept at the Museo Borgiano in Velletri and was published in the form of a full page illustration by Affò[70] after Marini had sent information, and a transcription of the inscription, from Rome to Parma.[71] The reference represents a significant example of the early influence that visual material in the *Inscriptiones* had on the work of fellow antiquarians who were publishing at the

[68] '[…] I therefore entered that vast and rich library assisted by the very clear Mr Abbot Gaetano Marini, archivist of the Vatican, the most lovable man who ever formed nature. He helped me discover all Baldi's manuscripts, the number of which is surprising, you can see from the list I made of them in the fourth book of my work. With his help, after several days I had to examine them all, noting the particularities necessary to be able to give an excellent account of them. Nor did the care of the brave Signor Marini rest here, because even after my departure from Rome he continued to take pains to discover some things that had not been found before, especially two volumes of letters from illustrious men written to Baldi, which were finally discovered for your diligence, send me the most appropriate extracts. Truly great are the obligations, which for this reason, as well as for much greater assistance given to my studies I owe to this most learned man, known enough in the republic of letters for his highly erudite productions, and to be even more so when it comes to pass that his laborious collection of the *Christian Inscriptions*, after which he toils daily, be seen in the public light'. Affò 1783: XIII; Gasperoni 1941: 148.

[69] Gasperoni 1941: 151; the first volume of the *Inscriptiones* include a drawing by Marini reproducing the inscription in question which was filed at the following location: Vat. lat. 9071, f. 12, no. 6.

[70] Affò 1790.

[71] Vat. lat. 9042, f. 5r-5v.

time. A manual copy of the inscription by Marini was filed in the *Inscriptiones* and was later printed by Affò as a book illustration in the same publication.[72]

Following these early twentieth-century publications on Marini's correspondence, we see a shift as the *Inscriptiones* were gradually, but systematically, approached by epigraphy scholars as a primary source for the study of Roman epigraphy. Giovanni Battista de Rossi, to begin with, broadly harvested information from the *Inscriptiones*' records to compile his major work *Inscriptiones Christianae Urbis Romae*, which included the first descriptive introduction to the *Inscriptiones* as well as a synopsis of Marini's bibliography and manuscript sources, to which were also appended descriptive indexes including full references to his research papers and epistolary volumes.[73]

> '[…] quadraginta annorum spatio se operam alacrem dedisse ipse professus est christianis inscriptionibus saec. XI antiquioribus undecumque colligendis, quorum permagnum corpus in classes divisum ad Gruteri propositum potius quam Doni et Zaccariae accommodatum congessit. Praeter multa a se descripta vel ab amicis suppeditata, plurima Marini e libris editis desumpsit et quaedam, non qua copia vero debuit, e priorum auctorum codicibus excerpsit.
>
> Eius apparatus, ordine a de Rossi compositus, in bibliotheca Vaticana servatur, codd. 9038-9154; e quibus ad christiana pertinent codd. 9071-9074, qui continent corpus paginis ab auctore perpetuo numeratis 1077, praemisso titulo: *Inscriptiones christianae latinae et graecae aevi milliari conlegit digessit adnotationibus auxit Caietanus Marinus a bibliotheca Vaticana item a scriniis Sedis apostolicae* (primum autem volumen fere totum ab Angelo Mai postea editum est); codd. 9075-9103, in quibus collectae sunt schedae ad corpus conficiendum adhibitae; codd. 9104-9109, quibus exhibentur librorum notae et tituli corpori adiugendi vel a corpore variis de causis secernendi.'[74]

Giovanni Battista de Rossi's contribution was not limited to sourcing the *Inscriptiones*, as the entry on Marini in the introductory chapter at the beginning of the first volume of the *Inscriptiones Christianae Urbis Romae* also include a descriptive index which details the

[72] Vat. lat. 9071, f. 12, no. 6.
[73] De Rossi ICUR, I, pp. LIV-LV.
[74] '[...] He himself professed to have devoted himself to Christian inscriptions from the first eleven centuries in the space of forty years. Collecting the elders from everywhere, a very large body of them, divided into classes, was assembled to suit the purpose of Gruter rather than that of Doni and Zaccaria. In addition to many things written down by himself or supplied by friends, Marini took most of them from published books and some, not as much as he should have, he selected from the codices of earlier authors. His apparatus, composed in order by de Rossi, is preserved in the Vatican Library, codd. 9038-9154; of which belong to the Christian codd. 9071-9074, which contain a body of pages numbered perpetually by the author in 1077, with the aforementioned title: Inscriptions of the Christian Latin and Greek era of a thousand years collected and compiled by annotations added by Caietanus Marinus from the Vatican Library and also from the archives of the Apostolic See (but the first volume was almost entirely published by Angelo Mai later); codd 9075-9103, in which the sheets used to make the body were collected; codd 9104-9109, to which are presented the marks and titles of books to be added to the body or to be separated from the body for various reasons'. De Rossi 1922: LIV.

provenance of drawings of inscriptions displayed at museums in Rome, Albano, and Velletri.[75] The index lists the names of fellow antiquarians who submitted drawings to Marini, as well as details on the epigraphic collections he visited. The index includes the Museo Kircheriano, the collections of the Barberini Family, and the collections of the Albani Family in Albano, as well as that of the Vatican Museum and the Borgia Museum in Velletri. The same index includes references to drawings of inscriptions displayed in the collection of Bartolomeo Cavaceppi in Albano.

Subsequent scholars made use of the *Inscriptiones* primarily as a documentary source for building epigraphical corpora. Cardinal Angelo Mai, for instance, published the records filed in the first six chapters of the first volume[76] as well as those filed in the sixteenth chapter of the second volume[77] in his *Scriptorum veterum nova collectio* (1839).[78] Mai also published the *additamenta* that are found in the appendix appended to the fourth volume.[79] The same approach was shared by Theodor Mommsen and his collaborators on the *Corpus Inscriptionum Latinarum*, who sourced the *Inscriptiones* merely as a reference source for epigraphical data.

[75] De Rossi 1932: LIV-LV.
[76] Vat. lat. 9071, Cap. I-VI, pp. 1-152; Buonocore 2001: 49.
[77] Vat. lat. 9072, Cap. XVI, pp. 273-336; Buonocore 2001: 49.
[78] Mai 1831; Buonocore 2001: 50.
[79] Vat. lat. 9074, pp. 1011, 1014, 1016, and 1023; Buonocore 2001: 49.

1.3. Studies on Gaetano Marini's *Inscriptiones* as a Source for Art-Historical Research

Research on the *Inscriptiones* as a source for art-history is sparse and appeared only recently. Apart from Achille Bertini Calosso's article of 1907, only two studies have been published, by Claudia Lega and Antonella Ballardini in 2015. Over the course of the twentieth century, in fact, the *Inscriptiones* remained a primary source for epigraphic study and only a few pieces on archaeology-related subjects, such as floor mosaics, have been published (by Danilo Mazzoleni).[80] Marco Buonocore[81] has studied the *Inscriptiones* on numerous occasions, although his interest remains an epigraphical one.

Achille Bertini Calosso's article of 1907 represents the first contribution to the study of the *Inscriptiones* as a primary source for art-historical research.[82] The article was published in the *Archivio della Regia Società Romana di Storia Patria* and examines the content of a card filed in the first volume.[83] This card consists of an annotated outline drawn by Marini which reproduces Latin inscriptions he transcribed from the wall paintings of an underground church located in Vallerano, near Albano, in southern Lazio.

> '[…] Esaminando la grande collezione epigrafica medioevale Cristiana lasciata inedita e incompleta da monsignor Gaetano Marini, fui singolarmente colpito dalla notizia di un monumento dell'età di mezzo, fin quì sconosciuto, nella provincia romana; messomi attivamente alla ricerca ebbi la fortuna di rinvenirlo, e di poterne constatare l'importanza non lieve.'[84]

Bertini Calosso was able to also locate another record containing manuscript annotations by Marini in which he gave details about the location of the church he visited as follows.

[80] Mazzoleni 2011.
[81] Buonocore 2001; Buonocore 2019.
[82] Bertini Calosso 1907.
[83] Vat. lat. 9071, f. 259, no. 6.
[84] '[…] Examining the large medieval Christian epigraphic collection left unpublished and incomplete by Monsignor Gaetano Marini, I was singularly struck by the news of a monument from the Middle Ages, hitherto unknown, in the Roman province; I actively searched and was lucky enough to find it, and to be able to ascertain its considerable importance'. Bertini Calosso 1907: 190.

> 'Queste pitture stan vicino a Vallerano un miglio distante, e si dicono le Grotte del Salvatore. Sotto passa un gran fosso e rimane quasi un'altra rupe a mano dritta a chi ci va da Soriano.'[85]

Bertini Calosso's article consists of a description of the wall paintings in the Grotta del Salvatore. Bertini Calosso wrote the article after locating the church by following Marini's description of the church's location with the help of a local guide. Its purpose was to date the wall paintings comparatively. The wall paintings, in fact, had remained unstudied and unpublished until that time.

> '[…] L'importanza grandissima delle pitture che appariva manifesta anche dalla sommaria notizia e la designazione abbastanza precisa del luogo mi incitarono a tentare di riscoprire il piccolo monumento del quale nessun sentore si aveva ai giorni nostri. Il 4 febbraio ultimo riuscii a ritrovare e riconoscere la grotta, dalle pareti mezzo franate, dall'ingresso quasi totalmente ostruito da blocchi enormi di masso, sì che si poteva entrare soltanto strisciando carponi. Compiuti con sollecitudine i lavori di sterro, oggi la Grotta del Salvatore è accessibile agli studiosi, e solo attende che l'autorità competente prenda le opportune misure per la conservazione dei preziosi affreschi di cui sono ricoperte le sue pareti.'[86]

Apart from being the first art-historical paper ever published using the *Inscriptiones* as a primary documentary source, Bertini Calosso's study attests how Marini worked and searched for epigraphical information. The record that led Bertini Calosso to locate the underground church was created by Marini and is evidence of a trip he made to Soriano. The fact that Marini travelled to and copied inscriptions in Soriano for the purpose of enriching the *Inscriptiones* is also confirmed by Marini himself in a letter to Guid'Antonio Zanetti. Marini visited Soriano during a trip to Albano where he was travelling with members of the Albani family.[87]

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[85] 'These paintings are near Vallerano a mile away and are called the Caves of the Savior. A large ditch passes underneath and there is almost another cliff left straight ahead for those who go there from Soriano'; Vat. lat. 9105, f 9r; Calosso 1907: 194.

[86] '[…] The enormous importance of the paintings which was evident even from the summary information and the precise designation of the place encouraged me to try to rediscover the small monument of which there was no inkling today. On February 4th he managed to find and recognize the cave, with half-collapsed walls and an entrance almost completely blocked by huge blocks of rock, so that one could only enter by crawling on all fours. Having completed the earthworks promptly, today the cave of the Savior is accessible to scholars and is only waiting for the competent authority to take the appropriate measures for the conservation of the precious frescoes with which its walls are covered'. Bertini Calosso 1907: 194-195.

[87] Coppi 1815: 46, 96; Bertini Calosso 1907: 200.

> '[…] Sono dodici giorni che lasciai Roma per unirmi alla Casa Albani, che viaggia in un suo feudo, detto Soriano, presso Viterbo, e sono assai contento di esservi, per il bene, che n'ho avuto, e pel molto maggiore, che me ne riprometto.'[88]

Marini was familiar with Soriano. A manuscript apograph, containing transcriptions of inscriptions that he made during a trip to the town, still survives in the Vatican Library: *Memorie Istoriche della Terra di Soriano nella Provincia del Patrimonio, Feudo dell'Ecc(ellentissi)ma Casa Albani*.[89] He must have visited the church during a trip to Albano and transcribed the inscriptions in the *Inscriptiones* once he returned to Rome. Marini also published inscriptions from Soriano in his monograph dedicated to the epigraphical collections of the Albani family, *Iscrizioni antiche delle ville e de' palazzi Albani*.[90]

Bertini Calosso was able to locate the church and published Marini's record in full transcription. The article examines the wall paintings and the purpose of Bertini Calosso's research was to date the surviving images using examples from wall paintings and images on different media. Bertini Calosso's achievement was not only to locate the church and publish the wall paintings but also to present the reader with a general description of the *Inscriptiones* as a primary source for art historical research.[91] Before delving into the study of the wall paintings, though, Bertini Calosso introduced Marini and presented his publications detailing information regarding matching manuscript papers.

Bertini Calosso provided a brief introduction to Marini, including an outline of his major life events along with a brief description of his works listing the *Inscriptiones* manuscripts along with related archival sources, including the volumes of Marini's correspondence and archival documentation that is filed separately. Remarkably, after describing the *Inscriptiones*, Bertini Calosso listed manuscripts such as Vat. lat. 9104 and Vat. lat. 9105. Following a manuscript description published by Giovanni Battista de Rossi, Bertini Calosso noted that these volumes included a descriptive index, previously unknown, listing the sources Marini used to harvest and display prints and drawings in the *Inscriptiones*.

> '[…] Schedae inscriptionum christianarum numeris distinctae, quaeque in praecedenti collectio perpetuo citantur. […] In hoc et sequentibus voluminibus desunt schedae nonnullae, quas Marinius ipse in singulari volumine descripsit.'

[88] '[…] It's been twelve days since I left Rome to join the Albani House, which travels in one of its fieldoms, called Soriano, near Viterbo, and I am very happy to be there, for the good I have had from it, and for the much rather benefit that I get from it. I promise again'. Carusi 1916: 20.
[89] Vat. lat. 9114, ff. 229-267.
[90] Marini 1789: LIX, LXIV, CXLVI, CLX.
[91] Calosso 1907: 189-191.

Vat. lat. 9104 was titled by de Rossi as follows.

> '[…] Earumdem schedarum volume continens scholia ad priores 375. paginas totius collectionis.'[92]

Vat. lat. 9104, in its first 66 folios, contains bibliographical information pertaining to the first 375 pages of the *Inscriptiones*. This information is displayed progressively page by page. Marini listed the names of draughtsmen who produced drawings filed in the *Inscriptiones*, the titles of the books he cut illustrations from, and the names of fellow antiquarians who sent him drawings of recently discovered inscriptions. For the inscriptions collected by Marini for the first time, Marini entered the following reference: 'V. la scheda' for 'see the matching record.' None of the references have matching documentation filed in volumes 9075-9101 and records are filed between folio 67 in Vat. lat. 9104 and folio 145 in Vat. lat. 9105 include matching documentation to original records by Marini that are not filed anywhere in his research papers Vat. lat. 9075-9101.

The importance of Bertini Calosso's contribution to the study of the sources of Marini's iconographical research is pivotal. By studying the content of the first 66 folios of Vat. lat. 9104, later scholars such as Claudia Lega[93] and Simona Moretti[94] were able to locate drawings by Seroux d'Agincourt in the first volume of the *Inscriptiones*.[95] The Vat. lat. 9104 manuscript was also consulted by Marco Buonocore who was able to locate a separate appendix, found by Angelo Mai in 1925 in the Secret Archives, which includes the manuscript sources and the bibliography Marini used for collecting prints and drawings as well as for creating records of published inscriptions.[96]

The manuscript Vat. lat. 9104 was studied while compiling the catalogue appended to this thesis. The manuscript allowed the identification of new hands and sources that were previously unknown. The items listed in the manuscript allow the definitive identification of the hand of Marini's assistant Giuseppe Gueriggi, who copied illustrations from antiquarian publications and epigraphical corpora as well as drawings from correspondence received by Marini.

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[92] '[…] Records of Christian inscriptions, distinguished by numbers, and which are constantly cited in the preceding collection. […] In this and the following volumes some sheets are missing, which Marini himself described in a single volume. […] A volume of the same records containing the matching records to the previous 375 pages of the entire collection'. De Rossi 1856-1871 (ms. alla bibl. Vatic.), codd. 9075-9103.
[93] Lega 2015: 1220.
[94] Moretti 2019: 257 [Vat. lat. 9841, f. 36r].
[95] Vat. lat. 9104, f. 45v «dissegnata da Agincourt»; Vat. lat. 9104, f. 46r «dissegnata da Agincourt»; Vat. lat. 9104, f. 46v «Fatto disegnare da Agincourt».
[96] Vat. lat. 9104, ff. 247-291; Buonocore 2001: 50.

Marini also listed in this manuscript Filippo Buonarroti's monograph on early Christian gold-glass as the primary source of the cuttings we now find in the thirteenth chapter of the *Inscriptiones*. Apart from Buonarroti's monograph, the index lists publications by Antonio Bosio, Giustino Ciampini, Antonio Boldetti, Antonio Maria Lupi, and Giuseppe Marangoni. Publications by Annibale degli Abati Olivieri and Giuseppe Passeri are also listed in the same index.

The drawings and watercolours listed are by Antonio Eclissi and Leopoldo Zuccolo. Line drawings include works by Angelo Maria Cortenovis, Gaspare Oderici, and Seroux d'Agincourt, as well as outlines by Gaetano Marini and Giuseppe Gueriggi reproducing marble inscriptions. A separate set of line drawings by Giuseppe Gueriggi consists of manual copies of drawings and of printed illustrations of figurative inscriptions from Aquileia and Grado published by Gian Domenico Bertoli.

A subsequent scholar who focused on the *Inscriptiones* and their contents is Marco Buonocore, *Scriptor latinus* at the Vatican Library, who has published on the subject on several occasions since 2001 and was responsible for the publication of a memorial multi-authored issue on Marini in the *Studi e Testi* series published in 2015. In 2001, Buonocore published a crucial research paper on the *Miscellanea Bibliothecae Apostolicae Vaticanae* dedicated to the eventual publication of the whole *Inscriptiones* which was entitled *Per un'edizione dei codici vaticani latini 9071-9074 di Gaetano Marini: l'epigrafia Cristiana dalle origini fino all'anno mille*.

Buonocore's article of 2001 consists of a formal description of the *Inscriptiones* and includes reference to other manuscript sources, i.e., research papers and private correspondence, assembled by Marini over his years of activity at the Vatican Library. Moreover, the article includes a commentary on a drawing of an early Christian sarcophagus which Buonocore was able to date and attribute to one of Marini's fellow antiquarians, who had sent it to him in 1768. The sarcophagus was found in Campli, near Teramo, in the same year. The drawing is by Anton Ludovico Antinori, an epigraphist, who mailed it to Marini for him to add a new record in the *Inscriptiones*. It was filed in the second volume (Cat. no. 425).[97]

From the review of the publications on Marini and the *Inscriptiones* above, Marini appears as a passionate researcher of antiquities, a curious collector of naturalia, and a dedicated student of early Christian inscriptions and their interpretation. The *Inscriptiones* were commonly studied by scholars who sourced them with the intent of locating records of

[97] Vat. lat. 9072, p. 505, no. 1; Vat. lat. 9102, f. 56r; Buonocore 2001: 62, 70 [Fig. 5].

inscriptions in marble, and very little research has been done on visual material so far. The catalogue appended to this dissertation greatly expands the outcomes of previously published research on the prints and drawings and informs the content of the following chapters, which are dedicated to their history before they became part of Marini's project. The research goes beyond that of art historians who researched specific records or sets of records and includes a broader and more systematic approach to the whole collection of prints and drawings, including drawings of ivory diptychs, lead, glass, wall paintings, mosaics, etc.

Before delving into the study of the prints and drawings, a general introduction to the life and works of Marini is to be found in the next chapter. It contains an account of Marini's life and times with an introduction to his academic and professional world with special reference to his affiliation to the Vatican Library and includes full references to his antiquarian publications.

2. CHAPTER TWO. Gaetano Marini's life and times

In this chapter, I aim to present a straightforward account of Marini's life and times, with a focus on the academic and professional world in which he worked. The main sources used for this survey are the two main biographies by Antonio Coppi (1815)[98] and Marino Marini (1822)[99], as well as the letters published by Enrico Carusi in three volumes of the *Studi e Testi* series (1916, 1938, 1940)[100]. This chapter documents, in chronological order, the main events of Marini's life, with special attention to Marini's contacts within the Albani family.

Documentation on his residence in different areas of Rome (Marini changed address three times during is career in Rome), together with administrative information about his employment with the Vatican, was published by Domenico Rocciolo[101]. The focus here is on the main events in Marini's life with special attention to his antiquarian research, collecting activity, and the development of the *Inscriptiones* project. Archival and documentary sources have ascertained that Marini worked at the Albani Library and carried out research in the Barberini Library, two roles which may have ignited his interest in antiquity and influenced the development of the *Inscriptiones* project.

Marini studied law (*utroque jure*) at the University of Bologna and graduated in 1764 in Ravenna. In Bologna, he became friends with scholars such as Giovanni Bianchi (1693-1775), Giovanni Fantuzzi (1718-1799), and Giacomo Biancani Tazzi (1729-1789). Fantuzzi was responsible for igniting Marini's interest in antiquity and invited him to move to Rome after completing his university studies. As seen in the previous chapter, travels for the purpose of investigating inscriptions are documented in this early period, during which he travelled to the Apennines, Ravenna, and the Marina, as well as Urbino, with the intent of collecting ancient inscriptions, purchasing *naturalia* (including seashells, fossils, and rocks), and visiting epigraphical and art collections.

Marini moved to Rome in autumn 1764 and initially worked for a law firm[102]. He then started working for Fantuzzi as an assistant in the preparation of a biographical corpus. His first library job was at the Barberini Library, where he worked temporarily as substitute librarian. In this period frequent summer visits are documented at the Albani Library and the

[98] Coppi 1815.
[99] Marini 1822.
[100] Carusi 1916 (Studi e Testi, no. 29); 1938 (Studi e Testi, no. 82); 1940 (Studi e Testi, no. 83).
[101] Rocciolo 2015.
[102] Coppi 1815: 13.

Barberini Library, where he did archival research independently, and worked on his own publication projects, and for others as research assistant. In this period, Marini became acquainted with Coppi, the first creator and Istoriografo of the Accademia Tiberina, a historian who was also responsible for publishing Marini's first biography (1815).

> '[…] (Marini) recossi nel 1764 in Roma con intenzione di proseguire la carriera legale. Visse qui presso l'Abbate Marino Zampini, di cui era parente; frequentò lo Studio dell'avvocato Sala, e molto si segnalò nell'Accademia di diritto canonico e civile, che in casa sua teneva Fantuzzi allora Prelato, e poscia di S(anta) R(omana) C(hiesa) prestantissimo Cardinale.'[103]

The chapter also includes a commentary on Marini's major published writings, i.e., the Papal physicians (1784)[104] and the Albani inscriptions (1785)[105], with an assessment of their significance in relation to his *Inscriptiones* project. The first book comprised a list of biographies of the papal physicians which included improvements and updates to the book on the same subject (and with the same title) published by Prospero Mandosio (1696)[106]. The second was a descriptive catalogue of the epigraphical collections of the Albani family.

Marini's book on the acta of the Arval Brethren (1795)[107] took almost ten years to complete and evidently took precedence over the *Inscriptiones*, as the project was financed by the papacy and was part of Marini's responsibilities as librarian[108]. The *Inscriptiones*, instead, remained a personal research endeavour, were compiled over the course of about forty years, and were in fact donated by Marini's nephew Marino to the Vatican Library only after his uncle's death in 1815[109], having remained in Marini's apartment in Borgo until then.

During the period of Marini's employment as a Vatican librarian, he met French art historian Seroux d'Agincourt (1730-1814), with whom he exchanged drawings and prints of early Christian art and inscriptions, some of which are now filed in the *Inscriptiones* as well as in separate research volumes[110]. Other scholars with whom he kept in contact at the time were curator Giacomo Biancani Tazzi (1729-1789), priest Angelo Maria Cortenovis (1727-1801),

[103] '[…] Marini went to Rome in 1764 with the intention of continuing his legal career. He lived there with the Abbot Marino Zampini, a relative of his; attended the law firm of Sala and made copious notes in the Academy of canon and civil law, which in his house held Fantuzzi, then prelate, and later of H(oly) R(oman) C(hurch) illustrious Cardinal'; Coppi 1815: 13.
[104] Marini 1784.
[105] Marini 1785.
[106] Mandosio 1696.
[107] Marini 1795.
[108] Buonocore 2001: 45.
[109] Marini 1822.
[110] Moretti 2019: 267-268.

cardinal Stefano Borgia (1731-1804), librarian Annibale degli Abati Olivieri (1708-1789), and the Jesuit father Gaspare Luigi Oderici (1725-1803). These key figures, and their relationship with Marini, are known through his correspondence, and are recorded in the context of his requesting and receiving prints and drawings for the *Inscriptiones*. Their names appear frequently in his correspondence, as they were responsible for sending both prints and drawings of early Christian art and inscriptions.

As attested by Coppi, in 1772, Marini was hired assistant to Marino Zampini (active between 1772 and 1782), who was then Prefect of the Vatican Archives in Castel Sant'Angelo. Marini then became *Primo Custode* at the Vatican Library and Prefect of the Archives on 18 August 1800. He had an assistant named Giuseppe Gueriggi (1754-1829), who also worked as sacristan at the Sagrestia of St Peter's and was employed as copyist for the *Inscriptiones* project[111]. Eventually, Marini moved to Paris on 11 April 1810, and worked as superintendent of the archives of the empire after the French army occupied the Papal States. Marini died after an attack of pneumonia in Paris on 17 May 1815 and his nephew Marino then donated the *Inscriptiones* and his papers, including other research materials, to the Vatican Library[112].

2.1. The Early Years: Gaetano Marini between Rimini and Bologna

Marini is remembered primarily as the philologist, librarian, and antiquarian who held the position of keeper of the papal archives in Castel Sant'Angelo from 1782 to 1800, and was then head of the Vatican Library from 1800 to 1808. Marini's tenure as librarian at the Vatican and archivist at Castel Sant'Angelo constituted only the final steps in a much longer and successful career that began in Rimini, continued in Bologna and Rome, and ended in Paris. Marini was born in Sant'Arcangelo di Romagna (Italy) on December 18th, 1742, to Filippo Marini and the countess Francesca Baldini. He had a brother, Giacinto Maria, who worked as a council administrator in Cento, near Ferrara[113]. Marini's nephew recalls his uncle's early years as follows.

> '[…] In Sant'Arcangelo, luogo ragguardevole della Emilia nella Diocesi di Rimini sortì egli i suoi natali, nel giorno dieciotto di Decembre del mille settecento quaranta [sic!], da Filippo Marini, e da Francesca de' Conti Baldini, persone di Famiglia illustre, ed onesti costumi. Perdette il padre mentre ancor non contava che pochi anni, e rimase perciò sotto la cura della genitrice. Iniziato da cotesta in una culta educazione, apprese

[111] Coppi 1815: 113.
[112] Marini 1822: 134-135.
[113] Rocciolo 2001; Id. 2015; Rini 2015.

> nel Collegio di San Marino la Grammatica, nel Seminario di Rimino le Belle Lettere; e quindi la Filosofia, e la Lingua Greca dal celebre Giovanni Bianchi. Attese alle matematiche, ed ai Sacri Studj in S. Arcangelo nella Scuola di Mattia Giovenardi uomo dottissimo. Datosi quindi allo studio delle Antichità, e della Naturale Istoria, unì, mentre era ancora sul fiore dell'adolescenza, un ragguardevole Museo. Studiò a Bologna la Lingua Ebraica, e la Giurisprudenza, nella quale Facoltà gli fu conferita la Laurea Dottorale in Ravenna, essendone promotore il famoso Dottor Zerardini. Aveva egli allora non più di ventidue anni.'[114]

The following exploration aims to present known biographical information with a focus on Marini's academic interests and collecting activity in the period in which he was still studying law at the University of Bologna. Marini completed his early education in the Seminario Arcivescovile in Rimini where he studied under the supervision of the medical doctor, naturalist, and archaeologist Giovanni Bianchi (1693-1775), a widely published author. Bianchi is universally remembered for having devoted his life to a private college at the Seminario Arcivescovile in Rimini, a college dedicated to classical subjects with a focus on Classical Greek.

The college was also attended by, among others, Gian Vincenzo Ganganelli, the future Pope Clement XIV (r. 1769-1774), and Giovanni Cristofano Amaduzzi (1740-1792), a distinguished philologist who became Professor of Greek at the University of Rome 'La Sapienza'. As an influential scholar, Bianchi kept in touch with his students in Rimini as well as in Rome, to which he often travelled, and sustained their interests and careers after they graduated. Bianchi also gave new life to the Academia dei Lincei in Rimini in 1745 after the academy had been inactive in Rome since the death of its original founder Federico Cesi in 1630.

In his hometown of Sant'Arcangelo, Marini furthered his knowledge of Greek and Philosophy with Giovan Paolo Giovenardi (1708-1789), who acted as his private tutor. In 1762 Marini graduated in law in Ravenna under the auspices of Bolognese cardinal Giovanni Fantuzzi (1718-1799), a local biographer and connoisseur, author of a biography of Aldrovandi and of a major encyclopaedic work on the lives of Bolognese writers. It was Fantuzzi who

[114] '[…] In Sant'Arcangelo, a noteworthy place in Emilia, in the Diocese of Rimini, he was born on the 10th of December on the eighteenth day of December 1740 [sic!], from Filippo Marini, and Francesca de' Conti Baldini, both people of a wealthy background, and honest customs. He lost his father when he still counted only a few years, and therefore remained under the care of his mother. He learnt his first education at the College of San Marino, where he studied literature in the Seminary of Rimini, and Philosophy as well as Greek from the famous Giovanni Bianchi. He studied mathematics, and religion in St Arcangelo at the school of Mattia Giovenardi, a very learned man. Thus, giving himself to the study of Antiquity, and Natural History, he eventually assembled a remarkable collection, while he was still an adolescent. He studied Hebrew and Law in Bologna and eventually graduated from Ravenna with a Doctoral Degree in law, also thanks to the support of the famous Doctor Zerardini. He was only 22 years old at the time'; Marini 1822: 11-12.

eventually invited Marini to leave Bologna for Rome, where Marini temporarily lived in Marino Zampini's apartment at the Quirinale.

> '[…] Premunitosi di tali cognizioni nella Emilia, recossi nel 1764 in Roma con intenzione di proseguire la carriera legale. Visse qui presso l'Abate Marino Zampini, di cui era parente; frequentò lo studio dell'Avvocato Sala, e molto si segnalò nell'Accademia di diritto canonico e civile, che in casa sua teneva Fantuzzi allora Prelato, e poscia di S(anta) R(omana) C(chiesa) prestantissimo Cardinale.'[115]

Notably, the correspondence from this period testifies to Marini's dislike for the environment of Sant'Arcangelo, his birthplace, which he says he wanted to leave immediately after completing his university studies in Bologna. In a famous letter to Isidoro Bianchi dated 2nd May 1764, Marini says that he thought of Sant'Arcangelo as too much of a small city, which was too provincial compared to Rome. Evidence that Marini was quite unhappy with how things were going career-wise in Bologna survives in the letter to Isidoro Bianchi. Marini says that he needed a more lucrative occupation and therefore decided to leave Sant'Arcangelo to find new career opportunities.

> '[…] Fra pochi mesi, debbo addottorarmi, e se non rivedo da capo a piedi il gius canonico e civile, non mi ricordo ora di un iota. Pensate che ho bisogno di guadagnarmi il pane, e che nel paese io non mi ci posso vedere.'[116]

Information about Marini's appearance and demeanour also survives in the text of his first biographies. In the biography by Marini's nephew Marino, Marini was described as a middle-sized man. Marini was a tranquil, disciplined, and religious Christian but never joined the Church. In addition to this, Coppi also remembers that he had a puffy face, sparkly eyes, and a friendly attitude. Again, Coppi remembers details regarding Marini's social skills as he tended to immure himself to focus on his research and publications.

Coppi's biography confirms that Marini's interests allowed him to isolate himself and find relief in research and publication. Specifically, his studies relieved him from the

[115] '[…] Aware of such knowledge in Emilia, he moved to Rome in 1764 with the intention of continuing his legal career. He lived there with Abbot Marino Zampini, of whom he was a relative; he attended the Studio of the Avvocato Sala and made his name at the Academy of Canon and Civil Law, which Fantuzzi had created in his own residence. Zampini was then a Prelate, and later was elected as Cardinal of the H(oly) R(oman) C(hurch)' Marini 1822: 12-13.

[116] '[…] In a few months, I must graduate, and I do not even remember now canon and civil law, I do not even remember now an iota. Think that I need to earn my own bread, and that I can't see myself in my own town anymore'; Auvray-Goyau 1892: 115-119.

preoccupations caused by the French occupation of Rome and the consequences that this had on the administration of the Church's patrimony.

> '[…] Giusta era la di lui statura, vermiglio il colore nel viso, spaziosa la fronte, vivi gli occhi, serio lo sguardo, ma illare ed ameno il conversamento. Somma poi fu in lui la Religione. Io so che dimorando nel Vaticano, in ogni mattina scendeva di buonissim'ora in S. Pietro a tributare i suoi omaggi al Padre dei lumi; e verso sera nascosto in un angolo della medesima Vaticana Basilica passava lungo tempo in umili preghiere e vi riceveva ogni Domenica l'Eucaristico pane.'[117]

Marini's appearance is also documented by an oil painting, dated around the year 1800, commonly attributed to Alessandro Bornaccini (1772-1828 ca.) [Fig. 1]. Another similar portrait, a print, showing a younger Marini, was published as a full-page plate by literary historian Antonio Hercolani in 1834 [Fig. 2]. The images do not differ from personal reports and present a similar perspective on Marini: he appears as a docile, temperate individual, formally dressed, in full ecclesiastical robes.

Bornaccini's portrait depicts Marini at his desk flipping through a large volume which he is resting on a high bookstand. Marini sits in a room with two doors featuring the name of the Vatican Library, BIBLIO(THECA) VATIC(ANA), and the Vatican Archives, ARCHIVVM PONT(IFICVM).

[117] '[…] He was a middle-sized man, his face was vermillion, his forehead broad, his eyes lively, his gaze severe, but his conversation light and pleasant. He was a devout believer. I know that when he was a resident at the Vatican, he used to go to St Peter's very early in the morning to pay his respects to the father of lights. And, every evening, he would spend time in humble prayers and received the Eucharistic bread every Sunday' Marini 1822: 96.



Fig. 1. Alessandro Bornaccini? (c. 1772-1828), Portrait of Gaetano Marini, oil on canvas (1800 ca.), Musas – Museo Storico Archeologico di Sant'Arcangelo; © Giorgio Pecci.



Fig. 2. Gaetano Marini, A. Hercolani, *Biografie e ritratti di XXIV uomini illustri romagnuoli*, I (Forlì: Hercolani), 1834, pp. 32-33.

Marini's correspondence also confirms what we know about him from his two earliest biographers and includes references to his being a passionate scholar who had the tendency of occasionally isolate himself and immerse himself in his studies. From the letters, we learn that Marini lived a focused, passionate, and devoted life in which most of his time was spent researching and writing. Marini described himself as an introverted and shy man in a letter to Cardinal Luigi Valenti Gonzaga dated August 31st 1795.

> '[…] Ed io poi in particolare posso per me dirvi di più, che da questi studj (eccettuo sempre la Religione) viene quel mio viver lieto, che Voi vedete, e vedono quanti usano meco, e che è per questi massimamente che io del Mondo curo meno che moltissimi altri per mezzo a' tempi sì iniqui per tutto, e venti sì impetuosi, dando loro di leggieri le spalle, e lasciandoli imperversare e soffiare.'[118]

Nonetheless, the early biographers present a different perspective from later authors who wrote about Marini. Antonio Coppi, Marino Marini, and Raffaele Mecenate (a commentator on Marino Marini's biography) remember Marini as a secluded and shy scholar who refused the company of others. Against this, later authors, such as Giuseppe Castellani[119], Carlo Carletti[120], and Enrico Carusi[121] remember Marini as a discreet but also very sociable and outgoing person. Marini, for instance, travelled frequently, not only for research but also for leisure.

> '[…] (Marini era) una persona onesta, dotata di abituale acuto discernimento, animata da vero sentimento religioso che gli faceva desiderare negli ecclesiastici, preposti o soggetti che fossero, preparazione di cultura e rettitudine di vita, senza eccessi di rigore: più volte infatti egli dichiarava di essere come un eremita, ma non disdegnava le distrazioni del mondo, a cui non aveva rinunziato. Condannava i vizi degli uomini di governo, non la causa della Chiesa che riteneva sempre giustissima ed estranea alle manchevolezze individuali.'[122]

[118] '[…] And then I can tell you even more about me, that from these studies (always except Religion) comes my happy life, which you see, and those who befriended me can clearly see, and that it is for these especially that I could not care less about the world, that so many others who are living (like me) through such iniquitous times, and with winds that are so impetuous, giving them lightly their backs, and letting them rage and blow'; Marini 1795: VII.
[119] Castellani 1942: 99.
[120] Carletti 1940: 158.
[121] Carusi 1916; Id. 1938; Id. 1940: XI-XII.
[122] '(Marini was) an honest person, endowed with habitual acute discernment, animated by a true religious sentiment that made him desirable by the clergy, both those who were nominated as such or not, without any excess or rigor: in fact he defined himself as a hermit, although he did not disdain the distractions of the world, which he had not given up. He condemned the vices of the men of government, not the cause of the Church, which he always considered the most just institution without any involvement with any extraneous individuals' shortcomings'; Carusi 1940: XI-XII.

In particolar, Raffaele Mecenate, who reviewed Marino's biography of his uncle, remembers that Marini had a tranquil demeanour, dressed modestly, and was very religious and extremely studious:

> '[…] (Marini era) placido di carattere, di costumi ingenui, religiosissimo, trasportato per natura agli studi, instancabile nel coltivarli, liberale delle sue cognizioni, fedele ne' suoi impegni, disinteressato, e perciò ricco più di scritti che di beni di fortuna.'[123]

As seen in the passage above, Carusi remembers Marini's conduct and adds that, although his behaviour was even-tempered, he did not dislike spending time outdoors and enjoyed life with his peers: '[…] più volte infatti egli dichiarava di essere come un eremita, ma non disdegnava le distrazioni del mondo'.[124] Castellani, using biographical information published by Carusi, also characterises Marini in 1942 as a friendly individual[125].

Modern scholars, in their study of Marini's publications, have mostly focused on his professional activity. Marini never became a priest. He had a distinctly clerical appearance but never became one. Nonetheless, he was known and addressed as such[126]. The historian Carlo Carletti, for instance, characterising Marini in an entry in the *Enciclopedia Cattolica* (1952) as a knowledgeable epigraphist, archivist, and archaeologist mistakenly described him as a priest: '[…] (Marini era) sacerdote, epigrafista, archivista, archeologo, n(ato) a S. Arcangelo di Romagna il 10 dic(embre) 1740, m(orto) a Parigi il 17 maggio 1815'[127]. By contrast, Domenico Rocciolo has ultimately confirmed that Marini was never ordained as a priest as his name does not appear in the list of ordained priests kept in the Archivio Storico del Vicariato, Rome[128].

To sum up, the biographical information drawn from Marini's correspondence adds details about the man and his character and helps us to better understand his personality. Early biographers remember Marini as a secluded scholar, but his correspondence also documents his active participation in the administration and politics of the church. This participation was limited but Marini certainly was not the privileged and reclusive scholar depicted by his early biographers.

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[123] '[...] (Marini was) placid of character, naive in habits, very religious, by nature transported to the studies, tireless in cultivating them, liberal in his knowledge, faithful in his commitments, disinterested, and therefore richer more in writings than in fortune'; Mecenate 1823: 355-364; Rocciolo 2015: 79.
[124] '[…] several times in fact he declared that he was like a hermit, but he did not disdain the distractions of the world'; Carusi 1940: XI-XII.
[125] Castellani 1942: 99.
[126] Rocciolo 2015.
[127] '[...] (Marini was) a priest, an epigraphist, an archivist, and an archaeologist. He was born in S. Arcangelo di Romagna on 10 December 1740 and, d(ied) in Paris on 17 May 1815'; Carletti 1940: 158.
[128] Rocciolo 2015.

Marini was also a friendly and spirited man, who was able to maintain a large network of friends and colleagues with whom he remained in contact by mail throughout his entire life; Marini's correspondence also confirms that he was always available to support fellow scholars, who saw in him a unique source of primary archival sources. He also had a close connection with his mother and his brother, with whom he remained in contact after his ultimate move to Rome, as further narrated below.

2.2. Gaetano Marini's Early Career between Bologna and Rome

It is not until he left Bologna for Rome that Marini focused his research entirely on the study of Christian archaeology and epigraphy. Marini had from a young age shown great interest in a wealth of subjects that spanned from philosophy to Greek and Hebrew and natural history, including botany and geology, topics that after his move to Rome he abandoned in favour of history, archaeology, and palaeographic research.

Coppi remembers that, after meeting Jesuit Father Gaspare Luigi Oderico (1725-1803), Marini decided to change career and join a group of leading figures of the Church such as Cardinal Giuseppe Garampi and Librarian Alessandro Albani, both of whom occupied leading positions at the Vatican Library.

> '[…] Mentre però si esercitava nelle leggi, non trascurava punto gli altri Studj pe' quali si era incaminato; ed intanto una combinazione accidentale gli aprì il campo alla letteraria carriera. Dimorando egli vicino al Collegio degli Scozzesi diretto dai Gesuiti conobbe il P(adre) (Gaspare Luigi) Oderici Antiquario distintissimo, col quale tosto contrasse famigliarità grande. Si accorse questi ben presto qual fosse l'abilità del Marini, e vidde che i di lui talenti non dovevano rimanere assorti negli strepiti del Foro. Il fece quindi conoscere ai Letterati Romani, ed in ispetial modo al Prelato Garampi Archivista della S. Sede, e uomo dottissimo. I Cardinali Alessandro Albani, e Fantuzzi divennero i di lui Mecenati.'[129]

Marini never published in the field of law. His first publication on natural history, unfortunately lost, consisted of a dissertation on the Riminese naturalist Giovanni Antonio Battarra (1714-1789). This paper examined the work of Swiss naturalist Johan Jakob Scheuchzer on the plants

[129] '[…] However, while he practised the laws, he did not neglect other studies with which he had become involved meanwhile; and in the meantime, an accidental combination opened the field for him to a literary career. Dwelling near the College of the Scots, run by the Jesuits, he met F(ather) (Gaspare Luigi) Oderici, a very distinguished antiquarian, with whom he soon became very familiar. He soon realized what Marini's ability was and saw that his talents should not have been absorbed in the clamour of the Forum. He then made himself known to even more Roman literati, and to the Prelate Garampi, then Archivist of the Holy See, and a very learned man. Cardinals Alessandro Albani and Fantuzzi became his patrons.' Coppi 1815: 14.

of the era of the great flood, the *Herbarium Diluvianum*, with reference to the presumed time of Noah's flood, and its influence on Battarra's theory on the historic origins of fossils.

The above passage also refers to his growing interest in antiquity. When Marini was studying law, in cooperation with his cousin, Felice Massajoli, Vicar General in Foligno and bishop of Nocera Umbra, he established a collection of *naturalia*, a 'Museo di Storia Naturale' (i.e. a Museum of Natural History) as he used to call it. This consisted of a private collection of Roman antiquities, *naturalia*, and ancient inscriptions. The purpose of Marini's private collection was to operate as a laboratory to further his studies in natural history.

According to Coppi, this collection consisted mostly of rare crystals, gems, and rocks. In addition to this, Marino Marini attests that no inventory, or formal description of the collection, was ever published by Marini, although he remembers that his uncle had compiled a manuscript catalogue, written in Latin, which remained unpublished, and survived in fragmentary form after Marini's death. The catalogue remains untraceable today.

> '[…] Coltivò tanto la storia naturale, che niun altro studio sembra aver formato mai maggiori sue delizie di quello. Rispondendo nel 1762 al celebre Cristofano Amaduzzi gli diè conto del Museo, che di oggetti naturali avea raccolto; scrivea … *tu velim si qua Romae ornamenta φνζιχα reperire poteris, quae loci sint ejus quem probe nosti, ne dubitaveris mittere. Illum certe locum*, alludendo al Museo, *quem discendens rudem, atque inchoatum vidisti, praetiosi nunc lapilli, lectissima marmora, conchae minime vulgares, ac nonnullae res e Sinarum Imperio, e Congio, e Japponia advectae tam belle ornarunt, ut nobis metipsis nunc denique cum illum invisimus, placeamus. Heri ad Battarium misi lapides centum, quaedam conchilia ex agro S. Johannis in Galilaea, quae Ratisbonae ad virum clarissimum perferenda curavit. Juvenardius apud patrum αρχιπρεσβντερον in Galliae est, ego vero cras ad illum cogito ut conchas legam*.'[130]

As seen previously, Marini's letters document his fervent collecting activity and research travels. Specifically, the correspondence with Giovanni Cristofano Amaduzzi published by Marino in 1823 refers to an anecdote in which Marini took a stalactite from the Bagni di Mario near Bologna with the purpose of enriching his private collection of *naturalia*. In the letter, he describes the process for cutting the stone and bringing it home in a large bag.

[130] '[…] He cultivated natural history so much that no other study seems to have ever formed greater delights for him than this one. Responding in 1762 to the famous Cristofano Amaduzzi, he gave him an account of the Museum, which he had assembled from natural objects; he wrote to him that: I would like you to find Roman antiquities, which are known to you, and you know them well, so please do not refrain from sending them to me as soon as you can. Certainly, that place (referring to his own private collection), which you saw disorganized and incomplete, now is rich in precious stones, very fine marbles, oddly unique shells, and rarities from the Chinese Empire, the Congo, all of which are beautifully adorned that they are now, in fine, for use, when we visited it together. Yesterday I sent Battarra a hundred stones, some new shells from the land of St John in Galilee, which he took to an illustrious man of Regensburg. Giovenardi is with his father in Gaul, but I am thinking of going to visit him tomorrow so that I may bring him new shells'; Marini 1823: 12.

Marini proposedly went to the Bagni with an otherwise unnamed Swiss traveller from Altdorf whom he had met at a local guesthouse[131]. In the letter, Marini says that he would literally do anything to enrich his own museum collection and adds that he was also going to the Apennines specifically to collect fossils ('impietramenti' in Marini's text). Significantly, the letter ends with Marini's request to Amaduzzi to purchase antiquities for him in Rome. The episode represents a telling example of Marini's research activities while he was still reading for his undergraduate degree in law at the University of Bologna.

> '[…] Lo studio poi della storia naturale in me va crescendo sempre più, e posso dirvi che ne sono pazzo. L'altro dì essendomi portato a visitare certe antichità, che sono qui fuori di Bologna, e che si chiamano i Bagni di Mario, mi venne fatto di vedere una stalactite in un pozzo, ove si scolano le acque che venivano in que' bagni. Io gli posi tosto l'occhio addosso, e il giorno dopo ci ritornai col mio amico di Altorf, provveduto di lunghe funi, di una sporta, e di un lungo sacco, e mi venne fatto di averla tutta intera, ma con pericolo grande di precipitare nel pozzo, perché la stalactite era almeno in una profondità di dieci passi, e sopra il pozzo non mi potei posare avendo egli la bocca orizzontale al terreno; basta dopo ben lungo dimenarmi la carpii intierissima. È lunga quanto son'io, ed è lavorata con arte squisita […] tentai poi di averne un altro pezzo; ma mi caddero nel pozzo le funi, il sacco, e la sporta; poco danno in vero a paragone dell'acquisto fatto. Fra poco poi penso di andare a visitare i monti vicini del bolognese, cercando gl'impietramenti[132], che vi sono. Ma voi siete mai andato a Monte Mario? Avete fatto nessun acquisto in Roma?'[133]

Significantly, the content of another letter that Marini wrote to Bianchi attests that the collection of Marini's Museo di Storia Naturale, as he himself called it, also included Roman antiquities. The letter is dated 9th July 1763 and was written by Marini in Bologna, more than a year before he left for Rome. From the letters, we learn that Marini's Museo di Storia Naturale consisted of a cabinet of curiosities that displayed objects of natural history, geology, and archaeology.

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[131] Carusi 1916: 7-15.

[132] With the term 'impietramenti' - roughly translating as stone finds - Marini refers here to fossils.

[133] '[…] The study of natural history is growing more and more in me, and I can tell you that I am literally crazy about it. The other day, having taken myself to visit certain antiquities, which are here outside of Bologna, and which are called the Bagni di Mario, I happened to see a stalactite in a well, where the waters that came into those baths drain. I immediately set my eye on it, and the next day I returned with my friend from Altorf, provided with long ropes, a basket, and a long sack, and I was made to have it all in one piece, but with great danger of falling into the well, because the stalactite was at least ten feet deep, and above the well I could not rest as it had his mouth horizontal to the ground; enough after a long time to wiggle I finally caught it. It is as tall as I am and is worked with exquisite craftmanship […]. I then tried to have another piece; but the ropes, the sack, and the shopping bag fell into the well; little damage in truth compared to the purchase I made. Soon I think of going to visit the nearby mountains of the Bolognese area, looking for the petrified stones that are there. Have you made any purchases in Rome (for me)?' Marini 1823: 12-13.

> '[…] Scrivo confuso, perché la testa ancora confusa, ed è tutta nel buon museo, che rivedrò in breve, e l'accrescerò di molte cose, che mi sono procacciato in Bologna. E giacché siamo nel museo, datevi attorno quanto potete ora che siete in Roma, e procurate di fare per me qualche acquisto.'[134]

A letter written by Gaspare Garattoni to Marini, dated 31st August 1763, adds more details about the content of Marini's 'Museo di Storia Naturale'. In the letter, Garattoni refers to a collection of fossils.[135] Another letter to Bianchi dated 8 February 1764 includes a reference to Marini's collection, which was rapidly growing: '[…] Ricordatevi del mio museo, che adesso va crescendo a vista come un fungo'.[136] He had made subsequent purchases of fossils while travelling in the Apennine range: '[…] ho quasi girato di continuo e per acquistar roba pel museo'.[137]

> '[…] La vostra lettera delli 27 dello Scaduto (mese) mi è venuta a ritrovare fin ne' monti più remoti, ed alpestri, ne' quali io mi portai alli 15 agosto, né gli abbandonai se non dopo la metà del corrente, essendomi alli 20 restituito alla patria. In tutto questo tempo pochi dì sono stato fermo, ma ho quasi girato di continuo e per acquistar roba pel museo, e per vedere nuovi paesi, i quali, trattine pochi, si ponno chiamare con Strabone, *vicanas habitationes potius viae gratia, quam ullo civili coetu congregatas*. Questo è l'elogio ch'io faccio loro, ed ho tutta la ragione di farlo. *Sed de his hactenus, et ad rem*.'[138]

Marini continued travelling to other cities and visited Urbino on numerous occasions, both before and after his departure for Rome in November 1764. A recently discovered letter to art historian and collector Marcello Oretti (1714-1787) attests a visit to the Palazzo Ducale. Marini also visited private and ecclesiastical collections of ancient inscriptions and modern art. In the letter, Marini explicitly mentions to Oretti that he was purchasing fossils ('robe impietrite' in Marini's text) for his 'Museo di Storia Naturale'.

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[134] '[…] I write all confused, because my head is still confused, and it is all in the good museum, whose collection I will review shortly, and I will certainly increase with more and more things, which I have acquired in Bologna. And since we are in the museum, give yourself around as much as you can now that you are in Rome, and try to make more purchases for me'; Biblioteca Ambrosiana, T 125 sup., nr. 98; T 125 sup. nr. 97; Gallo 2015: 261.
[135] Biblioteca Ambrosiana, T 125 sup. nr. 103; T 125 sup. nr. 103; Gallo 2015: 261.
[136] '[…] remember my museum, which is now growing like a mushroom on sight'; Biblioteca Ambrosiana, T 125 sup. nr. 97; Gallo 2015: 255.
[137] '[…] I almost went around all the time and to buy stuff for the museum'; Biblioteca Ambrosiana, T 125 sup. nr. 98; Gallo 2015: 262.
[138] '[…] Your letter of the 27th of the past (month) has reached me in the most remote and Alpine mountains, to which I took myself on August 15th, not did I abandon them until after the middle of the current (month), having returned to my hometown on the 20th. In all this time, I have been stationary only a few days, but I have almost walked around constantly to buy new items for my museum, and to see new countries, which, in just a few lines, can be called with Strabo, vicanas habitations potius viae gratia, quam illo civili coetu congregates. This is the praise I have every reason to make to them. Sed de his hactenus, et ad rem'; Biblioteca Ambrosiana, T 125 sup. nr. 98; Gallo 2015: 262.

> '[…] Ho veduto alcune città, e molti luoghi, ed ho fatto qualche acquisto pel mio Museo, ma quasi tutto consiste in robe impietrite, nelle quali io mi compiaccio più che in altra cosa di storia naturale. In Urbino sono mi trattenuto otto giorni, e con sommo piacere; avendo ivi veduto molte gallerie finite di buoni quadri, molte pitture di autori sommi, alcune raccolte di anticaglie, e di storia naturale, la magnifica fabbrica fatta da' duchi, e che dicesi la corte, che è una delle più superbe, e maestose, che io m'abbia veduto nelle nostre città. In questa corte evvi una raccolta di lapidi Greche, e romane fatta per ordine del Card(inale) Stoppani, che è numerosissima e non so se altrove se ne vegga una più copiosa; questa è unita ad altra raccolta di tavole in marmo rappresentanti in bellissimi bassirilievi molte macchine militari, alcune d'idrostatica, ed altre di architettura. Le tavole sono più di settanta, e furono raccolte, e fatte per ordine de' duchi di Urbino, che a suoi dì furono assai celebri.'[139]

The correspondence published by Enrico Carusi attests that Marini also received expensive gifts, e.g., jewellery, that he acquired during his time as a member of the Albani court, as noted in his correspondence to Fantuzzi. A letter to Fantuzzi dated 7th May 1780, for instance, documents a gift that Marini received from the Governor of Milan, Ferdinand Karl (1754-1806), Archduke of Austria-Este. The letter was sent from Porto d'Anzio, where Marini was spending a few days of vacation at the Albani Villa and recorded a precious gift. It consisted of a jewel box, a diamond ring, and three medals, two of which were of gold and one of silver.

> '[...] L'arciduca prima di partire volle darmi una bella scatola d'oro smaltata, con un superbo anello di brillanti e tre medaglie, due d'oro e una di argento. Ma questi doni io non li stimo niente a petto alle cose dette e fattemi.'[140]

Early biographers also attest that Marini received art as a gift from living artists. His nephew Marino, for instance, remembers that Marini had received from sculptor Antonio Canova a bas-relief depicting the death of Socrates: '[…] Il Fidia del nostro secolo, Antonio Canova, che

[139] '[…] I have seen some cities, and many places and have made some new purchases for my museum, but almost everything consists of petrified things, with which I am more pleased than anything else in the natural world. I have spent eight days in Urbino, and with the greatest pleasure; having seen there many fine galleries of pictures of great quality, many paintings by great artists, some collections of antiquities, and of natural history, the magnificent palace made by the dukes, which is called *la corte*, which is one of the most superb and majestic buildings that I have seen myself in our cities. In this court there is a collection of Greek and Roman tombstones made by order of Card(inale) Stoppani, who is very benevolent, and I do not know if elsewhere there is a more copious collection at all; this is combined with another collection of marble tables representing many military machines in beautiful bas-reliefs, some of hydrostatics, and others of architecture. The inscriptions are more than seventy, and they were collected and made by order of the Dukes of Urbino, who were very famous in those days'; Ms B. 298, no. 38; Biblioteca dell'Archiginnasio, Bologna.

[140] '[…] Before leaving, the Archduke wanted to give me a beautiful, enamelled gold box, with a superb ring of diamonds and three medals, two in gold and one in silver. But these gifts I esteem as nothing compared to the things said and done to me'; Carusi 1938: 182-183.

l'invida morte ci rapì non ha guari, volle anch'egli al nome di lui, e all'amicizia consegnare un'ammirabile opera sua, che Socrate ci rappresenta coraggioso tracannante il veleno'.[141]



Fig. 3. Antonio Canova; *Socrate che beve la cicuta*, Sala da Ballo del Palazzo di Villa Torlonia. © Musei di Villa Torlonia

Letters also attest that Marini owned and kept paintings in his apartment and acted as an intermediary, dealing coins, for the Albani family. Marini owned a collection of paintings, although no other information about where it was kept and whether it was part of an ordered display survives today. Marini also amassed paintings from Roman churches in his apartment during the occupation of Rome by the French army[142].

A letter published by Rienstra attests that Marini had direct access to the Albani family, was familiar with their collections of books and manuscripts, and acted as a dealer selling part of the family coin collection. Carlo Albani, Alessandro's brother, asked Marini to send to him in Milan coins that he intended to sell on the local antiquities market[143].

'28 Luglio 1780

> Mi rallegro di sentirvi bene, e contento nella vostra situazione delle Quattro Fontane, che dovete riguardare come Casa vostra. Sono persuaso, che fate con ciò doppio bene; uno a voi levandovi da' caldi del Vaticano, l'altro a' miei Genitori, che nel loro sistema hanno bisogno di compagnia … Mi imaginavo che la maggior parte della giornata la passereste in Libraria, ed ho piacere, che andiate sempre più scoprendo de' manoscritti interessanti; Io non so cosa vi sia, giacché non so se in mia vita vi sono stato quattro volte. Ma se vi si potesse aggiungere tutto ciò che manca a questa, e che vi si trova in quella di Urbino, farebbe un bell'insieme, e si salverebbero forse molte cose, che possono essere rubbate là'.[144]

[141] '[…] The Phidias of our century, Antonio Canova, who envious death kidnapped us of has no worries, he too wanted in his name, and in honour of his name, and to friendship to deliver an admirable work of his, in which Socrates is represented to us as bravely drinking the poison'; Marini 1822: 8. The bas relief with the scene of Socrates drinking the poison which is now at Villa Torlonia may not be that mentioned in the text, as Canova made several copies and casts of the same subject, some of which survive at different locations.
[142] Rocciolo 2015.
[143] Rienstra 1971: 215.
[144] '28 July 1780. I am delighted to hear that you feel good and happy in your new accommodation at the Quattro Fontane, which you must regard as your new home. I am convinced that you are doing double good with this; one

Still, other correspondence and manuscript sources, including drawings by Marini himself, document his collecting activity in Rome and the existence of a collection of inscriptions in his own apartment. These objects were characteristically marked as '*Romae*, *apud me*', which translates as 'in Rome, in my own collection'. A drawing in the fourth volume of the *Inscriptiones*, for instance, reproduces a figurative inscription [Fig. 4][145], originally in Marini's private collection, which is now kept in the Vatican Museum. Another drawing reproduces a glass exagium[146] and a third drawing copies a diminutive medallion in blue glass[147], both of which originated from Marini's private collection.

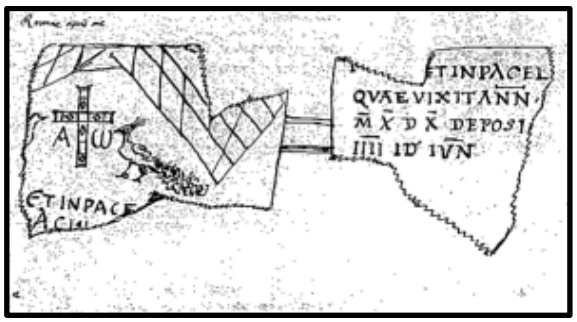


Fig. 4. Vat. lat. 9074, f. 917, no. 1; ICUR 1820. Gaetano Marini. © Biblioteca Apostolica Vaticana.

Ultimately, the textual and visual documentation examined above may allow us to infer that Marini kept the art and inscriptions in his own apartment in Rome, after he left Bologna, and assembled a collection, although details about if and how it was displayed do not survive today. From Marino's biography, we learn that only the collection he had assembled in his apartment in Bologna was catalogued[148].

Nonetheless, no definitive references to Marini displaying art and antiquities in a private museum setting, or cabinet of curiosities, in either of the two apartments survives today. The objects may have been simply amassed in his apartments and not displayed in an organised fashion. Marini possibly did purchase these for a personal or research purpose.

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to you by avoiding the heat of the Vatican, the other to my parents, who in their system need company … I imagined that most of the day you would spend in the library, and I am pleased that you are discovering more interesting manuscripts; I don't know what there is, as I don't know if I've been there 4 times in my entire life. But if you could add to it all that is missing from this one, that is found in that of Urbino, it would make a good collection, and perhaps many things would be saved, which can be stolen there'; Vat. lat. 9062, f. 14r; Rienstra 1971: 215.

[145] Vat. lat. 9074, f. 917, no. 1; ICUR 1820.

[146] Vat. lat. 9071, f. 223, no. 5; Musei Vaticani, inv. 60283; Lega 2015: 1223.

[147] Vat. lat. 9071, f. 122, no. 14b; British Museum, London, inv. no. 1863,0727.15; Lega 2015: 1235; Mezzolani-Rini 2021: 6, Fig. 5.

[148] Marini 1822: 16.

2.3. Gaetano Marini's Library Career in Rome

A newly located letter kept at the Biblioteca Gambalunga in Rimini, dated to 24 November 1764, attests that Marini arrived in Rome on 19 November that year and settled in in the Barberini Palace, the address still being readable on the outer edge of the sheet[149]. In the letter, he says that he had found the city big and beautiful, although life was for him unpractical at times. In the letter, Marini says that he had found Rome too big and chaotic, especially for travelling and transportation, which he found difficult, specifically when travelling from one quarter to another to visit friends. In addition to this, in the same letter, Marini says that the city was not convenient for undertaking research and work on his publications.

> '[…] Alli 19 del corrente (mese) io giunsi in Roma sanissimo, e colla Maggiore felicità del Mondo. Roma mi ha fatta comparsa di cosa sorprendente, ma il Colosseo più di ogni altra cosa. Roma piacemi, e solo mi dà noia la sua grandezza, per la quale bisogna consumare le intere giornate per ritrovare un amico che abita sul Quirinale presso l'abate (Marino) Zampini mio parente che sta in casa Barberini; un discreto appartamento è il mio alloggio, l'aria è ottima, ed è quella stessa che gode il Papa che non mi sta molto lontano.'[150]

The exact date in which Marini left the Barberini Palace is unknown, but his first permanent known home address was that of Zampini's apartment at the Quattro Fontane, near the Quirinale, where he lived with other laymen[151]. After leaving Zampini's apartment, Marini found a stable place to live in in an apartment on the first floor of Palazzo Cesi-Giacomelli in Borgo Vecchio, on a narrow street between St Peter's and the Tiber, north-west of Santo Spirito in Sassia. Marini's private collection of art and antiquities, as well as his private library, were in this apartment.

Coppi's biography records that Marini's move to the Saxon District allowed him to make new friends, including antiquarian Gaspare Luigi Oderici (1725-1803), who introduced him to the Papal court. Santo Spirito was at the centre of the Saxon District and this new

[149] Gasperoni 1942: 332.
[150] 'At the 19th of the current (month) I arrived in Rome very healthy, and with the greatest happiness in the world. Rome appeared to me a surprising thing, but the Colosseum more than anything else. I like Rome, and only its greatness bothers me, for which I have to spend whole days to find a friend who lives on the Quirinale with Abbot Zampini, my relative who lives in the Barberini house; a discreet apartment is my accommodation, the air is excellent, and is the same that the Pope, who is not very far from me, enjoys.'; Biblioteca civica Gambalunga, Rimini; 24 November 1764; Gasperoni 1942: 332.
[151] Archivio Storico del Vicariato, S. Spirito in Sassia, stati delle anime, 1797-1799, p. 203; S. Spirito in Sassia, stati delle anime, 1800-1802, n. 531, 1803-1808, n. 297; Rocciolo 2015: 78.

location allowed Marini to live closer to the Vatican and have access to local libraries and archives. From Marini's apartment, the Albani Palace was reachable on foot. Correspondence also attests that Marini had free privileged access to both the Albani Library and the Barberini Library. Marini's nephew Marino recalls that Alessandro Albani became his uncle's patron and facilitated the advancement of his career.

> '[…] Dimorando egli vicino al Collegio degli Scozzesi diretto dai Gesuiti conobbe il P(adre) Oderici Antiquario distintissimo, col quale tosto contrasse famigliarità grande. […] I Cardinali Alessandro Albani, e (Giovanni) Fantuzzi divennero i di lui Mecenati. E sebbene a quell'epoca, nulla per anco avesse pubblicato, nondimeno gl'intelligenti già ben si accorgevano qual egli sarebbe stato un giorno.'[152]

After the election of Zampini as Head of the Vatican Library in 1772, Marini moved to another apartment within the Vatican walls. He lived there ever after and considered it his permanent home. Marini's main job at the Vatican was that of a research assistant for the literary historian Fantuzzi, specifically supporting the work of the latter on the *Notizie degli scrittori Bolognesi*. In 1770, Fantuzzi had started working on the *Notizie* in hopes of implementing and expanding a previous biographical publication by Pellegrino Orlandi, and started reaching out to Marini by mail[153]. Marini was then hired as Research Assistant on the project.

Fantuzzi wrote to Marini on several occasions looking for biographical information and their correspondence is still a valuable source for this. Archival data containing information about the lives and works of Bolognese writers was documented in libraries and archives accessible to Marini in Rome. His job was to send transcripts to Fantuzzi by mail. Marini did not find this an easy task and a letter from Marini to Fantuzzi dated 9th December 1772 describes Marini's responsibilities and the corresponding difficulties eloquently.

> '[…] Gli archivi, alla presidenza de' quali io trovomi, sono vasti mari da beversi, onde infinite volte si rende impossibile il ritrovare le cose che si ricercano: si lavorano continuamente indici e repertori, ma tal lavoro è immenso, e sarà la principale occupazione di più archivisti successori. La prevengo di ciò, acciò non le faccia specie se più volte le dirò che tal cosa non trovasi, […].'[154]

[152] 'Dwelling near the College of the Scots directed by the Jesuits, he met the very distinguished F(ather) (Gaspare Luigi) Oderici Antiquario, with whom he soon contracted great familiarity. Cardinals Alessandro Albani, and (Giovanni) Fantuzzi became his patrons. And although at that time, he had not yet published anything, nevertheless the intelligent ones already well realized what he would one day be'; Coppi 1815: 14.
[153] Fantuzzi 1781-1794.
[154] '[…] The archives, at the presidency of which I am, are vast seas to be drunk, whereby it is infinitely impossible to find the things that are sought: indexes and repertoires are continuously worked on, but this work is immense, and will be the main occupation of several later archivists. I will prevent you from doing this, so that I do not upset you if I repeatedly tell you that such a thing is not found' Vat. lat. 9049, ff. 53r-54v; Carusi 1938: 1-2.

In his introduction to the first volume of his *Notizie*, published in Bologna in 1781, Fantuzzi also recalls that Marini was helpful in finding biographical documentation to enrich his publication[155]. These communications attest Marini's dedication and perseverance, as well as the limitations under which he worked. A letter from Marini to Fantuzzi records that he encountered difficulties locating and transcribing archival documentation on his behalf and that the calibre of his contribution was limited by other time constraints.

> '[…] l'erudito e mio amicissimo sig(nor) ab(ate) Gaetano Marini, uno dei Prefetti dell'Archivio Vaticano, ha moltissimo diritto alla più perfetta mia riconoscenza, per le molte ed importanti notizie che egli per la singolare amicizia verso di me si è preso la fatica di raccogliere dal suddetto Archivio e mi ha comunicate con somma cortesia.'[156]

Marini spent the following decade working as a librarian at the Vatican Library and as a consultant to fellow scholars. He also worked as a correspondent to international parties. The following section narrates the most significant events in Marini's life once he had permanently moved into the Vatican and started working on the *Inscriptiones*. At the Vatican Library, his main duties were compiling inventories, purchasing books and manuscripts, and publishing his research. Marini was also employed as curator of the epigraphical collections of the papacy and supervised the installation of the Galleria Lapidaria[157]. In the Galleria, Marini arranged for the display of inscriptions on fifty wall panels subdividing them into eight different classes. Christian and pagan inscriptions were displayed separately and inscriptions in Greek were displayed separately from those in Latin.

2.4. Gaetano Marini, the Albani Family, and the Later Academic Career at the Vatican Library

Alessandro Albani's influential role in the furthering of Marini's career is again documented in the correspondence between Marini and Fantuzzi published by Carusi[158]. In his later working years at the Vatican, Marini lived in a transitional period, in a city occupied by the French

155 Fantuzzi 1781: V; Carusi 1940: IX.

156 '[…] the scholar and my very true friend Mr Abbot Gaetano Marini, one of the Prefects of the Vatican Archives, has a very great right to my most perfect gratitude, for the many and important items of news that he for the singular friendship towards me took the trouble to collect from the aforementioned Archive and communicated to me with the utmost courtesy'; Fantuzzi 1781: V.

157 *Giornale de' letterati di Pisa*, XII (1773), 75-76; Di Stefano Manzella 2015; Buonocore 2016: 216-219.

158 Carusi 1916; Id. 1938; Id. 1940.

army, away from the public domain, mostly focusing on his research and publications; a city, furthermore, in which clerical privileges were being gradually diminished and negated by the rise of the modern world, which looked more and more alienating to him. Still, Marini's close relationship with members of the church allowed him to appreciate the work at the Vatican Library and consider it as a permanent workplace.

Albani was Chief Librarian at the Vatican Library and was the one who facilitated Marini's employment as librarian there. Albani also influenced Marini's academic interests. A letter to Fantuzzi documents the influential role the Albani family had in the advancement of his career in Rome and in facilitating his acquaintance with the Vatican court. Also, Carlo Albani (1749-1817) influenced Marini's interests, which apparently had completely shifted to ancient art and inscription by the early 1780s, when he was a permanent resident at the Albani Palace. Remarkably, once Marini mentions Albani's name in the letter, he immediately recalls that it was thanks to Albani that he started studying Roman art, both ancient and modern.

> '[…] Lo studio mio presente è tutto in sulle Rome antiche e moderne, e in su libri delle pitture Romane; mai ho pensato a tali cose e mai ho creduto che mi potesse alcuno farvi pensare. Ma gli Albani ponno tutto sopra di me e D(on) Carlo massimamente.'[159]

Evidently, Marini's strong interest in visual culture started in this period. Albani was a distinguished collector, whose collection included ancient art, paintings, and diverse collections of prints and drawings. Marini arrived in Rome after the sale of the Albani family collections of books, prints and drawings, including the *Paper Museum*, which was sold in late summer 1762, and only subsequently started writing and publishing about art and antiquities in cooperation with learned academies. His first studies are in fact biographical while later studies examine themes such as the history of collecting, Roman epigraphy, and iconography. His first four academic articles were published during this time in the *Giornale de' letterati di Pisa*[160].

Overall, Marini's publications consisted of a couple of essays in letter form, a dissertation, and a few monographs. These publications considered artefacts from antiquity, including reliefs, and inscriptions. He also produced complete catalogues of epigraphical collections, such as that of the Albani Family (1784)[161].

[159] '[…] My present study is entirely in ancient and modern Rome, and in books of Roman paintings; I have never thought such things and I never believed that anyone could make me think about them. But the Albani place everything above me and, above all, Don Carlo'; Vat. lat. 9049, f. 272r; Carusi 1938: no. 135, 181; Rini 2015.
[160] Marini 1771; 1772; 1773; 1773.
[161] Marini 1785.

His first four articles document his first attempts at scholarly work. One of them is a discussion on the provenance and iconography of three Roman candelabra from the collections of the Barberini family and that of Cardinal Francesco de Zelada. Marini identified and explained the purpose and function of the candelabra through a comparative analysis of literary sources and similar artefacts featuring the same iconography, images of deities in this instance, and provided evidence that the candelabra were originally used as perfume holders, or censers, in a banquet context, not as lampstands (Figs. 5, 6, 7).

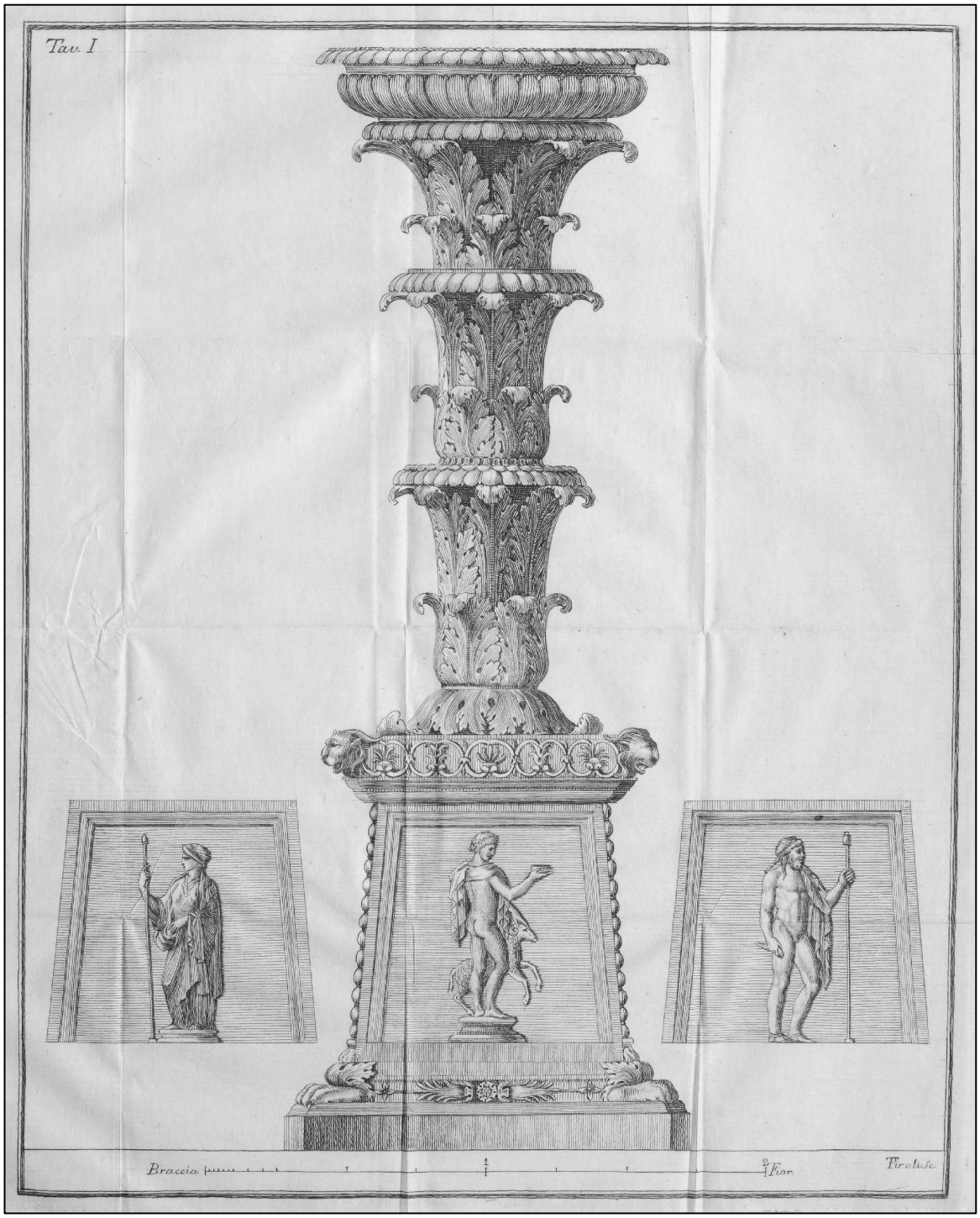


Fig. 5. G. Marini, Discorso dell'Abate Gaetano Marini sopra tre candelabri acquistati dal S. P. Clemente XIV, in *Giornale de' Letterati di Pisa*, 14 (1771), pp. 3-45 (Pl. I) (Musei Vaticani, inv. 547).



Fig. 6. G. Marini, Discorso dell'Abate Gaetano Marini sopra tre candelabri acquistati dal S. P. Clemente XIV, in *Giornale de' Letterati di Pisa*, 14 (1771), pp. 3-45 (Pl. II) (Musei Vaticani, inv. 551).

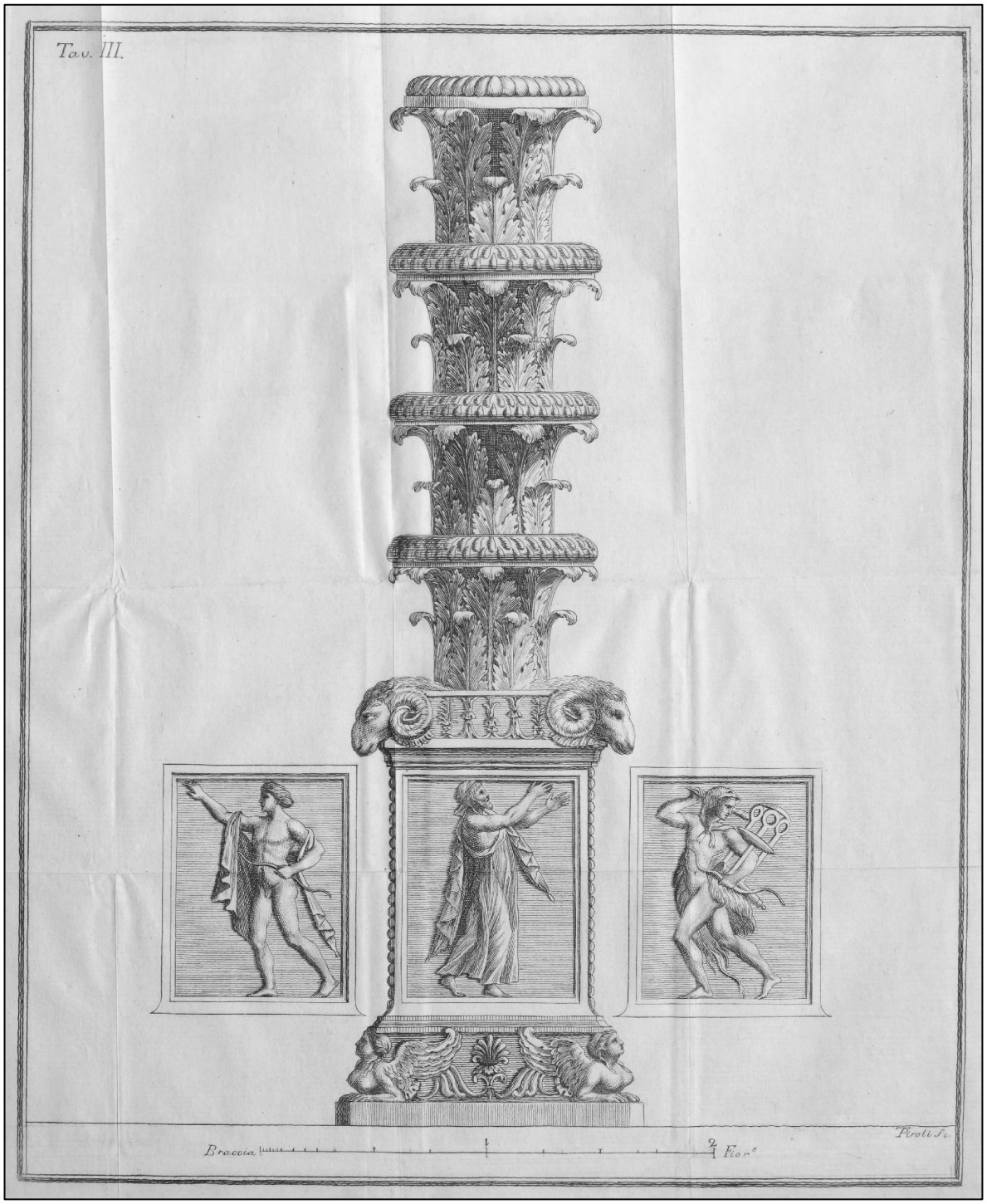


Fig. 7. G. Marini, Discorso dell'Abate Gaetano Marini sopra tre candelabri acquistati dal S. P. Clemente XIV, in *Giornale de' Letterati di Pisa*, 14 (1771), pp. 3-45 (Pl. III) (Musei Vaticani, inv. 2667).

The following year, Marini published in the same journal a letter to Gaspare Garattoni (1743-1817), in which he examined an unprovenanced Latin inscription of Christian origin dedicated to Balentiniano and Balente (ICVR I, 2808). Marini's publication accurately considers the inscription as a historical document, not just as evidence of a specific text and its tradition but considers its historical contextualization and focusing on dating issues.

In the article, Marini discussed the inscription's content comparatively, matching the text with that of six other inscriptions of the same date, as his primary intent was to date the inscription to the 370s AD[162]. In the third of these studies published in the *Giornale de' Letterati di Pisa* in 1773, Marini examines issues of research methodology and the practicalities behind the delivery of historical data with special reference to pre-Roman civilisations. This essay was a response to the 1767 publication of *Delle Origini Italiche* by Guarnacci (1701-1785), a volume on the origins of the civilisations of peninsular Italy[163]. Marini's harsh commentary on Guarnacci's book criticised his historical method as both superficial and amateurish, especially when interpreting secondary sources such as literary texts and epic poems as evidence of ancient historical events.

The fourth article published in the same journal, entitled *Iscrizioni inedite del Museo Clementino*, was published in 1774 and consisted of a descriptive catalogue of unpublished inscriptions of Christian origin[164]. The inscriptions had been recently acquired by the Museo Clementino and were being published as part of Marini's work for the display of epigraphical texts in the Galleria Lapidaria. The purpose of this study was to present the work completed for the cataloguing of the collection and to introduce the then-known provenance information of the newly accessed inscriptions.

Other studies published later share a distinctive mode of self representation and occasionally are qualified by a strictly critical connotation. They are dedicated to issues of administration of local academies, such as the Accademia dell'Arcadia, and one is about the controversies ignited by the election of a poet to a learned society. Specifically, in 1776, Marini wrote an early paper on poetess Maria Maddalena Morelli Fernandez (1727-1800) arguing against her coronation as Corilla Olimpica. Marini was extremely disappointed ('arrabbiatissimo' in Marini's words) as he thought Morelli Fernandez was not sufficiently qualified to become a member of the Arcadia.

[162] Marini 1722: 4.
[163] Marini 1773.
[164] Marini 1774.

The spiteful episode, which saw the participation of many other scholars of the time, was vividly documented in a study by Isidoro Carini[165], then followed by one by Enrico Carusi[166]. Marini's take on Morelli Fernandez's election was extremely harsh: '[…] Per la Corilla io sono arrabbiatissimo, e mi crucia grandemente l'infamia e il discredito, che ne torna al paese ed alla corte che ha voluto mescolarvisi'[167].

> '[…] Per la Corilla io sono arrabbiatissimo, e mi crucia grandemente l'infamia e il discredito, che ne torna al paese ed alla corte che ha voluto mescolarvisi. Non ci è persona savia e dotta, che non bestemmii tal faccenda, e ci è poi un fanatismo tale così per una parte che per l'altra, che poco è più pazzia.'[168]

The correspondence published by Carusi primarily documents Marini's research trips. During these years, Marini regularly travelled across the Papal States, especially around Rome, and mostly during the summer months, spending the hottest weeks of the year away from the capital city, visiting the properties of the Albani family in Urbino as well as other major cities north of Rome, including Soriano del Cimino, the family manor, and occasionally doing research locally. Specifically, Marini's frequent visits to the libraries of the Albani family in Urbino as well as in Albano are mentioned in the correspondence with Fantuzzi (letter of 25th September 1776).

> '[…] Domattina parto col signor principe e principessa Albani per andarmene a Soriano, feudo di questi signori, e farci la mia villeggiatura, però volendomi voi scrivere, dirigete le lettere *Viterbo per Soriano*. Spero di dovermici trovar bene, né avrò certamente a desiderare cortesia e cordialità'.[169]

Marini also planned several research and leisure trips in other parts of Italy. During these visits he attests meeting with art collectors and wealthy patrons who were somehow involved in the dealing and export of antiquities. In 1784 Marini enjoyed a visit to Florence. In 1785, while

[165] Ademollo 1887; Renier 1887: 449-452; Carini 1892: 311-314.
[166] Carusi 1938: 115, 118.
[167] '[...] For Corilla I am very angry, and the infamy and discredit that returns to the country and to the court that wanted to mix with it'; Carusi 1938: 115.
[168] '[...] I am very angry about (the election of) Corolla, and the infamy and discredit that returns to the country and to the court that wanted to mix with it greatly aches me. There is no wise and learned person who does not blaspheme this matter, and then there is such a fanaticism on one side as on the other, that there is little more madness'; Carusi 1938: 114-116.
[169] '[…] Tomorrow morning, I leave with the Prince and Princess Albani to go to Soriano, the manor of these gentlemen, and will make my holiday there, but if you want to write me a letter, then send your correspondence to Viterbo for Soriano. I very much hope I will enjoy my stay there, nor will I certainly have to desire any courtesy and cordiality'; Vat. lat. 9049, f. 162r; Carusi 1938: 119.

travelling in Umbria and the Marche regions, Marini visited Anna Maria Bentivoglio (1739-1813), the wife of art collector Luigi Sampieri (1758-1797).

Other letters are a testimony to Marini's research trips outside of Rome and the north. In 1775, Marini was in Tuscany and in Bologna, where he met again with his old friend Fantuzzi. Later that year he went again to Urbino. In 1783, Marini was again in Tuscany where he visited Siena in the company of Guglielmo Della Valle, the author of the *Lettere senesi* (1774-1779). Again, in Florence, he met with Fabroni and Bandini. In 1789 he travelled to central and northern Italy, visiting Perugia and Cento three years later (1792). That same year he also visited Venice, Milan, and Parma. In Bologna he met again with Giovanni Fantuzzi, Giacomo Biancani Tazzi, Antonio Zanetti, Giovanni Savioli and, in Modena, he saw Girolamo Tiraboschi. In Pesaro, he met again with Annibale degli Abati Olivieri. In Gubbio he searched for the Egubin *tabularium* and visited the antiquities of Sassoferrato and Fabriano.

Osservazioni istorico critiche (1779)[170], an early palaeographic study by Marini, is the result of a specific research trip in which he studied manuscript documentation with the intent of dating a late mediaeval source. In this paper, Marini's publication examined the provenance and authenticity of a manuscript in the Archivio del Capitolo di San Martino pertaining to the foundation of the St Michael Monastery, in the diocese of Camerino. In his study, Marini proved that the documentation about the foundation of the monastery was a later copy of a manuscript – then already lost – datable to around the end of the eleventh and the beginning of the twelfth century.

The 1780s saw Marini joining the ranks of the administration of the Vatican. After almost twenty years of work in Rome, as librarian at the Albani Palace, and as an independent researcher, Marini was eventually elected Head of the Archives of the Holy See and permanently moved to the Vatican Palace. Marini loved his job and felt both honoured and privileged to be employed by the Vatican. In a letter to Fantuzzi dated 17th April 1773 Marini remembers his excitement at being appointed coadjutor to Zampini at the Library[171]. Marini was also elected by the French government of the Repubblica Romana to the position of Head of the Papal Archive at Castel Sant'Angelo in 1772[172].

> '[…] Ora non più fu egli solamente ne' privati studj suoi immerso, ma a rendere buon servigio alla Santa Sede diè cominciamento. Clemente XIV., avendo destinato nel 1772. alla Nunziatura di Polonia l'Archivista Garampi, volentieri accolse i buoni ufficj

[170] Marini 1779.
[171] Archivio Segreto Vaticano, Palazzo Ap., Computesteria 92, no. 20; Coppi 1815: 16; Marini 1822: 54.
[172] Rocciolo 2008.

> che quel Prelato fece in di lui pro, affinché gli fosse surrogato nella Prefettura degli Archivj Pontificj. Volendo però il Papa dare una testimonianza di affetto al suo vecchio amico Marino Zampini, nominollo Prefetto, e mio zio, e Monsig. Callisto Marini da Pesaro coadiutori di lui con futura successione; non varcarono molti anni che degli Archivj i coadiutori si videro Prefetti.'[173]

The year 1798 marked Marini's appointment to the role of Head of the Vatican Library. Marini learned about this informally through a handwritten note that was sent on either on the 19th or the 20th of March 1798. Marini recalls in his reply that he was quite surprised of the new appointment[174].

Initially, Marini was elected to the same post as Callisto Marini (1737-1822) on August 18th 1800. The two Marini, who were not related, were employed at the time as co-Heads *ad interim*. The Papal brief confirming Marini's new appointment is dated 2nd September 1800 and documents the date of Marini starting his new role (1st September 1800).[175] Marini's new monthly pay was 25 scudi. Marini's nephew Marino recalls these events as follows.

> '[…] Il Cardinal de Zelada, che molto, e sincero affetto gli aveva sempre dimostrato, tripudiò nel vederlo benemerito della S. Chiesa quando ben altramente si volea far credere che fosse, e con suo biglietto de' 18. Agosto 1800. gli partecipo' la elezione che N(ostra) S(ignoria) di lui aveva fatta in primo Custode della Biblioteca Vaticana, per cui gli fu spedito il Breve ai 2 settembre dello stesso anno. Essendo morto il Cardinal de Zelada, fu surrogato al defunto in Bibliotecario di S. Chiesa, e Protettore della Vaticana il Cardinal Valenti, di ch(iarissima) mem(oria), […].'[176]

In addition to his responsibilities as librarian, Marini worked as an archivist at the Secret Archives and took other responsibilities as external correspondent to international powers. Marini worked as resident of Karl Eugen, the Duke of Württemberg, for Pope Pius VI between

[173] '[…] Now that he is no longer fully immersed in his private studies, but has also begun to work in the service of the Holy See, Clement XIV, after having appointed Archivist Garampi to the Nunciature of Poland, arranged for him to succeed him as Prefect of the Papal Archives. However, the Pope, having decided to favour his old friend Marino Zampini, appointed him as prefect, and my uncle, together with Monsignor Callisto Marini from Pesaro (were appointed) assistants of the latter with right of succession; it took only a few years for the assistant archivists to become prefects.'; Marini 1822: 54.

[174] Marini's election as successor was the result of Zampini's death. Zampini passed away on 27th September 1782 and Marini was then elected substitute librarian as his successor and eventually confirmed in post as Head of the Vatican Library in 1798; Buonocore 2001: 45.

[175] The documentation attesting Marini's election is dated 18th August 1800 and is kept in the Secret Archives; Archivio Segreto Vaticano, Arch. Prefettura, Carte Marini 5, f. 116r-v; Arch. Bibl. 3, ff. 272-279v.

[176] ' Cardinal de Zelada, who had always shown him much and sincere affection, exulted in seeing him deserving of the Holy Church, differently from what we wanted to think that he was, and with his message of 18 August 1800 he took part in the election that O(ur) L(ord) of him had made as first Custodian of the Vatican Library, for which the brief was sent to him on 2 September of the same year. Cardinal de Zelada having died, Cardinal Valenti, of ch(iarissima) Mem(oria), was substituted as Librarian of the Holy Church, and Custodian of the Vatican Library': Marini 1822: 103; Boutry 2002: 583-585.

1782 and 1793[177] and became agent of the Republic of San Marino[178]. Marini's job as resident of Eugen started in 1782 after the death of Giordani, his predecessor in the same role.

In this new job, Marini was responsible for mailing reports (*Berichte*) to Karl Eugen on a weekly basis, submitting information on the Roman curia, the administration of the Papal States, and the financial constraints and political vicissitudes of the Roman church. By writing to Karl Eugen, Marini not only shared information about political life in Rome and the life of Roman aristocrats and the arts, as required by his role as a correspondent, but also re-stated the influential and authoritarian role of the papacy, describing the firm role of the papal household against the emerging values, and prerogatives, of the Enlightenment.

Marini's additional role as Soprintendente Generale of the Republic of San Marino began in 1787, after Zampini's death in the same year. Marini's role involved representing the affairs of the Republic at the Holy See. As Soprintendente Generale, Marini had an assistant Procuratore di Collegio called Giulio Cesare Serpieri. Marini's election as Soprintendente Generale was made possible thanks to Giuliano Gozi, originally from San Marino, and a well-known local patrician.

Specifically, Marini's job for the Republic of San Marino was that of a reporter. Marini reported to San Marino information about the workings of the Roman curia and the role of the Pope in managing the Papal States. In all cases, Marini sent information demanding to defend and protect the interests of the Republic of San Marino, allowing it to guarantee its interests on the territory managed by the Pope.

It is noteworthy that Marini was never actively involved with Church politics. Marini's indifference to politics is confirmed by the fact that he never actively participated in any discussions against the French occupying power on behalf of the Vatican. As it appears from the correspondence published by Carusi[179], Marini only had a general interest in politics. The French occupation, for instance, is mentioned frequently in his correspondence but this does not go beyond the librarian's general preoccupation with the stability, and integrity, of the Papal States.

Although his other administrative responsibilities put Marini in contact with other members of the Church, as well as with international officials, Marini spent almost all his time at the Vatican Library studying and preparing his academic publications. Marini focused his communications efforts on writing and mailing letters and was not actively involved in politics

[177] Fosi 1992; Id. 2015.
[178] Pagano 2015.
[179] Carusi 1916.

nor had any actual political role within the administration of the Vatican States. Carusi recalled a letter to his friend Fantuzzi dated December 18th, 1790, in which Marini says that he was glad he had no part in anything and could predominantly attend to his studies with no unwanted interruption.

> '[…] *O tempora*! Sono pur contento di non aver parte in niente e di poter attendere a me, a' miei amici e studi: vivo lietamente e bene, e lascio che gli uomini imperversino a lor piacere.'[180]

Nonetheless, it is apparent that Marini's involvement in the administration of the Church and politics must have been minimal, and his behaviour was not as resolved and inwardly directed as he described it or was recalled by his early biographers. Contrary to what the earliest biographers attested, in fact, Marini describes himself as a jovial fellow. A letter also confirms that Marini had a cheerful demeanour and, outside of his academic studies, occasionally spent time with friends, travelling for pleasure. Marini's secure position at the Vatican Library changed rapidly once Pope Pius VII (1800-1823) asked him to accompany him to France to take care of the papal archives after the occupation of the Papal States by the French.

Ultimately, most of the Vatican collections of archives returned to Rome after the death of Louis XVII (19th April 1814) under the personal care of Marini's nephew Marino Marini. The return of the archives took place only after Marini's death, when his legacy was memorialised by Coppi as follows.

> '[…] Stavasene pertanto in Parigi attendendo i mezzi onde trasferire in Roma gli Archivj; quando alla primavera del 1815 Napoleone rientrò nella Capitale della Francia. Gli Archivj furono allora dichiarati imperiali, e nel dì 15 di maggio s'intimò al Prefetto dei medesimi di abbandonare Parigi.
>
> Quest'ordine per altro rimase inutile, poiché Gaetano Luigi Marini assalito da una fierissima polmonea, che rese vani tutti i rimedj dell'Arte Medica, carico di letterari onori e con quella rassegnazione, e tranquillità di spirito che è propria soltanto dei giusti, mancò di vita nel giorno 17 dello stesso mese di maggio 1815 essendo allora nell'anno settantesimo terzo dell'età sua.'[181]

[180] '[…] *O tempora*! I am also happy to have no part in anything and to be able to attend to myself, my friends, and my own studies; I live happily and well, and I let men rage at their pleasure'; Vat. lat. 9049, f. 318r; Carusi 1938 330.

[181] '[…] He was therefore in Paris awaiting the means to transfer the Archives to Rome, when in the spring of 1815 Napoleon returned to the capital of France. The Archives were then declared imperial, and on May 15 their Prefect was ordered to abandon Paris. This order, however, remained useless, since Gaetano Luigi Marini, assailed by a very fierce lung infection, which made all the remedies of the medical art vain, laden with literary honours and with that resignation, and tranquillity of spirit, that is proper only to the just, departed his life on the 17th day of the same month of May 1815 being then in the seventy-third year of his age.' Marini 1822: 95.

Two projects were ongoing at the time of Marini's departure for Paris and were left unfinished. The main responsibility Marini had at the Vatican Library at the time was that of reordering the epigraphical collections of the household. Marini promoted the display project of the Galleria Lapidaria, a collection which was originally put together by Pope Benedict XIV (1740-58) and was later enriched by Clement XIV (1769-74), Pius VI (1775-99), and Pius VII (1800-23), in a long-vaulted corridor of about 200 metres in length, consisting of a monumental passage between the Palazzo Apostolico and the Vatican Library[182]. Marini displayed on the walls a total of five thousand inscriptions from Rome and the surrounding territory.

The inscriptions were displayed on fifty walls and were subdivided into eight different classes. Christian and pagan inscriptions were displayed separately. In addition, inscriptions in Greek were displayed separately from those in Latin. In the display, Marini followed Scipione Maffei's typological model as exemplified in the catalogue of his epigraphical collection in Verona[183]. Marini's declaration of intent in ordering and displaying the Vatican epigraphical collections is documented in the introduction to an article published in the *Giornale de' Letterati di Pisa* in 1773. De Rossi's account of the Galleria Lapidaria, which he eventually published, also presented Marini's display after the librarian had died.

> '[…] Il Sig. Ab. Gaetano Marini, che la clemenza di N(ostra) S(ignoria) si è degnata onorare in singolar maniera, affidandogli la cura degli Archivj Secreto Vaticano e di Castel S. Angelo, dirige il lavoro, e adopra ogni diligenza ed industria, perché così abbondante raccolta sia senza i difetti dell'altre che sono in Roma, ed abbia a riuscir cosa di comun gradimento, e degna del gran genio dell'ottimo Principe, che l'ha comandata, e del buon gusto, e molta sollecitudine dell'Em(inentissimo) Sig(nor) Card(inal) de Zelada, e di Monsig(nor) Archinto Maggiordomo di N(ostra) S(ignoria), i quali hanno la cura e presidenza dell'Opera.'[184]

During this late period, Marini continued to collect archaeological finds, which he amassed in his own apartment in Palazzo Cesi-Giacomelli in Borgo. While Marini was working on this

[182] Buonocore 2016.
[183] Marini's declaration of intent in ordering and displaying the Vatican epigraphical collections is documented in the introduction to an article published in the Giornale de' Letterati di Pisa in 1773; Maffei 1749.
[184] '[…] Mr Ab(bot) Gaetano Marini, whose career was greatly facilitated by the clemency of O(ur) H(ighness), was offered the position of Head of the Vatican Secret Archives and Castel S. Angelo; he directs the work and uses all diligence and industry in his role, caring for such a great collection of archives, and pleasing fellow scholars who are in Rome; he has succeeded in such a great accomplishment, which is worthy of the greatest genius of our excellent Prince, who commanded it, as well as of the good taste, and of much solicitude of our Em(inence) Card(inal) de Zelada, and of Messie(ur) Archinto Butler of O(ur) H(igness), who are both responsible for the whole office'; Marini 1773: 73-76.

project, he also accumulated a private collection of figuline (*figlinae litteratae*), a set of fragmentary inscriptions on clay originally from Roman bricks[185].

Giorgio Filippi has found evidence of Marini's plans to display the collection of figline in the Vatican Library, under the windows, in purpose-built wooden frames[186], but was not able to complete this project. Unfortunately, the inscriptions were left, randomly amassed, in the Stanza del Sansone of the Vatican Library. In 1817, two years after Marini's death, during the pontificate of Pope Pius VII (1742-1823), however, the collection was moved to a newly furbished gallery purposely named the Galleria delle Terre Sigillate. The Gallery was part of a newly enlarged refurbishment project, and eight new rooms were added specifically to house new collections of recently purchased books, coins, drawings, marbles, and inscriptions on different media, including those in clay[187].

The Marini collection was subsequently enriched with clay inscriptions from other collections and later curated by lawyer Leonardo Adami (1760-1820). It is the oldest collection of this class of inscriptions and the most important core collection amongst the Vatican collections of *instrumenta inscripta*. Between 1798 and 1799, Marini produced a full catalogue of the collection entitled *Le iscrizioni antiche doliari con note. Alle quali si danno per Giunta quelle de' Sigilli di Bronzo e degli Acquedotti di piombo*, which was eventually published by Giovanni Battista de Rossi and Enrico Dressel in 1884[188].

The last years of Marini's life were spent at the Vatican Library and in Paris working as librarian and as an independent researcher supporting fellow scholars at the Vatican Library, and at other Roman libraries, studying unpublished sources. In this period, scholars from different parts of Italy also assisted Marini in collecting documentation and implementing some of his own publications. The relationships were mutual, and Marini also benefited from the help of others for his own publications. Marini, for instance, benefited from his familiarity with the medical doctor and local historian Annibale Mariotti, who assisted him in writing the *Archiatri* Pontifici (1784)[189].

Eventually, Marini left Rome for Paris in 1810. His role there was to catalogue and eventually return the Vatican collections of archives to Rome after Napoleon's demise.

[185] The figlinae had remained until then uncatalogued and displayed in his apartment. Remarkably, the records that we find in the *Inscriptiones* are captioned with provenance notes specifying that the clay was *in Roma presso di me*; Filippi 2015: 1459-1460.
[186] Filippi 2015.
[187] The Galleria delle Terre Sigillate is divided into ten wall panels on which a total of 1,585 clay fragments are displayed. The panels cover an area of 22,75 square metres in total.
[188] Marini 1799; de Rossi-Dressel 1884.
[189] Marini 1784.

Accompanied by his nephew Marino and the Benedictine Carlo Altieri, Marini arrived in Paris on April 11, 1810. Pope Pius VII had requested Marini to carry out this job and Marini continued to supervise the Vatican archives in Paris for four years with his usual competence and zeal. When the emperor abdicated on April 6, 1814, and Louis XVIII ordered that the stolen archives be returned to the Vatican (19 April 1814), Marini started the appropriate procedures with his nephew, although the return was suspended shortly thereafter due to the temporary return of Napoleon on 26 February 1815.

> 'Nel 1810 gli Archivj Pontificj furono trasferiti a Parigi, e Marini ricevette imperiosi ordini di seguirli. Dovette necessariamente ubbidire; ma ciò fece in un modo non meno prudente, che dignitoso; imperocchè addottò in quella gran Città un sistema tale di ritiratezza, che quasi incognito sen visse a quegli stessi che tanto l'avevano conosciuto per fama. […]'[190]

A letter published by Coppi includes a reference to Marini's dislike for Paris. He says in the letter that he never felt welcome in the capital of the French empire. Coppi remembers that Marini felt isolated in Paris; away from his family and friends, he lived like a hermit in the desert.

> '[…] Io non ho avuto un giorno lieto dopo che fui strappato dal seno della mia famiglia, né sono stato mai bene; e vivo in Parigi da più mesi in qua, come chi nel deserto. Ma sia fatta la volontà del Signore.'[191]

However, Marini remained in France and died in Paris on 17th May 1815. After his death, an edition of the *Divine Comedy* (I-IV, Florence 1817-19), on which he had worked together with Antonio Renzi and Gaetano Muzzi, was printed posthumously[192].

[190] '[…] In 1810 the Vatican Archives were transferred to Paris, and Marini received imperious orders to follow them. He necessarily had to obey; but this he did in a way that was no less prudent than dignified; for he adopted in that great city such a system of retreat that he lived almost incognito to those same people who had known him so much by fame.'; Coppi 1815: 90.
[191] '[…] I have not had a happy day since I was snatched from the bosom of my family, nor have I ever been well; and I've been living in Paris for several months here, like someone in the desert. But the will of the Lord be done'; Coppi 1815: 90.
[192] Lokaj 2015; Renzi-Muzzi 1817-1819.

3. CHAPTER THREE. The *Inscriptiones christianae*

3.1. The Origin and Early History of the *Inscriptiones* Project

This chapter lays the groundwork for placing the prints and drawings described in the appended catalogue in their wider antiquarian context. In the following text, I introduce the *Inscriptiones* [Fig. 8] and the history of their formation by describing the four volumes, their size, bindings and number of pages, and records, including prints and drawings, in the order of their contents. Furthermore, I explain the numbering of the records on each page, and other alphanumeric coding systems and how they relate to the additional documentary materials, which are filed separately, in the thirty-five companion research volumes[193] and epistolary codices.[194] This chapter is in preparation for the study of the prints and the drawings examined in the following two chapters, in which I will not only document the sources Marini used to harvest his prints and drawings but also bring together fresh data on his research methodology.



Fig. 8. Gaetano Marini, *Inscriptiones christianae* (Vat. lat. 9071-9074); view of Vat. lat. 9071, pp. 234-235. © Biblioteca Apostolica Vaticana

The four volumes of the *Inscriptiones* were dedicated to Pope Pius VI (r. 1775-1799) and were completed under the aegis of Gaspare Oderici, Francescantonio Zaccaria, and Giuseppe Raggi. Pius VI led the Church of Rome through some of the most dramatic changes Europe had ever undergone and could not sponsor the publication of the *Inscriptiones*, due to lack of funding for covering editorial expenses.[195] They remained unfinished and unpublished after Marini's death in Paris in 1815. It must be stressed again that Marini always conceived the *Inscriptiones* as a private research project and they remained for all his life in his apartment in Borgo for

[193] Vat. lat. 9075-Vat. lat. 9109; Buonocore 2001: 49.
[194] Vat. lat. 9046-Vat. lat. 9060; Buonocore 2001: 49-50.
[195] Collins 2004.

personal use. Eventually, they were donated to the Vatican Library, where they are now, by Marini's nephew Marino.

Remarkably, Marini himself describes the *Inscriptiones* in a manuscript note (undated, but probably written in autumn 1795, consisting of a dedicatory message to Pope Pius VI), as a finalised manuscript, which he considered ready for publication. The note also contains details about Marini's research on the acta of the *Fratres Arvales*,[196] an ongoing research project at the time, which took him about eight years to complete and publish, which evidently hindered the progress of the *Inscriptiones* project.

As I will detail in the following pages, Marini's research and publications, as well as his many work-related duties, can be considered as the main reasons why the *Inscriptiones* were put aside and remained unpublished in the end. The note to Pope Pius VI reads as follows.

> '[…] Ora che l'Abate Marini ha compito il suo libro intorno a' *Frati Arvali*, per cui quasi si duole di avere consumato circa otto anni, torna al diletto lavoro della raccolta di tutte le Iscrizioni cristiane greche e latine de' primi dieci secoli, condotto già a buon porto, e ricco a quest'ora di forse più di 12. mila monumenti scritti in differenti materie. Spera che una tal' opera debba poter essere di grandissima importanza, lustro, ed utilità della nostra santa Religione, e di tutta la Storia ecclesiastica, però umilmente la raccomanda alla protezione e favore della Santità di N(ostra) S(ignoria), alla qual' desidera di poter avere l'onore di dedicarla, non dovendosi ciò ad altri che al Capo supremo della Chiesa.'[197]

The earliest references to the *Inscriptiones* manuscripts are dated directly after Marini's death and mostly consist of non-specific comments and observations made by his first biographers, noting the existence of the four manuscripts in Marini's library amongst his many other research papers and adding an outline of their contents and structure. Coppi's biography (1815) also includes a brief description of the *Inscriptiones* project and a commentary about Marini's plans for publication. Coppi also recalls that Marini primarily focused his research on early Christian epigraphy, therefore excluding pagan inscriptions. In the text, he says that Marini added records of inscriptions from Rome and other Italian cities, where he himself travelled,

[196] Marini 1795.

[197] '[…] Now that the Abbot Marini has finished his book on the *Fratres Arvales*, on which he almost regrets having spent about eight years, he returns to the delightful work of collecting all the Greek and Latin Christian inscriptions of the first ten centuries, which has now been brought to completion, and all rich at this time with perhaps more than 12 thousand monuments written in different subjects. He hopes that such a work should be able to be of the greatest importance, prestige, and usefulness of our holy Religion, and of all ecclesiastical history, but humbly commends it to the protection and favour of the Holiness of Our Lady, whose desires I hope to honour in dedicating it, owing this to none other than the Supreme Head of the Church.' Vat. lat. 9106, f. 1; Buonocore 2001: 45, Fig. 1, 66.

complementing previously published collections of inscriptions, and receiving materials from fellow antiquarians by post.

Significantly, Coppi reported that Marini was convinced that the work on the *Inscriptiones* was completed and ready for publication in the same exact form in which he had left it. It must be noted that, from what we learn from Coppi and Marino's biographies, it is apparent that the *Inscriptiones* still represent Marini's own work, not that of others who used them after his death. The layout of the work that Coppi and Marino described corresponds to that seen in the four manuscripts today and the list of contents they published mirrors that laid out by Marini, which is still preserved at the beginning of volume one.[198]

> '[…] Quindi è che datosi principalmente a raccogliere ed illustrare le antiche Iscrizioni Cristiane, riunì tutte quelle che ritrovò disperse in quanti volumi poté rinvenire; trascrisse tutte quelle che sono in Roma, o che vidde ne' suoi viaggi per l'Italia; ed in tal guisa con una indefessa costanza di circa quarant'anni pervenne a farne un'ammirabile Raccolta, e nel suo genere veramente nuova ed unica. […] Ridusse veramente il Marini la sua grand'Opera a termini tali da poter essere pubblicata, ma non poté soddisfare alla generale aspettazione col darla alla luce e lasciolla in prezioso Legato alla Vaticana Biblioteca, dove attualmente trovasi, ed è segnata fra i Codici coi numeri 8452, 8453, 8454, ed 8455.'[199]

Coppi is also responsible for offering the first comprehensive introduction to the *Inscriptiones* project with information regarding the history of its formation and editorial structure. Coppi also published the list of contents.[200] Specifically, Coppi recalls that Marini had assembled a total of about nine thousand records of stone inscriptions. Most epigraphic records were created by sourcing published books and not essentially through direct observation.

Marino Marini also recalls that his uncle Marini had an assistant named Giuseppe Gueriggi, a well-trained copyist, whose main role was to harvest data from books. Line drawings copied from works by Antonio Bosio, Marco Antonio Boldetti, and Antonio Maria Lupi that are found in the *Inscriptiones*, for instance, were all made by Gueriggi. Marini, instead, preferred to transcribe inscriptions in person. The cataloguing of the prints and

[198] Vat. lat. 9071, III; Coppi 1815: 110-112; Marini 1822: 78-80.
[199] '[…] So it is that he mainly devoted himself to collecting and illustrating the ancient Christian Inscriptions, he gathered together all those he found dispersed in as many books as he could find; he transcribed all those which are in Rome, or which he saw in his travels through Italy; and in this way with an indefatigable constancy of about forty years he managed to make it an admirable Collection, and truly new and unique of its kind. […] Marini really reduced his great work to such a definitive level of perfection that could be published, but he could not satisfy the general expectation by giving birth to it and he left it in a precious legacy to the Vatican Library, where it is currently located among the codices numbered 8452, 8453, 8454, and 8455'; the coding numbers 8452, 8453, 8454, and 8455 are also attested in Hercolani and correspond to the four volumes of the *Inscriptiones* currently filed at the following locations Vat. lat. 9071, 9072, 9073, 9074; Coppi 1815: 107-108; Hercolani 1834.
[200] Coppi 1815: 110-112.

drawings completed as part of this thesis has assessed that, after drafting a transcription and making a new outline of surviving texts, Marini would give it to Gueriggi, who would then create a new record for filing in the *Inscriptiones*.

Nonetheless, Coppi continues, the *Inscriptiones* also included other types of records, not only stone inscriptions, but also texts surviving in other media, such as paintings, sculptures, mosaics, etc., which were documented by collecting prints and drawings from other sources, then added to the *Inscriptiones*. This material was not mounted but simply glued onto the page and featured the same appearance and function as other epigraphical records.

Normally, the transcriptions by Marini and Gueriggi that we find in the records consisted of visual renditions of the surviving text, information which was prioritised in the project, without including any visual or material detail of the inscription reproduced. A transcription consisted of the reproduction of surviving inscribed texts, not necessarily their appearance, and neither Marini nor Gueriggi ever attempted to reproduce singular letter shape, nor the appearance of the inscription or object drawn. Typically, in fact, records consist of transcriptions in capital letters surrounded by a rectangular outline. Characteristically, transcriptions in capital letters copy epigraphical texts while transcriptions in italics reproduce literary texts, such as epigrams. Both Marini and Gueriggi used a dark brown iron gall ink and a pen for writing and drawing records.

Coppi, reductively, recalls in the same discussion on the *Inscriptiones* that inscriptions were transcribed reproducing only the original epigraphical features of documented texts: '[…] (le iscrizioni) sono trascritte colla medesima Paleografia, con cui sono incise' without noting that neither Marini nor Gueriggi made any reference, in the form of a frame or an outline, to the shape or dimensions of the medium on which texts survived. Normally in the *Inscriptiones*' records there is no reference to the appearance or texture of the medium.[201] Records, it must be noted, consist of linear outlines without shading.

Coppi in his biography of Marini affirms therefore that an inscription as documented in a record consisted of the transcription of the surviving text, rather than the visual rendition of an object bearing the same text. The material features of the medium were therefore disregarded when creating individual records. Finally, Coppi adds that a comprehensive list of descriptive indexes was appended to the *Inscriptiones*.

> '[…] Sono circa nove mila le Iscrizioni che in questa Raccolta si contengono. Quelle desunte da' libri stampati, veggonsi riferite nel modo che sono impresse; le altre (e sono

[201] '[…] (inscriptions) were transcribed with the same palaeography, with which were incised'; Copi 1822: 113.

> forse la maggior parte) che furono dall'Autore istesso, o in di lui presenza dal diligentissimo Abbate Gueriggi copiate dagli Originali, sono trascritte colla medesima Paleografia, con cui sono incise. Lo stesso dicasi delle pitture, scolture, mosaici, ec. che vi sono similmente con somma esattezza secondo i loro Originali delineati. Veggonsi di poi in fine dieci Indici copiosissimi fatti con quella diligenza, di cui il nostro Autore stesso si vantava, e ne aveva ben donde.'[202]

Remarkably, Coppi also remembers that the *Inscriptiones* were, in Marini's plans, meant to be illustrated. Coppi recalls seeing a set of illustrations that were kept separately from the four known manuscripts. Specifically, Coppi saw the illustrations, already printed in their final layout, filed in a folder kept in the library of Marini's nephew Marino, after his uncle's death. Currently, though, the illustrations remain untraceable.

> '[…] Era bensì intenzione dell'Autore di farvi illustrazioni copiosissime, ma avvenne a lui, come a tanti altri uomini dotti, che molto scrivono, più disegnano di scrivere; frattanto sopraggiunge la morte, e vani restano i loro ottimi disegni, o imperfette le Opere loro. E Marini aveva realmente incominciato a fare alle sue predilette Iscrizioni Cristiane delle illustrazioni diffuse, ed io ne viddi presso il di lui Nipote molti frammenti; ma la brevità della vita non gli permise di condurre a fine un'opera sì grande.'[203]

In addition to evidence attesting to the existence of a set of illustrations, Marini's nephew Marino also declares that the *Inscriptiones* were to be introduced by a prefatory essay on palaeography and its history. Marino, in fact, contradicting Coppi's affirmation that the *Inscriptiones* were lacking an introduction ('*non havvi in quest'Opera Prefazione alcuna*, *e le iscrizioni sono riferite colla semplice indicazione del luogo*, *da cui sono desunte, senza che pur annotazione alcuna siavi aggiunta*'),[204] attests that the *Inscriptiones* were introduced by a prefatory essay of substantial length. Marino also remembers that the preface had been bound in a separate volume of middle size ('un volume di giusta mole' in Marino's text). As with the illustrations, the text of the introduction is also untraceable.

> '[…] ma credo però importantissimo intrattenermi della prefazione. Quantunque non l'abbia egli ridutta alla sua ultima forma, tuttavia l'ha preparata ne' suoi materiali, ed anche nella loro disposizione: talché oso dire che nulla le manchi nell'importante, e nel grande di un tanto lavoro. Ei tiene ragionamento, in primo luogo, di tutte le raccolte

[202] '[…] There are about nine thousand inscriptions that are contained in this collection. Those taken from printed books were copied as published; the others (and perhaps most of them) that were (copied) by the author himself, or (transcribed) under his own supervision, were copied by Giuseppe Gueriggi, who transcribed inscriptions from the originals, transcribing them in the same palaeography in which they were engraved. The same applies to (inscriptions on) paintings, sculptures, mosaics, etc. which were likewise (copied) there with the great exactness according to their delineated originals. (Appended to the corpus) is a comprehensive list of indexes made with that diligence of which our Author himself boasted, for which he had good reason'; Coppi 1815: 113.

[203] '[…] It was indeed the author's intention to make very copious illustrations, but it happened to him, as to many other learned men, who write much, they sketch more than they write, meanwhile death arrives, and their excellent designs remain in vain, or their works (are then left) incomplete. And Marini had really begun to make widespread illustrations for his favourite Christian inscriptions, and I saw many fragments of them with his nephew; but the brevity of his life did not allow him to complete such a great work'; Coppi 1815: 115.

[204] '[...] There is no Preface in this Work, and the inscriptions are referred to with the simple indication of the place from which they are taken, without any annotation being added'; Coppi 1815: 114-115.

d'iscrizioni latine, e greche, dando un cenno delle ebraiche, cufiche, e arabe in bronzo; poi di tutti coloro che le raccolsero, ed afferma che la più antica collezione è quella del Codice d'Einselden del secolo IX., e forse VIII.; de' destini delle iscrizioni medesime, e delle utilità del loro studio; […] Finalmente discute se sia ben fatto, o no produrre tutte le iscrizioni, e le medaglie che non hanno cosa di rimarco. Quindi seguendo la serie degli anni parla della causa della barbarie, e scorrezione nelle cristiane lapidi. S'intrattiene delle iscrizioni posteriori al mille credute anteriori, e delle moderne tenute per antiche. Tratta del tempo in generale, in cui si cominciò ad affidare alle pietre le iscrizioni. Discende a ragionare di coloro, che da Fabrizio Vigilio in una lettera a Benedetto Egio son riputati falsarii di antichità, e in generale di tutti coloro che possono di tale impostura essere tacciati. Dopo di avere qua e là errato nelle indicate erudite disquisizioni, si ferma alle Catacombe. Fra le molte cose interessanti alcune ne additerò. Scrive, che i Cristiani ambivano di essere sepolti vicino ai Martiri, e i così sepolti appellavansi *positi ad Sanctos*, *positi Beatorum in loco*. […] Finalmente parla del vaso del sangue, in proposito del quale non tien conto dell'opinione dell'Aleandro circa il caso che si vede scolpito sulle iscrizioni sepolcrali; […] poi dell'uso di estrarre i corpi de' Martiri dai Cemeteri; de' segni che indicano con sicurezza il martirio; della colomba, della palma, del pesce, dell'agnello, di Daniele gettato ai Lioni, di Lazzaro, del buon pastore, di Giona, e di altrettante cose, che alle cristiane lapidi hanno rapporto, o su di esse si presentano incise, ragiona.

Asserisce che i Cristiani soleano su le lor vesti ricamare i miracoli di Cristo, quelli appunto che si hanno su le urne sepolcrali; che ne' soli epitaffi cristiani sogliono esprimersi le calende, le none, e gl'idi, onde Malvasia, e Mabillone trasser motivo di annoverare cotal numerazione tra le formole che distinguono i tumuli cristiani gentili. Che i Cristiani teneano conto del giorno della deposizione, e non di quello della morte; che la deposizione facessi due o tre giorni, e più ancora, dopo la morte; e che la voce *depositio* ci fa comprendere essere il defunto trapassato di morte naturale. Anche S. Agostino ci dà a conoscere che si tenea conto della deposizione, *depositionem sancti Eusebii hodie celebramus*, così in un suo sermone.

Passa ad illustrare il monogramma XP opponendosi fortemente al Basnagio, al Casali, al Liceto, allo Scacchi, che pretesero cotal segno in uso anche presso i Gentili, e che a sostegno di tale opinione alcun riporta impropriamente una medaglia egizia. Dimostra che si trova la prima volta con sicurezza in un marmo dell'anno 235. Tali sono i materiali che io conservo della prefazione, contenuti in un volume di giusta mole.'[205]

[205] '[…] but I think it is very important to spend a few more words on the introduction. Although he did not reduce it to its latest form, he nevertheless prepared it in its materials, and in their arrangement: so much so that I dare to say that it lacks nothing in the importance, and in the greatness of so much work. He discusses in the first place all the collections of Latin and Greek inscriptions, giving a hint of the Hebrews, Kufics, and Arabs ones in bronze; then of all those who collected them, and affirms that the oldest collection is that of the Einselden Code of the 9th century or perhaps the 8th; of the destinies of the inscriptions themselves, and of the benefits of their study. Finally, he discusses whether it is a good practice, or not, to produce all the inscriptions, and the medals that have no significant remarks. Then following the series of the years, he explores post classical scripts, and orthographical oddities that are commonly found in Christian gravestones. He then continues discussing inscriptions dating to the year one thousand onward and modern inscriptions that are commonly, although mistakenly, considered ancient. He then treats epigraphic dating systems in general, especially when they entrusted history to be written on stones. Then he continues examining the inscriptions that were recollected by Fabrizio Vigilio, in a letter to Benedetto Egio and are reputed as counterfeiters of antiquity, and in general of all those who can be accused of such an imposture. After having digressed here and there in the indicated erudite disquisitions, he then stops at the Catacombs. Among many interesting things, I will point out some. He writes that the Christians aspired to be buried close to the Martyrs, and those so buried were called *positi ad Sanctos* and *positi beatorum in loco*.' Finally, he talks about the controversy of the glass ampullas reputed to be the relics of the "blood of martyrs", in regard

Fellow antiquarians, as well as direct successors of Marini, refer to the *Inscriptiones* on several occasions, especially in the context of discussions about his unpublished academic projects.[206] Later authors offered more detailed descriptions of the collections of inscriptions documented and examined the *Inscriptiones*' contents, composition and, in some instances, also called attention to the limitations of Marini's project.

The biographer Antonio Hercolani recalls the *Inscriptiones* project amongst Marini's unpublished works and describes them as a diverse collection of inscriptions, mentioning the fact that they were eventually donated to the Vatican Library, then outlining their structure: the *Inscriptiones* were divided into two parts, featured thirty-two chapters, and included a total of about nine thousand records. Hercolani continues that the fourth volume included the indexes.

> '[…] Delle opere inedite diremo nobilissima ed unica veramente per la qualità e quantità delle iscrizioni la gran collezione – *Inscriptiones Christianae Latinae, et Graecae Aevi Milliarii* – Questa legò l'Autore alla Biblioteca Vaticana ove conservasi co' numeri dal 8452 all'8455. Constano le due parti in che divise l'opera, di trentadue capi, ove riportansi 9000 iscrizioni, (molte rimontano alle primitive epoche del Cristianesimo) ed in fine si hanno dieci copiosissimi indici. Fu detto saviamente, che questa immensa collezione basterebbe per molti anni ad una società di eruditissimi Letterati, Teologi, Istorici, ed Antiquari, ove si accingessero ad illustrarla siccome aveva impreso a fare il Marini.'[207]

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of which he disregards Aleandro's interpretation about the case that is seen carved on the sepulchral inscriptions; […] then of the custom of extracting the bodies of the Martyrs from the Cemeteries; signs that undoubtedly indicate martyrdom. Then he continues with the (image of the) dove, that of the palm leaf, that of the fish, that of the lamb, that of Daniel thrown to the Lions, that of Lazarus, of the good shepherd, that of Jonah, and of other things that are related to Christian gravestones, or are presented engraved on them, he discusses. He then asserts that Christians used to embroider the miracles of Christ on their garments, precisely those that occur on the sepulchral urns; that only Christian epitaphs are used to express the calendae, nonae, and ides, hence Malvasia and Mabillon have reason to include this number among the formulas that distinguish (between) Pagan and Christian tombs. Then he continues, explaining that Christians consider the day of the interment, and not the date of death; that the deposition would take two or three days, and even more, after death; and that the use of the term *depositio* makes us understand that he is the deceased who has passed away by natural death. Even St. Augustine gives us information about the use of the term interrment, i.e. *depositionem sancti Eusebii hodie celebramus*, as was considered, in one of his sermons. He then goes on to illustrate the Chi-Rho monogram, strongly opposing Basnagio, Casali, Liceto, and Scacchi, views regarding its disuse amongst the pagans, claiming instead that its presence in an Egyptian medal may prove the contrary. He also shows that it is safely found for the first time in a marble inscription dating to the year 235 AD. These are the materials that I keep from the preface, contained in a volume of the right size.' Marini 1823: 80-83.

[206] *Giornale de' letterati di Pisa*, 1788: 234; Marini 1822: 80.

[207] '[…] Of the unpublished works, the great collection *Inscriptiones Christianae Latinae, et Graecae Evi Milliarii* – is truly noble and unique for the quality and quantity of the inscriptions. There are the two parts into which the work was divided, of thirty-two items, where 9000 inscriptions are reported, (many go back to the primitive epochs of Christianity) and finally there are ten very copious indexes. It was wisely said that (work on) this immense collection would suffice for many years for a society of very erudite writers, theologians, historians, and antiquarians, if they were to illustrate it as Marini had undertaken to do.'; Hercolani 1834: 65.

Notably, at the end of the passage, Hercolani also stressed that the *Inscriptiones* were left incomplete due to the project's scope being too broad and unmanageable by only one author, who inevitably did not possess all the skills and knowledge required to finalise the manuscript and bring the whole work to press.

Later scholars primarily harvested epigraphic data from the *Inscriptiones*. French church historian Henri Leclercq,[208] Vatican Librarian Giovanni Battista de Rossi,[209] and Cardinal Angelo Mai,[210] for instance, were inspired by the content of the *Inscriptiones* and drew information from them for their own publications, but also considered the scale of the project too broad and the scope undefined. De Rossi and Mai eventually published sets of records, individual chapters, and indices as part of subsequent projects.

Additionally, Leclercq and de Rossi shared a lack of enthusiasm for the *Inscriptiones*. Ultimately, their view was that it was an unoriginal and derivative corpus of early Christian inscriptions of a miscellaneous, and therefore inherently unstructured and unsystematic, nature. Leclercq also noted that the *Inscriptiones* included records of pagan inscriptions, implying that the contents did not correspond to the title given to the corpus, which should include only Greek and Latin inscriptions of Christian origin dating to the period AD 1-1000 ('*Inscriptiones Christianae Latinae, et Graecae Aevi Milliarii*' in Marini's title). He also noted that Marini had included several forgeries.

> '[…] inscriptions authentiques, fausses ou douteuses voisinent ensemble, comme si leur valeur était la même; bien plus, les païennes se font place parmi les chrétiennes, telle inscription antérieure à Jésus-Christ a même été accueillie.'[211]

More harshly, de Rossi describes the *Inscriptiones* as an unoriginal corpus. Records were not supplemented with any commentary or descriptive text and Marini made no attempt at interpreting surviving fragments of texts nor their transmission. De Rossi even describes Marini as a beginner and an unlearned epigrapher.

> '[…] Quattuor illa volumina meram christianarum farraginem continebant, non modo nulla commentariorum luce illustratam, sed ita collectam, ut non criticus qualis Marinius erat verum indoctus aliquis inexpertusve tiro eam videretur congregasse.'[212]

[208] Leclercq 1931: cols. 2145-2163.
[209] De Rossi 1922: LIV-LV.
[210] Mai 1831; V, 1.
[211] '[…] authentic, false or dubious inscriptions are (filed) next to each other, as if their importance was the same; much more, the pagan (inscriptions) find their place among the Christian ones, such that even an inscription anterior to Jesus Christ has a place (into the corpus)'; Leclercq 1907-1943: X, 2, cc. 2153-2154.
[212] De Rossi 1942: XXXIII.

Nonetheless, de Rossi's overall view on the *Inscriptiones* was not so dogmatically harsh as it may appear from the passage above. The publication of the *Inscriptiones Christianae Urbis Romae*, edited by Angelo Silvagni in 1922, allowed the release of a different assessment of Marini's research by de Rossi, which was in fact more balanced than that seen above. De Rossi offered a more descriptive interpretation of the project by recalling that Marini took about forty years to complete the four volumes of the *Inscriptiones*.

De Rossi also recalled that the work's layout was not original, and that Marini's indexing system derived from that of Jan Gruterus, as records were ordered by type and medium of inscription. De Rossi noted that Marini also sourced epigraphic manuscripts, consulted published corpora, and transcribed inscriptions in person producing new original transcriptions on his own. Marini's main contribution to epigraphical scholarship consisted of the recording of recently discovered early Christian inscriptions, copies of which he had received by mail from fellow scholars.

> '[…] quadraginta annorum spatio se operam alacrem dedisse ipse professus est christianis inscriptionibus saec. XI antiquioribus undecumque colligendis, quorum permagnum corpus in classes divisum ad Gruteri prepositum potius quam Doni et Zaccariae accommodatum congessit. Praeter multa a se descripta vel ab amicis suppeditata, plurima Marini e libris editis desumpsit et quaedam, non qua copia vero debuit, e priorum auctorum codicibus excerpsit.'[213]

Before de Rossi, Mai, and Leclercq, Coppi's biography had added unique details about Marini's role in the creation of the *Inscriptiones*. Specifically, he explains how Marini researched unpublished or recently discovered inscriptions. Coppi, in fact, is a valuable source for documenting Marini's epigraphic travels, which he made to implement the *Inscriptiones* project with new information. Coppi, for instance, recalls that Marini collected information from inscriptions he studied in churches in Rome and elsewhere, and that he often travelled around Italy for preparatory research.

Marini not only transcribed inscriptions but also requested drawings of inscriptions during his research trips. His focus was on Rome and the surrounding cities, but the research

[213] '[…] He himself professed to have devoted himself to Christian inscriptions from the first eleven centuries of the Church over the space of forty years. Collecting the older inscriptions from every place, incorporating them in a very large corpus, he ordered records into suitable classes, following the example of Gruterus rather than that of Doni and Zaccaria, in addition to many other records he himself created also with the help of friends, who supplied more materials, he then took most of his own from published sources, and some, not as many as he should have, he then collected fewer records from manuscript codices of earlier authors'; De Rossi-Silvagni 1922: LIV-LV.

included other areas of Italy as well since he received drawings of inscriptions and objects from fellow antiquarians across Italy. Remarkably, in the same context, Coppi also attests that Marini's research focused primarily on early Christian inscriptions, narrowing down the chronology of the whole project. By underlining this aspect of Marini's research focus, Coppi intended to reveal the scope of the work: early Christian inscriptions were understood by Marini as sources for the history of the church and specifically as telling examples of the history of early Christian life in Rome. The project's aims shifted from chronological boundaries to cultural significance as historical evidence.

> '[…] Fra tutte le Iscrizioni poi aveva egli una particolare predilezione per quelle che all'antico Cristianesimo appartengono; avvegnachè siccome egli stesso aveva scritto:
>
> > "Io sono per natura, e per elezione così disposto, che quantunque sia pur vero che mi occupi sempre con piacere intorno a cose di antichità, niuna però n'è tra queste che tanto mi trasporti, e molto più possa nel mio animo, quanto quelle che ci vengono da' nostri antichi e buoni Fedeli, e per esse medesime, e perché c'istruiscono del lor vivere, de' modi, de' costumi, della Religione, de' Riti e di più altre cose risguardanti la Storia del Cristianesimo primitivo".
>
> Quindi è che datosi principalmente a raccogliere ed illustrare le antiche *Iscrizioni Cristiane*, riunì tutte quelle che ritrovò disperse in quanti volumi potè rinvenire; trascrisse tutte quelle che sono in Roma, o che vidde ne' suoi viaggi per l'Italia; ed in tal guisa con una indefessa costanza di circa quarant'anni pervenne a farne un'ammirabile Raccolta, e nel suo genere veramente nuova ed unica.'[214]

Epigraphic records per se, prints, and drawings in Marini's *Inscriptiones* cover the period from late antiquity to the early Middle Ages and their focus is on early Christian life and religious practices. In Marini's view, images and texts of inscriptions had a tangential significance and were accumulated as primary sources distinctly for their historical value. Several prints reproduce art and objects that had been recently discovered or inscriptions that had been unearthed only recently.

The following section examines the content of the *Inscriptiones* and focuses on how Marini and his assistant Gueriggi prepared the four volumes. It also delves into the technical

[214] '[…] Among all the inscriptions, he had a particular predilection for those that belong to ancient Christianity; notwithstanding, as he himself had written: "I am by nature, and by choice, so disposed, that although it is true that I always deal with pleasure around things of antiquity, none of them however transport me so much, and much more can in my soul, how much those that come to us from our ancient and good believers, and for themselves, and because they instruct us of their way of life, of ways, of customs, of religion, of rites and more other things concerning the history of early Christianity". So it is that he mainly devoted himself to collecting and illustrating the ancient Christian inscriptions, he gathered all those he found dispersed in as many volumes as he could find; and in this way with an indefatigable constancy of about forty years he managed to make it an admirable collection, and truly new and unique of its kind.' Coppi 1815: 107-108.

description of the manuscripts, exploring how and when they were assembled. The emphasis is on the process of creation of the *Inscriptiones* and the reciprocal working relationship between Marini and Gueriggi.

3.2. Compiling the *Inscriptiones christianae*: Issues of Composition and Data Acquisition

As previously elucidated, Marini's nephew and biographer Marino Marini informs us about different aspects of Marini's research and gives us details about the approximate duration of Marini's research in the preparation of the *Inscriptiones*. In the biography, Marino recalls a letter Marini wrote from Paris, after he had left Rome permanently (1810), expressing regret at not having been able to complete the project on which he had worked (he says) for over four decades.

Although no documentary evidence was provided by Marino, it is now clear that Marini and Gueriggi worked together on the *Inscriptiones* for nearly forty years and that the project was never completed due to its complexity and inherently encyclopaedic nature, which would have probably required the intervention of a group of specialists before finalising the manuscripts for publication. Nonetheless, from Coppi we learn that Marini was in other respects convinced that the *Inscriptiones* were ready for publication as such.

> '[…] Una cosa mi dispiace, ed è il non poter più pensare alla mia Opera favorita delle Iscrizioni Cristiane dei primi dieci secoli, che voi già sapete, essere tutta in ordine disposta in quattro gran tomi in foglio. Ci ho faticato per circa 40. anni, ed impiegatovi molto danaro. Ma *quae paravi*, *cujus erunt*?'[215]

Nonetheless, Antonio Coppi noted in his biography (1815) that the *Inscriptiones* consisted of a miscellaneous corpus of Christian inscriptions and the diversity of the material accumulated by Marini caused the project to go adrift.

> '[…] Per verità l'illustrare nove mila e più Iscrizioni risguardanti materie antiquarie, istoriche, e teologiche, non era impresa da un uomo solo, quantunque versato nella teologia, eruditissimo nella Storia e impareggiabile nell'Antiquaria quale appunto erasi

[215] '[…] I regret only one thing, and that is that I can no longer think of my favourite work of the Christian inscriptions of the first ten centuries, which you already know, being all in good order and arranged in four large folio-size tomes. I worked on them for about forty years and spent a lot of money on them. But *quae paravi*, *cujus erunt*?'; Marini 1822: 203.

> il nostro Marini. Una materia così vasta, bene si tratterebbe fuorzosamente da una Società di più Letterati.'[216]

In the same vein, Antonio Hercolani, in his biography of Marini (1835), also underlined the unmanageable complexity of the project, which made its eventual completion unfeasible. In Hercolani's view, the *Inscriptiones* were left incomplete, although Marini affirmed the opposite on multiple occasions. Hercolani says that this was not only because of the encyclopaedic nature of the project but also because of a contingent issue: one scholar would have never been able to finalise the work and bring it to press working alone.

Specifically, Hercolani says that the *Inscriptiones* would have only been published with the participation of other scholars specialising in different disciplines, possibly working together. Each scholar would have worked independently on each individual chapter of the four volumes and eventually published the work as a multi-authored corpus: '[…] Fu detto saviamente, che questa immensa collezione basterebbe per molti anni ad una società di eruditissimi Letterati, Teologi, Istorici, ed Antiquari, ove si accingessero ad illustrarla siccome aveva impreso a fare il Marini'.[217] The whole passage reads as follows.

> '[…] Delle opere inedite (di Marini) diremo nobilissima ed unica veramente per la qualità e quantità delle iscrizioni la gran collezione – *Inscriptiones christianae Latinae et Graecae Aevi Milliarii* – Questa legò l'Autore alla Biblioteca Vaticana ove conservasi co' numeri dal 8452 all'8455. Constano le due parti in che divise l'opera, di trentadue capi, ove riportansi 9000 iscrizioni, (molte rimontano alle primitive epoche del Cristianesimo) ed in fine si hanno dieci copiosissimi indici. Fu detto saviamente, che questa immensa collezione basterebbe per molti anni ad una società di eruditissimi Letterati, Teologi, Istorici, ed Antiquari, ove si accingessero ad illustrarla siccome aveva impreso a fare il Marini.'[218]

[216] '[…] In truth, illustrating nine thousand and more inscriptions concerning antiquarian, historical, and theological subjects was not an undertaking (feasible) by a single man, albeit one well versed in theology, very erudite in history and unparalleled in antiquity, such as our Marini was in fact. Such a vast subject would well be dealt with by a society of several Literati'; Coppi 1815: 115.

[217] '[...] It was wisely said that this immense collection would suffice for many years for a society of highly erudite men of letters, theologians, historians, and antiquarians, were they were to illustrate it as Marini had undertaken to do'; Hercolani 1835: 65.

[218] '[…] Amongst (Marini's) unpublished works I must recall that of the great collection – *Inscriptiones christianae Latinae et Graecae Evi Milliarii* – which remains a truly noble and unique (work) for the quality and quantity of the (documented) inscriptions. There are the two parts into which the work was divided, comprising a total of 9000 inscriptions, which (Marini) himself had collected, (many of which go back to the primitive epochs of Christianity), and, in the appendix, there are ten very copious indexes. It is wisely said that this immense collection would suffice for many years for a society of very erudite men of letters, theologians, historians, and antiquarians, were they were to illustrate it as Marini had undertaken to do. […]' Hercolani 1835: 65.

The exact timeframe within which the *Inscriptiones* were completed remains debatable. As seen above, Marini recalls working on the project for about 40 years. Subsequently, Antonio Ferrua and others repeated the fact that Marini had spent about forty years on the *Inscriptiones*.[219]

Although exact dates are impossible to define, Danilo Mazzoleni is the first modern scholar who attempted to give a precise timeframe within which the *Inscriptiones* were completed by proposing thirty-six years. Mazzoleni specified the period from 1765 to 1801, which covers all the years in which Marini was actively working and publishing in Rome before his ultimate departure for Paris. It must be noted that Marini must have stopped working uninterruptedly on the *Incriptiones* during the occupation of Rome by the French army and after his departure to Paris in 1810 work was interrupted as he could not return to it before he died in 1815.

Marini continued publishing and exploring new venues of research while he and his assistant Gueriggi were working on the *Inscriptiones* and therefore work was never continuous while he was in Rome. Tellingly, a previously unknown letter to fellow librarian Annibale degli Abati Olivieri, dated 12th September 1772, documents the fact that Marini was then still envisioning the *Inscriptiones* project. Mazzoleni's proposed date of initiation must therefore be postponed to at least 1772. In the letter to degli Abati Olivieri, Marini refers to the *Inscriptiones* as an eventual future project that he had not yet started. The text of the letter contains a reference to a possible project on early Christian inscriptions that Marini hoped to start working on in the future.

In the letter, Marini mentions the possible initiation of a new research project for the publication of a corpus of Christian inscriptions, which may lead one to believe that the *Inscriptiones* (the 'gran raccolta' in Marini's text to degli Abati Olivieri) were initiated only after the year 1772, post-dating the beginning date of the project from 1765 to 1772 at the earliest. Mazzoleni's view should be therefore considered only as an attempt to reconstruct the chronology of the work, which is yet to be determined precisely. Marini also admits that he would never have been able to complete such a large project on his own.

> '[…] Io vado raccogliendo sempre quante iscrizioni posso, e forse un giorno penserò a qualche gran raccolta, ma con assai più di accuratezza, che in fino ad ora non si è fatto.

[219] Ferrua 1942: 44-45.

> Che bell'opera sarebbe mai una universal collezione di lapidi! ma a compirla come merita si vorrebbe occupata una società di persone accurate, e veramente dotte.'[220]

Archival evidence recently published by Domenico Rocciolo[221] and Antonio Sartori[222] documents Marini's ongoing lack of application on the project, which can be identified as the main cause for further delays. It must be noted that the forty years in which Marini worked on the *Inscriptiones* were not solely dedicated to epigraphical research and the completion of the project had never been Marini's priority.

Furthermore, they were intended for private use, that the *Inscriptiones* were compiled by Marini and Gueriggi but were envisioned primarily as being for private consultation. As previously mentioned, the *Inscriptiones* were also kept in Marini's private library, not in the Vatican Library. Remarkably, there is no evidence of anyone having access to the *Inscriptiones*, nor that Marini ever allowed other scholars to consult them. Evidently, the *Inscriptiones* remained a private research endeavour strictly reserved for personal use.

Over the whole period of about 40 years, in fact, Marini was employed full-time as librarian and archivist at the Vatican, had other administrative and curatorial responsibilities, and worked on other publications as well, setting the project aside in favour of these. *The Papal Physicians* (1784) and the *Arval Brethren* (1795), for instance, were researched and published while Marini was gradually compiling the *Inscriptiones*.

Fifteen years after allegedly starting this project (c. 1780), Marini had not yet completed it and had no reasonable plans to bring it to press. In a letter to Francesco Menicucci dated April 25th, 1780, for instance, Marini confirms that he could not make any plans for printing the *Inscriptiones*. The *Inscriptiones* project was, in fact, still in progress, while he was working on the acta of the *Fratres Arvales* ('un'altra opera antiquaria' in Marini's text below), which were eventually published, in two volumes, more than two decades later, in 1795, when the *Inscriptiones* project was still ongoing.[223]

> '[…] L'opera delle *Iscrizioni Cristiane* è molto avanzata, ma troppo manca tuttavia per la di lei perfezione e pubblicazione: sono continuamente distratto in più cose, né io

[220] '[…] I am always collecting as many inscriptions as I can, and perhaps one day I will think of some great collection, but with much more accuracy, which up to now has not been done. What a beautiful work a universal collection of gravestones would ever be! but to accomplish it, as it deserves be, a society of accurate and truly learned people would need be employed'; Ms. 335.1, no. XIX (f. 36r-v), Biblioteca Oliveriana, Pesaro. I owe this reference to Dr Valerio Mezzolani.
[221] Rocciolo 2015.
[222] Sartori 2015.
[223] Marini 1795.

> posso attendere quanto vorrei e bisognerebbe, ed ora ho per le mani un'altra opera antiquaria, che non mi lascia tempo per quella.'[224]

From the correspondence quoted above, it is evident that Marini continued to compile the *Inscriptiones* as a side project while working on other publications, which further delayed the editing and publication process. Contrary to what Marini stated on multiple occasions, the *Inscriptiones* were not actually compiled over forty years and they were never finalised for publication.[225] Mazzoleni's proposed start and end dates for the project therefore appear to be inaccurate.

The fact that Coppi and Marini also attest the existence of illustrations and a preface, which were never amalgamated with the rest of the corpus, further substantiate the hypothesis that Marini's view on the project's advancement, as well as the structure of the whole corpus, was in fact unclear and therefore that his view was both limited and biased. The *Inscriptiones* were certainly left unfinished.

To illustrate this, the preparatory research for the publication of *Degli archiatri pontifici* (1784) also prevented Marini from working on the *Inscriptiones*.[226] In a letter to Bugati dated 21st of July 1784, Marini wrote that the *Inscriptiones* project was still unfinished. Evidently, Marini had given priority to the publication of *Degli archiatri pontifici*.[227] Marini had arrived in Rome two decades earlier (1764) and the *Inscriptiones* were not yet ready. Marini's intent at that time was, after completing the first volume of the Papal Physicians, to continue working on the second one, and – as he explains in the letter to Bugati – preparatory research for it was still ongoing at the time.

> '[…] Io sono pure stracco dei miei *archiatri*, che non mi lasciano occuparmi di queste [le «nuove iscrizioni»]: stanno quasi abbandonate da tre anni e solo ho potuto aggiungervi quelle che mi sono venute alle mani […]. Alla metà del mese venturo sicuramente sarà compita l'opera de' medici, cioè il primo volume e subito porrò mano alla stampa del secondo, che ha i monumenti, intorno a' quali io mi diverto ore [finalmente!] con delle note per fargli uscire con qualche abbigliamento.'[228]

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[224] '[…] the work of the *Christian inscriptions* is (now) very advanced, but still too lacking for its perfection and publication: I am continually distracted by many things, nor can I wait as long as I would like and should, and now I have another antiquarian publication in my hands, that leaves me no time for that'; Biblioteca Ambrosiana, Ambr. Z 293-4 21.07.1784; Sartori 2015: 287; Annibaldi 1970: 183.
[225] Marini 1822: 202-203.
[226] Marini 1784.
[227] Marini 1784.
[228] '[…] I am also (very) much exhausted by my (book on the) *Archiatri*, a project that will not let me take care of these [the 'new inscriptions']: they have been almost abandoned for three years and I have only been able to add those that came to my hands […]. In the middle of the next month, the work of the doctors will surely be completed, that is the first volume, and I will immediately put my hand to the printing of the second, which has the monuments, around which I am spending enjoyable hours [finally!], adding notes to make (the second volume)

Significantly, Marini recalls having stopped working on the *Inscriptiones* for about three years. Another letter from Marini to Bugati dated to the 27th of January 1787, three years later, documents again that the *Inscriptiones* were not yet completed. Notably, in the letter Marini also adds that he was planning to add a different type of text to the *Inscriptiones.* Specifically, he was considering compiling a new chapter dedicated to early Christian texts on papyri, an endeavour he was never able to fulfil. This confirms that the project itself also required further clarification in Marini's plan and overall layout.

Remarkably, in the same letter he clearly specifies that, in addition to purely epigraphic records, he had enriched the *Inscriptiones* with prints and drawings reproducing inscriptions on functional objects such as lead seals, glass, ivories, wall paintings, bronzes, textiles, and mosaics.[229] Evidently, not only were the *Inscriptiones* still incomplete, but – as the letter seems to suggest – the structure and contents of the whole corpus were still undergoing revisions and research was ongoing.

> '[…] Voglio lusingarmi che voi vi ricordiate tuttavia di me, quantunque il vostro silenzio volesse farmi pensare diversamente [touché!]. Vi ricordo le mie iscrizioni cristiane che sono ora quasi tutte copiate dal mio Gueriggi in tante schede separate e fanno pure la bella comparsa. Le latine sono circa novemila e mille le greche: vi ho posti tutti i piombi i vetri gli avori le pitture i bronzi le vesti i mosaici, insomma tutto quello che ha qualche scrittura anteriore al mille, e chi sa che infine non vi ponga anche i papiri. Vi raccomando sempre questo mio lavoro, aiutatelo, accrescetelo […]'[230]

Nevertheless, Marini was evidently uncertain about the quantity, quality, and antiquity of the documentation he had accumulated. This indecision was probably due to Marini being unable to exercise full control over the research he was undertaking. With so many other ongoing research projects and job obligations, Marini evidently could not keep this project on a tight rein. In the previously quoted excerpt, Marini recalls a total of nine thousand inscriptions. In

go out with a certain degree of definite beauty'; Biblioteca Ambrosiana, Milan, Marini a Bugati, Ambr. Z. 293-4, 288, 21.07.1784; Sartori 2015: 287.

[229] '[...] vi ho posti tutti i piombi i vetri gli avori le pitture i bronzi le vesti i mosaici, insomma tutto quello che ha qualche scrittura anteriore al mille'; '[...] I have placed all the lead seals, the glasses, the ivories, the paintings, the bronzes, the clothes, the mosaics, in short, everything that has some text prior to the year one thousand, and who knows, finally, I may also consider adding papyri'; Sartori 2015: 291.

[230] '[…] I want to flatter myself that you still remember me, even though your silence wanted me to think differently [touché!]. I remind you of my Christian inscriptions which are now almost all copied by my Gueriggi in many separate files and make a nice appearance. The Latin inscriptions are about nine thousand and a thousand are Greek: I have put in it all the lead seals, the glass, the ivories, the (wall) paintings, the bronzes, the mosaics, in short, everything that has any inscriptions, dating before the year one thousand, and – who knows – maybe I will finally add papyri as well. I always recommend this work of mine to you, and I beg you to help me with it, and let it grow.'; Sartori 2015: 291.

the following passage, Marini recalls the total number of records as twelve thousand, three thousand records more.

However, it is likely that Marini's counting did not include inscriptions on media different from stone. He was probably not counting prints and drawings in that total of nine or twelve thousand records. In the handwritten dedicatory note kept in Vat. lat. 9106 that I have already quoted, Marini instead seems to be convinced that he had accumulated a total of about 12,000 epigraphic records, therefore without counting prints and drawings.

> '[…] Ora che l'Abate Marini ha compito il suo libro intorno a' *Frati Arvali*, per cui quasi si duole di aver consumato circa otto anni, torna al diletto lavoro della raccolta di tutte le Iscrizioni cristiane greche e latine de' primi dieci secoli, condotto già a buon porto, e ricco a quest'ora di forse più di 12. mila monumenti scritti in differenti materie. Spera che una tal opera debba poter essere di grandissima importanza, lustro, ed utilità della nostra santa Religione, e di tutta la Storia ecclesiastica, però umilmente la raccomanda alla protezione e favore della Santità di N(ostro) S(ignore) alla qual' desidera di poter avere l'onore di dedicarla, non dovendosi ciò ad altri che al Capo supremo della Chiesa.'[231]

From the above text, we must infer that the exact number of records kept in the *Inscriptiones* was unclear even to Marini at the time and oscillates between 9,000 and 12,000.

Coppi incorrectly recalls a total of 9,000 records and evidently considers only transcriptions of stone inscriptions.[232] Differing from this, Giovanni Battista de Rossi was convinced that the *Inscriptiones* included a total of 9,350 records.[233] The reference is in the *Inscriptiones Christianae Urbis Romae* and the counting of 9,350 records refers to stone inscriptions only. Specifically, de Rossi itemised the total of 9,350 records and asserted that the records of Latin inscriptions added up to 8,600 while about 750 were in Greek.

> '[…] Haec omnia schedis continentur Latinarum inscriptionum plus quam 8600, Graecarum circiter 750, quas in Vaticanis pluteis acervatas ego sedulo ordinavi, et in triginta et unum volumina divisas atque compactas Vaticanis codicibus accensui.'[234]

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[231] '[…] Now that the Abbot Marini has finished his book on the *Arval Brethren*, on which he almost regrets having spent about eight years, he returns to the delightful work of collecting all the Greek and Latin Christian inscriptions of the first ten centuries, already carried out well, and now full of perhaps more than 12,000 monuments written in different topics. He hopes that such a work should be able to be of the greatest importance, prestige and usefulness to our holy religion, and to all ecclesiastical history, but he humbly commends it to the protection and favour of His Holiness to whom he wishes to be able to have the honour to dedicate it, owing this to none other than the Supreme Head of the church'; Vat. lat. 9106, f. 1; Buonocore 2001: 45.

[232] Coppi 1815: 115.

[233] De Rossi 1861: XXXII*-XXXIII*.

[234] '[…] The records add up to a total of 8600 Latin inscriptions, and to about 750 Greek inscriptions, which I carefully arranged on the shelves of the Vatican (Library) and divided them into thirty-one volumes and bound them with the Vatican cataloguing system'; De Rossi 1861: XXXII*-XXXIII*.

Henri Leclercq, repeating de Rossi's overall counting, also recalls the same amount: about 8,600 Latin inscriptions and 750 Greek ones. Specifically, Leclercq stated that Marini had collected a total of 9,350 records.

> '[…] En tout 8600 textes latins environ et 750 textes grecs qui furent conserves et classes à la bibliothèque du Vatican, par les soins de J. B. De Rossi qui en forma trente et un volumes (cod. 9075-9105).'[235]

Mazzoleni, who counted only epigraphic records and excluded all prints or drawings, offered a more detailed set of figures, and affirmed instead that Marini had accumulated a total of 9,775 records.[236] Specifically, Vat. lat. 9071 includes 1,146 records of which 1,033 are Latin, 110 are Greek, and 3 bilingual. Vat. lat. 9072 includes 3,191 records of which 2,909 are Latin, 282 are Greek, and 3 bilingual. Vat. lat. 9073 includes 2,074 records of which 181 are Greek and 2 are bilingual. Vat. lat. 9074 includes 2,257 records of which 2074 are Latin, 181 are Greek and 2 are bilingual. There are also 550 *carmina* listed at the end of Vat. lat. 9074.[237]

Apart from epigraphical records, the *Inscriptiones* also contain prints, drawings, watercolours, and annotations of inscriptions consisting of line drawings reproducing objects of monumental art and applied arts. Marini received drawings from fellow antiquarians and possibly also purchased them in Rome on the local antiquarian market. The prints, however, were normally cut from book illustrations.[238] Most prints and drawings are to be found between chapter seven and chapter fourteen of volume one[239], where images of inscriptions in wood, gems, gold and silver, bronze, lead, ivory, glass, mosaic, and wall paintings, were filed, as Coppi attested.

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[235] '[…] In all approximately 8600 Latin texts and 750 Greek texts which were preserved and classified in the Vatican Library, by the care of J(oannes) B(aptista) de Rossi who put together thirty-one volumes (cod. 9075-9105)'; Leclercq 1907-1953: 2152.
[236] Mazzoleni 2015: 1259.
[237] '[…] Per verificare la reale entità dei materiali raccolti, in occasione di questa ricerca ognuno dei quattro specializzandi ha proceduto al conteggio delle schede contenute nel codice studiato, giungendo ad una cifra che appare intermedia fra quella proposta da de Rossi e quella presunta, ossia 9775 iscrizioni, suddivise nel modo seguente: 1146 nel Vat. lat. 9071 (1033 latine, 110 greche e 3 bilingui); 2631 iscrizioni nel 9072; 3191 nel 9073 (2909 latine, 282 greche e 3 bilingui); 2257 nel 9074 (2074 latine, 181 greche, 2 bilingui), oltre a 550 *carmina*'; '[…] To verify the actual extent of the materials collected, on the occasion of this research each of the four PhD students proceeded to count the records contained in each of the four codices, reaching a total figure that appears intermediate between that proposed by de Rossi and the presumed one, i.e. 9775 inscriptions, divided as follows: 1146 in Vat. lat. 9071 (1033 Latin, 110 Greek and 3 bilingual); 2631 records in 9072; 3191 in 9073 (2909 Latin, 282 Greek and 2 bilingual); 2257 in 9074 (92074 Latin, 181 Greek, 2 bilingual), in addition to this figure, there are 550 carmina'; Mazzoleni 2015: 1259.
[238] The largest set of print cuttings that we find in the *Inscriptiones* originates from Giovanni Giustino Ciampini's *Vetera Monimenta* (1690) and *De Sacris Aedificiis* (1693); Ballardini 2015: 1601-1602.
[239] Vat. lat. 9071, pp. 153-261.

> '[…] Sono circa novemila le Iscrizioni che in questa Raccolta si contengono. Quelle desunte da' Libri stampati, veggonsi riferite nel modo che sono impresse; le altre (e sono forse la maggior parte) che furono dall'Autore istesso, o in di lui presenza dal diligentissimo Abbate Gueriggi copiate dagli Originali, sono trascritte colla medesima Paleografia, con cui sono incise. Lo stesso dicasi delle pitture, scolture, mosaici ec. che vi sono similmente con somma esattezza secondo i loro Originali delineati. Veggonsi di poi in fine dieci Indici copiosissimi fatti con quella diligenza, di cui il nostro Autore stesso si vantava, e ne aveva ben donde.'[240]

A letter sent by Giacomo Biancani Tazzi to Marini on 9th June 1787 attests how drawings were sent to Marini and testifies to his research methodology. Marini had contacted Biancani Tazzi to request drawings of gold-glass objects and the letter consisted of a reply containing an accompanying message. The drawings sent by Biancani Tazzi with the letter, consisting of a large set of drawings, also including a smaller group of larger sheets of drawings, copy glass objects from the collection of the Istituto delle Scienze in Bologna, the church of San Salvatore, and Biancani Tazzi's private collection. The drawings were sent to Marini along with the letter for adding to the thirteenth chapter of the *Inscriptiones*, which is dedicated to Greek and Latin inscriptions on glass.

> '[…] Quì annessi ritroverete i disegni di tutti i vetri cemeteriali sì sacri, che profani, che si serbano nel Museo di questo Instituto, vedrete che sono pochi, ma una volta erano più, come si rileva da antico inventario stampato delle robe donate dal Generale Marsigli, e sono periti per mala custodia, o disgrazia, giacché sconnessi i vetri è perita la pittura, che più in alcun modo non si distingue. Ad essi ho unito il disegno di M(aria) V(ergine) che v'accennai in altra mia (lettera) dipinta in un vetro assai grosso in oro siccome gli antichi de Cimiterj. Voi vedrete se il monumento possa aver luogo nella vostra collezione, e quando ciò sia lo notarete *Ex Bononiensi Museo Instituti* siccome gli altri provenienti però dal Legato Savorgnani.'[241]

[240] '[…] There are about nine thousand inscriptions that are contained in this collection. Those taken from printed books are copied as they are imprinted; The others (and perhaps most of them) that were by the author himself, or – under his supervision – copied by the diligent Abbot Gueriggi, were reproduced from the originals, and transcribed with the same palaeography with which they were engraved. The same applies to paintings, sculptures, mosaics and so on, which are likewise there copied with the outmost exactness, according to their delineated originals. From then on, we saw ten very copious indexes made with that diligence of which our author himself boasted, and he had good reason to'; Marini 1822: 113.

[241] '[…] Here you will find the drawings of all the sacred and profane cemeterial glasses that are kept in the Museum of the Istituto (delle Scienze), and you will see that they are few, although once they were more, as can be seen from the ancient printed inventory of the items donated by General Marsili, as they all perished through bad custody, or by misfortune, since the glasses were disconnected and the painting perished, which in no way can be distinguished. To them I added the drawing of the V(irgin) M(ary) that I mentioned in another (letter) of mine painted in a very large glass in gold like the ancients of the cemeteries. You will see whether the monument can find a place in your collection, and if this is the case, you will note that it is *Ex Bononiensi Museo Instituti* as the others, although this originates from the collection of Legato Savorgnani'; Vat. lat. 9044, f. 215r; Lega 2015: 1215; Rini 2021: 356.

The excerpt attests how Marini received drawings and how they were filed in the *Inscriptiones*. Marini received drawings of glass objects by mail and, once they were received, he filed them separately depending on the type of documented text, their type and chronology of the object drawn, as we see them on the pages of the *Inscriptiones* today. The drawing of the glass with the Virgin Mary mentioned in the text, for instance, was added to the penultimate page of chapter thirteen of the *Inscriptiones*, which is dedicated to inscriptions on glass objects, as it consists of an early Gothic gilded glass disk.[242] The other drawings mentioned in the letter were filed earlier in the chapter as the glass copied is of earlier date.

3.3. The *Inscriptiones christianae*: Technique and Content

The following section includes a manuscript description of all four volumes of the *Inscriptiones* with special focus on their contents and reciprocal distribution. The whole work is divided into four folio-size volumes, comprising two parts (*Pars prima* and *Pars secunda*) and 32 chapters, with a total of 1077 pages.[243] Chapters are of different length, unevenly distributed between the first part and the second part, and can be spread across more than one volume. The first part includes chapters one to fifteen.[244] The second part includes chapters sixteen to thirty-two.[245]

The first volume includes the first fifteen chapters.[246] The second volume starts with the chapter sixteen and ends with chapter twenty-six.[247] The third volume continues with chapter twenty-six and ends with chapter thirty.[248] The fourth volume continues with chapter thirty and ends with chapter thirty-two.[249] The indexes occupy the last forty-four pages of volume four.[250] Epigraphic records are numbered progressively and are supplemented with short handwritten notes in Latin including provenance information. Each record is then annotated with an alphanumeric coding system with links to supplementary research documents.[251]

Since chapters are not evenly distributed throughout the four volumes, the first volume includes most of the chapters, containing most of the prints and drawings examined here, while the

[242] Vat. lat. 9071, p. 222, no. 13.
[243] Part I: chapters I-XV; Part II: chapters XVI-XXXII.
[244] Vat. lat. 9071, pp. 1-272.
[245] Vat. lat. 9072, p. 273-Vat. lat. 9074, pp. 813-1025.
[246] Vat. lat. 9071, pp. 1-272.
[247] Vat. lat. 9072, pp. 273-552.
[248] Vat. lat. 9073, pp. 553-812.
[249] Vat. lat. 9074, pp. 813-1025.
[250] Vat. lat. 9074, pp. 1033-1077.
[251] Buonocore 2001: 49-51.

remaining three volumes include only a few chapters, listing primarily epigraphic records, i.e., transcriptions of stone inscriptions. In volume four the indexes are split into two sections. Finally, the list of names in the indexes comprises 11 columns at the end of the fourth volume.

There is no introduction to the whole work. As we previously learned from Marino Marini, a prefatory essay was filed separately from the *Inscriptiones*, and images, in the form of prints and drawings, were not displayed in an ordered layout to resemble book illustrations, nor were they ever mounted or framed as individual or grouped images within a page. The above-mentioned illustrations whose existence Antonio Coppi attested in Marini's biography are currently untraceable.

The *Inscriptiones*' shelf mark has changed over time. Early biographers record a different shelf marking system compared to the one they are filed under today: Antonio Coppi, Marino Marini, and Antonio Hercolani recall that the shelf marks of the four volumes of the *Inscriptiones* were 8452, 8453, 8454 and 8455.[252] These correspond to the current shelf marks, Vat. lat., (i.e. *Vaticani latini*), 9071, 9072, 9073, 9074 that de Rossi gave to the *Inscriptiones* following the current cataloguing system in place in the Vatican Library. The four volumes were catalogued and archived under these numbers during the second half of the nineteenth century.[253]

> '[…] Ridusse veramente il Marini la sua grand'Opera a termini tali da poter essere pubblicata, ma non poté soddisfare alla generale aspettazione col darla alla luce e lasciolla in prezioso legato alla Vaticana Biblioteca, dove attualmente trovasi, ed è segnata fra i Codici coi numeri 8452, 8453, 8454 ed 8455.' [254]

> '[…] Delle opere inedite diremo nobilissima ed unica veramente per la qualità e quantità delle iscrizioni la gran collezione – *Inscriptiones Christianae Latinae, et Graecae Aevi Milliarii* – Questa legò l'Autore alla Biblioteca Vaticana ove conservasi co' numeri dal 8452 all'8455. Constano le due parti in che divise l'opera, di trentadue capi, ove riportasi 9000 iscrizioni, (molte rimontano alle primitive epoche del Cristianesimo) ed in fine si hanno dieci copiosissimi indici.'[255]

[252] Coppi 1815: 109; Marini 1822: 65.
[253] Coppi 1815: 109; Hercolani 1835: 53-71; 65.
[254] '[…] Marini really reduced his great work to terms that could be published, but he could not satisfy the general expectation by giving birth to it and left it in a precious legacy to the Vatican Library, where it is currently located, and is marked among the codices with numbers 8452, 8453, 8454, 8455'; Coppi 1815: 109.
[255] '[…] Of the unpublished works, the great collection – *Inscriptiones Christianae Latinae et Graecae Evi Milliarii* – is truly noble and unique for the quality and quantity of the inscriptions. There are the two parts into which the work was divided, of thirty-two items, where 9,000 inscriptions are reported (many go back to the primitive epochs of Christianity) and finally there are ten very copious indices'; Hercolani 1835: 53-71; 65.

The *Inscriptiones'* 1077 pages are not evenly distributed across the volumes, but numbering is continuous and progressive from page 1 to page 1077. The first volume[256] includes pp. 1-272; the second,[257] pp. 273-552; the third,[258] pp. 553-812; and the fourth,[259] pp. 813-1077.

The first part includes the *Instrumentum domesticum* (i.e., inscriptions on functional objects) while the second part is specifically dedicated to literary and poetic inscriptions such as *carmina*. In particlar, the first part includes chapters one to fifteen, which include inscriptions on objects of liturgical use, such as crosses, sarcophagi, and baptismal fonts, plus dedicatory and commemorative inscriptions, as well as inscriptions on wood objects and gems, gold and silver, bronze, lead seals, ivory, glass, mosaics, clay, and finally sepulchral inscriptions of unknown provenance. Part two includes chapters sixteen to thirty-two, which contain records of inscriptions bearing familial commemorative texts and cemeterial inscriptions of post-antique date.

Chapter twenty-six is split between the second and third volumes.[260] The third volume includes four chapters (five if we count the part of chapter twenty-six which is shared between volumes two and three), from chapter twenty-seven to chapter thirty. Chapter thirty is split between volumes three and four.[261] The fourth volume also includes an appendix divided into two sections, one on the *Inscriptiones calaritanae*, consisting mostly of seventeenth-century copies from the diocese of Cagliari, in Sardinia,[262] and one on Greek and Latin epigraphic poetry, i.e. *Carmina ex libris veterum poetarum Latini, quarum magna pars inscripta fuisse videtur aris templis donaris picturis sepulchris.*[263] The following seven pages were left blank.[264] The final forty-four pages include the indexes of names and the list of contents on page 1033.[265]

[256] Vat. lat. 9071.
[257] Vat. lat. 9072.
[258] Vat. lat. 9073.
[259] Vat. lat. 9074.
[260] Vat. lat. 9072, pp. 516-552 and Vat. lat. 9073, pp. 553-606.
[261] Vat. lat. 9073, pp. 697-812; Vat. lat. 9074, pp. 813-937.
[262] Vat. lat. 9074, pp. 942-958; Corda 1999: 25-28.
[263] Vat. lat. 9074, pp. 959-1025.
[264] Vat. lat. 9074, pp. 1026-1032.
[265] Vat. lat. 9074, pp. 1033-1077.

3.4. The Documentary Context of the *Inscriptiones*: Gaetano Marini's Research Papers and the Epistolary Codices

Other research papers, prints, drawings, and annotations not included in the four volumes of the *Inscriptiones* are also extant and are bound in thirty-five miscellaneous volumes. They represent the continuation of Vat. lat. 9071–Vat. lat. 9074.[266] These volumes were subdivided, reordered progressively, and bound by Angelo Mai and classified by Giovanni Battista de Rossi[267] and consist of preparatory drawings and notes that Marini gradually put together while creating individual records. Each page normally features a draft of a transcription, a provenance annotation, and a commentary on surviving texts and decorations which Marini wanted reproduced in each record when it was eventually glued onto the pages of the *Inscriptiones*. Gueriggi would have used these drawings and the information added by Marini to create individual records for filing.

Each page of the *Inscriptiones* is subdivided into individual records, which consist of rectangular sheets of paper which Marini's assistant Giuseppe Gueriggi glued onto the page, displayed in two or three columns. Marini subdivided each page into subsections, normally ten to twelve per page, consisting of annotated records. Each record was glued to the page on superimposed rows, consisting of about four records each, arranged in roughly three rows per page. The arrangement of records depended on the type of inscription reproduced, its chronology, and the medium in which it was found. Records were numbered on the page by Marini progressively in Arabic numbers, in pen, on the top of each card.

Records, which were commonly the work of Gueriggi, normally consisted of small sheets of white paper cut into a square or rectangular shape. After Marini had created a draft drawing, now filed in the miscellaneous volumes described above, Gueriggi would copy the image and the text in fair copy and create a final record. Visually, records therefore consist of a transcription of an inscription, normally in capital letters, surrounded by a rectangular outline. Provenance notes were added at the top of each card and consist of a short line, in Latin, containing the name of a city with information about the location of the inscription reproduced, i.e., the name of a collection or a church, to mention only two commonly found examples.

[266] Vat. lat. 9075-9109.
[267] Vat. lat. 9075-9109; Vat. lat. 9104, ff. 219r, 220r, 240r; Ferrua 1994: 161-180, 168-170, 168-173; Buonocore 2001: 45-73.

Other entries, normally reproducing inscriptions on functional objects or monumental art, consist of cuttings from books and illustrations of different origin and date. These are normally plates cut from antiquarian publications. In other instances, the *Inscriptiones* include drawings and watercolours, normally of earlier date. Drawings consist of copies of inscribed art and were made to scale to reproduce the proportions of the original artwork. All records are displayed on the page below the text they document. Groups of records assembled on the same page document the same text or group of texts. Cuttings from books and loose illustrations on the same page normally feature matching or associated iconography.

These print cuttings were harvested from publications that Marini either possessed in his own private library or had bought as individual sheets on the book market in Rome or received from elsewhere. There is no specific reference in Marini's correspondence which reveals that he would have sacrificed the integrity of books for the *Inscriptiones* project, although a few pages from which illustrations were cut survive amongst his research papers.[268] For instance, a print cutting filed in Vat. lat. 9073, p. 807, no. 1 (Cat. no. 827), originating from Antonio Bosio's *Roma sotterranea*, matches a paper Marini filed amongst his own research papers in what is now Vat. lat. 9094, f. 57r, which documents the fact that it was cut from that specific published source.

Similarly, a print reproducing a figurative inscription from Aquileia, cut from the fourth volume of Ludovico Antonio Muratori's *Novus Thesaurus Veterum Inscriptionum* (1742) was filed in Vat. lat. 9074, f. 890, no. 9 (Cat. no. 948) and a note by Marini on a letter from Angelo Maria Cortenovis attests that it was cut specifically from that book.[269] In addition to this, in a letter to Gaetano Bugati, now kept at the Biblioteca Ambrosiana in Milan, Marini includes a list of volumes ('commissioni librarie' in Marini's text), all of which were illustrated, which were evidently filleted for printed illustrations. Two books listed in Marini's purchase request are by Cardinal Stefano Borgia, both of which were used by Marini. He eventually filed cuttings from the two books by Borgia in the first volume of the *Inscriptiones* (Cat. no. 1, 4).[270]

> '[…] In ordine alle commissioni librarie di cui mi ha onorato, desidero servirla al più presto. Le spedirò due esemplari del sig. dott. Branca a cui ne unirò altri della mia dissertazione e la storia del Giulini che spero di avere a discreto prezzo. Né fa bisogno di trasmettermi denaro. La pregherei invece di mandarmi la continuazione della biblioteca Casanatense, di cui abbiamo tre tomi solamente, i due tomi di iscrizioni del sig. Abate Morcelli, le due dissertazioni di mons. Borgia, *De Cruce Vaticana* e *De cruce*

[268] Vat. lat. 9075-Vat. lat. 9109.
[269] Vat. lat. 9046, ff. 146r-169v.
[270] Vat. lat. 9071, p. 2, no. 1; Vat. lat. 9071, p. 5, no. 4; Sartori 2015: 283.

> *Veliterna*, i *Fasti Attici* del padre Corsini se pure li ritrova, la *Diatriba* dell'abate Lazzeri sull'origine dei riti cristiani ed il tomo terzo dei commentari di L. A. Mazzocchi sul Calendario napoletano e da ultimo la parte sesta del tomo sesto del Bullario stampati dal Mainardi, cioè dal 1664 fino al 1730. Mi manderà in seguito il prezzo di ciascuno, sicché fatti i conti si vedrà chi rimanga debitore. La mia dissertazione su Celso si vende quì otto paoli, e venti il tomo del dottor Branca.'[271]

Records feature a distinctive visual appearance in the *Inscriptiones*, as Marini and Gueriggi distinguished between epigraphical texts and literary texts documented on marble inscriptions. Normally, texts originating from direct personal observation were transcribed in capital letters. Other texts transcribed in italics, i.e., cursive lowercase, originate from earlier epigraphical publications. In most cases, therefore, records bearing transcriptions in capital letters were taken by Marini or by one of his correspondents, copying inscriptions in person directly from the stone.

With regards to the different roles Marini and Gueriggi had while creating records, it must be noted that most of the work of manually producing, filing, and numbering the records was completed by Gueriggi. Specifically, Coppi remembered that all transcriptions in fair copy that we find in the *Inscriptiones* today were produced by Gueriggi under Marini's personal and direct supervision. After Marini had selected specific books for his project, he would ask Gueriggi to copy transcriptions of inscriptions illustrated within them. Then Marini would check Gueriggi's records before filing.

> '[…] Quelle desunte da' Libri stampati, veggonsi riferite nel modo che sono impresse; le altre (e sono forse la maggior parte) che furono dall'Autore istesso, o in di lui presenza dal diligentissimo Abbate Gueriggi copiate dagli Originali, sono trascritte colla medesima Paleografia, con cui sono incise.'[272]

Transcriptions by Gueriggi reproduce the text exactly as it was at the time of copying. In most cases, records reproduce both the text and its medium, usually with a visual description of the

[271] '[…] As for the book commissions you honoured me with, I would like to serve you as soon as possible. I will send you two copies of Mr. Dr. Branca to which I will add others from my dissertation and the history of Giulini which I hope to have at a reasonable price. Nor does he need to send me money. I would ask you instead to send me the continuation of the Casanatense library, of which we have only three volumes, the two volumes of inscriptions by Mr. Abate Morcelli, the two dissertations by Msgr. Borgia, *De Cruce Vaticana* and *De cruce Veliterna*, the *Fasti Attici* of Father Corsini if he finds them again, the *Diatribe* of Abbot Lazzeri on the origin of Christian rites and the third volume of L. A. Mazzocchi's commentaries on the Neapolitan Calendar and lastly the part sixth of the sixth volume of the Bullario printed by Mainardi, that is, from 1664 to 1730. He will send me the price of each one later, so that, once the accounts are done, we will see who remains in debt. My dissertation on Celso is sold here for eight paoli, and the volume of Doctor Branca for twenty'; Sartori 2015: 283-284.

[272] '[…] Those taken from printed books are referred to as they are imprinted; the others (and perhaps most of them) that were by the author himself, or in his presence by the diligent Abbate Gueriggi copied from the Originals, are transcribed with the same palaeography with which they are engraved'; Coppi 1815: 113.

object itself. Normally, a visual description of an inscription consists of an outline of a marble slab or an inscribed object with no attempt at reproducing the inscription in three dimensions. Gueriggi's hand can be identified as clear, regular, and normally consisted of outlines of the original inscription illustrated, without any shading or renditions of the appearance of the stone surface.

In other instances, Marini glued onto paper original works that he was possibly able to source at libraries and archives. They normally consist of line drawings or abridged outlines, print cuttings and watercolours of different date, origin, and provenance. In some instances, these drawings, as seen in the case of the drawings of gold-glass in Bologna, were specifically requested by Marini by mail.[273] Correspondence published by Carusi in 1940 documents this practice on several occasions.[274] The information examined below is drawn from Carusi's edition and is relevant to the history of the prints and drawings collection. Marini recalls in the letters several requests that he placed with fellow antiquarians for drawings to be made and shipped to him in Rome.

Marini's correspondence documents his requests for drawings of inscriptions and inscribed objects. For instance, Marini contacted Girolamo Trivulzio, Stefano Borgia, and Ireneo Affò with requests for drawings of objects in their own collections. On 11th February 1784 Marini wrote to Trivulzio requesting a drawing of a coin of King Ariulf. Marini needed an image of the coin as he intended to eventually use it as an illustration.

> '[…] Scrissi (a Gaetano Bugati) per avere il disegno della insigne moneta di Ariulfo duca di Spoleto, e il marchese Trivulzi(o) mi rispose che a primavera me lo avrebbe mandato, ché ora non poteva avere il suo disegnatore, e aggiunse che forse l'avrebbe fatta incidere.'[275]

Ariulf was the second Duke of Spoleto from 592 until his death in 602 AD. As Marini attests in the letter, Trivulzio replied that he planned to send Marini either a drawing or a print reproducing the coin after his copyist had returned. Although the identity of the copyist is unknown, Marini's request for a drawing of a medal in Trivulzio's collection attests as to how he ordered drawings from antiquarians based outside Rome and represents a practice that we see elsewhere in Marini's work preparing the *Inscriptiones*.

[273] Lega 2015; Rini 2022.
[274] Coppi 1815: 2.
[275] '[…] I wrote (to Gaetano Bugati) to request the drawing of the illustrious coin of Ariulfo Duke of Spoleto, and the Marquis (Gian Giacomo) Trivulzi(o) replied that, in the spring, he would send it to me, because now he could not get hold of his copyist, and he added that perhaps he would have it engraved'; Carusi 1940: 1-2.

Significantly, recently published correspondence documents requests made by Marini to Gaetano Bugati for drawings reproducing an inscribed sarcophagus kept in the Basilica of Sant'Ambrogio in Milan[276] (letter of 27th December 1785).

> '[…] bisogna però che voi vi prendiate il pensiero di farmi fare a mie spese un disegno esattissimo di tutto il monumento e delle lettere principalmente, che allora ne discorreremo meglio.'[277]

In the same letter, Marini also asks Bugati to send any information on early Christian inscriptions around Milan. He then attempts to obtain even more drawings of inscriptions, including inscribed objects, explaining that he was also willing to pay him for commissioning new drawings.

> '[…] per l'iscrizione di Santa Valeria sono nell'opinione mia, né mi rimuovo per la maniera stessa dei caratteri […] bisogna però che voi vi prendiate il pensiero di farmi fare a mie spese un disegno esattissimo di tutto il monumento e delle lettere principalmente, che allora ne discorreremo meglio […] Dopo il mio ritorno dalla villeggiatura mi sono abbandonato unicamente alla gran raccolta delle iscrizioni Cristiane.[278] Ma, amico, ho gran bisogno dell'opera ed aiuto vostro, e de' vostri pari. Ricordatevi del continuo del mio lavoro, e venendovi alle mani iscrizioni in marmo, in avorio, in piombo, in gemma, in vetro, in pittura, e che so io sino all'anno mille, tenetene conto per me, che tutto dee aver luogo nella mia silloge, o tesoro. Così leggendo in qualche libro di quelli che possiate sospettare che io non abbia a quest'effetto spogliato, riferita alcuna di tali cose, o illustrate, o corrette, segnatevi il luogo per me. Se iddio mi aiuti e tanti gran Santi, che saranno in tal raccolta, spero di far cosa da dover interessarne la stessa nostra santa Religione.'[279]

Prints and drawings in the *Inscriptiones* render different classes of objects and were mostly produced by professionally trained copyists and illustrators. As exemplified in the passage above, drawings ordered by Marini were produced for the specific purpose of documenting and

[276] Sartori 2015: 278.
[277] '[…] you must, however, take the thought of having me do a very exact drawing of the whole monument and mainly of the inscription at my expense, so that we will discuss it better then.'; Biblioteca Ambrosiana, Ambr. Z 309-0 27.12.1785; Sartori 2015: 289.
[278] This is a direct reference to the *Inscriptiones christianae* (Vat. lat. 9071-9074).
[279] […] for the inscription of Santa Valeria I have my own interpretation, nor do I remove myself by the very manner of the characters […] however, you must take the thought of having me make a very exact drawing of the whole monument and of the inscription mainly at my own expense, which then we will talk about better […] After my return from my vacation, I abandoned myself solely to the large collection of Christian inscriptions. But, my friend, I need your work and help, and that of your peers. Always remember my work, and keep in mind for me any inscriptions in marble, ivory, lead, gem, glass, painting coming to your hands, and that I know up to the year one thousand, that everything must take a place in my collection, my dear. So, reading in some book of those that you may suspect that I have not stripped to this effect, referring to any of these things, or illustrated, or corrected, mark the place for me. If God helps me and so many great Saints who will be in this collection, I hope to do something that should interest our holy Religion itself'; Sartori 2015: 289.

illustrating art and inscriptions. Generally, the reproduction of the text was a higher priority for Marini.

Overall, the material predates the compilation period of the *Inscriptiones*, which include records of many inscriptions of different types and media that were reproduced for different purposes. As attested again in the passage quoted above, there are also records of inscribed gilded glass gems, coins, medallions, seals, oil lamps, weights, ecclesiastical furnishings, pictorial and mosaic apse inscriptions from places of worship, and didactic texts from frescoes, as well as inscriptions from bells, and of course stones, all which Marini added to the *Inscriptiones*. The images of these objects were then subdivided according to their materials, including precious stones, gold and silver, bronze, lead, and glass.

3.5. The Structure of Individual Records and Gaetano Marini's Filing System

To each record Marini added an annotation, normally above the top side of each individual sheet, to indicate the provenance of the inscription reproduced. This line, almost always in Latin, includes standardised information about the name of the city where the inscription was kept and the name of the collector who owned it. In other cases, it included the name of a church or a museum where the inscription was kept. The text is commonly abbreviated and consists of a short line. For example, a drawing of a cross-shaped reliquary filed in the first volume of the *Inscriptiones* was marked as follows: 'Romae in Museo Collegi Romani ex aere' for '(bronze inscription) kept in Rome, in the Museum of The Roman College' (Cat. no. 2).[280]

This type of provenance note, although commonly found across the four volumes of the *Inscriptiones*, is not always consistent in content and length throughout and exceptions do exist. The diction '*Apud me*' or, similarily, '*Romae apud me*' – for instance – which can be translated as 'in my (own) collection' and 'In Rome, in my (own) collection', that is in the collection Marini had assembled in his own apartment in Palazzo Cesi-Giacomelli, was occasionally added to individual drawings filed in the *Inscriptiones* to signify that a specific object or inscription was kept in the librarian's private collection.

This type of provenance note can be seen, for example, in two instances: a note on top of a drawing by Marini of a currently untraceable coloured glass *exagium* reads as follows: 'R(omae) apud me (inscriptio) in orbiculo vitreo' translating as 'In Rome, (an inscription) in

[280] Vat. lat. 9071, p. 4, no. 3.

my (own) collection on a glass disk.'[281] A similar provenance note, reading 'Romae apud me' translating as 'In Rome, in my (own) collection', was added by Marini above a drawing of a figurative marble inscription now kept at the Vatican Museum.[282]

Print cuttings in which the name of the city or the name of the collector were already printed in the actual body of the image are not normally supplemented with any additional provenance note. A print from Stefano Borgia's *De cruce Vaticana ex dono Iustini Augusti* (1779) on page two of volume one (Cat. no. 1),[283] for instance, features a descriptive caption in the body of the image, where information on the location of the cross was printed in clear letters, and therefore the print was not captioned. Another similar example is that of a print of the Enkolpion of Rorai Piccolo, which is also a cutting from the same source, which lacks any provenance note (Cat. no. 4).[284]

Another uncommonly found type of provenance note includes the date of discovery. The letter A., or the abbreviation An(no), in this case stands for A(nno), translating as '(found) in the year,' specifying the year in which the inscription reproduced in the drawing was found, after which Marini would add, in Arabic numerals, the year of discovery. An example of this specific type of provenance note is that of the Christian inscriptions from Aquileia and Grado, all of which were gradually being discovered when Marini was compiling the *Inscriptiones*. Other drawings reproduce sepulchral inscriptions accompanied by this dating system. A line drawing by Giuseppe Gueriggi, for instance, features an abbreviated note reading 'Romae in Sacrario Ap(osto)lico e(x) Coem(eteriis) Saturnini An(no) 1656 ad loculum Mart(iris)' translating as '(inscription found in the year) 1656 at a martyr burial, currently kept in St Peter's Sacristy, originally from the Catacomb of St Saturnin.'[285]

Overall, this chapter has described the size, bindings, number of pages, number of records and the order of their contents in the *Inscriptiones*. Furthermore, the chapter explained the numbering of the records on each page, as well as how the record numbering system relates to that of other records of documents and notes in the companion volumes. Most of the prints and drawings studied here can be found in the first volume of the *Inscriptiones*. Prints and drawings were concentrated in the first volume, as we have seen, primarily because images reproduced objects of functional use, the *Instrumentum domesticum* and art and inscriptions from Roman churches and baptisteries.

[281] Vat. lat. 9071, p. 223, no. 5.
[282] Vat. lat. 9074, p. 917, no. 1; ICUR 1820; Negroni 2015: 1360.
[283] Vat. lat. 9071, p. 2, no. 1.
[284] Vat. lat. 9071, p. 5, no. 4.
[285] Vat. lat. 9072, p. 296, no. 4.

The *Inscriptiones* were left unfinished, despite Marini's explicit assertions to the contrary. The *Inscriptiones* also represent part of a bigger editorial project and, as Coppi and Marini's nephew Marino attested in their biographies, illustrations had been previously printed and were filed separately. Marino Marini also attests that the *Inscriptiones*' introduction had been prepared and was bound in a currently untraceable volume, separately from the main corpus.

Marini's Christian focus is characteristic and the *Inscriptiones* include records of Christian art and inscriptions. This differentiates Marini's assemblage from those of his immediate predecessors and contemporaries. The schemes applied by Gruter, Smet, Fabretti, and Gori were focused on a specific type of inscription or inscriptions or consisted of the cataloguing of a type of object, or of objects, dating to a specific period, originating in a single geographic area, or collection.

The following chapter is dedicated to prints and print cuttings in the *Inscriptiones*. This will include an enumeration of all the books involved in Marini's research with a focus on Marini's research methodology. Marini purchased books and cut up book illustrations for the purpose of filing print cuttings in the *Inscriptiones*. Apart from one example, in which Marini undoubtedly purchased a loose print, it is now evident that he cut illustrations directly from books, such as Giovanni Giustino Ciampini's *Vetera Monimenta* (1690)[286] and *De Sacris Aedificis* (1693).[287]

Two case studies in this chapter examine print cuttings reproducing gold-glass goblets from Filippo Buonarroti's monograph, entitled *Osservazioni sopra alcuni frammenti di vasi antichi di vetro* (1716),[288] Annibale degli Abati Olivieri's *Di alcune antichità conservate in Pesaro nel Museo Olivieri* (1784)[289] and Giovanni Battista Passeri's *De ampulla sepulchrali circensem pompam referente dissertatio* (1731-1751)[290] and prints and prints cuttings of late antique sarcophagi and liturgical furnishings from Ravenna originating in Camillo Spreti's *Desiderii Spreti historici ravennatis de amplitudine, eversione et restauratione Urbis Ravennae* (1796).[291]

[286] Ciampini 1690.
[287] Ciampini 1693.
[288] Buonarroti 1716.
[289] Abbati-Olivieri 1784.
[290] Passeri 1731-1751.
[291] Spreti 1796.

4. CHAPTER FOUR. Prints and Print Cuttings in the *Inscriptiones christianae*

4.1. Prints and Print Cuttings: Sourcing Books and Collecting Loose Prints

The following text includes a discussion of all known books from which Marini cut out prints and print cuttings that were eventually filed in the *Inscriptiones*. The focus of this inquiry is on how Marini came by the prints, how he selected them, how cuttings were made, and where prints were sourced from. Occasionally, individual prints, which were filed separately from the *Inscriptiones*, will also be considered if they were parts of original sets of printed plates, whether bound or not, or if they provide new information on Marini's research methodology.

As a rule, print cuttings originate from larger plates and were filed individually on different pages of the *Inscriptiones* depending on the type of text incised on the marble slab or object reproduced or the quality of the medium. Within the same type of text or object, individual cuttings were displayed on the page depending on the chronology of the medium, a marble slab for instance, the oldest being filed first, etc. Marini would then file the plates from which cuttings were taken separately.[292]

Marini's library had copies of all the books from which cuttings are known to have been taken and evidence survives in the documentation filed in the supplementary research papers appended to the *Inscriptiones* of him sacrificing the integrity of his own books on several occasions,[293] although some few cuttings can be undoubtedly considered as parts of loose sheets that were never bound in a volume, nor paginated or numbered (Cat. no. 9). On one occasion, a print filed in the *Inscriptiones* is known to have been created as a loose print[294] while, in two other instances, two prints, one of which is a cutting, were reused by Marini in the *Inscriptiones*.[295]

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[292] Vat. lat. 9075-9109; These are the companion volumes.
[293] *Vetera monimenta*, II, Pl. LIV, p. 166, *Vetera monimenta*, II, Pl. XVI, p. 60, *Vetera monimenta*, II, Pl. LI, p. 157, *Vetera monimenta*, II, Pl. XLV, p. 145; Pl. XLVI, p. 147, *Vetera monimenta*, II, Pl. XLVIII, p. 150 and Pl. L, p. 153, *Vetera monimenta*, II, Pl. XXVIII, p. 102, *Vetera monimenta*, I, Pl. XLVII, p. 188, Pl. XLVIII, p. 191, *Vetera monimenta*, II, Pl. XXXII, p. 112, *Vetera monimenta*, Pl. XL, p. 129; Ballardini 2015: 1603. Marco Buonocore has located a comprehensive manuscript list of the bibliography Marini used for the *Inscriptiones*, which is filed at the following location: Vat. lat. 9104, ff. 247-291; Buonocore 2001: 50; see also Bertini-Calosso 1907: 189-190.
[294] Vat. lat. 9071, p. 37, no. 1.
[295] Vat. lat. 9073, p. 606, no. 1; Vat. lat. 9073, p. 807, no. 1.

Marini must therefore have purchased these prints on the antiquarian market, or received them as gifts, as they do not show any signs of having been originally bound in an actual book or ever laid out as book illustrations. The two prints in question, which share a common origin in Antonio Bosio's *Roma sotterranea* (1632), do not feature any sign of having been originally framed, nor numbered, as seen in the original publication.[296] They may have been originally printed by Bosio as loose sheets or reprinted subsequently and therefore remained available on the second-hand market, from which Marini may have sourced them.

Marini amassed the book pages from which he cut up the prints and some individually disassembled pages, as well as loose prints and print cuttings of non-Christian subjects in his paper files, separately from individual letters, personal notes, and transcriptions of ancient inscriptions. Prints relating to Antonio Bosio's *Roma sotterranea* found in Marini's research papers can be therefore considered as loose prints and not as having been cut out from the actual book, as further elucidated below. These papers were reordered by Cardinal Angelo Mai after Marini's death in Paris in 1815 and bound by Giovanni Battista de Rossi in thirty-five separate volumes.[297] Documents were filed progressively in their new bindings, and Mai individually numbered each page in Arabic numerals, and filed each item in chronological order.

These papers originally consisted of loose sheets kept by Marini in his own private library. As said above, these papers are accessible now as pages of individually bound volumes. Marini originally would have consulted his papers as loose sheets and each sheet was cross-referenced with the matching record in the *Inscriptiones* after filing. The papers consist of separate sheets on which Marini would glue a smaller piece of paper on which he had transcribed the text of an inscription. Marini also glued cuttings from earlier publications and individual sheets containing research notes, as well as drawings or sketches of inscriptions. Gueriggi would have then used this information to create the record for filing on a page of the *Inscriptiones*.

With regard to cross-referencing, each paper would have been coded by Marini as a reciprocal reference to the record filed in the *Inscriptiones*. Specifically, the transcription on the sheet would have been numbered with a code linking information annotated by Marini with the record in the *Inscriptiones*. Marini would also annotate the sheet with information on where the transcription was taken and, where applicable, add details to identify the book illustration

[296] Bosio 1632: 513; Bosio 1632: 429.
[297] Vat. lat. 9075-9109; Buonocore 2001: 49.

it was copied from. These annotations consist of a short line, written in brown ink at the top of the sheet, including the second name of the author, a chapter number, or item number to identify the specific illustration reproduced. The names of book authors in the notes are normally latinised. On the sheet, Marini would also add instructions to Gueriggi with details on how to create the record and file it in the *Inscriptiones*. Marini would then complete the record with a provenance note detailing the name of the city, the church name, or both, specifying where the inscription transcribed was kept at the time of the record's creation or, if available to him, add the name of the collector who owned it.

Nonetheless, only one print filed in the *Inscriptiones* is known with certainty to have originally been an unbound loose print (Cat. no. 9).[298] It may well be the case that this print was purchased on the second-hand market in Rome. Alternatively, Marini might have received the print as a gift from an otherwise-unknown fellow antiquarian. The print consists of an independent quarto-sized image of the apse mosaic of the Euphrasian Basilica, Poreč, in the Istrian peninsula. It is known to have been originally published as a loose print by the priest Gaspare Negri in 1763.

Marini filed it in chapter two, which is dedicated to inscriptions on church furnishings, as well as monumental wall paintings and mosaics from the early Middle Ages onwards, with no specific reference to the source from which it was received or possibly cut. Evidence that it was not taken from a book is the fact that it was not added to the list of sources used by Marini filed at the beginning of Vat. lat. 9104. Besides this print, a few cuttings in the *Inscriptiones* can be traced to Bosio's *Roma sotterranea* and must therefore also be categorised as loose prints. These are further examined below.

Both Giuseppe Garampi, Marini's predecessor at the Vatican Library, and Marini himself owned loose prints and unbound books, such as draft manuscripts of unpublished books, as well as *prove d'impaginato*, i.e., plates laid out ready for printing as a unified whole page illustration, after a new matrix had been incised. Marini also owned individual matrices for printing, although no specific reference to lose prints having been purchased specifically as part of the *Inscriptiones* project can be found in Marini's research papers or in his correspondence.

Ballardini records the existence of a handwritten note, possibly by Giuseppe Garampi, in which he recalls having kept in his own library loose illustrations from two antiquarian books '[…] Tomi 8 sciolti dell'opera del (Giovanni Mario) Crescimbeni sopra S. Giovanni a Porta

[298] Vat. lat. 9071, p. 37, no. 1.

Latina,[299] che sono miei; Tomi 228 della mia opera sulla B(eata) Chiara da Rimino (1755).'[300] With '[…] tomi 8 sciolti', Garampi refers in the note to eight, unbound, book proofs of a book by Giovanni Mario Crescimbeni entitled *L'istoria della chiesa di S. Giovanni avanti Porta Latina* (1716),[301] a reference to an unbound book in eight volumes consisting of loose sheets.

This may let one infer that the illustrations for the book were also loose and therefore available as such to Garampi.[302] It is likely that this evidence may also apply to Marini, although no confirmation of this exists. A reference to lose pages, and possibly illustrations, from antiquarian publications in Garampi's library appears too generic and cannot be easily linked directly with Marini's initiative. The two knew each other and Marini worked under Garampi's supervision at one time as cataloguing assistant at the Vatican Library, although that job was unrelated to the work of the *Inscriptiones*.

Nonetheless, Marini apparently never made any clear reference to purchasing or owning loose prints or, more specifically, to filing such prints in the *Inscriptiones*. Apart from the one printed by Negri and the two possibly printed by Bosio, all other known prints filed in the *Inscriptiones* show evidence of having been cut out of books, which may ultimately confirm their nature as that of cuttings, not loose prints: Marini always cut off the chapter number and plate heading at the top of each print filed in the *Inscriptiones* and systematically removed the plate number, decontextualising images from their original layout before filing. This cutting and filing practice is systematic and occurs on several occasions in print cuttings filed throughout the whole corpus.

A print cutting from Annibale degli Abati Olivieri's *Marmora pisaurensia notis illustrata* (1737) (Cat. no. 449),[303] for instance, was cut out from a larger page-size illustration after Marini had removed the rectangular frame that surrounds the original plate on the printed page. The record filed in the *Inscriptiones*, therefore, consists of the image of the inscription itself,[304] where the blank page on which it was printed was cut off, including the item number printed within the plate surface.[305]

[299] Crescimbeni 1716.
[300] Garampi 1755; Ballardini 2015: 1616.
[301] Crescimbeni 1716.
[302] '[…] 8 loose volumes of the work of (Giovanni Mario) Crescimbeni above S. Giovanni a Porta Latina, which are mine; Tomes 228 of my work on the B(eata) Chiara da Rimino (1755).'
[303] Abati Olivieri 1737: 69, CLXXI.
[304] ICUR IX, 23946.
[305] p. 69, CLXXI.

This distinctive filing methodology applies to a similar print reproducing a Latin inscription, also from degli Abati Olivieri's *Marmora pisaurensia*,[306] that Marini filed in volume four.[307] The record does not consist of a line drawing by Gueriggi, as are all others filed on the same page, but is a cutting from the book by degli Abati Olivieri.[308] A print of an inscribed gold-glass vessel published by Abati Olivieri in another publication dated to 1789 (Cat. no. 184) was also cropped to the outer rim of the illustrated object and the square frame in the plate was removed completely.[309]

Image decontextualization and individual filing is a common feature in Marini's record creation practice and is shared with visual material also harvested from other books. If several individual items appeared within a plate, such as in the case of images of gold-glass vessels printed together in the plates published by Filippo Buonarroti in his monograph entitled *Osservazioni sopra alcuni frammenti di vasi antichi di vetro* (1716), Marini would also cut each image out individually.[310] In this specific instance, we see images of gold-glass vessels being completely cut out from book illustrations and filed individually in the *Inscriptiones*, after each image had been cropped to the glass rim, and the illustration frame and the item number had been completely removed from the cutting at the time of filing.

Solid evidence of individual cuttings having been cut out of book illustrations also survives in Marini's research papers. For example, one volume of the papers contains a full-page print from a major work by Marco Antonio Boldetti, featuring a handwritten note by Marini witnessing that it was cut out directly from the second book of *Osservazioni sopra i cimiteri de' santi martiri* (1720).[311] The note reads: '*e*(*x*) *Coem*(*eterio*) *S. Agnetis Locula adversa. Boldetti*, p. 447.'[312] The print includes the same pagination and chapter number as shown in the actual publication by Boldetti and must be considered as the original page from which the cutting was cut out. The cutting in the *Inscriptiones* must therefore consist of a cut-out from a copy of Boldetti's *Osservazioni*, possibly a volume Marin owned.

Another cut-out from a full-page illustration published by Antonio Bosio in *Roma sotterranea* (1632)[313] (Cat. no. 198) can be considered a good example of Marini's cutting and filing practice. It originates from a large illustration of epigraphic gold-glass vessels, and

[306] Mennella-Cresci Marrone 1986.
[307] Vat. lat. 9073, p. 769, no. 10; Abati Olivieri 1737: 68, CLXIX.
[308] Degli Abati Olivieri 1737: 68, no. CLXIX.
[309] Vat. lat. 9071, p. 211, no. 4; Degli Abati Olivieri 1789: Pl. III, no. V; Pl. II, no. IVPl. IV, no. VII; Pl. I, no. II.
[310] Vat. lat. 9071, p. 213, no. 7.
[311] Boldetti 1720: 447.
[312] Vat. lat. 9106, f. 88r; Romische Spieltafeln, 231.
[313] Bosio 1632.

diminutive medallions in blue glass, that were found in the Catacomb of Priscilla, on the Via Salaria, by Bosio himself. The cutting, consisting of an image of a gold-glass vessel, featuring the item number (no. I) above the image, unquestionably originates from the printed illustration. The number remaining on the top margin of the cutting mirrors the same shape, proportions, and location of the item number still visible on the printed illustration in Bosio.[314]

The number I (one) was originally used by Bosio to itemise the image of the gold-glass as the first in a series of X (ten). It was cut in two by Marini, but only partially. Marini could not remove it completely when creating the record, and the lower part, or base, of the number I can still be seen in the cutting filed in the *Inscriptiones* today. Evidently, Marini cut out the section of the plate in which the image was originally printed and failed to cut out the lower portion of the number one (I), a tangential detail which confirms the record as being a cut-out from Bosio's book illustration, as seen on the actual printed image in *Roma sotterranea*.

In support of this argument, it may be added that the plate from which the cutting examined above was cut is the source of all print cuttings of gold-glass from *Roma sotterranea* that are found in the *Inscriptiones*. Marini must have had the full-page illustration available to use and cut out each individual gold-glass image for filing. Each cutting was then individually filed separately throughout chapter twelve, as further explained below.[315] The following text enumerates the cuttings that, I argue, originate from the same plate with an indication of where each item was filed and explanations for why they may be considered as originating from Bosio's plate.

The whole plate was published by Bosio in *Roma sotterranea* on p. 509 (Lib. III, Cap. LXI). It was cut by Marini into eight individual pieces and each cutting filed separately in chapter twelve of the *Inscriptiones* (Caput XI, *Tituli minores in vitro*), which is dedicated to early Christian inscriptions and inscribed objects in glass. The cuttings were filed individually to suit Marini's filing criteria as each item illustrated in the plate featured a different inscription. The first cutting is to be found on p. 209 of volume one (Cat. no. 179),[316] reproducing a gold-glass vessel with Peregrina between St saints Peter and St Paul, an object now kept in the Metropolitan Museum of Art.[317] The cutting was filed together with other print cuttings, or line drawings, of bases of gold-glass vessels incised with the names of St Peter, St Paul, and early Christian saints. The following page features a cutting from the same plate, reproducing a gold-

[314] Bosio 1632: III, Cap. LXI, p. 509.
[315] Bosio 1632: Lib. III, Cap. LXL, p. 509.
[316] Vat. lat. 9071, p. 209, no. 9.
[317] Metropolitan Museum of Art, 18.145.2.

glass vessel decorated with a marriage scene, a young couple at either side of the figure of a crowning Jesus, in disk, all surrounded by figures of St Peter, St Paul, and Hippolytus, Lawrence, Justus, and Cyprian, displayed in a circle at the centre (Cat. no. 182).[318]

The same plate from Bosio's *Roma sotterranea* is the source of a cutting depicting a gold-glass vessel decorated with the image of St Laurence holding a processional cross, also kept at the Metropolitan Museum of Art,[319] which was filed at Vat. lat. 9071, p. 213, no. 7 (Cat. no. 198). It is number one (no. I) examined above, filed among prints and drawings of fragmentary gold-glass vessels with pictures of saints. The number III from the same plate, with a marriage scene (Cat. no. 220),[320] was filed three pages after, together with images of gold-glasses featuring depictions of familial subjects, biblical or not, such as married couples, with or without children, individual portraits of children, and the sacrifice of Isaac. Item II on the plate was filed on p. 217 at Vat. lat. 9071, p. 217, no. 11 (Cat. no. 226) together with prints and drawings of gold-glass vessels featuring different subjects, all of which were inscribed with augural texts. Item number IV[321] was filed two pages after, at Vat. lat. 9071, p. 219, no. 3 (Cat. no. 234), together with prints and drawings of gold-glass vessels decorated with married couples and depictions of family portraits.

Finally, the remaining two cuttings from this plate,[322] reproducing the base of a vessel decorated with St Peter and St Paul (Cat. no. 251),[323] and three anepigraphic diminutive medallions in blue glass (Cat. no. 252),[324] were filed altogether at the end of chapter twelve, together on the same page, p. 221, specifically one next to the other, as, like all items displayed on the page, they all feature no inscription. These two cuttings were filed together on the third page from the end of the chapter, together with others reproducing gold-glass of the same type, and reproduce anepigraphic glass, either bases of glass vessels or diminutive medallions and fragmentary cups in incised glass, all of which is of post antique or early medieval dating. The same page, including records of glass objects matching the above description, also includes drawings by Marini reproducing anepigraphic glass blobs incised with the chi-rho monogram as well as other glass disks featuring other types of monograms.

[318] Vat. lat. 9071, p. 210, no. 7.
[319] Metropolitan Museum of Art, 18.145.3.
[320] Vat. lat. 9071, p. 216, no. 12.
[321] Bosio 1632: Lib. III, Cap. LXI, p. 509, no. IV.
[322] Bosio 1632: Lib. III, Cap. LXI, p. 509, no. VIII, IX, X, and VI.
[323] Vat. lat. 9071, p. 221, no. 9.
[324] Vat. lat. 9071, p. 221, no. 10.

4.2 Pen Drawings by Giuseppe Gueriggi Reproducing Prints, Earlier drawings, and Book Illustrations

Apart from cuttings originating from already published plates, either loose or previously bound, this chapter also examines another type of visual material: manual copies of prints, earlier drawings, and book illustrations by Gueriggi. As a result of the cataloguing of the prints filed in the corpus, in fact, a previously unidentified large group of pen drawings of stone inscriptions by Gueriggi was identified.

This large set contains manual copies of book illustrations, consisting of line drawings, that were drawn specifically by Marini's assistant Gueriggi. The copies are found throughout the whole corpus and mostly consist of reproductions of illustrations printed by Marco Antonio Boldetti in *Osservazioni sopra i cimiteri de' santi martiri, ed antichi cristiani di Roma* (1720).[325] Other sources from which copies were made are Raffaele Fabretti's catalogue of his family's epigraphical collection in Urbino entitled *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum* …, (1699),[326] Gian Domenico Bertoli's monograph on newly discovered antiquities and inscriptions in Aquileia entitled *Le antichità di Aquileia profane e sacre*… (1739),[327] and Francesco Eugenio Guasco's catalogue of the epigraphical collections of the Capitoline Museum entitled *Musei Capitolini antiquae inscriptiones a Francisco Eugenio Guasco eiusdem musei curatore* …, (1775).[328]

These copies and other drawings by Gueriggi will be further examined in the next chapter. Overall, Gueriggi's copying activity exemplify Marini's overarching perspective on the study of Christian epigraphy. The books that Gueriggi sourced, all of which were recently published at the time, not only focused on Rome and other major centres of Christian antiquity, such as Aquileia, but also included catalogues of epigraphical collections, both ecclesiastical and private, from central and southern Italy. As part of the project, Gueriggi copied illustrations from these books and created records filed individually across the whole corpus.

Major sources for copies of drawings are publications such as Antonio Maria Lupi's monograph entitled *Dissertatio et animadversiones ad nuper inventum Severae martyris epitaphium* (1734),[329] from which six drawings of figurative marble inscriptions were

[325] Boldetti 1720.
[326] Fabretti 1699.
[327] Bertoli 1739; Some of these copies by Gueriggi also derive from an epigraphical manuscript by Bertoli currently kept at the Biblioteca Civica "Vincenzo Joppi" in Udine; Biblioteca Civica "Vincenzo Joppi", Fondo Cernazai, Ms. 7493.
[328] Guasco 1775.
[329] Lupi 1734.

copied.[330] Another recurrent source for Gueriggi's copies is Giuseppe Marangoni's *Acta Sancti Victorini episcopi Amiterni et martyris illustrata* (1740),[331] from which Gueriggi drew the plate of the *Quodvultdeus* with the sepulchre of St Victorinus (Cat. no. 342),[332] the inscription of Sabbatius (Cat. no. 770),[333] the inscription of Felix (Cat. no. 711),[334] and the sepulchral inscription of Pascasus (Cat. no. 334).[335] The copying practice explained above is shared in all instances of copies from Lupi and Marangoni: Gueriggi copied the printed illustration from the books and completely removed the image of the inscription from its original page layout.

Another significant example of this copying practice is a drawing by Gueriggi reproducing a figurative marble inscription previously published by Boldetti, the main source of Gueriggi's copies of stone inscriptions.[336] The drawing in question, a line drawing in brown ink, was filed by Marini at Vat. lat. 9072, p. 293, no. 6 (Cat. no. 331). It reproduces the published illustration only partially, with Gueriggi disregarding any other editorial specification visible on the plate. The copy mirrors the appearance of the sole marble inscription in the plate and the decorative and figurative features at the centre of the image, i.e., a large, double-handled jar with two doves at either side, an open book to the right and a stylus to the left. The dove to the left sits on a squared pedestal, and two grapes are laid down between the vase and the doves. As previously seen in the case of copies from Lupi and Marangoni, Gueriggi's copy from Boldetti mirrors the appearance of the inscription and its decoration and excludes the remaining figurative details that were laid out by Boldetti in the printed plate [Fig. 9].[337]

[330] Vat. lat. 9072, p. 286, no. 5; Vat. lat. 9072, p. 326, no. 12; Vat. lat. 9073, p. 567, no. 11; Vat. lat. 9072, p. 591, no. 3; Vat. lat. 9073, p. 592, no. 11; Vat. lat. 9073, p. 736, no. 5; Vat. lat. 9073, p. 746, no. 14.
[331] Marangoni 1740.
[332] Vat. lat. 9072, p. 306, no. 4.
[333] Vat. lat. 9073, p. 760, no. 9.
[334] Vat. lat. 9073, p. 723, no. 16.
[335] Vat. lat. 9072, p. 296, no. 3.
[336] Boldetti 1720: Vol. III, p. 332.
[337] Vat. lat. 9072, p. 293, no. 6.

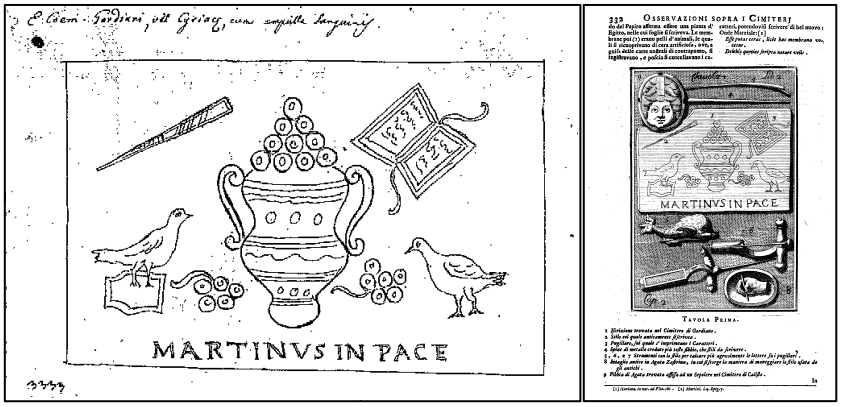


Fig. 9. Giuseppe Gueriggi, Line drawing after M. A. Boldetti (1720, Lib. III, p. 332); copy of Vat. lat. 9072, p. 293, no. 6.

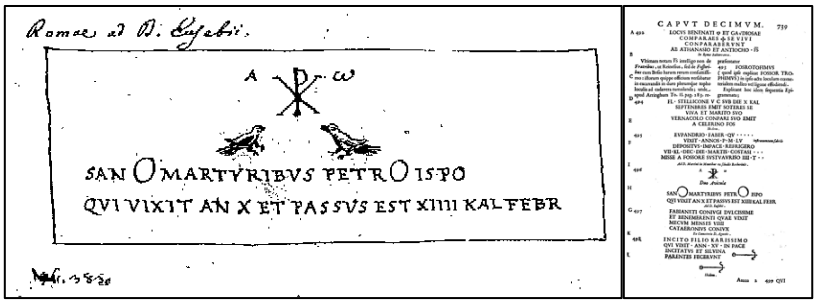


Fig. 10. Giuseppe Gueriggi, Line drawing after R. Fabretti (1699, no. 496, p. 739); copy of Vat. lat. 9072, p. 297, no. 4.

Gueriggi also selectively copied images of inscriptions from book illustrations published in Raffaele Fabretti's *Inscriptionum antiquarum quae in aedibus paternis asservantur explicatio et additamentum* (1699).[338] Fabretti's catalogue is the source of several drawings of this type. In one instance (Cat. no. 336) [Fig. 10], though, the image that we find in the *Inscriptiones* was created by not only reproducing the printed inscription but also by converting textual elements into standardised images. Fabretti's illustration contains only the transcription of the inscription, with textual references, instead of images, describing its figurative decoration. Gueriggi, in this specific instance, copied the text of the published inscription, and the two doves added at either side of the chi-rho monogram were added by drawing a stereotypical image of a dove, reproducing the print published by Fabretti and adding the doves where the illustration only had a textual description detailing the presence of such images: '[…] Duo Avicula' for 'two small birds.'[339]

Technically, the drawings by Gueriggi, consist of line drawings, or outlines, using a pen and dark brown ink. Although some illustrations of inscribed sarcophagi were also copied,

[338] Vat. lat. 9072, p. 297, no. 4; Fabretti 1699.
[339] Fabretti 1699: no. 496, p. 739.

these derive from previously published book illustrations and are not the product of direct autopsy. An example of a drawing from an already-published sarcophagus inscription is that filed at Vat. lat. 9072, p. 426, no. 1 (Cat. no. 400), in which Gueriggi copied a detail from an illustration in Bosio's *Roma sotterranea*, reproducing the incised text on the marble and its figurative decoration, following the same criteria as specified above [Fig. 11].[340]

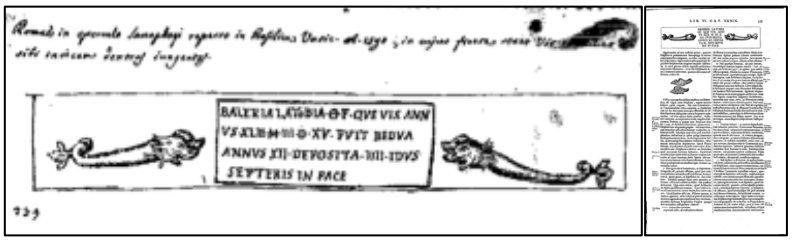


Fig. 11. Giuseppe Gueriggi, line drawing after A. Bosio
(1632, Lib. VI, Cap. XXXIX, p. 335); copy of Vat. lat. 9072, p. 426, no. 1

Once Gueriggi had made the copy and created the record, Marini then checked both the accuracy of the iconography and the lettering of the transcription and made changes to the record once filed. Marini would also check that Gueriggi's transcriptions matched the content and shape of lettering of previously published transcriptions and amend them as necessary, especially if he could access the inscription reproduced and check Gueriggi's copies against his own direct observations. This practice can be seen for inscriptions and objects kept at the Vatican Library and the Vatican Museums at the time of Marini and will be further examined below.

The cataloguing of the prints and drawings in the *Inscriptiones* has ascertained that Marini checked both the correctness of the transcriptions and the accuracy, and completeness, of provenance information added to each record by Gueriggi. For instance, an ink drawing of a gold-glass vessel from the catacomb of Priscilla, now kept at the Metropolitan Museum in New York (Cat. no. 239) [Fig. 12],[341] is a significant example of this editing and revising practice. The provenance annotation written by Gueriggi above the record was later implemented by Marini[342] as follows: '*Romae in Museo Kircheriano, antea Urbaniae ap*(*ud*) *Meterottiis*' – the second section of the note, after the ablative *Kircheriano*, recording the fact that the glass was in Urbania before reaching the Kircherian Museum in Rome, being an addition by Marini to a previously written text written by Gueriggi. Marini's intervention is further explained below.

[340] Bosio 1632: Lib. VI, Cap. XXXIX, p. 335.
[341] Metropolitan Museum, New York, inv. no. 15.168.
[342] Vat. lat. 9071, p. 220, no. 1.



Fig. 12. Giuseppe Gueriggi? Line drawing after Metropolitan Museum New York, inv. no. 15.168; copy of Vat. lat. 9071, p. 220, no. 1

The drawing reproduces an otherwise unprovenanced gold-glass vessel once in the Museo Kircheriano at the Jesuit College in Rome, then acquired by the Metropolitan Museum in New York from Giorgio Sangiorgi, through John Marshall, in 1915. It was drawn for Marini by an unknown copyist. Marini amended Gueriggi's provenance note after filing, specifying that the object was in Rome at the Kircherian Museum at the time of filing ('Romae in Museo Kircheriano'),[343] and then added a comment explaining that, before reaching the Kircherian Museum, it had been in Urbania, near Pesaro, displayed in the collection of Alessandro Matterozzi: 'antea *Urbaniae ap(ud) Materottiis*.'[344] Evidently, Marini checked the content of Gueriggi's provenance note after the drawing had been filed and added information to it to improve the previously provided provenance information.

This editing practice is also seen in a few annotated print cuttings. Marini also checked the accuracy of transcriptions, as seen in the prints and print cuttings that he himself filed in the *Inscriptiones*. Marini, in fact, would not only check the accuracy of Gueriggi's copies but would also amend the transcriptions published in the printed images he collected for the *Inscriptiones*. Marini normally made changes in pen before pasting each record onto the page to reflect the appearance of the lettering of inscriptions with which he was familiar. Specifically, Marini would edit the lettering and/or the shape of individual letters, using a pen and dark ink, to change the shape of the letters as they were originally printed.[345] The following text considers a print cutting from Filippo Buonarroti's *Osservazioni sopra alcuni frammenti di vasi antichi*… (1716),[346] and provides information on how Marini edited the print after filing it in the *Inscriptiones*.

[343] '[…] in Rome, in the Kircherian Museum'; Vat. lat. 9071, p. 220, no. 1.
[344] '[…] previously in Urbania, in the Matterozzi Collection'; Mezzolani-Rini 2022: 4.
[345] Vat. lat. 9071, p. 213, no. 5; Buonarroti 1716: Pl. XX, p. 403.
[346] Buonarroti 1716.

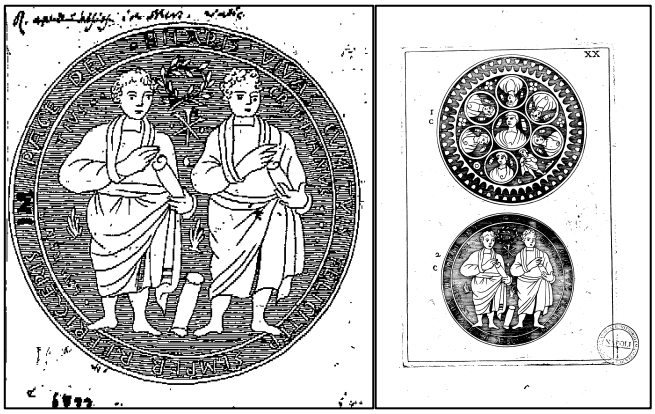


Fig. 13. Filippo Buonarroti, Osservazioni sopra alcuni frammenti di vasi antichi …, (1716, Pl. XX, p. 403), Vat. lat. 9071, p. 213, no. 5.

A significant example of Marini's checking practice concerns a print which was published by Filippo Buonarroti in *Osservazioni* (1716) (Cat. no. 196).[347] It reproduces a fragmentary gold-glass vessel kept at the Vatican Library at the time of Marini. The Latin augural inscription on the gold-glass was mistakenly transcribed in Buonarroti's plate and Marini, who evidently could check this detail in person, chose to change this detail after filing. The circular inscription, incised onto the outer border of the gold-glass, reading 'HILARIS VIVAS CVM TVIS FELICITER SEMPER REFRIGERIVS IM PACE DEI', features a prepositional conjunction 'IM' instead of the classical Latin form of 'IN' before the noun 'PACE' translating as 'in (the) peace (of God)'. Buonarroti printed 'IN' instead of 'IM'. Marini evidently checked this detail directly on the object, then chose to amend it, editing the letter 'N' by overwriting it with a capital 'M' as it appears today in the filed print in the *Inscriptiones*.[348]

In another similar instance, Marini amended the shape of the letter C in '-CVS / IMP-' as in '(Ludovi)CVS IMP(erator)' in a print cutting filed at Vat. lat. 9071, p. 183, no. 12 (Cat. no. 81). The lead seal reproduced in a print published by Francesco De Ficoroni in *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, 1740 (Pl. XIV, no. 1), now at the Vatican Museum, featured a vertical, and fragmented, not circular, profile to the left, with descenders from the top and bottom of each side of the letter.

Similarly, Marini, in a print cutting filed at Vat. lat. 9071, p. 184, no. 4 (Cat. no. 85), intervened in deleting a decorative detail which apparently differed from that of the object reproduced. Marini reshaped the outline of a cross in the left side decoration of a seal, also

[347] Buonarroti 1716.
[348] Vat. lat. 9071, p. 213, no. 5.

published by De Ficoroni,[349] and filled up the lower arm to signify deletion. Marini also scraped over the top surface of the pastoral at the right side of the image of St Benedict, a detail which evidently is not to be seen in the actual object. Similarly to the gold-glass whose print was examined before, the seal reproduced in the cutting was also kept at the Vatican Museum and was therefore directly accessible to Marini at the time of record filing.

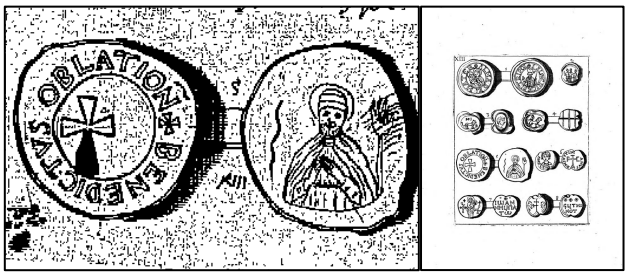


Fig. 14. Francesco De Ficoroni, I piombi antichi …, Rome, 1740 (Pl. XIII, no. 5), cutting Vat. lat. 9071, p. 213, no. 5.

Marini's checking practice expands well beyond individual prints and print cuttings. Occasionally, we find Marini checking the accuracy of drawings filed in the *Inscriptiones*. Marini also checked the correctness of transcriptions he received, revising texts and images before filing. Marini would also check that the drawings he received contained correctly transcribed inscriptions, checking transcriptions against already available transcriptions where he could. In one instance, Marini would revise the text of a transcription in a drawing of gold-glass and add missing lettering, as well as adding missing words, which were documented in earlier inventories to which he had access.

Overall, as time passed, objects and inscriptions might deteriorate and, on some occasions, modern transcriptions could have been checked against information documented in earlier sources.[350] In this specific instance (Cat. no. 217), Marini filed a drawing of a gold-glass which at that time was kept in Bologna and therefore not accessible to him in person and checked the Chigi inventory of the Vatican Library against the text reproduced in it. Marini revised the text transcribed in the drawing as the Chigi inventory had it, featuring a different, longer inscription. The text on the gold-glass was already lost at the time when the drawing was commissioned.[351]

The gold-glass reproduced in the drawing, now in a heavily fragmentary condition, is kept at the Museo Civico Archeologico in Bologna.[352] It was originally part of the collection

[349] De Ficoroni 1740: Pl. XIII, no. 5.
[350] Vat. lat. 9071, p. 216, no. 4; Morey 1959: 46.
[351] Vat. lat. 9071, p. 216, no. 4.
[352] Museo Civico Archeologico, Bologna PCR 10.

of the Istituto delle Scienze, under Giacomo Biancani Tazzi's curatorial care. Before reaching Bologna, the gold-glass was catalogued in the inventory of the Chigi Collection in Rome, the record including a complete transcription of the inscription incised around the circular frame surrounding the gold-glass. As mentioned above, the inventory was kept at the Vatican Library at the time of Marini, so this is where Marini may have consulted it. Seemingly, Marini checked the Chigi inventory and added to the drawing reproducing the gold-glass the missing lettering as follows: 'QVARTINA D(ulcis vita)'[353] for 'Quartina, a wish for a sweet life.' The gold-glass only showed 'QVARTINA D-' at the time of copying, while the missing augural locution '(d)ulcis vita' in parentheses was added at the time of filing as a proposed transcription by Marini, who copied the locution that was recorded in the transcription in the Chigi inventory.[354]

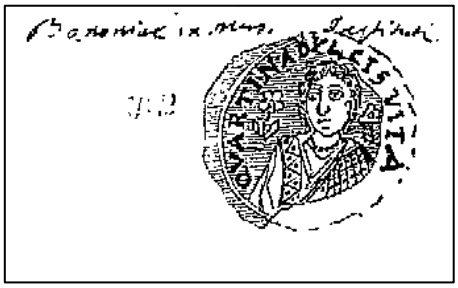


Fig. 15. Late eighteenth century Italian,
Commissioned by Giacomo Biancani Tazzi;
drawing copy filed at Vat. lat. 9071, p. 216, no. 4

Characteristically, Gueriggi's copies of drawings consist of reproductions of transcriptions of inscriptions that were originally published as images within the body of a full-page book illustration. The image created by Gueriggi in these drawings, normally, is that of a stone inscription which, after having been selected by Marini, had been copied from a larger plate reproducing a group of inscriptions. The records typically do not include reproductions of whole inscriptions, nor do the drawings aim at mirroring the actual appearance of the medium. Records consist of abridged outlines, with no shading, lacking any tridimensionality or figurative detail and only reproducing the inscribed text surrounded with a rectangular outline.

In Gueriggi's copies, figurative details consist of stereotyped attributes, such as that of the dove or the Good Shepherd and mark the location of such decorations incised onto the marble slab, with no attempt at mirroring any actual visual characteristics of the incised image. The same stereotyped image of the dove, for instance, can be seen on several drawings by Gueriggi, with no attempt at reproducing a specific image of a dove as found on a marble slab.

[353] Morey 1959: 46.
[354] Vat. lat. 9071, p. 216, no. 4.

The purpose of Gueriggi's copying activity was to reproduce the appearance, and consistency, of inscribed texts on inscriptions or inscribed objects, and no specific attention was paid to the appearance of the medium when producing a record.

Transcriptions, once a record was filed and numbered, were then surrounded by a square, or a rectangular outline, in dark brown ink. This typical abridged presentation of text and image in the records of the *Inscriptiones* is characteristic and follows Marini's overarching research plan for the *Inscriptiones*. Marini aimed primarily at documenting ancient Christian inscriptions, not necessarily their media or detail about their conservation status.

The cataloguing of the prints and drawings filed in the *Inscriptiones* has revealed that Marini checked both once records were filed on the page. Marini checked the accuracy of Gueriggi's copies and revised records when necessary. Specifically, Marini's activity as a reviser of Gueriggi's copies involved not only checking the accuracy of the transcriptions reproduced in earlier publications or assessing the completeness of the provenance notes added to each record, but also evaluating the accuracy of the original reproduction as seen in the printed image.

In one instance (Cat. no. 565),[355] Marini realised that a print by Marco Antonio Boldetti[356] featured a reversed figurative decoration. The image of a man praying, and the Good Shepherd were flipped in the print published by Boldetti, and Marini asked Gueriggi to relocate the images from right to left to mirror the reciprocal position of each incised image correctly at either side of the inscription. On the relevant research document for this record, filed at Vat. lat. 9081, f. 262r, Marini added the wording 'uomo che ora colle mani alzate' ('figure of a praying man with raised hands')[357] where Boldetti originally printed an image of the Good Shepherd incorrectly. This message from Marini was intended as an instruction and must be interpreted as a request made to Gueriggi to draw an image of a praying man where Boldetti had mistakenly printed the image of a Good Shepherd. The Good Shepherd then should have been drawn to the right of the inscription, instead of the image of the praying man as in the image in Boldetti's book.

Marini's collecting activity in connection with the *Inscriptiones* also had broader impacts which have only now come to light due to this study. The cataloguing of the prints and drawings collection in this thesis has ascertained the fact that Marini did not simply file prints in the *Inscriptiones* as part of his collecting practice. He also filed individual prints separately

[355] Vat. lat. 9072, p. 549, no. 5.
[356] Boldetti 1720: Vol. I, p. 369.
[357] Vat. lat. 9081, f. 262r.

in his own research papers, as was previously mentioned briefly. However, it has now been discovered that he also reprinted sets of prints from earlier publications, illustrating images previously published by other authors. Evidently, Marini not only collected prints and drawings as part of the *Inscriptiones* project but also used and reused matrices, in the form of re-laid-out illustrations, in his own publications.

The first type of prints not specifically collected for the *Inscriptiones* consists of prints of anepigraphic art and objects, which were filed separately, as Marini considered them irrelevant to his own research purposes. These prints were normally discarded after images of inscriptions or inscribed objects from a specific publication were all exhausted, and the remaining ones, especially those consisting of images of anepigraphic objects, were left and filed separately. An example of this practice concerns a print of a figurative ampoule from Paolo Aringhi's new Latin edition of Antonio Bosio's *Roma sotterranea*.[358] Marini, in fact, after cutting and filing new records in the *Inscriptiones*, would keep individual images of anepigraphic objects, or objects of pagan origin, and would file them separately, possibly for conservation purposes. The print in question was filed amongst other papers, i.e. prints and drawings of anepigraphic objects of applied arts and sarcophagi.[359]

In his research papers, Marini also filed images of an object which appeared more than once on different plates in the same publication, as in the case of the prints of the brass chalice of the Kremsmünster Abbey which were published by Marianus Pachmayr in 1777 (Cat. no. 29).[360] Marini filed in the *Inscriptiones* the largest and most descriptive image of the chalice[361] and filed two smaller plates, featuring only a lateral view, separately.[362]

Marini also filed printed images of pagan inscriptions or objects featuring pagan iconography separately. The gold-glass collection of the Matterozzi family, for instance, was drawn for Marini in its entirety, although one gold-glass, featuring a pagan marriage scene, was not drawn, and a print depicting it from a publication by Giovanni Battista Passeri entitled *Lucernae fictiles musei Passerii* (1739-1751)[363] was filed separately from the *Inscriptiones*. This separation between the main set of drawings and the print of the pagan gold-glass in the

[358] Bosio 1632: 309-314.
[359] Vat. lat. 9106, f. 146r.
[360] This practice can be observed with a print filed in the *Inscriptiones*, reproducing the brass chalice of the Kremsmünster Abbey, Vienna. A folio size print was filed in volume one (Vat. lat. 9071, p. 85, no. 1) while two other prints, from the same publication, featuring different view of the same chalice, were filed separately together with prints and drawings of inscribed objects in silver (Vat. lat. 9104, p. 24v (p. 85, no. 1); Vat. lat. 9104, p. 148r).
[361] Vat. lat. 9071, p. 85, no. 1.
[362] Vat. lat. 9104, f. 24v, Vat. lat. 9104, f. 148r.
[363] Vat. lat. 9104, ff. 247-291; Passeri 1739-1752: vol. III, Pl. XCIL; Mezzolani-Rini 2023: 20, footnote no. 14.

Matterozzi Collection may well have happened intentionally, as Marini ordered only drawings of Christian gold-glass from the Matterozzi Collection. He then decided to file a printed image of the remaining known pagan glass separately, possibly doing so merely for documentary purposes.

Prints and drawings that do not specifically match Marini's criteria of being an image of an early Christian inscription, or inscribed object, were also kept separately, as this type of material never became part of the *Inscriptiones*. For instance, Marini also collected prints of early Christian inscriptions of uncertain origin, pagan gold-glass, and early medieval silver, as well as anepigraphic figurative sarcophagi, all of which were filed separately from the four volumes of the *Inscriptiones*. It is likely that Marini came across this material while researching new prints and drawings and decided to file the prints and the drawings separately, either because they were not Christian or because they clearly featured pagan texts or iconography.

As a rule, Marini filed prints reproducing anepigraphic art and pagan inscriptions separately from the *Inscriptiones*. This practice can be observed with prints and print cuttings originating from books such as Ciampini's *Vetera monimenta* (1690)[364] and *De sacris aedificiis* (1693)[365], as well as in Gian Battista Passeri's *Lucernae fictiles musei Passerii* (1739-1751).[366] As seen above, the criterion for selecting a print from a book such as these and either filing it in the *Inscriptiones*, or archiving it in the research papers separately, was that the printed image carried a reproduction of an inscribed marble slab, or object, of Christian origin.

Marini disregarded anepigraphic art illustrated in prints published in both books by Ciampini. A group of prints from *Vetera Monimenta* featuring anepigraphic mosaics, consequently, was not filed in the *Inscriptiones*. These plates, as Ballardini noted, were filed in bulk separately in Vat. lat. 9099.[367] In addition to this distinguishing filing system, whereby prints were filed separately in bulk, prints and drawings whose layout, or composition, did not mirror that of a specific known inscription or inscribed object were also disregarded. This

[364] Ciampini 1690.
[365] Ciampini 1693.
[366] Passeri 1739-51.
[367] Vat. lat. 9099, f. 70, Vat. lat. 9104, ff. 115-245, and Vat. lat. 9107, ff. 220-228, 238-239, 243; *Vetera monimenta*, II, Pl. LIV, p. 166, *Vetera monimenta*, II, Pl. XVI, p. 60, *Vetera monimenta*, II, Pl. LIII, s.p., *Vetera monimenta*, II, Pl. LI, p. 157, *Vetera monimenta*, II, Pl. XLV, p. 145, Pl. XLVI, p. 147, *Vetera monimenta*, II, Pl. XLVIII, p. 150, Pl. L, p. 153, *Vetera monimenta*, II, Pl. XXVIII, p. 102, *Vetera monimenta*, I, Pl. XLVII, p. 188, Pl. XLVIII, p. 191, *Vetera monimenta*, II, Pl. XXXII, p. 112, *Vetera monimenta*, II, Pl. XL, p. 129; The manuscript Vat. lat. 9107 includes several pages cut from both *Vetera monimenta* (I, pp. 17-18; 23-26; 31-32, 259-262) and *De Sacris aedificiis* (pp. 25-26); Ballardini 2015: 1603, footnote no. 25.

specifically applies to prints of forged objects or pagan art, such as a miscellaneous group of prints and watercolours of pagan sarcophagi.[368]

Finally, Marini reprinted prints previously published in his own publications as book illustrations. Specifically, Marini republished prints originally published by Johann J. Winckelmann (1717-1768). The most significant set of matrices reused by Marini are those previously used by Winckelmann to illustrate the *Monumenti antichi inediti* (1767-1768). They were all reprinted, reusing the original matrices and after erasing the plate numbers, in Marini's *Iscrizioni antiche delle ville e de' palazzi Albani raccolte e pubblicate con note* (1785).[369] On another occasion, the image of an Etruscan figurative gem in the frontispiece of the first volume of the *Geschichte der Kunst des Alterthums* (*History of Ancient Art*) (1764),[370] also by Winckelmann, was reprinted at the beginning of page V – before the dedicatory text to Pope Pius VI – in the second volume of Marini's *Gli atti e monumenti de' Fratelli Arvali*, (1764).[371]

In addition to this set of prints reused by Marini as illustrations in his own publications, he also reprinted, from a separate matrix, two illustrations originally published by Antonio Maria Lupi in the *Dissertatio et animadversiones ad nuper inventum Severae martyris epitaphium* (1734),[372] which may indicate that this practice of Marini reusing matrices from earlier authors as a broader and more complex phenomenon. In these two specific instances, two matrices used by Lupi were reused once for creating a new record, which was filed in the *Inscriptiones*,[373] and once as a separately archived image. Both apparently consist of loose prints, originating from matrices originally used by Lupi in print.

The following discussion on the prints and print cuttings taken from published books has been informed by the quantity and reoccurrence of an individual print, or sets of print cuttings, originating from the same plate or sets of plates. The main sources for Marini's cuttings are Giuseppe Giustino Ciampini's illustrated monographs *Vetera monimenta* (1690)[374] and *De sacris aedificis* (1693),[375] with the second-largest group consisting of prints cut from Antonio Bosio's *Roma sotterranea* (1632),[376] and the third-largest group coming from Filippo

[368] Vat. lat. 9106, f. 148r; Vat. lat. 9106, f. 164r; Vat. lat. 9106, f. ; Vat. lat. 9106, f. 148r.
[369] Calabi Limentani 1984: 42, Fig. 8, p. 45.
[370] Winckelmann 1764.
[371] Marini (frontispice) = Winckelmann n. 33; Marini, p. V = Winckelmann, no. 32; Marini, p. XI = Winckelmann, no. 39; Marini, p. 78 = Winckelmann, no. 187; Marini, p. 96 = Winckelmann, n. 186; Marini, p. 171 = Winckelmann, no. 168; Marini, p. 210 = Winckelmann, n. 153; Marini p. 232 = Winckelmann, no. 81; Calabi Limentani 1984: 42, note no. 33.
[372] Vat. lat. 9073, p. 671, no. 11; Lupi 1734: 28.
[373] Vat. lat. 9073, p. 671, no. 11; Lupi 1734: 28.
[374] Ciampini 1690.
[375] Ciampini 1693.
[376] Bosio 1632.

Buonarroti's monograph on early Christian gold-glass goblets entitled *Osservazioni sopra alcuni frammenti di vasi antichi di vetro* (1716).[377]

Cuttings from the same book do not necessarily reproduce the same types of art or objects. Most cuttings from Buonarroti in the *Inscriptiones* consist of illustrations of fragmentary gold-glass goblets, although a smaller set reproduce ivory diptychs of late antique date. Marini not only cut illustrations of gold-glass from this book but also cut the illustrations Buonarroti published in the appendix to this book, entitled '*Osservazioni sopra tre dittici antichi d'avorio*,' an attached section dedicated to ivory diptychs and early Byzantine triptychs.[378] As all printed images published by Buonarroti were of epigraphic ivory diptychs, Marini cut them all and filed them in the *Inscriptiones*. They are found in chapter eleven, entitled *Tituli minores in ebore*.[379]

Overall, Buonarroti's *Osservazioni* constitutes a significant example of Marini's filing and reordering methodology. After Boldetti's book, from which originates the greatest number of images of stone inscriptions copied by Gueriggi, Buonarroti's book represents the most important source for cuttings reproducing gold-glass vessels in the *Inscriptiones*. The cuttings of plates reproducing gold-glass vessels that we find in the *Inscriptiones* today feature two distinctive cutting practices: Marini normally cut plates transversely in two and such records in the *Inscriptiones* consist of one half of a printed illustration. Occasionally, though, Marini also cropped the images individually, removing the whole blank surface of the illustration and filing only the cropped image of the gold-glass in the *Inscriptiones*.[380] The purpose of this practice was to separate the image from its visual context in the original book, cutting the item number, and removing the illustration's frame and the chapter heading printed by Buonarroti above the illustration.

Another possible explanation for this filing practice might be a lack of sufficient space for displaying records together on the same page in an orderly manner, especially when filing fragmentary bases of glass vessels or smaller glass medallions, which may have led Marini to decide to remove the blank space of the illustration. This cropping technique would have allowed him more space for filing individual cuttings on the same page. It is therefore possible that on some occasions, due to limited space availability, Marini preferred to crop individual

[377] Buonarroti 1716.
[378] Buonarroti 1716: 236-283.
[379] Vat. lat. 9071, p. 194, no. 1, Vat. lat. 9071, p.196, no. 3, Vat. lat. 197, no. 1, Vat. lat. 9071, p. 198, no. 1.
[380] Vat. lat. 9071, p. 206, no. 5, Vat. lat. 9071, p. 209, no. 9, Vat. lat. 9071, p. 212, no. 2, Vat. lat. 9071, p. 214, no. 10, Vat. lat. 9071, p. 215, no. 11, Vat. lat. 9071, p. 222, no. 1a, 1b, Vat. lat. 9071, p. 222, no. 2a, 2b, Vat. lat. 9071, p. 222, no. 3, Vat. lat. 9071, p. 222, no. 5, Vat. lat. 9071, p. 222, p. 6, Vat. lat. 9071, p. 222, no. 7, Vat. lat. 9071, p. 222, no. 9, Vat. lat. 9071, p. 222, no. 10, Vat. lat. 9071, p. 222, no. 11, Vat. lat. 9071, p. 222, no. 12.

images. The cuttings from Buonarroti's *Osservazioni* are also captioned by Marini only, as Gueriggi did not add provenance information onto these cuttings, which may suggest that these records were sourced without Gueriggi's assistance. Therefore, these cuttings were probably filed by Marini only without any intervention on the part of Gueriggi and were captioned independently.

4.3. Print Cuttings from Individual Plates, Sets of Plates or Single Cut-Outs in the *Inscriptiones christianae*

Other prints, consisting of individual plates, sets of plates, or single cut-outs, also occur in the *Inscriptiones*. These prints specifically originate from fully illustrated books that were recently published at the time of Marini's initiative. These sources, in fact, were new to Marini and the inscriptions and objects illustrated in them were circulating in the book market for the first time. Paolo Canciani's *Barbarorum leges antiquae* (1785)[381], for instance, was published while Marini was in Rome, actively working on the *Inscriptiones*. Significantly, the art illustrated in these books was displayed in non-Roman churches. The presence of these prints in the *Inscriptiones* is therefore evidence of Marini's catholic approach in searching, and documenting, newly available information about art and inscriptions from the Christian west, well beyond the boundaries of the city of Rome.

Specifically, Marini cut four large prints reproducing the altar of the Lombard king Ratchis from Canciani's book (Cat. no. 5),[382] the altar being kept in the head church of the bishopric of Cividale del Friuli, in the northeast of the Italian peninsula. Four more prints of the marble pulpit of the archbishop Agnellus in the cathedral of Ravenna, also in the northeast, were cut from a recently published book by Camillo Spreti, *Desiderii Spreti Historici Ravennatis* (1793) (Cat. nos. 26, 27; 408).[383] Another cutting from the same book by Spreti was cut out from a different plate,[384] and reproduces a figurative marble inscription, also from Ravenna (Cat. no. 653),[385] while a print from Spreti's *De amplitudine* reproducing the composite capital of Ravenna's cathedral with symbols of the evangelists Mark and Matthew was cut into two individual sections which were filed together on page 83 (Cat. no. 28).[386]

Other large print plates reproducing ivory diptychs in Rome and in Florentine collections are also present. All these prints illustrate recently found objects and inscriptions as the books were printed in the same period that the *Inscriptiones* project was conceived and begun. Three folio-size prints of early Byzantine triptychs from the collection of Palazzo Venezia, for instance, were cut out from Anton Francesco Gori's *Thesaurus veterum*

[381] Canciani 1785.
[382] Vat. lat. 9071, p. 29, no. 1a, 1b, 1c, 1d; Canciani 1785.
[383] Vat. lat. 9071, p. 77, no. 1, Vat. lat. 9071, p. 77, no. 2, Vat. lat. 9071, p. 83, no. 2; Spreti 1793.
[384] Spreti 1793: Pl. V, no. 335.
[385] Spreti 1793; ICUR I, 2983.
[386] Vat. lat. 9071, p. 83, no. 2; Spreti 1793: 216.

diptychorum (1759) (Cat. nos. 149-150).[387] A single plate reproducing an embossed silver binding now at the Pierpont Library was cut from Giovanni Battista Mittarelli's *Annales Camaldulenses* (1756) (Cat. no. 153).[388] Two full-page prints of the valves of the ivory diptych of St Francis in Cortona were cut from Francesco Venuti's *De cruce cortonensi* (1781) (Cat. no. 154).[389]

Prints were also cut by Marini to isolate individual images, cuttings that were then filed separately in the *Inscriptiones*. In one significant instance, a page-size illustration was cut into three: Marini divided one half-page illustration, taken from Marco Antonio Boldetti's *Osservazioni sopra i cimiteri de' santi martiri* (1720), into three separate sections, which were then filed individually.[390] The top section, showing the image of an arcosolium decorated with an image of a gravedigger called Diogenes, was filed at Vat. lat. 9072, p. 409, no. 7 (Cat. no. 398). Another cutting from the illustration, showing the image of an unknown saint, possibly incised on a glass disk, was filed in chapter twelve (Cat. no. 212).[391] The last of the three cuttings from the plate, reproducing an ivory disk decorated with a bust of Jesus giving a blessing, now at the Vatican Museum, was filed in chapter eleven together with records of ivory diptychs and inscribed ivory objects (Cat. no. 146).[392]

Individual page-size prints are less commonly found throughout the corpus. These prints were all harvested from recently published books and reproduce objects of applied art bearing Latin inscriptions. One large image of the brass chalice of the Kremsmünster Abbey was cut from P. Marianus Pachmayr's *Historico-chronologica series abbatum et religiosorum* (1777) (Cat. no. 29),[393] while Giusto Fontanini's *Archiepiscopi ancyrani discus argenteus* (1727)[394] provided a large plate of a silver patena with St George (Cat. no. 30). Giuseppe Bianchini's *Evangelarium quadruplex latinae versionis antiquae* (1749)[395] supplied an image of an embossed binding in silver from codex A of the Duomo in Vercelli (Cat. no. 32).

Some works donated individual prints: Domenico Pannelli's *Memorie di San Leopardo vescovo di Osimo* (1755) (Cat. no. 34)[396] supplied a print of a marble inscription with an image

[387] Vat. lat. 9071, p. 200, no. 1, Vat. lat. 9071, p. 201, no. 1; Gori 1759.
[388] Vat. lat. 9071, p. 203, no. 3; Mittarelli 1756: II, 348.
[389] Vat. lat. 9071, p. 204, no. 1, Vat. lat. 9071, p. 205, no. 1; Venuti 1781.
[390] Vat. lat. 9071, p. 198, no. 5, Vat. lat. 9071, p. 215, no. 11, Vat. lat. 9072, p. 409, no. 7; Boldetti 1720.
[391] Vat. lat. 9071, p. 215, no. 11.
[392] Musei Vaticani, MV.62603.0.0; Vat. lat. 9071, p. 198, no. 5.
[393] Vat. lat. 9071, p. 85, no. 1; Pachmayr 1777.
[394] Vat. lat. 9071, p. 86, no. 7; Fontanini 1727.
[395] Vat. lat. 9071, p. 89, no. 2; Bianchini 1749.
[396] Vat. lat. 9071, p. 90, no. 6; Pannelli 1755.

of the saint (Cat. no. 33); Giovanni Petroschi's *Sanctorum septem dormientium* (1741)[397] provided a print of the gem of the seven sleeping martyrs from the Vatican Museums collection (Cat. no. 36); Angelo Maria Cortenovis' *Sopra una iscrizione greca d'Aquileia* (1772)[398] is the source of a large print with the spoons of the brothers Eusebius (Cat. no. 52); and the frontispiece of Francesco Vettori's *Nummus aereus veterum christianorum* (1737)[399] is the source of a small, printed image with the images of two medals depicting Christ in bust and a scene with the baptism of Jesus, both of which are mounted within a large frame (Cat. no. 59).

A single full-page print of an embossed silver binding from the sacramentary of the Abbey of St Fonte Avellana decorated with ivory encrustations, now at the Pierpont Library in New York,[400] was cut from Giovanni Benedetto Mittarelli's *Annales Camaldulenses ordinis Sancti Benedicti* (1756) (Cat. no. 153).[401] Marini cut out the whole page and filed the entire plate, as it was, in the *Inscriptiones*. His only intervention consisted of a brief note in Latin with provenance information, which was added to the top of the cutting.

A consistent series of prints originating from the same book can be found, with individual cuttings filed separately on different pages, in chapter eleven. The chapter is entitled *Tituli minores in ebore* and is dedicated to inscriptions in ivory and ivory objects. Marini filed in this chapter all four prints of ivory diptychs published by Filippo Buonarroti in *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma* (1716). The appendix to Buonarroti's *Osservazioni* (1716), entitled *Osservazioni sopra tre dittici antichi d'avorio*,[402] represents a distinctive example of Marini's filing methodology as it is the source of this comprehensive set of prints.[403] Plates were filed depending on the type of text documented in the diptych and the reciprocal dates of each consulate as further explained below.

A print with an image of a separate panel from the diptych of Basilius of the Uffizi Gallery, the first in this set, was filed on page number 194 (Cat. no. 139)[404] while the right fragmentary panel from the same diptych, currently at the Museo Diocesano in Lucca, which features a different type of commemorative inscription, was filed on page 197 (Cat. no. 142).[405]

[397] Vat. lat. 9071, p. 153, no. 2; Petroschi 1741.
[398] Vat. lat. 9071, p. 161, no. 6; Cortenovis 1772.
[399] Vat. lat. 9071, p. 174, no. 9; Vettori 1737.
[400] Pierpont Library, New York, MS G.21.
[401] Vat. lat. 9071, p. 203, no. 3; Mittarelli 1756.
[402] Buonarroti 1716: 230-283.
[403] Vat. lat. 9071, p. 194, no. 1; Vat. lat. 9071, p. 196, no. 3; Vat. lat. 9071, p. 197, no. 1; Vat. lat. 9071, p. 198, no. 1; Buonarroti 1716.
[404] Vat. lat. 9071, p. 194, no. 1.
[405] Vat. lat. 9071, p. 197, no. 1.

Another print from the same source, with a panel of a diptych with a scene of an emperor in triumph, was filed at Vat. lat. 9071, p. 196, no. 3 (Cat. no. 141). The print with the Diptych of Rambona of the Vatican Museum, also from the same appendix, was then filed at Vat. lat. 9071, p. 198, no. 1 (Cat. no. 144).

A homogeneous, and very large, set of print cuttings in the *Inscriptiones* consists of individual cut-outs originating from Francesco De Ficoroni's monograph entitled *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV* (1740).[406] The cuttings were filed in the tenth chapter, entitled *Tituli minores in plumbo*, containing records of inscriptions on lead, mostly consisting of seals of early medieval dating.[407] All these printed images reproduce lead seals from Ficoroni's collection at the Kircherian Museum in the Roman College.

Several seals in this group were also kept at the Vatican Museum and the Borgia Museum at the time of Marini. The print cuttings consist of cut-outs made by Marini by selecting individual images from larger page-sized plates, originally containing several images of seals together. In all cases, Marini cropped each image to the seal's rim, after removing both the plate number and the item number. Marini therefore decontextualized the image of each seal from its original layout as printed by Ficoroni within the book plate.

4.4. Loose Prints and Sets of Print Cuttings from Bosio's *Roma sotterranea* and Ciampini's *Vetera monimenta* and *De sacris aedificiis*

The main bibliographic sources from which Marini cut up prints consist of books he had in his own library.[408] They all share the same subject area: the post-antique archaeology of Rome and Italy. Significantly, all these titles are listed in a newly discovered manuscript catalogue of the bibliography and manuscript sources Marini used to compile the *Inscriptiones*, which is bound in Vat. lat. 9104.[409]

In addition to this catalogue, as one can read from a pencil note on the outer side of the paper binding of Vat. lat. 9104, an additional bibliography list, ordered alphabetically, was serendipitously located at the Vatican's Archivio Segreto and brought to the Vatican Library, where it is kept now.[410] The existence of the manuscript catalogue has only very occasionally

[406] Ficoroni 1740.
[407] Vat. lat. 9071, pp. 178-193.
[408] *Catalogo de' manoscritti che furono di monsignor Gaetano Marini*; Marini 1823: 2-11.
[409] Vat. lat. 9104, ff. 1-66; Buonocore 2001: 50; Bertini Calosso 1907: 190.
[410] Vat. lat. 9104, ff. 247-291; Buonocore 2001: 50.

been noted: in a footnote to a 1907 article by Achille Bertini Calosso,[411] and by Buonocore in 2001.[412]

It must be explained, however, that the manuscript catalogue is incomplete, as Marini only listed the sources used for compiling records in the first 375 pages of the *Inscriptiones*. It contains the sources for individual records, including prints and drawings filed in the first volume[413] and in less than half of volume two.[414] The catalogue consists of a list, ordered progressively, page after page, and includes descriptions of each record, including prints and drawings with information about the relevant sources from which Marini harvested them.

Significantly, Marini also notes in the catalogue that he was receiving prints and drawings from major art historians, librarians, and museum curators of the time, including Seroux d'Agincourt, Giacomo Biancani Tazzi, Angelo Maria Cortenovis, and Annibale degli Abati Olivieri. In Vat. lat. 9104, he also records the fact that the Barberini Library was the source of the watercolours by Antonio Eclissi and others that are found in the last pages of volume one of the *Inscriptiones*.[415]

The name of the Barberini family mentioned in the manuscript catalogue first appears in Vat. lat. 9104[416] in a reference to the provenance of a watercolour with an angel crowning St Valerianus, St Tiburtius, and St Urbanus (Cat. no. 285),[417] in this specific context, it must be added, the name Barberini very probably does not refer specifically to the earlier library collections that are the source of other famous manuscripts, manuscript collections, and related collections of prints and drawings, such as those of Cassiano dal Pozzo's prints and drawings collection, and must be interpreted as a generic provenance indication, as in the case of a miscellaneous archive of papers that was known to have originated from the Barberini Library and was possibly accessible to Marini via other means. He may well have purchased individual prints and drawings, known as being from the Barberini Library.

Marini's familiarity with the Barberini collections is also confirmed by a circumstantial element: the *Inscriptiones* include several drawings of marble inscriptions, all by Giuseppe Gueriggi, that reproduce original drawings by Marini himself. Marini annotated these drawings to the effect that that the object reproduced was kept at the Barberini Palace. These drawings

[411] Bertini Calosso 1907: 190.
[412] Buonocore 2001: 50; Vat. lat. 9078, f. 431r; Ciampini, *Vetera monimenta*, Vol. I, p. 275.
[413] Vat. lat. 9071, pp. 1-272.
[414] Vat. lat. 9072, pp. 273-735.
[415] Vat. lat. 9104, f. 47r (p. 233, no. 2).
[416] «e(x) sch(edis) Barb(erinis)»; Vat. lat. 9104, f. 47r.
[417] Vat. lat. 9071, p. 233, no. 2.

were all captioned by Gueriggi, following Marini, 'Romae in aedibus Barberinis.'[418] The diction 'e(x) sch(edis) Barb(erinis)', as a reference to prints and drawings, as well as archival documentation found at, originating in, the Barberini Library, is commonly found in many of Marini's research papers and appears repeatedly in the manuscript catalogue filed in Vat. lat. 9104.[419]

Among the many prints and print cuttings which will be examined below, only one print, a plate printed by Gaspare Negri reproducing the apse mosaic of the Euphrasian Basilica (1763), consists of a loose sheet – the only one print (Cat. no. 9). It may have been bought on the antiquarian market.[420] As previously stated, the main sources for prints and print cuttings filed in the *Inscriptiones* are two monographs published by Giuseppe Giustino Ciampini, *Vetera monimenta* (1690) and *De sacris aedificiis* (1693).[421]

Another print filed in one of the volumes containing Marini's research papers can undoubtedly be identified as a loose sheet, possibly locally sourced by Marini on the second-hand market in Rome. It was not filed in the *Inscriptiones*, since it reproduces a large, sculptured sarcophagus decorated with biblical scenes, and primarily figurative images were normally filed separately. It mirrors a printed illustration which is found in Marco Antonio Bosio's *Roma sotterranea* (1632)[422] and it may well have been printed reusing a matrix originally incised for Bosio.

Nonetheless, Marini cut an individual section from it, a squared bas-relief depicting Jesus standing in a niche with a chest with bread loaves, a detail from the miracle of feeding the Five Thousand, represented to the left of the sarcophagus lid, and filed it in the *Inscriptiones*.[423] Marini's inclusion of this specific section of the image is explained by the fact that it is crowned with a funeral dedicatory textual heading.[424]

Apart from the two examples above, in all following instances, as seen throughout the whole four manuscripts that make up the corpus, Marini cut out prints directly from books, selecting the image surface bearing textual evidence, and eliminating frames or plate numbers from the original illustration layout. After prints were cut out from the books, individual

[418] Vat. lat. 9076, f. 330r; an example of this type of drawings can be seen in a drawing of a figurative marble inscription (ICUR I, 3310; ILCV, 4041C) filed at Vat. lat. 9073, p. 567, no. 12.
[419] Vat. lat. 9104, ff. 247-291; Buonocore 2001: 50.
[420] Vat. lat. 9071, p. 37, no. 1.
[421] Ciampini 1690; The two main sources for prints and print cuttings filed in the *Inscriptiones* are Giuseppe Giustino Ciampini's two monographs, *Vetera monimenta* (1690) and *De Sacris Aedificiis* (1693); see below for discussion of these sources.
[422] Bosio 1632: 429.
[423] Vat. lat. 9073, f. 807, no. 1 (Cat. no. 775).
[424] ICUR VIII, 21006.

cuttings were glued onto the page, numbered, and captioned with provenance information. Annotations, normally written in Latin, were then added by both Gueriggi and Marini to the top of each record. They detail the name of the city along with information regarding the name of the collector, the church, or the baptistery where each documented inscription was kept at the time. On rare occasions, especially if the inscription had been recently discovered, Marini also added the year of discovery.

As mentioned above, the main sources of full-page prints filed in the *Inscriptiones* are two books by Giustino Ciampini: *Vetera monimenta* (1690)[425] and *De Sacris Aedificiis* (1693).[426] The print of the apse mosaic of San Marco, Rome,[427] for instance, was filed on p. 55 of volume one and consists of a full-page printed illustration, which Marini cut from the second volume of *Vetera monimenta* (Cat. no. 18).[428] It is in the same exact condition in which it was published, and Marini did not crop the image to the mosaic's border, but only removed the outer frame and the plate number. The same practice of selecting the image and cropping the print surface can be seen applied across the first volume of the *Inscriptiones* as well as, occasionally, throughout the remaining three volumes.

The same cutting practice can also be seen applied on p. 60 (Cat. no. 19),[429] where Marini filed a print of the apse of Santa Prassede, Rome, as well as, on the following page (Cat. no. 20),[430] a print reproducing a wall painting of the Sacello di San Zenone, Rome. Other examples of the same type are represented by the plate for the apse mosaic of San Venanzio, Rome, also a cutting from *Vetera monimenta*,[431] and the print for the arch mosaic of the same church – both filed on the same page and subsequently numbered 1 and 2.[432]

Ciampini's *Vetera monimenta* is also the source for the print of the vault mosaic of Ravenna's Neonian Baptistery, filed on p. 73 of the first volume of the *Inscriptiones*. Similarly, to the prints surveyed above, Marini cut the plate, glued it onto the page, and numbered it after removing the frame and the plate number (Cat. no. 433).[433] Another print from *Vetera monimenta*, reproducing the vault mosaic of the Lateran Baptistery,[434] was similarly filed in the first volume of the *Inscriptiones* using the same method. Another print from *Vetera*

[425] Ciampini 1690.
[426] Ciampini 1693.
[427] Vat. lat. 9071, p. 55, no. 1.
[428] Ciampini 1690: Pl. XXXVIII, p. 122.
[429] Vat. lat. 9071, p. 60, no. 3.
[430] Vat. lat. 9071, p. 61, no. 1.
[431] Vat. lat. 9071, p. 65, no. 1.
[432] Vat. lat. 9071, p. 65, no. 2.
[433] Vat. lat. 9071, p. 73, no. 2.
[434] Vat. lat. 9071, p. 224, no. 2.

monimenta reproducing the triumphal arch mosaics of San Michele in Africisco, Ravenna, was also filed using the same method (Cat. no. 275).[435]

Marini followed the same cutting and filing practice for all the remaining plates from *Vetera monimenta*, i.e. those reproducing the wall mosaics with processions of saints from Sant'Apollinare in Classe, Ravenna[436] and the wall mosaics featuring Christ, the archangels, the saints, and biblical scenes from San Vitale, also in Ravenna (Cat. no. 278).[437] A large plate from *Vetera monimenta* featuring the image of empress Theodora and her court, also from San Vitale, was similarly cut and filed in the first volume of the *Inscriptiones* (Cat. no. 279).[438] Likewise, the printed image from *Vetera monimenta* was cropped, and both the frame and the plate number removed.

The same cropping and filing practice were applied to the print of the vault mosaic of the Battistero Neoniano (Cat. no. 282)[439] and that of the image of the apse mosaic with episodes from the lives and martyrdoms of St Peter and St Paul from the Basilica of Sant'Andrea in Catabarbara, Rome (Cat. no. 284).[440] As seen in all previous examples from Ciampini's publications, Marini cut the plate down to a rectangular shape, preserving the image border, but removing the plate number[441] on the top right corner of the page, a section which is missing in the cutting Marini pasted onto the page of the *Inscriptiones*. Marini also removed the illustration's frame.

A different filing system for prints cut from *Vetera monimenta* consists of images that Marini purposely cropped from published plates of larger size and filed individually in the *Inscriptiones* after removing frames, and any blank surface, as per Ciampini's original layout. These cuttings consist of sections of larger illustrations. For instance, an individual image of the emperor Justinian, depicted as a bust and surrounded with a continuous rectangular frame, originally from the apse arch of Sant'Apollinare in Ravenna, was filed after separating it from its original plate by cutting it off the right side of the full-page illustration[442]. At this location we now find only the decontextualized cutting with the bust of Justinian (Cat. no. 282).

[435] Vat. lat. 9071, p. 226, no. 2.
[436] Vat. lat. 9071, p. 227, no. 1; Vat. lat. 9071, p. 228, no. 1.
[437] Vat. lat. 9071, p. 229, no. 1.
[438] Vat. lat. 9071, p. 230, no. 1a.
[439] Vat. lat. 9071, p. 231, no. 2.
[440] Vat. lat. 9071, p. 233, no. 1.
[441] Ciampini 1690: Tab. XXV.
[442] Vat. lat. 9071, p. 231, no. 2.

A third source to contribute a significant number of prints for the *Inscriptiones* is Antonio Bosio's *Roma sotterranea* (1632),[443] from which whole plates as well as individual cuttings were taken and displayed on different pages, or in subsequent volumes, of the corpus. Marini's approach to *Roma sotterranea* as a source is much more complex than that followed with Ciampini's publications. Marini undoubtedly had loose prints from *Roma sotterranea* and filed cuttings that feature distinctive characteristics as opposed to the prints from Ciampini's books. In fact, not all print cuttings from *Roma sotterranea* filed in the *Inscriptiones* seem to have originated from a bound volume. The cataloguing of the prints and drawings collection has ascertained that, on at least two occasions (Cat. nos. 566, 827)[444] print cuttings were taken from loose prints. The two prints from which cuttings were taken do not show the original frame found on the illustration printed in *Roma sotterranea* and lack both pagination and plate number. The two prints show no sign of ever having been paginated.

These two loose prints from *Roma sotterranea* testify to a significant previously undocumented collecting practice. One of Marini's research volumes includes what appears to be a loose plate,[445] from which a cutting was taken and filed in the third volume of the *Inscriptiones* (Cat. no. 827).[446] The print is unframed, unnumbered, and the printing sheet lacks the heading that we find in the illustration published by Bosio in *Roma sotterranea*.[447] Since the print filed at Vat. lat. 9106, f. 164r, cannot be specifically traced to a printed edition of *Roma sotterranea*, it must therefore have been purchased individually by Marini on the second-hand market. The same reasoning applies to a print filed at Vat. lat. 9073, p. 606, no. 1 (Cat. no. 566), as further explained below.

Bosio's *Roma sotterranea*, however, was not simply used as a source for printed images but was also sourced by Marini's copyist Giuseppe Gueriggi, who manually copied illustrations of marble inscriptions and inscriptions on figurative sarcophagi. These copies were used to create individual records filed in the *Inscriptiones*. A few pen drawings by Gueriggi reproduce figurative inscriptions and inscriptions from sarcophagi which, in fact, copy illustrations published in *Roma sotterranea*. This specific type of manual copy is different from those originating from Boldetti's *Osservazioni* as they mostly consist of line drawings of bas-reliefs on marble inscriptions and images from inscribed sarcophagi. The copies by Gueriggi after

[443] Bosio 1632.
[444] Vat. lat. 9073, p. 606, no. 1; Vat. lat. 9073, p. 807, no. 1.
[445] Vat. lat. 9106, f. 164r.
[446] Vat. lat. 9073, f. 807, no. 1.
[447] Bosio 1632: 429.

Boldetti's book illustrations primarily reproduce texts on stone inscriptions. This type of drawing will be further elucidated in the following chapter.

A significant example from this set of copies by Gueriggi consists of a cutting from an illustration in *Roma sotterranea* filed to illustrate a Greek inscription on a figurative sarcophagus lid (Cat. no. 566).[448] It apparently consists of a whole extracted page, which Marini may have cut into two halves, excluding the extrapolated text transcriptions printed in the lower section of the plate.[449] Marini evidently filed a loose print, not a cutting from a bound copy of *Roma sotterranea*, as the image filed in the *Inscriptiones* does not appear as a cutting from a printed page.

Although the image lacks its frame and illustration number, a direct autopsy confirms that the print does not have the linear longitudinal marks that are found at either side of the relevant page of *Roma sotterranea*. The left and right sides of the frame were printed over the printed illustration that we find in the bound copy, a feature which is not visible in the print cutting filed in the *Inscriptiones*. Therefore, it cannot have been cropped from a printed illustration. Whether or not the outer frame or the text published on the lower section of the page were excluded from the filed record, it appears clear that this image must have a different origin. Unlike the cuttings from Ciampini's books, Marini must have purchased a loose print in this case, similarly to the print from which the figure of the standing Jesus giving a blessing mentioned above was cut.[450]

A separate group of print cuttings from *Roma sotterranea* comprises prints of figurative wall paintings. These consist of records of inscriptions incised onto wall paintings from tombs. Unfortunately, there is no apparent evidence of these cuttings either having been part of loose prints or originating from illustrations from bound books. For example, p. 258 in volume one includes two cuttings from two different plates published in *Roma sotterranea* (Cat. nos. 311, 313).[451] In both instances, the cuttings consist of sections of larger plates where the largest part of the printed image was removed.

In the case of the cutting filed at Vat. lat. 9071, p. 258, no. 1 (Cat. no. 311), Marini extracted the clipping from the plate with the plan of the underground cemetery of St Peter and St Marcellinus. The cutting in the *Inscriptiones* illustrates the scene of Jesus in the garden of Gethsemane.[452] The other cutting reproduces the archivolt decoration from a tomb in the

[448] Vat. lat. 9073, p. 606, no. 1.
[449] Bosio 1632: 513.
[450] Vat. lat. 9073, p. 807, no. 1.
[451] Vat. lat. 9071, p. 258, no. 1; Vat. lat. 9071, p. 258, no. 3.
[452] Vat. lat. 9071, p. 258, no. 1; Bosio 1632: Vol. III, Pl. 412.

catacomb of Priscilla with the birth of the Virgin Mary and Mary's first bath (Cat. no. 313).[453] Marini's selection rationale lies in the fact that both images were captioned with texts specifying the names of the saints depicted, i.e. GORGONI- / -VS, PETRVS, JOR- / -DANIS MARCELLINVS TIBVR- / -TIVS for the scene of Jesus in the garden of Gethsemane and MARA / D(omin)I GENETRIX / SALOMEV for the wall paintings from the tomb in the catacomb of Priscilla. The other sections of each illustration were intentionally removed.

Gueriggi copied other prints published in *Roma sotterranea*, creating records reproducing the actual image printed by Bosio. These drawings are manual copies, linear outlines lacking any form of shading, and were drawn using a pen and dark brown ink. The copies normally mirror the shape, proportions, and lettering of published inscriptions. The only known drawing in which Gueriggi reproduced a print published by Bosio in all particulars, including the shading as it appears in the print, is that of a wall painting with the Good Shepherd and St Paul in an arcosolium in the Catacomb of Priscilla (Cat. no. 312).[454]

In this instance only, Gueriggi mirrored the appearance of Bosio's print in all its details but selected only the section in which texts survived. The original wall painting was inscribed with the name of St Paul and the Good Shepherd (PAV- / -LVS / APOS- / -TVLVS / PAS- / -TOR). The remaining images with the enlarged figures of the Good Shepherd and St Paul at either side of the arcosolium printed by Bosio were not copied by Gueriggi in the drawing.
Gueriggi's copies include a series of drawings of stone inscriptions of different origin which do not always derive from known published sources, as in the case of copies of illustrations in books by Bosio and Boldetti, which make up the largest number of records that we find today in the *Inscriptiones*. In his biography of Marini, Antonio Coppi recorded that Gueriggi copied illustrations from books, although he never specified which books. It is apparent that Gueriggi's drawings consist of copies, and therefore the records he created originate from secondary printed sources. These drawings copy inscriptions and sarcophagi from Aquileia and Grado.

> '[…] Sono circa nove mila le Iscrizioni che in questa Raccolta si contengono. Quelle desunte da' Libri stampati, veggonsi riferite nel modo che sono impresse; le altre (e sono forse la maggior parte) che furono dall'Autore istesso, o in di lui presenza dal diligentissimo Abbate (Giuseppe) Gueriggi copiate dagli Originali, sono trascritte colla medesima Paleografia, con cui sono incise'[455]

[453] Vat. lat. 9071, p. 258, no. 3.
[454] Vat. lat. 9071, p. 258, no. 2.
[455] '[…] There are about nine thousand inscriptions that are contained in this collection. Those taken from printed books were copied as they had been printed; the others (and they are perhaps the majority) that were by the author himself, or in his presence by the diligent Abbot (Giuseppe) Gueriggi copied from the originals, were transcribed with the same palaeography with which they had been engraved'; Coppi 1815: 113.

Nonetheless, this large group of drawings share the same origin. The drawings originate from books and epigraphical manuscripts by two fellow antiquarians: Gian Domenico Bertoli (1676-1763) and Angelo Maria Cortenovis (1727-1801), whose publications on Aquileia somehow derive from Bertoli's epigraphical manuscripts. More specifically, Gueriggi's copies reproduce prints published by Bertoli as book illustrations[456] and drawings that Cortenovis sent to Marini by post.[457]

These original drawings consist of linear outlines, or sketches, containing transcriptions on two columns that Cortenovis sent to Marini in the body of a letter.[458] Cortenovis sent a letter with copies of drawings by Bertoli to which he made corrections and additions after drawing another copy, which was also sent to Marini. The copies of inscriptions from Aquileia and Grado by Gueriggi derive either from illustrations in Bertoli's *Antichità d'Aquileia* or from the edited transcripts that Cortenovis sent to Marini. Cortenovis was familiar with Bertoli's research and publications and evidently submitted drawings to Marini after consulting Bertoli's manuscripts and publications and suggesting improvements.[459]

Only one instance, a print cutting in this set, illustrating a figurative marble inscription from Bertoli's collection (Cat. no. 948),[460] has a different history and originates from a volume published by Ludovico Antonio Muratori.[461] A total of twenty records consist of drawings Gueriggi copied from a diverse set of prints published by Bertoli. Ten of these records were already published in *Le antichità d'Aquileia* (1739)[462] and were reproduced by Gueriggi as shown on the printed page. The copies that we find in the *Inscriptiones* reproduce illustrations published by Bertoli in the same form, content, and proportions as they were originally printed, with no alteration or intervention from Gueriggi.

As seen above, in the case of print and print cuttings, images were isolated from their context in the process of copying and any text or reference to pagination or image number was removed before filing each record. These copies, in fact, share the appearance of the other records in the *Inscriptiones*: they consist of line drawings in brown ink on white paper. The other ten drawings in this set were made by Gueriggi copying earlier drawings and outlines by Cortenovis, all of which are based on Bertoli's prints with added modifications. More

[456] Bertoli 1739.
[457] Vat. lat. 9046, ff. 158r-161v; ff. 162r-163v.
[458] Vat. lat. 9046, ff. 162r-162v.
[459] Rebaudo 2007.
[460] Vat. lat. 9074, p. 890, no. 9.
[461] Muratori 1742: Vol. IV, p. MCMXLI, no. 5.
[462] Bertoli 1739.

commonly, Gueriggi copied illustrations from Boldetti reproducing the image of the inscription itself, using a linear outline, and mirroring the appearance of the text printed, to create a new record for the *Inscriptiones*.

To sum up, this chapter has ascertained that the prints and print cuttings that we find in the *Inscriptiones* today originate from earlier sources. The prints originate from both published books and loose sheets, although the most significant sources considered are Giustino Ciampini's monographs *Vetera Monimenta* and *De Sacris aedificiis*. Another significant source is Antonio Bosio's *Roma sotterranea*. Marini also asked his assistant Gueriggi to copy illustrations from Marco Antonio Boldetti's *Osservazioni sopra i cimiterij de' Santi Martiri, ed antichi cristiani di Roma* (1720), which is the main source for drawings of figurative marble inscriptions that are found in the *Inscriptiones*. A separate group of drawings, consisting of images of stone inscriptions from Aquileia, has also been identified. It originates from epigraphical manuscripts and a printed epigraphical collection by Gian Domenico Bertoli, some of which were edited using manuscript notes Marini had received through the post from fellow antiquarian Angelo Maria Cortenovis.

The following chapter focuses on original drawings and copies in the *Inscriptiones*. Special attention will be given to drawings of gold-glass vessels and figurative marble inscriptions sent to Marini by fellow antiquarian Giacomo Biancani Tazzi. Drawings of gold-glass vessels or other objects of applied art attributed to Seroux d'Agincourt and his illustrator Giangiacomo Macchiavelli, as well as copies of stone inscriptions by Gueriggi that derive from Boldetti, will also be considered.

5. CHAPTER FIVE. Original drawings in the *Inscriptiones christianae*

5.1. Draughtsmen, Original Drawings, and Drawing Copies in the *Inscriptiones christianae*

The purpose of this chapter, which is the result of the cataloguing of the drawings filed in the *Inscriptiones*, is to study and discuss these drawings, particularly about the different draughtsmen to whom I have been able to attribute individual drawings or sets of drawings. This has been made possible by the analysis of the characteristics of Marini's own hand, and those of the other draughtsmen involved. The largest group of drawings filed in the *Inscriptiones* consists of manual copies of book illustrations and can be attributed to Marini's assistant Gueriggi.

Special attention has also been given to how Marini acquired the drawings that were not his own. The cataloguing of the drawings, and the research underpinning this process have allowed the discovery of the provenance of the Eclissi drawings, which are recorded by Marini in one of his research papers as being originally in the Barberini Library.[463] An independent group of drawings is that of French art historian Seroux d'Agincourt, a small but significant set of drawings of gold-glass goblets which were produced in the process of illustrating the *Histoire de l'Art* (1823).[464]

The goal of this chapter is therefore not only to complete a critical examination of the drawing collections in the *Inscriptiones*, but also to compile a comprehensive inventory with information about collecting history, in the form of an introductory commentary to the catalogue appended to this dissertation. Specifically, this chapter will address issues of attribution of prints and drawings, which will be fully reconsidered here analysing the origin of earlier images. Significantly, these images were not intentionally produced for filing in the *Inscriptiones*.

Traditionally, as a means for the transmission of images, the drawing or design has often been the subject of interest to scholars because of its unique and unrepeatable testimony to the process of realising the artwork. However, from the 17th century, drawing was more and more often used, both as a study tool within the artist's workshop for the surveying and

[463] Vat. lat. 9071, f. 233, no. 2; Vat. lat. 9104, f. 47r (p 233, no. 2).
[464] D'Agincourt 1823.

documenting of sculpted models, and for describing works of ancient art in the context of post-archaeological and academic research or publication. The records that we find in the *Inscriptiones* today consist of drawings of epigraphical texts, including outlines of their figurative attributes, that were drawn primarily by Marini's assistant Gueriggi in the process of creating epigraphical records. Occasionally, we also find in the *Inscriptiones* drawings by fellow antiquarians.

Historically, drawing was a technique created to produce an artwork in the artist's workshop, not for the creation of a book in a scholarly environment. We define, for example, a preparatory drawing as a drawing which has been prepared by an artist during a project for the implementation of a painting, a sculpture, or architectural work. These drawings normally originate from the artist's workshop and are produced for a specific purpose, which is primarily that of creating an artwork. On other occasions, instead, a drawing enlightens us on techniques used for copying works of art outside the workshop, during study trips, after an archaeological discovery, for the construction of landscape from nature, or for the creation of copies of artworks from antiquity. The latter type of drawing was normally part of a larger set, and such sets, once ordered typologically, were bound in individual booklets or albums.

Most of the drawings examined in this chapter consist of manual copies of published inscriptions, made by Gueriggi under Marini's direct supervision. In contrast, the other copies, of earlier date, were produced by professionally trained copyists or illustrators and were commissioned to reproduce inscriptions or inscribed objects which had recently been discovered. They were then filed by Marini, becoming a cohesive part of the whole corpus, along with other drawings and watercolours of different date and origin. They are studied here as derivations from earlier drawn or printed images. Technically, the Gueriggi drawings consist of line drawings, with no shading, using dark brown ink. Drawings received by Marini from fellow antiquarians can be either pen drawings or pencil drawings, while earlier drawings are watercolours or pen drawings, both washed and unwashed.

The purpose of the Gueriggi drawings was to reproduce texts from published sources, not to document the visual appearance of the lettering, nor that of the medium in which texts survived, a three-dimensional feature which was normally disregarded. Specifically, these images copy illustrations, without Gueriggi checking the appearance of the original inscriptions even if these were available for first-hand study. Transcriptions were normally framed by Gueriggi who used a plain rectangular outline, a two-dimensional feature chosen with no reference to the actual shape of the original stone inscription. The only formal orthographical distinction made by Gueriggi in the creation of new records was a typographical one made

between epigraphical and poetic texts: epigraphical texts were transcribed using capital letters while poetic texts were transcribed in italics.

Images in Gueriggi's drawings were intended as part of the layout of a two-dimensional record, glued onto a folio-sized page on a series of superimposed rows. Ultimately, drawings were not conceived by Gueriggi as genuine reproductions of stone inscriptions nor of the sarcophagi on which texts were originally carved. Instead, drawings were made in an abridged manner and consist of linear outlines. They were created by using a mixture of iron gall ink on a white sheet of paper, which was then cut down to a square or rectangular shape, glued onto the page, and numbered for filing.

The activity of translating art and antiquities into drawn images gave rise to numerous antiquarian publications, where drawings were specifically prepared for translation into printed images. It is assumed that the images created by Gueriggi were meant to be used, once printed, as book illustrations. Drawings of this type were also bound in booklets and were produced by the artist, or the connoisseur, during research trips. In Marini's mind, these drawings were conceived as part of a laid-out book illustration once filed in the *Inscriptiones* and were understood as part of the process for the eventual creation of a printed volume.

Connoisseurs made use of images of inscriptions for a variety of reasons: the epigraphist's specific use for them was to look for records of marble inscriptions and ancient art and antiquities for the purpose of documenting ancient texts. Direct transcriptions from stone inscriptions or inscribed artefacts, linear or shaded, however, form a distinct class of epigraphical materials (or *tituli*) consisting of abridged images of texts originating from inscriptions found *in situ* in churches and on tombs, largely in Rome, but later complemented by poetic texts of different origin and provenance.

In the context of the *Inscriptiones* project, therefore, drawing was employed for reasons both technical and academic, with a focus on the reproduction of ancient inscriptions. Drawings derive from direct observation as well as from printed illustrations, with the latter being the more numerous. To the *Inscriptiones* project, this technique gave Gueriggi the ability to calligraphically record the text of the inscription, annotating the location of its discovery, or current location, with a provenance note, and to describe and document the text with a transcription. Occasionally, the year of discovery of the inscription or object copied was added to Gueriggi's drawing.

The drawings, in all instances, are part of the record and in the *Inscriptiones* are always annotated. Additionally, in the case of Gueriggi's copies, the drawings are accompanied by abridged provenance annotations in italics detailing the location of the inscription or object

copied. These drawings are discussed below along with the information on the inscriptions and objects copied which is provided by the notes. These notes, mostly written in Latin, but also, though significantly less often, in Italian, contain details on the name of the city and collection to which the inscription belonged, as well as the name of the church or collector who owned them.

In addition, Marini also added commentaries about the text transcribed or, occasionally, its chain of transmission. This information can be considered as part of the study of the drawings and survives in the form of short notes, or abbreviated texts, on individual sheets that were filed in the research papers, which are now bound in thirty-five companion volumes.[465] These notes also list bibliographical and documentary information and occasionally include corrections and amendments made by Marini for Gueriggi to apply to the record at time of filing.

Marini would also give in these papers specific instructions to Gueriggi, requesting that amendments be made to the image published before filing the record in the *Inscriptiones*. This information would then have been added to the final record with the purpose of implementing already known information.

The process of copying inscriptions in the *Inscriptiones* has a long history and is part of a broader phenomenon of inquiry. Antiquarians like Marini employed drawings of inscriptions and inscribed artefacts to measure, observe, imagine, and commemorate ancient writing. Specifically, drawings of ancient inscriptions gave rise to epigraphic anthologies such as the *syllogae*. The same type of drawing gave rise to illustrations published in antiquarian publications in different formats where sets of drawings were used for creating illustrations and plates.

Antiquarian drawing is the main subject of this chapter, which will give special attention to the mechanics behind the creation and compilation of the collection of drawings filed in the *Inscriptiones*. The drawings examined mostly consist of manual copies by Gueriggi, watercolours by Antonio Eclissi and other seventeenth century copyists, series of sketches by Marini, and individual outlines contributed by fellow-antiquarian correspondents are also examined below. These drawings were studied at the Vatican Library as part of the cataloguing of the prints and drawings collection in the *Inscriptiones*. Archival research was conducted on Marini's research papers, containing antiquarian records pertaining to the location and provenance of several items.

[465] Vat. lat. 9075-9109.

Marini collected a total of 9,775 epigraphic texts in the *Inscriptiones*, which were documented on individual records, systematically numbered, and glued onto folio-size pages that were eventually bound in four folio-size volumes.[466] These records were categorised as *tituli* by Marini and are divided into two parts and 32 chapters.[467] The drawings, prints, and sketches, including the annotations on the provenance of each record studied as part of this dissertation are examined below.

The drawings, prints, and sketches filed in the *Inscriptiones* have not been catalogued or described in their entirety before. They were not accounted for by the four PhD students from the Pontificio Istituto di Archeologia Cristiana who published their research on the *Inscriptiones* in 2015.[468] They predominantly worked on the typology and chronology of purely epigraphical records, without examining the prints and the drawings that are also filed in the *Inscriptiones*. The above total of 9,775 which is commonly given as a comprehensive number for the epigraphical records in the *Inscriptiones* only, in fact, refers to epigraphic texts, or records, and does not include the prints and drawings that we find throughout the corpus.[469] The prints were examined in the previous chapter while the drawings are examined here with a focus on their individual history, provenance, and derivation from earlier drawings.

Specifically, this chapter examines these previously undescribed drawings by categorising the type of medium, such as pen drawing, pencil drawing, linear outline, etc., and identifying the many different draughtsmen who produced them. In the following text, I also propose groups and subgroups of drawings that can be, with varying degrees of certainty, attributed to a specific draughtsman or copyist. In some instances, the drawings are copies and derive from earlier drawings by other draughtsmen.

These drawings consist of sets of drawings that were originally produced as a series to create sets of epigraphical records on behalf of Marini, or else had been previously prepared by fellow antiquarians in the process of illustrating a book or series of books. On some occasions, drawings were also copied from earlier drawings sent to Marini by post. This specific class of drawings consists of reproductions made by Gueriggi of earlier drawings by people other than Marini. These same drawings, it must be noted, were filed as such by Marini, with no intervention whatsoever, and were not originally intended to be filed in the *Inscriptiones*.

[466] Mazzoleni 2011: 1259.
[467] Part I: chapters I-XV; chapters XVI-XXXII.
[468] Poddi 2015; Maiani 2015; Ilardi 2015; Negroni 2015.
[469] Mazzoleni 2011; Mazzoleni 2015.

The latter class of drawings were intended by their creators as book illustrations and were purposely designed as part of the process for incising matrices and printing larger book plates. This especially applies to drawings by Giangiacomo Macchiavelli and Seroux d'Agincourt. One newly identified drawing of the same type can be attributed to Angelo Maria Cortenovis' illustrator, the archaeologist Leopoldo Zuccolo[470] (Cat. no. 54). Ink drawings by Macchiavelli, which consist of laid out plates and individual preparatory drawing copies of stone inscriptions, sarcophagi, and embossed silver sets of post antique dating, were already framed and numbered in the form of book illustrations and are found in their original form in the research papers. The images they convey were filed in the *Inscriptiones* as manual copies by Gueriggi.

Macchiavelli's ink drawings, and original pen drawings, share a different history as they were eventually printed as plates in the *Histoire de l'Art* as such, while pencil drawings by d'Agincourt, which copy bronze cases, gold-glass vessels, and stone inscriptions, were originally thought of by their author as individual copies, possibly drawn for archaeological enquiry and during museum trips, specifically for personal study. Characteristically, they reproduce gold-glass in the collection of the Lipsanotheca of the Lateran and figurative inscriptions in d'Agincourt's private collection. Only one drawing of gold-glass by d'Agincourt in this group was later paginated and used to create a larger plate in the *Histoire de l'Art*,[471] as further examined below.

These earlier drawings can be considered as a discrete separate group of older images that were not produced specifically for Marini's *Inscriptiones*. D'Agincourt offered them to Marini because they copied unpublished gold-glass and inscribed objects of applied arts that were being discovered or had entered the art market only recently. One drawing in this set has a separate history, as it was printed by d'Agincourt (Cat. no. 229).[472] It was originally intended as a proof for a plate in the *Histoire de l'art*.[473] The 'prova d'impaginato' for this plate confirms this hypothesis, as it includes another version of the same drawing by d'Agincourt.[474]

The drawing of the gold-glass that we find in the *Inscriptiones* was printed as such, with no further interventions from d'Agincourt. The only instance of an entire *prova d'impaginato* for a printed plate in this set is an ink drawing by Macchiavelli, the only preparatory drawing in the set which is dated and signed. Similarly to the other drawings in

[470] Vat. lat. 9071, p. 163, no. 5.
[471] D'Agincourt 1823: vol. V, *Peinture*.
[472] Vat. lat. 9071, p. 218, no. 1.
[473] D'Agincourt 1823: Vol. V, *Peinture*; Moretti 2019: 257, fig. 2.
[474] Vat. lat. 9841, f. 36r, no. 27; Moretti 2019: 257, fig. 2.

this group, it copies objects that were unpublished at the time. It was created for printing as one whole plate which was later published by d'Agincourt,[475] as further explained below.

This group of drawings includes a copy by Gueriggi of a drawing by d'Agincourt which reproduces a stone inscription in the Catacomb of Cyriacae (Cat. no. 897).[476] Since Marini left no apparent trace of his intentions, the precise reason why Gueriggi copied this specific drawing by d'Agincourt is uncertain, although an explanation may be that the inscription reproduced had been recently discovered. Nonetheless, the presence of this image in the *Inscriptiones* is evidence of the existence of an otherwise undocumented set of drawings by the French art historian that must have been available to Marini while compiling the *Inscriptiones*.

The *Inscriptiones* also contain another original drawing by d'Agincourt made in the Catacomb of Cyriacae (Cat. no. 906), in this instance copying a wall painting. This recurrence may suggest that originally more drawings of art and inscriptions from the Catacomb of Cyriacae were made by the art historian and, possibly, shared with Marini at a later stage in the process of record creation.

It may well be that Marini asked Gueriggi to copy drawings by d'Agincourt and Macchiavelli because the inscriptions and objects drawn had been recently discovered or were unpublished at the time: this is certainly true of all the inscriptions reproduced in these drawings — for example, a drawing by Gueriggi reproduces an inscription discovered in 1793 (Cat. no. 897)[477] while another drawing of an inscription from the Vatican Museum[478] reproduces an inscription which had been discovered in the year 1765, and a third drawing reproduces an inscription discovered in the year 1752[479] — while a gold-glass drawn by d'Agincourt was also unpublished (Cat. no. 229).[480]

The previously mentioned drawing filed at Vat. lat. 9074, p. 852, no. 17 (Cat. no. 897) is dated to the year 1786. A *prova d'impaginato* by Macchiavelli filed at Vat. lat. 9071, p. 162, no. 1 is dated to the year 1794 (Cat. no. 53). In all the instances above, the inscriptions and objects reproduced in the drawings were unpublished at the time of Marini. These drawings therefore may at that time have been the earliest available images of these inscriptions and objects, and this, most probably, was the main reason for Marini's interest. More broadly, the

[475] Vat. lat. 9071, p. 162, no. 1; D'Agincourt 1823: vol. III (*Sculpture*), pp. 8-10, Pl. IX, IV (*Sculpture*), Pl. IX.
[476] Vat. lat. 9074, p. 852, no. 17.
[477] Vat. lat. 9071, p. 107, no. 1.
[478] Vat. lat. 9071, p. 107, no. 13.
[479] Vat. lat. 9071, p. 109, no. 8.
[480] Ashmolean Museum, AN 2007.35.a,b; AN 2007.42; Vat. lat. 9071, p. 218, no. 1; Rini 2017: 57-59.

presence of these copies is significant as their use is evidence of Marini's efforts to update and upgrade the record collections.

Possibly, Marini wanted to add newly available information and asked d'Agincourt for images of recently discovered art and inscriptions. For instance, the preparatory plate by Macchiavelli illustrating the Treasure of the Esquiline, which is filed at Vat. lat. 9071, p. 162, no. 1 mentioned above (Cat. no. 53), reproduces objects in silver which had recently been discovered in the grounds of San Francesco di Paola ai Monti, when both Marini and d'Agincourt were working in Rome.

As specified in Marini's provenance note added to Macchiavelli's ink drawing, the hoard had been discovered in 1793: '*Suppellectile argentea defossa in aedibus Virginum a S. Francisco de Paula in A(nno) 1793*.'[481] The recent dating of this discovery tends to confirm the hypothesis that Marini wanted to preserve an image of this series of silver objects that were still unpublished at the time in the *Inscriptiones*. The hoard is now kept at the British Museum and the ink drawing by Macchiavelli is the earliest surviving image of it.[482]

The drawings in this set are dated to the period in which Marini was working on the *Inscriptiones* project. Significantly, one drawing by Gueriggi reproduces an earlier drawing by d'Agincourt (Cat. no. 897). One line drawing of a figurative stone inscription by Gueriggi,[483] reproducing ICUR 19499, an inscription that was found in the Catacomb of St Cyriaca in 1786 — another recent discovery — was copied after an original drawing by d'Agincourt, an image that we find filed separately in one of Marini's research papers.[484] Marini annotated d'Agincourt's drawing as follows: '*e*(*x*) *Co*(*e*)*meterio Cyriacae excr*(*ibitur*) *Agincourt A*(*nno*) *1786*'.[485] The copy by Gueriggi in the *Inscriptiones* is annotated '*In Coem*(*eterio*) *Cyriacae A*(*nno*) *1786*' with a specific reference to the year 1786 as the year of discovery,[486] a detail which confirms this speculation.

This specific example of a drawing by Gueriggi deriving from an earlier drawing by d'Agincourt is a rarity among the many copies of stone inscriptions by the same copyist, although it represents a significant case in which we see a drawing of earlier date being copied for Marini, possibly to enrich the *Inscriptiones* with drawings of recently discovered inscriptions. A drawing of a wall painting depicting a seated Jonah, another drawing made by

[481] Vat. lat. 9071, p. 162, no. 1.
[482] The British Museum, London, 1866, 1229.
[483] Vat. lat. 9074, p. 852, no. 17.
[484] Vat. lat. 9092, p. 122r.
[485] Vat. lat. 9092, p. 122r; Moretti 2019; 267-268, footnote no. 76.
[486] Vat. lat. 9074, p. 852, no. 17.

d'Agincourt in the Catacombs of St Cyriaca (Cat. no. 906), supports this interpretation. It had not yet been published and so may have been filed in the *Inscriptiones* because the inscription copied was otherwise unknown at the time.[487]

In other instances, we see d'Agincourt providing drawings of inscriptions in his own collection for Marini. These earlier drawings were created as proofs for printing. Drawings in this set were made by Macchiavelli and later copied by Gueriggi once new records had been created. A drawing by Macchiavelli [488] reproducing a figurative marble inscription in d'Agincourt's collection [the drawing is annotated '*Romae ap*(*ud*) *Eq*(*uum*) *d'Agincourt e*(*x*) *Coem*(*eterio*) *S. Agnetis graphio sculpta*'], an image of the inscription of the martyr '*Bellicia fedelissima*,'[489] was copied by Gueriggi and the copy filed in the *Inscriptiones* (Cat. no. 811).[490] Significantly, the drawing by Gueriggi copies a drawing by Macchiavelli which was intended to be printed as an illustration in the *Histoire de l'art*.[491]

Another ink drawing by Gueriggi filed in the third volume of the *Inscriptiones* was similarly produced (Cat. no. 517). The drawing was filed at Vat. lat. 9073, p. 572, no. 8, and copies an original drawing by Macchiavelli (Vat. lat. 9079, f. 234r). It reproduces a fragmentary low relief with the three Hebrews in the fiery furnace, an object which is currently kept at the Vatican Museum (Museo Pio Cristiano).[492] It was originally copied from a sarcophagus in d'Agincourt's collection as specified by Marini in the provenance note appended to the drawing: '*Romae ap*(*ud*) *Equ*(*um*) *d'Agincourt Gallum*'.[493] Similarly to the earlier drawing, this image was later printed in the *Histoire de l'Art* as a detail in a full-page illustration.[494]

In the next section of this chapter, I will broaden the discussion to include the individual drawings and sets of drawings which are copies of stone inscriptions based on their initial attribution to Gueriggi. The drawings were created by copying original drawings by either Macchiavelli or d'Agincourt and testify to the derivation of copies that we find in the *Inscriptiones*. They all derive from earlier drawings, all of which share the same authorship, dating, and purpose. Other drawings examined below were selected for their general significance, as individually drawn images, or as smaller sets of drawings, which were eventually copied by Gueriggi to create new records.

[487] Vat. lat. 9074, p. 858, no. 3.
[488] Vat. lat. 9078, f. 277r; Mariani-Moretti 2015: 1578, footnote 52; Pls. V, VI.
[489] ICUR VII, 18521.
[490] Vat. lat. 9073, p. 798, no. 2.
[491] D'Agincourt 1823: vol. IV (Sculpture), Pl. VII, no. 1.
[492] Vat. lat. 9079, f. 234r.
[493] Vat. lat. 9073, p. 572, no. 8; Mariani-Moretti 2015: 1576; Pls. I, II.
[494] D'Agincourt 1823: IV (sculpture), Pl. VIII, no. 15.

Following this discussion, the chapter moves on (in section 5.3) to three case studies dedicated to line drawings of gold-glass and watercolour plates of gilded glass commissioned by Giacomo Biancani Tazzi (1729-1789). In section 5.5.2, I focus on preparatory drawings by d'Agincourt and Macchiavelli for the *Histoire de l'Art*. Section 5.6 consists of another case study, giving examples of manual copies of stone inscriptions by Gueriggi.

Washed drawings of gold-glass commissioned by Biancani Tazzi consist of images of glass vessels which at that time were kept at the Istituto delle Scienze, the collection of the church of San Salvatore, and Biancani Tazzi's private collection. These objects are now kept at the Museo Civico Archeologico in Bologna and the Victoria and Albert Museum in London. The drawings were all filed in the first volume of the *Inscriptiones* and in a separate research volume.[495]

Significantly, the drawings commissioned by Tazzi represent a different type of image, as they document original sheets of drawings ('fogli di disegni' in Italian), or large plates from which cuttings were cut out. Individual cuttings were then filed, separately, on different pages in the *Inscriptiones*, since the glasses copied featured different inscriptions.

The Gueriggi drawings mostly derive from illustrations of stone inscriptions published by Marco Antonio Boldetti in *Osservazioni sopra i cimiteri de' santi martiri ed antichi cristiani* (1720),[496] while a significantly smaller group of drawings, commonly reproducing low reliefs and sarcophagi inscriptions, were drawn after illustrations published by Giovanni Marangoni's *Acta Sancti Victorini* (1740),[497] and Antonio Bosio's *Roma sotterranea* (1650).[498] In all the instances above, drawings consist of manual copies from printed illustrations and reproduce inscriptions, not the media on which texts survived. Occasionally, Gueriggi copied figurative details, if figurations appeared within the body of a stone inscription, and when they somehow related to the text transcribed.

These books were directly available to Marini, who asked Gueriggi to copy illustrations to create records to file in the *Inscriptiones*. The research completed as part of this dissertation has ascertained that Marini owned these books, as shown in an already mentioned handwritten list of books and manuscript sources located at the Secret Archives in 1925.[499] As a common practice, Gueriggi would select an image and create a line drawing that was later added to a specific record and filed. The image would then consist of a transcription of the text published

[495] Rini 2021.
[496] Boldetti 1720.
[497] Marangoni 1740.
[498] Bosio 1650.
[499] The list was filed by Cardinal Angelo Mai at Vat. lat. 9104, ff. 247-291; Buonocore 2001: 50.

in a plate, surrounded with an outline of the medium on which it survived. These drawings are not normally washed, nor did Gueriggi add any shading, making no attempt at reproducing the three-dimensionality of the original medium.

Drawings by Marini examined in subsection 5.2 below were created through autopsy. They all share the same visual characteristics, as images are rendered in an abridged manner, with no shading. They are outlines with little or no attempt at reproducing the visual nature of the inscription or object drawn. Marini's focus was the reproduction of the surviving texts. These drawings represent a separate group and share the same sources. Specifically, the drawings copy art and inscriptions that were accessible to Marini in person, such as objects kept at the Vatican Library's Museo Sacro, the Vatican Museum, stone inscriptions of the Galleria Lapidaria and the Museo Borgiano in Velletri.

Unique to the Marini drawings is the addition of textual descriptions to the drawn outline. Marini, possibly due to his limited miniaturist skills, would normally add a description of the decorative, or figurative, details. It is common to find text instead of figurations in Marini's drawings. In one extreme example,[500] a drawing by Gueriggi copying an original drawing by Marini is a transcription of the inscription on a gold-glass to which was appended with a paragraph describing the object's iconography. In this example of a drawing from Marini, the textual description substituted completely for the figurative details.

The rest of the chapter furnishes an important tool for those studying the history of the practice of collecting the drawings filed in the *Inscriptiones.* More broadly, these drawings represent a telling example of how Marini interpreted images of Christian inscriptions and art. Approached from a different point of view, they constitute a primary source for the dissemination of antiquities between Rome and Europe at the beginning of the modern period. Since Marini and Gueriggi provided annotations to these drawings regarding the provenance of the inscriptions or artworks copied, the analysis contained in this chapter constitutes a valuable resource for the formation of museum collections well beyond those of the Vatican Library's Museo Sacro or of those of the Vatican Museum and the Galleria Lapidaria.

[500] Vat. lat. 9071, p. 211, no. 3; Lega 2015: 1227-1228; 1236; Pl. V, Fig. 2.

5.2. Drawing Copies of Tomb Inscriptions and Sketches of Objects of Applied Art by Gaetano Marini

Among the different draughtsmen identified during the cataloguing of the collection of prints and drawings in the *Inscriptiones*, a small group of drawings can be attributed to Gaetano Marini himself. These drawings reproduce objects that Marini could have had direct access to gold-glass goblets kept at the Vatican Library, fragmentary stone inscriptions and glass *exagia* kept in Marini's private collection, and ivory plaques kept at the Museo Sacro and the Vatican Museum. All drawings feature common stylistic characteristics.

The drawings copying inscriptions and objects in Marini's collection can be easily grouped as Marini appended a provenance note to each record, specifying that the art or object copied was kept at his own home. Such notes, as previously seen, normally read in full as follows: '*Romae apud me*'—literally, "in Rome, at me" — by which Marini meant, "in Rome, in my own collection."[501]

In addition to these specific references to the provenance of the objects drawn by Marini, we also find a specific abbreviated term appearing in the research papers: '*exscr.*', a detail which indicates the origin of these drawings. It indicates that they were made by Marini himself, since, with the abbreviation '*excsr.*', an abbreviation of the first-person singular past participle of the Latin verb '*exscribere*' (i.e. *exscripsi*), translating as 'I outline' / 'I shape' / 'I contour,' Marini intended to specify that he himself had made the transcription and outlined the drawing. Similarly, in all instances in which Gueriggi created records copying original drawings by Marini, we also find this abbreviation appended to the original drawings by Marini filed in the research papers.

An original drawing by Marini of an unpublished inscription kept in the workshop of an unnamed sculptor located on the Via Giulia in Rome, filed at Vat. lat. 9084, f. 263r, was copied by Gueriggi in a drawing in the fourth volume of the *Inscriptiones* at Vat. lat. 9074, p. 823, no. 7 (Cat. no. 854). Marini marked the drawing with the note '*exscr.*' to signify that he had drawn the inscription directly, when visiting the workshop in person. This drawing will be further examined below, together with another related drawing, reproducing an inscription similarly kept in a sculptor's workshop on the Via Giulia.

[501] Vat. lat. 9074, p. 917, no. 1.

The Marini drawings share the same abridged visual features as the inscriptions, and objects copied were reproduced cursorily in all known instances. Marini only documented the lettering of the surviving texts, making very little effort at reproducing the materiality of the inscription or object copied. Marini's focus was, as seen throughout the whole corpus, on the reproduction of epigraphical texts and therefore very little attention was given to the appearance of the medium copied. In all instances as examined below, in fact, a drawing by Marini is recognisable, since it normally consists of a characteristic sketchily abbreviated outline with no shading, drawn using a dark brown ink on a white sheet of paper.

The outer border of any stone inscription drawn by Marini commonly consists of a square outline to broadly signify the shape of the slab copied, not to reproduce the actual external margins of the marble slab. More generally, a rectangular outline is commonly used for records of stone inscriptions. Similarly, a circular outline is used for bases of gold-glass vessels as well as for glass *exagia*. On one occasion only (Cat. no. 895),[502] Marini drew a circular outline in a drawing reproducing the round border of a stone inscription copied from Thomas Reinesius' *Syntagma Inscriptionum antiquarum cum primis Romae veteris*… (1682)[503] and filed the image in the fourth volume of the *Inscriptiones*, following the same practice as seen previously: the record consists of an abridged image of an inscription, containing the text transcribed and a stereotyped iconography of a dove, the outer border featuring a round, abbreviated, continuous line.[504]

Marini's practice of outlining the border of an inscription with a single circle can be seen in an outline filed at Vat. lat. 9071, p. 28, no. 5 as well as Vat. lat. 9071, p. 83, no. 11, with no attempt at reproducing the appearance of the stone. The same practice applies to drawings of gems, where Marini merely copied the text of the inscription without reproducing the outline of the stone: one example is a drawing by Marini of a gem from the Barberini Collection (Cat. no. 37).[505] A drawing of a gem from the collection of the Museo Borgiano in Velletri feature the same characteristics of a literal transcription surrounded by a circular outline.[506]

The second drawing consists of a circular outline within which Marini added a textual description of the gem copied, without drawing its decorations.[507] The same features can be

[502] Vat. lat. 9095, f. 70r.
[503] Reinesius 1682: MCLXII, no. 5.
[504] Vat. lat. 9074, p. 851, no. 11.
[505] Vat. lat. 9071, p. 154, no. 4.
[506] Vat. lat. 9071, p. 155, no. 1.
[507] Vat. lat. 9071, p. 155, no. 10.

observed in more drawings by Marini filed at different locations on this page.[508] Other drawings in the same category, also copying gems, can also be found in the corpus.[509] They all copy gems kept at the Vatican Library and the Vatican Museum at the time of Marini and were possibly drawn from direct study of the objects. Other drawings by Marini copying gems in the collection of the Vatican Library feature the same characteristics: a circular outline with a transcription copied within.[510]

Drawings by Marini reproducing inscribed objects in bronze are frequently found in chapter nine, entitled *Tituli minores in aere*, a section of volume one of the *Inscriptiones* dedicated to such objects.[511] The drawings reproduce objects kept at the Vatican Museum and the Museo Borgiano in Velletri and again it can be confirmed that they derive from personal visits by Marini to those collections. This can be inferred from the fact that Marini was a friend of Stefano Borgia, the creator of the Museo Borgiano, and all objects drawn were originally drawn by Marini. They were all unpublished at the time and it is likely that Marini visited the Museo Borgiano in person and drew the objects.

The Marini drawings share all the same common characteristics: Marini drew the text inscribed on the object and outlined its outer border using a linear contour, making no attempt at reproducing the actual shape, dimensions, or proportions of the object drawn. As seen in previous examples, the drawings by Marini are not shaded[512]. Customarily, they were outlined by Marini and appended with provenance information in italics, then glued directly onto the page and numbered.

The drawings of bronze weights, filed on pages 166-167, which feature the same characteristics as those examined above, can also be attributed to Marini, and reproduce objects kept at the Vatican Museum at the time. Like the drawings of weights, five of the drawings of

[508] Vat. lat. 9071, p. 155, no. 11 and Vat. lat. 9071, p. 155, no. 12, Vat. lat. 9071, p. 155, no. 13, Vat. lat. 9071, p. 155, no. 16, Vat. lat. 9071, p. 155, no. 18, Vat. lat. 9071, p. 155, no. 19, Vat. lat. 9071, p. 155, no. 20, Vat. lat. 9071, p. 155, no. 21, Vat. lat. 9071, p. 155, no. 22, Vat. lat. 9071, p. 155, no. 23.
[509] Vat. lat. 9071, p. 156, no. 1, Vat. lat. 9071, p. 156, no. 2, Vat. lat. 9071, p. 156, no. 3, Vat. lat. 9071, p. 156, no. 5, Vat. lat. 9071, p. 156, no. 8, Vat. lat. 9071, p. 156, no. 11, Vat. lat. 9071, p. 156, no. 13, Vat. lat. 9071, p. 156, no. 14, Vat. lat. 9071, p. 156, no. 15, Vat. lat. 9071, p. 156, no. 16, Vat. lat. 9071, p. 156, no. 17, Vat. lat. 9071, p. 156, no. 18. Other drawings by Marini reproducing gems are filed at the following locations: Vat. lat. 9071, p. 157, no. 1, Vat. lat. 9071, p. 157, no. 2, Vat. lat. 9071, p. 157, no. 3, Vat. lat. 9071, p. 157, no. 4, Vat. lat. 9071, p. 157, no. 5, Vat. lat. 9071, p. 157, no. 6, Vat. lat. 9071, p. 157, no. 8, Vat. lat. 9071, p. 158, no. 7. The same similar practice can be observed in drawings filed at the following locations Vat. lat. 9071, p. 161, no. 1, Vat. lat. 9071, p. 161, no. 3, Vat. lat. 9071, p. 161, Vat. lat. 9071, p. 161, no. 4, Vat. lat. 9071, p. 161, no. 5.
[510] Vat. lat. 9071, p. 155, no. 16.
[511] Vat. lat. 9071, pp. 164-177.
[512] Vat. lat. 9071, p. 165, no. 8, Vat. lat. 9071, p. 165, no. 9, Vat. lat. 9071, p. 165, no. 12, Vat. lat. 9071, p. 165, no. 13, Vat. lat. 9071, p. 165, no. 15, Vat. lat. 9071, p. 165, no. 14, Vat. lat. 9071, p. 165, no. 15, Vat. lat. 9071, p. 165, no. 16, Vat. lat. 9071, p. 165, no. 17, Vat. lat. 9071, p. 165, no. 18. The drawings of bronze weights filed on page 166 can also be attributed to Marini.

bronze seals on page 168 can be attributed to Marini for the same reasons.[513] The following page, 169, features drawings of metal seals, all by Marini, which were also drawn at the Vatican Museum,[514] and the Museo Borgiano,[515] as well as a rubbing of a signet ring kept at the Vatican Library's Museo Sacro.[516]

Other drawings by Marini reproducing signet rings were copied from earlier drawings that were sent by post, such as that of a drawing of a seal originally in Gian Domenico Bertoli's collection (Cat. no. 56).[517] The drawing is a fair copy by Marini produced after an earlier drawing by Bertoli. Other drawings were similarly produced by Marini after receiving drawings by post and may be found on page 170. They reproduce objects in private collections that were sent to Marini by fellow antiquarians.[518]

They appear in the hand of Marini and consist of line drawings, in brown ink, with no shading. Inscribed objects are reproduced as linear abridged outlines. As seen above, Marini made no attempt at reproducing the dimensionality, nor the shape, or size, of the object copied. Direct access to the objects drawn was a critical element for Marini, who drew these objects because they had been recently discovered and were unpublished. Marini was working on the *Inscriptiones* at the time, and it seems plausible that he wanted to reproduce an object that was otherwise unknown and keep a record in the *Inscriptiones*. The provenance note appended to the drawing by Marini reads as follows: '*Albani lamella ex aere reperta A*(*nno*) 1793' translating as 'bronze plate kept in Albano, found in 1793.'[519]

Direct accessibility of the objects copied appears as a significant piece of information that the Marini drawings all share. Marini commonly drew objects and inscriptions in person and the drawings that we find filed in the *Inscriptiones* were produced by means of direct observation of the object. Two drawings filed on page 172 copy metal plates kept in the Albani Collection in Albano[520] and in the Borgia Museum in Velletri,[521] two collections with which Marini was greatly familiar. In both instances, it must be added, the objects drawn were unpublished at time of copying. Marini was a member of the Albani family and a close friend

[513] Vat. lat. 9071, p. 168, no. 19, Vat. lat. 9071, p. 168, no. 20, Vat. lat. 9071, p. 168, no. 21, Vat. lat. 9071, p. 168, no. 22, Vat. lat. 9071, p. 168, no. 23.
[514] Vat. lat. 9071, p. 169, no. 1, Vat. lat. 9071, p. 169, no. 3, Vat. lat. 9071, p. 169, no. 16, Vat. lat. 9071, p. 169, no. 17.
[515] Vat. lat. 9071, p. 169, no. 13.
[516] Vat. lat. 9071, p. 169, no. 2.
[517] Vat. lat. 9071, p. 170, no. 1.
[518] Vat. lat. 9071, p. 170, no. 2, Vat. lat. 9071, p. 170, no. 5, Vat. lat. 9071, p. 170, no. 8, Vat. lat. 9071, p. 170, no. 9, Vat. lat. 9071, p. 170, no. 10.
[519] Vat. lat. 9071, p. 172, no. 12.
[520] Vat. lat. 9071, p. 172, no. 12.
[521] Vat. lat. 9071, p. 173, no. 13.

of Cardinal Stefano Borgia, the owner of the objects drawn, and it is therefore likely that he copied the objects for documentary purposes during a visit.

Nonetheless, the Marini drawings mentioned above represent a telling example of his research methodology and inform us of the practicalities of record creation and filing. These drawings were primarily conceived as a study tool by Marini and were produced while visiting library and museum collections. Marini must have had direct, personal access to these objects. In all instances above, the figurative and decorative details of the objects drawn were not reproduced by Marini, who instead preferred to add a textual description. These notes are always in Latin and include descriptions of the decoration of the inscription or object drawn. A few examples of this practice of record creation are examined below.

In one instance (Cat. no. 217),[522] a drawing by Marini, which reproduces a gold-glass vessel displayed in the Barberini Library, does more than merely outline the object in question: it reproduces the inscriptions surviving on it (Marini's provenance note reading '*Romae apud Card*(*inalem*) *Barberinum*'), but also includes references to external archival documentation of earlier date, namely a letter by the Librarian of the Barberini family, Joseph-Marie de Suarès,[523] an important source for the provenance of the gold-glass drawn.

Marini evidently used Suarè's letter as a source for the provenance of the gold-glass he was studying. Apart from confirming the gold-glass' provenance, Suarès' letter informs us that the object was originally displayed, framed, on the shelves of the Barberini Library,[524] a provenance detail which may well have interested Marini while filing the record. Similarly to other examples we have seen, the gold-glass figurative decoration was not reproduced in the drawing. In Marini's own words, the relief's figuration was described as follows: '*vir dext*(*eram*) *Pal*/*mam gerens* / *ad cuius pedes* / *Taurus*, *et* (…),'[525] noting the gold-glass as decorated with the figure of a male martyr holding a palm leaf.

A similar drawing by Marini reproduces a glass *exagium* that he recorded as belonging to his own private collection with the diction '*apud me*.'[526] As with the drawing of gold-glass examined above, Marini added a textual description to this drawing and did not draw its decorations, most probably due to his limited miniaturist skills. In full, the drawing's caption

[522] Vat. lat. 9071, p. 216, no. 5.
[523] Vat. Barb. 6919, p. 109.
[524] Lega 2015: 1224-1225.
[525] Vat. lat. 9071, p. 216, no. 5; Lega 2015: 1222.
[526] Vat. lat. 9071, p. 223, no. 5; Lega 2015: 1223 (p. 223, no. 5).

reads as follows: '*R*(*omae*) *apud me in orbiculo vitreo*' translating as '(inscription) in Rome, kept in my own collection, on a glass disk.'[527]

The drawing reproduces a glass dish decorated with a male portrait, possibly an emperor. The object copied was apparently owned by Marini at the time, and may well have been displayed in his apartment, since by '*apud me*' he undoubtedly intended 'in my own collection'.[528] The note is found seven times in the corpus, as the *exagium* was kept together with other objects and inscriptions also documented in other drawings filed elsewhere in the *Inscriptiones*.[529] These drawings by Marini will be examined below.

The drawing of the *exagium* may well have been made by Marini by directly observing the object and shares the same visual features that are seen on other drawings in this group. The figurative iconography on the object was completely disregarded and Marini preferred to add a textual description as a substitute for a more detailed outline drawn by hand. Marini describes the figure carved on the *exagium* as follows: '*protome viri* / *dex*(*tera*) *elata* / *cum mappa* / *sin*(*istra*) *Scipionem* / *cum lilio* / *sustinentis*,'[530] consisting of a description of an otherwise unidentifiable image of an emperor, in bust, holding a handkerchief.

A separate, smaller set of drawings in this group consists of line drawings by Gueriggi that derive from original drawings by Marini, all of which copy stone inscriptions that were drawn in Rome or during research trips elsewhere. In all instances, the inscriptions were unpublished at time of copying. A smaller group of drawings copy earlier drawings by Marini, reproducing inscriptions kept in St Peter's sacristy. Of these, two drawings by Gueriggi after Marini's are of special interest, as they reproduce stone inscriptions kept in the workshop of two unnamed sculptors on the Via Giulia, near San Giovanni dei Fiorentini, southeast of St Peter's.

This street is known as the site of a series of sculptors' workshops and the drawings in the *Inscriptiones* can be interpreted as evidence of Marini visiting two of the workshops. These drawings are understood here as evidence of Marini consulting the inscriptions in person.[531] The drawings in the *Inscriptiones* that derive from these original drawings consist of manual copies by Gueriggi, an observation which allows us to better understand Marini's methodology.

[527] Vat. lat. 9071, p. 223, no. 5.
[528] It is unlikely that a matching glass *exagium* now kept at the Vatican Museum, which mirrors Marini's description, corresponds to that copied in the drawing; Lega 2015: 1223 (p. 223, no. 5).
[529] Vat. lat. 9104, no. 23 (p. 185, no. 22), cat. 94; Vat. lat. 9073, p. 729, no. 10, cat. 720; Vat. lat. 9071, p. 223, no. 5; Vat. lat. 9071, p. 800, no. 11; Vat. lat. 9073, p. 800, no. 14; Vat. lat. 9074, p. 917, no. 1; Vat. lat. 9074, p. 918, no. 12.
[530] Vat. lat. 9071, p. 223, no. 5.
[531] Vat. lat. 9074, p. 823, no. 7; Vat. lat. 9074, p. 835, no. 10.

Marini captioned both drawings with the provenance note '*Romae ap*(*ud*) *Lapicidam de Via Julia*.' However, he did not specify the names of the sculptors who owned the inscriptions in either case. We also do not know when he visited the workshops, as the two drawings are undated. Nonetheless, they remain of great significance, as they allow us to achieve a greater understanding of the dynamics behind the creation of a new record in the *Inscriptiones*. They illustrate that drawings in this class filed in the *Inscriptiones* consist of manual copies by Gueriggi, reproducing earlier original drawings by Marini, which are found filed separately in the research papers, which were made with reference to the objects themselves in the workshops in the Via Giulia.

The two drawings of inscriptions from workshops on the Via Giulia found in the *Inscriptiones* today are copies by Gueriggi drawn from original drawings by Marini.[532] The second drawing is particularly revealing about the practice of record creation and filing. It consists of an abridged outline in dark brown ink, with a reproduction of an inscription on a small sheet of reused white paper. The sheet may have originated as a document or letter which Marini repurposed during his research visit to the workshop as a medium on which to draw a new inscription. After drawing the inscriptions, Marini would have asked Gueriggi to copy his drawings and create new records, eventually filing them in the *Inscriptiones*.

Drawings by Marini also carry remarkable information regarding research trips as well as visits to epigraphical collections. Another line drawing by Gueriggi, for instance, copies an original drawing by Marini which reproduces a stone inscription displayed in Albano in sculptor Bartolomeo Cavaceppi's villa.[533] The drawing was supplemented with the note '*Albani apud Sculptorem Cavaceppium*' and represents evidence of Marini visiting the epigraphical collections kept in the sculptor's villa. The two knew each other and Marini visited Cavaceppi's villa specifically to draw newly discovered inscriptions. The inscriptions were unpublished at the time and were destined for the antiquities market, as attested in an apograph by the same sculptor Cavaceppi, kept at the Biblioteca Oliveriana, Pesaro.[534]

Another drawing copy by Gueriggi, filed in the fourth volume of the *Inscriptiones* (Cat. no. 971),[535] reproduces an original drawing by Marini.[536] Uniquely, the Marini drawing attests an otherwise undocumented research visit to St Peter's Sacristy. The original drawing

[532] Vat. lat. 9084, f. 263r and Vat. lat. 9088, f. 8r.
[533] Vat. lat. 9074, p. 818, no. 16.
[534] Bibl. Oliveriana di Pesaro, ms. 445, fasc. XXXIX; Mennella 1976.
[535] Vat. lat. 9074, f. 923, no. 7.
[536] Vat. lat. 9097, f. 203r.

reproduces a fragmentary figurative inscription.[537] It is captioned '*R*(*omae*) *ap*(*ud*) *Sacrist*(*am*) *Pontifici*(*am*). The drawing represents a significant example of Marini researching other Vatican epigraphical collections apart from those of the Vatican Library and Vatican Museum.

This drawing is also a valuable source of information about Marini's practice of record-making. Marini first made a drawing himself at the Sacristy, then asked Gueriggi to create a new record to be filed in the *Inscriptiones*. Remarkably, the original drawing by Marini is supplemented with a descriptive text giving details about the inscription's figurative decoration, which was eventually copied by Gueriggi in the record.

> 'sembra un tempio cui sono i veli alzati di qua e di là dal(l)e due colonne, cui sono due ceri accesi tra le colonne e i pilastri, la donna sta colle mani alzate, ed ha come un tu(ri)bolo in capo.'[538]

As seen in all drawings by Marini in this set, the image is filed at Vat. lat. 9097, f. 203r (one of the research volumes) and is supplemented with a brief note in Italian that Marini appended to the original drawing to signify his autograph. The text reads 'exscr(ipsi)' translating, as mentioned above, as 'I outlined it.'[539]

This detail confirms that Gueriggi's copy derives from Marini's original drawing. Both the provenance note on the copy and Marini's annotation in the original drawing confirm that the latter was made in St Peter's Sacristy. Observation of the drawing in the *Inscriptiones*, a line drawing in brown ink as all others on the page, allows us to conclude that the image, produced by Gueriggi, is a manual copy that was laid out on the page for display.

The fact that the original drawings, filed separately by Marini in his research papers, were annotated with information on the provenance of the inscriptions and the fact that they had been drawn by Marini, while visiting sculptors' workshops on the Via Giulia, Cavaceppi's private collection in Albano, and St Peter's Sacristy at the Vatican, is especially remarkable. From these texts, we learn that Marini made the original drawings during visits to ecclesiastical or private collections or even research trips for the purpose of documenting unpublished inscriptions and objects.

This information also allows us to interpret these images as primary sources documenting Marini's research activities in Rome and elsewhere. It also represents a useful

[537] ICUR I, 1821.
[538] 'It looks like a temple with veils raised on both sides of the two columns, with two candles lit between the columns and pillars, the woman stands with her hands raised, and has a hat on her head, shaped like a lamp'; Vat. lat. 9097, f. 203r.
[539] Vat. lat. 9097, f. 203r.

tool for interpreting the history of the *Inscriptiones* and understanding the dynamics behind the formation of the corpus. Marini's original drawings attest the provenance of inscriptions and objects that would otherwise have remained untraced. As the drawings were annotated with provenance and authorship information, they also attest to where and how they were created. This information allows us to unquestionably attribute these drawings to Marini, an argument which is further supported by the fact that they all share the same visual and technical characteristics. These original drawings formed part of the process whereby Gueriggi created new records under Marini's supervision.

The notes appended to the drawings described above testify to Marini's research activity in Rome, Albano, and St Peter's, where he looked for inscriptions that were not published in the hope of creating new records and upgrading the *Inscriptiones* project. In the case of the two drawings of inscriptions in a sculptors' workshop, it is very likely that the drawings were made in person after Marini had discovered new inscriptions. Marini may have visited the sculptors' workshops and, after realising that the surviving texts were yet unpublished, decided to create a new record for filing in the *Inscriptiones*. Overall, these drawings of inscriptions elucidate Marini's otherwise undocumented research activity outside the Vatican Library and the Vatican Museum.

Another drawing in this group is an outline by Marini reproducing a fragmentary figurative marble inscription kept in his own private collection [Fig. 4] (Cat. no. 963).[540] It is a unique example of an original drawing by Marini which was filed in the *Inscriptiones* without Gueriggi producing a new record. The record in question consists of the original drawing by Marini, which was filed as such. In the provenance note Marini added to the record, he specified, as with all drawings of inscriptions in this set, that the inscription was kept in his private collection at the time, writing that it was '*Romae apud me*', or 'at Rome, in my own collection'.[541]

The record that we find at this location is in fact the original drawing by Marini, not Gueriggi's copy as is the case for other drawing copies in this set. It may have been filed in the *Inscriptiones* because Marini believed the image was so faithful to the original inscription that a copy was not required. The image that we see today in the *Inscriptiones* was produced by Marini in his own collection while copying the inscription. Its abridged appearance and linear outline share the same features seen in other original drawings by Marini, with abridged lines

[540] Vat. lat. 9097, f. 203r, no. 1.
[541] Vat. lat. 9074, p. 917, no. 1.

making no attempt to reproduce the visual qualities or the three-dimensionality of the inscription copied.

An abbreviated note appended to the drawing represents an interesting example of how drawings of unpublished inscriptions and newly found objects were filed in the *Inscriptiones*. The drawing examined above also features an abbreviated reference on the left-hand corner which can be read as an '*e*(*x*),' an abbreviation for '*ex schediis*.' The abbreviated terms translate as 'from (my) records,' a direct reference to Marini's private paper research archives. It denotes drawings of inscriptions and objects that were newly copied and therefore drawn by Marini for the first time. Specifically, this abbreviation is commonly found in drawings by Marini that copy unpublished inscriptions[542] and can be found on drawings of unpublished gold-glass as well.[543]

These drawings copy inscriptions and objects whose appearance would not otherwise have been documented. They do not normally have matching original drawings from which they were copied, and remain attributable to Marini, fellow scholars, or professionally trained copyists, known or not, who contributed to the *Inscriptiones* project.

A second group of drawings by Marini reproduce stone inscriptions and incised gems in the Museo Borgiano, i.e. Cardinal Stefano Borgia's private collection in Velletri. Like those described above, all these drawings were drawn and captioned by Marini. They share the same visual features as other drawings by Marini and reproduce inscriptions and objects originating from Borgia's collection, a collection with which Marini was familiar. Also, like the other examples above, they confirm that Marini drew the drawings during a visit to the Museo Borgiano, then added a reference to the Borgia Museum to label drawings he had made there once he had filed the records in the *Inscriptiones*.

Marini was in fact a friend of Borgia and it is likely that the drawings were made in Velletri during a visit to Borgia's collection. In all drawings in this group, Marini's hand is clearly identifiable, which confirms this line of reasoning. Images are abridged and inscriptions transcribed within a simple linear outline. Nonetheless, the drawings by Marini provide us with unique information regarding the methods for copying, drawing, and filing records in the *Inscriptiones*. They are reproductions of inscriptions or inscribed texts that were accessible to Marini. Once again, Marini made no attempt at reproducing the thri-dimensionality of the inscription or the object copied.

[542] Bertini Calosso 1907: 190.
[543] Vat. lat. 9071, p. 206, no. 7.

In all instances above, in fact, Marini's drawings are characterised by common visual features, including quick strokes and undefined shapes. The object's borders are normally linear and consist of a continuous line in brown ink. The drawings are not washed, and overall consist of mere reproductions of the surviving texts. There is no attention to the rendering of the lettering in the Marini drawings. Occasionally, these drawings also include textual descriptions by Marini, consisting of abbreviated notes, normally in Latin, describing the decoration of the inscription or object copied. These notes were added where images were originally carved, in lieu of a drawing.

Another type of work on paper by Marini should also be taken into consideration. The cataloguing of the prints and drawings collection in the *Inscriptiones* has enabled the identification of two rubbings (Cat. nos. 60 and 61),[544] reproducing medals kept at the Vatican Museum' Medagliere Vaticano. Another drawing of the same type consists of a rubbing of a bronze seal ring kept at the Vatican Library's Museo Sacro at the time of Marini.[545] Due to the method of their creation, involving Marini applying the paper directly to the objects, they reproduce the images and inscriptions in detail.

The rubbings were filed, one after the other, in chapter nine, entitled *Tituli minores in aere*,[546] together with other line drawings, also by Marini, reproducing medals, coins, and seals in bronze, which were kept in private and ecclesiastical collections in Rome, the Vatican, Velletri, and Aquileia. As previously seen for other drawings of the same origin, this new type of drawing represents a unique example of Marini reproducing inscribed objects that he could access in person. The rubbings were made at the Vatican Library, the Vatican Museum, and the Borgia Museum in Velletri, where the objects copied were displayed.

This section of chapter nine is entitled '*Orbicula aerea*.'[547] It consists of rubbings, or frottages, of medals and coins that were made by Marini during a visit to the Vatican Museum and the Borgia Museum in Velletri. The drawings in this set are line drawings featuring transcriptions of inscriptions on metal and typically include textual descriptions of the objects' decorations. One drawing in this set copies an original drawing by Gian Domenico Bertoli reproducing a monogrammatic inscription with the chi-rho incised on a medal from Aquileia.[548]

These newly identified images reproduce the medals and seals through pencil rubbings on white paper, both copying the front and back side of each, and were annotated by Marini

[544] Vat. lat. 9071, p. 175, no. 1; Vat. lat. 9071, p. 175, no. 2.
[545] Vat. lat. 9071, p. 169, no. 2.
[546] Vat. lat. 9071, pp. 164-177.
[547] Vat. lat. 9071, p. 175.
[548] Vat. lat. 9071, p. 175, no. 12.

with textual descriptions of their decorations. It is likely that these two rubbings were made by Marini himself during a visit to the Museo Sacro and the Vatican Museum. The rubbings therefore provide evidence of research visits and epigraphical study of objects that, again, were directly accessible to Marini. Once Marini had created the record, he would file the rubbings in the *Inscriptiones*.

The provenance note by Marini above the first rubbing reads '*Romae in Mus*(*eo*) *Vaticano*, *nummis utriusque incussum*, *haud lati ante chromatum*,' indicating that the medal copied was kept at the Vatican Museum and was decorated on both sides. Further to this information, the medal's decoration is described in a handwritten note by Marini as '*duas viri palliati dextera extensa*' and '*Mulier manibus elatis facie dextra ad virum, qui dexteram astulit quasi benedicens, et in maliorem respicit.*'[549] The following rubbing is simply marked, also by Marini, with the Latin preposition '*ibidem*,' i.e. 'in the same place,' to signify that the medal was kept in the same collection as that of the previous medal drawn, specifically the Vatican Museum, a provenance detail which confirms Marini's supposed visit to that collection for drawing.[550]

To sum up, the drawings by Marini that are found in the *Inscriptiones* share the same visual features and are similarly annotated. The drawings consist of abridged outlines in brown ink and were made at the Museo Sacro, the Vatican Library, the Vatican Museum, including the Medagliere Vaticano, St Peter's sacristy, and the Borgia Museum in Velletri. A smaller group of drawings copy inscriptions and objects in Marini's private collection. Significantly, the Marini drawings reproduce the objects in an abridged manner as seen in previous examples.

Comments on figurative details were normally added by Marini in writing, possibly due to his limited miniaturist skills, and figurative details were not copied. A pair of drawings in this group consist of rubbings of two medals which reproduce medals in the Vatican Museum's collection and in the Borgia Museum in Velletri, attesting an otherwise undocumented visit to the Medagliere Vaticano and the collection of Cardinal Stefano Borgia. Another rubbing by Marini copies a signet ring kept at the Vatican Library's Museo Sacro at the time.

In general, the drawings by Marini were copied by Gueriggi as part of the process for creating new records in the *Inscriptiones* and reproducing inscriptions and objects that remained unpublished at the time. Nonetheless, they testify to Marini's broadening research interests, as newly discovered inscriptions and objects were drawn specifically for filing. These

[549] Vat. lat. 9071, p. 175, no. 1.
[550] Vat. lat. 9071, p. 175, no. 2.

drawings were originally made by Marini and copied by Gueriggi by reproducing an original drawing, which was then filed separately amongst other research papers, together with personal notes, private correspondence, and drawings. Gueriggi's copy would then have been filed in the *Inscriptiones*.

A few drawings by Marini were filed directly in the *Inscriptiones*, without requiring Gueriggi to copy them and produce new records for filing. These original drawings were drawn on coloured paper and are systematically supplemented with an abbreviated note, which is unique to drawings of this type, specifying that they originated from Marini's personal files. In all instances, these drawings copy objects and inscriptions originally kept in Marini's private collection. Therefore, they represent an invaluable source of provenance information regarding the history of objects and inscriptions from Marini's collection, items whose provenance would otherwise be unknown, and which are now distributed among several collections, including that of the Vatican Museum.

5.3. Drawings of Gold-glass Commissioned by Giacomo Biancani Tazzi

The *Inscriptiones* contain a select group of drawings of fragmentary gold-glass vessels, diminutive medallions, and gilded glass objects that were commissioned by Giacomo Biancani Tazzi, the Keeper of Antiquities of the Istituto delle Scienze, Bologna. These objects were drawn on behalf of Marini. They present a significant example of Marini's research methods and constitute a valuable source for the history and provenance of glass objects from Bolognese collections today. Uniquely among the drawings filed in the *Inscriptiones*, the drawings in this set were originally drawn on larger sheets and were individually filed in the *Inscriptiones* after Marini had cut out each image. Nine cuttings are filed in the first volume of the *Inscriptiones*,[551] while two previously unknown drawings, one a section of a separate plate (i.e., a second, larger sheet of drawings) and the other a brown ink drawing, are filed in a separate research volume.[552]

It is important to note that the drawings of gold-glass in this set reproduce objects otherwise unknown and unpublished at the time of Marini. The nine cuttings that are filed in the *Inscriptiones* copy early Christian gold-glass vessels, while the two drawings filed separately copy a diminutive medallion in blue glass of pagan iconography and a couple of

[551] Vat. lat. 9071, p. 207, no. 3; Vat. lat. 9071, p. 209, no. 4; Vat. lat. 9071, p. 212, no. 10; Vat. lat. 9071, p. 213, no. 13; Vat. lat. 9071, p. 214m no. 11; Vat. lat. 9071, p. 216, no. 4; Vat. lat. 9071, p. 216, no. 14; Vat. lat. 9071, p. 218, no. 7; Vat. lat. 9071, p. 219, no. 8; Vat. lat. 9071, p. 222, no. 13.
[552] Vat. lat. 9107, p. 195r (a) (Morey 268); Vat. lat. 9107, f. 195r (b) (Morey 265); Vat. lat. 9107, f. 203r (Morey 263).

anepigraphic medallions with a male and female portrait. The objects reproduced originate from three separate collections and are currently kept at the Museo Civico Archeologico in Bologna.

One fragmentary gilded glass disk of Early Gothic dating is kept at the Victoria and Albert Museum in London.[553] Drawings in this set reproduce different types of glass, i.e., epigraphic gold-glass vessels, all fragmentary, anepigraphic glass, consisting of bases of elongated drinking vessels in clear glass, and an anepigraphic diminutive medallion in blue glass featuring a pagan iconography.

Unique to the history of this group of drawings is the information kept in the correspondence between Biancani Tazzi and Marini,[554] which provides a significant amount of information concerning the history of the glass. It includes details about the drawings of the glass commissioned by Marini, which are said to have originated from three different collections, namely that of the Istituto delle Scienze, Biancani Tazzi's private collection, and the collection of antiquities of the church of San Salvatore, Bologna. From a letter,[555] we learn that Biancani Tazzi also sent drawings of other objects to Marini, since he refers there to a drawing of three ivory plaques. This drawing was sent to Marini and filed in the first volume of the *Inscriptiones* at a different location (Cat. no. 147).[556]

These texts also attest to the way in which the two scholars communicated and shared information regarding gold-glass and its history. Remarkably, one drawing in this set copies a currently untraceable gold-glass fragment that was originally part of Marini's private collection.[557] Marini added to the drawing of the gold-glass a reference to Biancani Tazzi's private collection – '*Bononiae in Museo Blancanio*'[558] attesting the glass's location at time of record filing. In a related letter from Marini to the Bolognese *literatus* Giovanni Fantuzzi, we also learn that Marini had offered the gold-glass fragment to Biancani Tazzi as a gift.[559]

In addition to this, one of Biancani Tazzi's letters to Marini documents where the gold-glasses were copied. Biancani Tazzi asked an unknown draughtsman to copy the gold-glass with the specific purpose of sending drawings documenting early Christian inscriptions on glass to Marini. Two letters from Biancani Tazzi to Marini refer to drawings made on behalf of Marini, made specifically as part of the *Inscriptiones* project. Another letter attests to the

[553] Victoria & Albert Museum, inv. 3648-1856.
[554] Vat. lat. 10963, f. 145r-v; Vat. lat. 9044, ff. 210r-210v; Vat. lat. 9044, f. 215r.
[555] Vat. lat. 9044, f. 215r.
[556] Vat. lat. 9071, p. 199, no. 9, 12, 13; Vat. lat. 9044, f. 216r.
[557] Vat. lat. 9071, p. 213, no. 13.
[558] Vat. lat. 9071, p. 213, no. 13.
[559] Vat. lat. 10963, f. 145v; Carusi 1938: 109-110; Rini 2022: 358, 363-364.

sending of a gold-glass to Biancani Tazzi through the help of a fellow antiquarian, the object appearing to be in his private collection at the time when was filed in the records '*Bononiae in Museo Blancanio*,'[560] when Marini was working on the *Inscriptiones*.

Textual information appended to the drawings represents an invaluable source for the history of the gold-glasses. The drawings sent by Biancani Tazzi to Marini were provided with notes in Latin specifying the objects' provenance. By reading this information above each of the drawings in this set, one can infer that five of the eleven documented glasses originate from the collection of the church of San Salvatore, while the gold-glass sent by Marini as a gift was at that time part of Biancani Tazzi's private collection. Most of the gold-glass copied for Marini, consisting of six documented pieces, originates from the Istituto delle Scienze. Each drawing was captioned with a unique provenance note specifying the location of the gold-glass at the time in which the image was filed onto the page and the record created.

Drawings of gold-glass from the collection of the Istituto delle Scienze are captioned *Bononiae in Mus*(*eo*) *Instituti*.[561] The gold-glass from the church of San Salvatore is captioned *Bononiae in Mus*(*eo*) *S. Salvatoris*,[562] while the gold-glass in Biancani Tazzi's possession is captioned *Bononiae in Museo Blancanio*.[563] The drawings sent to Marini must therefore have been made during separate research visits to each of the three original collections. After the drawings were made, Biancani Tazzi would have grouped them together and sent them to Marini by post.

The drawings in this set do not only feature notes about the provenance of individual glasses from three different collections. In one instance, a fragmentary gold-glass copied in one of the drawings features an additional note with a reference to a separate document illuminating us as to its earlier history.[564] The gold-glass is documented in an inventory of the Chigi family in Rome. This provenance record may confirm that some of the gold-glasses originate directly from Rome and were purchased on the antiquarian market.[565]

It is worth noting that all the gold-glass in the collection of the Istituto delle Scienze was copied for Marini. Biancani Tazzi not only sent drawings of Christian gold-glass but also

[560] Vat. lat. 9071, p. 213, no. 13.
[561] Vat. lat. 9071, p. 214, no. 11; Vat. lat. 9071, p. 216, no. 4; Vat. lat. 9071, p. 218, no. 7; Vat. lat. 9071, p. 222, no. 13; Vat. lat. 9107, f. 195r; Vat. lat. 9107, f. 203r.
[562] Vat. lat. 9071, p. 207, no. 3; Vat. lat. 9071, p. 209, no. 4; Vat. lat. 9071, p. 212, no. 10; Vat. lat. 9071, p. 216, no. 14; Vat. lat. 9107, f. 195r.
[563] Vat. lat. 9071, p. 213, no. 13.
[564] Vat. lat. 9071, p. 216, no. 4.
[565] The gold-glass drawn was likely bought in Rome by Fr Urbano Savorgnani, an emissary and collector of his own right, who is known to have lived in Rome; Rini 2022.

commissioned images of pagan glass and anepigraphic glass. The latter drawings were not filed in the *Inscriptiones* and are found today, filed separately, among Marini's research papers. Marini evidently requested images of gold-glass and Biancani Tazzi commissioned drawings of glass objects known to him, including items decorated with a pagan subject and two items without inscriptions. Both drawings were filed separately.[566]

The cataloguing of the prints and drawings in the *Inscriptiones* has ascertained that a drawing of a gold-glass medallion in blue glass with a *lanista* (a trainer of gladiators) in this set, kept in the collection of the Istituto delle Scienze, was also sent to Marini. It is concisely mentioned in one of the letters from Biancani Tazzi.[567] Another drawing consists of a framed section of an original plate reproducing two anepigraphic gold-glass medallions with a male and a female portrait.[568]

Ultimately, the drawings of glass objects commissioned by Biancani Tazzi attest to the methods by which Marini collected visual material as part of the process of researching objects kept in collections outside Rome. They copy objects in three different collections, which were unpublished at the time, and drawings were commissioned by Biancani Tazzi specifically on Marini's behalf. Once the drawings were received, we see them being filed depending on whether they bore inscriptions, or whether the glass copied was of pagan iconography or anepigraphic. Marini filed epigraphical glass in the *Inscriptiones* and archived images of pagan iconography, as well as drawings of anepigraphic glass, separately.

[566] Vat. lat. 9107, f. 195r (a); Vat. lat. 9107, f. 195r (b); Vat. lat. 9107, f. 203r; Rini 2022: 357, 359, 365.
[567] Vat. lat. 9044, ff. 210r-210v.
[568] Vat. lat. 9107, f. 203r.

5.4. Drawings by Antonio Eclissi in the *Inscriptiones christianae*

The Eclissi drawings constitute a major component within the corpus of prints and drawings filed in the *Inscriptiones* and are examined below with special reference to their provenance and purpose within the corpus. These drawings relate to a larger group of drawings that is known to have been originally commissioned by cardinal Francesco Barberini from copyist Antonio Eclissi and reproduce wall paintings in Roman churches. The latter group was made to document art and architecture before the restorations and renovations undertaken by the Barberini family across Rome in the 1630s and 1640s.

The Eclissi drawings with which we are concerned were all filed together in volume one of the *Inscriptiones* and reproduce wall paintings from Santa Maria in Pallara on the Palatine Hill, a church also known as San Sebastiano al Palatino. The apse mosaic of Santa Maria in Pallara was filed at Vat. lat. 9071, p. 62, no. 1 (Cat. no. 21) together with other prints and drawings of apse mosaics. The apse arch drawings are filed on subsequent pages, at the consecutive locations Vat. lat. 9071, p. 234, no. 2 and Vat. lat. 9071, p. 235, no. 1 (Cat. nos. 286 and 287), together with other prints and drawings of wall paintings and mosaics, while drawings of the wall paintings of Santa Maria in Pallara are filed subsequently between page 235 and page 250, also in volume one (Cat. nos. 287-303).[569]

Other drawings by unknown copyists filed in the first volume of the *Inscriptiones* copy wall paintings from the Scala Santa (Cat. nos. 304-309)[570] and the image of the Virgin Mary and the Baby with St Peter and St Paul with the donor of the underground chapel of Santa Maria in Via Lata (Cat. no. 310).[571] In all instances above, drawings are unframed and lack any caption noting either the origin of the drawing itself or the location of the artwork copied. Descriptive captions were added to the bottom of each sheet by an unknown hand and contain information on the iconography of each scene copied.

Nonetheless, we see the Eclissi drawings being modified by Marini himself at time of filing. The cataloguing of the prints and drawings in the *Inscriptiones* has, in fact allowed the identification of Marini's hand on the Eclissi drawings. Among the drawings of wall paintings in Santa Maria in Pallara, six sheets were annotated by Marini with transcriptions of

[569] Vat. lat. 9071, p. 235, no. 2-Vat. lat. 9071, p. 250, no. 1.
[570] Vat. lat. 9071, p. 251, no. 1-Vat. lat. 9071, p. 256, no. 1.
[571] Vat. lat. 9071, p. 257, no. 1.

inscriptions and notes regarding the consistency and location of texts within the cycle.[572] Marini's hand can be unquestionably identified on Vat. lat. 9071, p. 242 (Cat. no. 295), where he wrote 'FVNERA PASSO,' a fragmentary inscription marking the scene of the depositing of St Sebastian's body in the tomb. Marini also added the subsequent texts, denoting the names of the martyrs depicted, to the bottom of the drawing filed on page 246 (Cat. no. 299), featuring a scene of martyrdom.[573]

Marini also added another transcription of the inscriptions on the apse mosaic of Santa Maria in Pallara to the top of a drawing by Eclissi filed on p. 62 (Cat. no. 21). The transcription reads 'Virgo redempTORIS GENITRIX et SPLENDIDA Mater Christi, accipe cum Zotico et Sebastiano vota beata II quae sophus ILLVSTRIS MEDICVS QVOQVE Petrus offert ut precibus CAPIAT VESTRIS COELESTIA regna' and documents the dedicatory inscription for the church of St Sebastian and Zoticus to the Virgin Mary, who is described as the beautiful mother of Christ.[574] As seen for drawings filed at the end of the first volume, this drawing was captioned with details of the iconography of each image by an unknown hand.

The archival research completed as part of this dissertation has ascertained the provenance of the Eclissi drawings from the Barberini Library. Marini, in fact, left information about the provenance of these images from the Barberini Library in a separate, previously unstudied, research folder. Their presence in the *Inscriptiones* can be considered intentional, as they represent the appendix to a handwritten record Marini filed in front of the whole set. They in fact function as a corollary.

The Eclissi drawings, following the information filed in the folder, were filed in the first volume of the *Inscriptiones* as an appendix to an original record by Marini containing a full transcription of texts surviving on the walls of Sant Maria in Pallara at the time, which he had filed in Vat. lat. 9071, p. 234, no. 1. Although not all the drawings in this group feature inscriptions, the cataloguing of the prints and drawings filed in the *Inscriptiones* has ascertained that they were conceived by Marini as a corollary to this previously filed record.

The record – Marini's handwriting is easily recognised on the paper – contains a descriptive text with details of the iconography of the wall paintings in Santa Maria in Pallara copied by Eclissi along with full transcriptions of surviving texts. The transcriptions were then

[572] Vat. lat. 9071, p. 62, no. 1, Vat. lat. 9071, p. 242, no. 1, Vat. lat. 9071, p. 244, no. 1, Vat. lat. 9071, p. 245, no. 1, Vat. lat. 9071, p. 246, no. 1, Vat. lat. 9071, p. 247, no. 1.
[573] Vat. lat. 9071, p. 246, no. 1.
[574] Vat. lat. 9071, p. 62, no. 1.

added by Marini to the Eclissi drawings where he saw fit. The transcriptions that we find in the record include the texts on the apse decorations as well as the walls of the aisle.[575]

It must be noted that both the Marini record transcribed above and the Eclissi drawings lack matching provenance notes and research documentation within Marini's companion volumes, as further explained below. Therefore, the origin of the Eclissi drawings from the Barberini Library can only be inferred from an archival reference listed in one of the research volumes. It contains a descriptive index, where we find the Barberini Library listed as the source for the Eclissi drawings. Marini expressly recalled in a manuscript note that he had found a watercolour – the first in the series of the Eclissi drawings filed in the *Inscriptiones* – in the Barberini Library. The provenance note reads as follows: '*e*(*x*) *sch*(*edis*) *Barb*(*erinis*)' translating 'from the Barberini papers.'[576]

Although Marini has left no information about the provenance of the Eclissi drawings in the form of a letter or discursive note, I argue that the information in the descriptive index filed at the beginning of Vat. lat. 9104, and the organisation of the drawings after the original drawings filed at Vat. lat. 9071, p. 234, no. 1, constitute an explanation as to the way in which the material was sourced and accordingly displayed in the *Inscriptiones*. Marini may have filed the drawings after purchasing them on the second-hand market, where they were recollected as originally being from the Barberini Library or may possibly have been taken from the Barberini Library itself, as he expressly recalled in Vat. lat. 9104, f. 47r. Who took the drawings from the Barberini Library and when is still a matter of debate.

The record whose origin in the Barberini Library is documented explains the rationale by which the Eclissi drawings were filed: they were ordered progressively. After Vat. lat. 9071, p. 234, no. 1, which Marini recalls having found at the Barberini Library, the next record, Vat. lat. 9071, p. 233, no. 2 (Cat. no. 286), is the first watercolour by Eclissi reproducing wall paintings in Santa Maria in Pallara. It copies the left side of the triumphal arch of the twenty-four elders of the Apocalypse.

The following watercolours copying wall paintings in Santa Maria in Pallara are all by Eclissi.[577] Their placement after the original record that Marini remembered being from the Barberini Library is ultimately interpreted here as evidence of their provenance from the same source. It must be added that a lacuna in the archival materials filed separately in the research papers exists and additional documentation on the provenance of the Eclissi drawings is lost.

[575] Vat. lat. 9071, p. 62, no. 1.
[576] Vat. lat. 9104, f. 47r (p. 233, no. 2).
[577] Vat. lat. 9071, pp. 235-250.

The reference number 6967.a that is added to the bottom right-hand corner of Marini's record, filed on the same page where we find the first drawing by Eclissi in the sequence, does not have any matching documentation in the research volumes. The Eclissi drawings are in fact part of a series of archival records which are missing from the research volumes. Item 6967.a must have had a matching document in a volume between Vat. lat. 9097 and Vat. lat. 9098 that is now lost.[578]

The surviving research manuscripts include only the sequences of records between numbers 6336-6705 and 7358-7581, the two closest series of documents to record 6967.a. Records numbered between 6706 and 7357 – the interval in which a matching document for record 6967.a would have been filed – are lost.[579]

A study by Buonocore has ascertained that the research volumes contain records that were not continuously numbered. Several are missing. The series starts with Vat. lat. 9075, ff. 1-222, which includes documentation for records filed between number 1 and number 250 and ends with Vat. lat. 9101, ff. 1-260 for records number 8261 through to 8551c, with a lacuna between records 6705 and 7358, which are filed at the end of Vat. lat. 9097 and at the beginning of Vat. lat. 9098, respectively. Documentation for record 6967.a is therefore missing from the series.

In conclusion, the reference to the Barberini Library as the source of record Vat. lat. 9071, p. 233, no. 2, examined above and the location of the Eclissi drawings after Marini's original record[580] may confirm the origin of the whole set. The drawings were filed in an uninterrupted assemblage and both the archival reference by Marini and this continuity substantiate the hypothesis that drawings originated from the Barberini Library.

It must be stressed, though, that the origin of the Eclissi drawings cannot be definitively confirmed, as the matching relevant research documents are lost. The research papers Marini assembled while compiling the *Inscriptiones* lack any matching documentation for the provenance of the Eclissi drawings. The sequence of documents filed by Marini in his research papers, in fact, lacks an entire group of research records between records 6705 and 7358, a series of documents which appear to have been lost. Unfortunately, the original provenance documents matching the Eclissi drawings remain untraceable.

[578] The missing records may have been filed between record 6705 in Vat. lat. 9097 and record 7358 in Vat. lat. 9098; Buonocore 2001: 51.
[579] Buonocore 2001: 51.
[580] Vat. lat. 9071, p. 234, no. 2-Vat. lat. 9071, p. 250, no. 1.

5.5. Drawings by Seroux d'Agincourt in the *Inscriptiones christianae*

5.5.1 Researching Vatican Manuscripts: The Mutual Intellectual Relationship between Marini and d'Agincourt

The exact date on which Jean Baptiste Seroux d'Agincourt and Gaetano Marini met is unknown. Only one letter between the two survives. This letter was sent by d'Agincourt to Marini on April 4th, 1798, and contains basic biographical information about the former scholar. Specifically, it pertains to the election of d'Agincourt as a member of the Istituto Nazionale Romano, possibly with the sponsorship of Marini. It is filed in one of the epistolary codices[581] kept at the Vatican Library. It reads as follows:

> 'Amico carissimo, sentendo dalla voce pubblica e dalla proclama stampata, che mi trovavo ascritto dal Generale francese nel numero de' letterati componenti l'Istituto Nazionale Romano per la classe di filosofia, belle lettere ed Arti liberali, ho ben capito che un onore tale mi veniva promosso dalla di lei amicizia e da rapporti troppo favorevoli del console Visconti e del ministro Corona, d'una parte credendomi ben lontano dalla capacità e troppo sprovveduto delle cognizioni necessarie per sedermi meritevolmente accanto di personaggi miei maestri, tutti noti, quanto lo sono Loro a tutto il mondo per erudizione e le qualità letterarie le più cospique, e d'un'altra parte trovandomi aggravato più che mai, da gli incommodi dispiacevoli ed assai dolorosi, di cui ella stessa, è stata testimonio più volte; incommodi tali che non mi permettono, ne seduta, ne funzione pubblica, mi sono ieri, presso del Generale Francese, del Console Visconti e del' ministro Corona, scusato di accettare l'onore e il favore, dalla loro benevolenza, destinato a me, e non potendo portare me da Lei, le ne do avviso, pregando la di unirsi a me per manifestare, colla sua solita gentilezza, a' suoi degni associati tutta la mia gratitudine e lo rammarico il più vivo, di cui resterò eternamente pieno e penetrato, e prego lei di esserne parimente e particolarmente persuasa quanto della mia antica e sincerissima amicizia.
> addio. D'Agincourt, di casa a dì 4 di aprile 1798'[582]

[581] Vat. lat. 9042, ff. 155r-156v.

[582] 'My dearest friend, hearing from the public voice and from the printed proclamation that I was elected by the French General among the men of letters who make up the Roman National Institute for the class of philosophy, fine letters and liberal arts, I well understood that such an honour he was promoted by your friendship and by too favourable relations from the Visconti consul and the Corona minister, on the one hand believing me to be far from capable and too lacking in the necessary knowledge to sit down deservedly alongside characters who were my masters, all as well-known as they are to all the world for their erudition and the most conspicuous literary qualities, and on the other hand finding myself aggravated more than ever by the unpleasant and very painful inconveniences, of which you yourself has witnessed several times; such inconveniences that they do not allow me, neither sitting, nor public function, yesterday I went to the French General, the Consul Visconti and the Minister Corona, and was excused from accepting the honour and the favour from their benevolence destined for me, and not being able to bring me to you, I give you notice, begging you to join me in expressing, with your usual kindness, to your worthy associates all my gratitude and my most heartfelt regret, of which I will remain eternally filled and penetrated, and I beg you to be equally and particularly convinced of it, as of my ancient and

This refers to d'Agincourt's appointment as a Knight in 1798 by the Commission of the Directorate of the French Republic as a member of the nascent Istituto nazionale delle scienze e delle arti. From the letter, we learn that d'Agincourt was elected in the Classe di filosofia, belle lettere e arti liberali. Although no other detail about the academic relationship between Marini and d'Agincourt survives anywhere else, in the letter, d'Agincourt seems to believe that Marini was responsible for the election. The letter may therefore be understood as an acknowledgment message.

This section examines primary sources, including correspondence, antiquarian publications, and personal notes, which document the relationship between Marini and d'Agincourt, with special reference to the exchange of prints and drawings that are filed in the *Inscriptiones* and the complementary research volumes. They both lived and worked in Rome in the second half of the eighteenth century and appear to have worked together on several projects.

From the documentation examined below, we learn that Marini facilitated d'Agincourt's research by allowing him access to late antique manuscripts kept at the Vatican Library. Archival research has also ascertained that d'Agincourt's illustrator Giangiacomo Macchiavelli, as will further be explored later, worked with Marini on a publication on Greek papyri. Finally, drawings and annotations by d'Agincourt, and prints by Macchiavelli filed in the *Inscriptiones*, as well as supplementary documentation filed in Marini's research volumes confirm that they exchanged images of recently discovered art and inscriptions.

Evidence of d'Agincourt and Marini working on related themes and conducting research at the Vatican survives in several manuscript sources. The relationship between the two must have been strong as they were both working on similar projects in Rome over the same period. Marini was elected Prefect of the Vatican Library and Curator in Chief of the Vatican Museum collections in the year 1800 while d'Agincourt was working in Rome on the *Histoire de l'Art*, a multi-volume encyclopaedic corpus of plates with added commentaries dedicated to the study of late antique art and early medieval paintings, sculpture, and architecture.

Meanwhile, Marini was actively working on the background research in preparation of the *Inscriptiones*. The recurrent presence of prints and drawings by d'Agincourt and

most sincere friendship. Goodbye. D'Agincourt, at home on the 4th of April 1798'; Vat. lat. 9042, ff. 155r-156v; Mariani-Moretti 2015: 1572; Moretti 2019.

Macchiavelli in the *Inscriptiones* is evidence of their exchanging images of art and inscriptions, all of which, significantly, consisted of recently discovered works which were not yet published. As seen previously, the novelty of these images testifies to Marini's efforts in building a more comprehensive and updated work.

An early example of d'Agincourt mentioning Marini's name is in the *Prospectus* of the *Histoire de l'Art*, where the latter is described as an active contributor to the project. Marini's name, in fact, is listed among that of many other scholars who supported d'Agincourt's research at the Vatican Library. As part of the process of creating the *Histoire de l'Art*, Marini's role is specifically described by d'Agincourt as that of a primary source of new archival information. [583] Specifically, the Lanciani inventory number 103 of the Biblioteca di Archeologia e Storia dell'Arte includes a reference to Marini [M. S. Ab(ba)te Marini] as a source of illustrations from illuminations in philosophical and poetic manuscripts kept at the Vatican Library, to which he facilitated access for d'Agincourt.[584]

Ilaria Miarelli Mariani has ascertained that Marini shared the same interests as d'Agincourt for the Vatican Library's manuscripts of Terence and the Regesto Tiburtino, both of which were illustrated in the *Histoire de l'Art*.[585] A letter from d'Agincourt to Jacopo Morelli, dated March 22nd 1800, contains a reference to Marini's curatorial role: '*Vous croyez bien qu'à ce que Vous et notre ami l'excellent abbé Marini* (*Roma mihi magnus Apollo*) *avez dit sur les manuscrits de Térence, je n'aurai pas la hardiesse de rien ajouter*,'[586] a detail which may let one believe that the two communicated about the Terence and Regesto Tiburtino manuscripts with the intent of exchanging images for publication. It seems very possible that Marini facilitated d'Agincourt's research at the Vatican Library and supported his publications since they were studying related subjects. Likely, Marini offered copies of the illustrations of the Regesto Tiburtino to d'Agincourt. Marini also facilitated the copying by d'Agincourt of the illustrations of a Byzantine manuscript (Reg. gr. 1).[587]

The correspondence between Marini and Onofrio Boni contains references to d'Agincourt purchasing books with the help of Marini. Luigi Lanzi's monograph on the

[583] Biblioteca di Archeologia e Storia dell'Arte, Mss. Lanciani 103.
[584] Biblioteca di Archeologia e Storia dell'Arte, Mss. Lanciani 103, f. 119v; Moretti : 252; 264, note 21; Muzzioli-Pellegrino 1994 (1995): 225-312, 279.
[585] Mariani-Moretti 2015: note 2, pp. 1573s; Moretti 2019: 252.
[586] 'You believe that to what You and our friend the excellent Abbot Marini (my great Apollo of all Rome) have said about the manuscripts of Terence, I will not have the boldness to add anything'; Venice, Biblioteca Nazionale Marciana, cod. Marc. It. X, 326 (= 6668); Mariani-Moretti 2015: 1573.
[587] Moretti 2019: 252.

Etruscan language,[588] for instance, was purchased through Marini.[589] Marini's correspondence contains telling examples of Marini's interest in d'Agincourt's work in preparation of the *Histoire de l'Art*. A letter by Marini to Boni that was sent from Paris also attests that he knew of the recent publication of d'Agincourt's *Histoire de l'Art* in 1810.[590] Another letter from Marini to Angelo Battaglini dated 12 July 1810 contains a reference to the *Histoire de l'Art*, which is recalled as an ongoing project at the time. Marini also knew that the *Histoire de l'Art* was soon going to press.[591]

Following a study by Muzzioli and Pellegrino on the Lanciani archives of manuscripts at the Biblioteca di Archeologia e Storia dell'Arte (Rome), we learn that Marini may have given d'Agincourt permission to copy an illumination in a manuscript of Seneca's *Ten Tragedies*, a manuscript that was also kept at the Vatican Library at the time.[592] The name of Marini appears on the back of the laid-out print with an illumination from that manuscript designed for an illustration published in the *Histoire de l'Art*: the name of 'M. S. Ab(a)te Marini' is written next to the plate as the intermediary who facilitated access to that specific image.[593]

Remarkably, Simona Moretti has ascertained through a novel reading of a letter from Gaspare Garatoni to Marini, dated 17 January 1806,[594] that Giangiacomo Macchiavelli, d'Agincourt's illustrator for the *Histoire de l'Art*, also worked for Marini, who employed him as a designer for the illustrations published in his book *I Papiri diplomatici raccolti ed illustrati* (1805).[595] More interestingly, Moretti has also ascertained that Marini, when he had already left Rome for Paris, owned a copy of d'Agincourt's *Histoire de l'Art*. A letter attests that he bought later volumes of the *Histoire de l'Art* as they were published in the years after 1810. Marini specifies in a letter that he kept the newly purchased volumes with him in his own home in Paris, where he lived after leaving Rome as Superintendent of the Archives of the French

[588] Lanzi 1789.
[589] Boni to Marini, 17 dicembre 1805, Vat. lat. 9045, ff. 70r-71r; Vat. lat. 9045, ff. 117r-118v; 117r/v; Vat. lat. 9045, ff. 119r-120v.
[590] Vat. lat. 9045, ff. 157r-158v; Mondini 2005, p. 51, note 1; Miarelli Mariani 2005a, p. 176, note 1; Moretti 2019, p. 253, note 37.
[591] Vat. lat. 9043, ff. IIr-IIIv; Manfredi-Rita 2015: 549-55; Moretti 2019: 254, nota 50.
[592] Urb. lat. 355.
[593] Biblioteca di Archeologia e Storia dell'Arte, Mss. Lanciani 103, f. 119v; Buonocore 2015: 113; Moretti 2019: 253.
[594] Vat. lat. 9050, f. 284r-v.
[595] Vat. lat. 9050, f. 284r-v; Moretti 2019: 254, note 43; Rini 2015: 1499, note 7.

empire: '*L'opera del Cav. D'Agincourt l'ho in Parigi, dove si cominciò a pubblicare dopo il mio arrivo*.'[596]

Moretti has published further evidence on the two scholars' academic relationship. They apparently communicated regularly while they were working in Rome and were aware of each other's ongoing research projects and publications. A personal note by d'Agincourt[597] informs us that the Frenchman was aware of Marini's research on late antique and Byzantine diptychs, copies of which were kept at the Vatican Library and the Vatican Museum, as well as in other Roman collections. Drawings of such objects were then being ordered by Marini and filed in the *Inscriptiones*.[598] The note reads as follows: '*l'abbé Marini* (…) *a trouvée toutes les inscriptions* // *pleines de fautes d'ortographe*.'[599]

The following section examines drawings by d'Agincourt and prints by Giangiacomo Macchiavelli that are filed in the *Inscriptiones* or in other research volumes collected by Marini. The cataloguing of the prints and drawings collection in the *Inscriptiones* has ascertained that previously unknown drawings by d'Agincourt are filed on several pages of the corpus. Fewer original drawings by Macchiavelli were filed separately, although they were later copied by Gueriggi, creating new records. They testify to d'Agincourt's research in Rome and confirm the exchange of images between d'Agincourt and Marini, specifically for illustrating recently discovered inscriptions and objects that were unpublished at the time. Significantly, d'Agincourt's drawings are commonly annotated with information on where and when the object or inscription depicted was discovered.

[596] "I have d'Agincourt's work in Paris (with me) in Paris, where it has begun to be published since my arrival"; Cardinali 1823: 35, note 7; Moretti 2019: 255, note 53.
[597] Vat. lat. 9848, f. 68v.
[598] Vat. lat. 9071, pp. 194-205.
[599] "Abbot Marini has found all the inscriptions (on ivories), full of orthographical mistakes"; Vat. lat. 9848, f. 68v; Moretti 2019: 255, note 57.

5.5.2. Archaeological Drawings by Seroux d'Agincourt for the *Histoire de l'Art*

This section is concerned with a set of pencil drawings by Seroux d'Agincourt, and a smaller number of ink drawings and print layouts by illustrator Giangiacomo Macchiavelli, which were produced for archaeological research and publication. The survey is not comprehensive and aims to represent Marini's methodology for collecting and filing visual material documenting recently discovered art and inscriptions. As seen in the previous section, Marini and d'Agincourt were in close contact in Rome and their mutual academic relationship can be ascertained by the sharing of archival information, through the study of information contained in their private correspondence, and through the analysis of information regarding the copying of manuscript illuminations and the exchange of drawings in the preparation of the *Histoire de l'Art*.

The d'Agincourt drawings share common visual characteristics. All drawings copy inscriptions and objects with a certain degree of proportion, although no attempt at mirroring the overall appearance of the original inscription or object was made. D'Agincourt used both pencil and pen, as well as iron gall ink for drawing. Drawings are therefore grey, and in dark brown colour, with no wash, and consist of abridged outlines. Overall, there is no attempt at reproducing additional surface decorations, rubrication, or enamel nor, given limited miniaturist skill, to reproduce the originals' three-dimensionality with any degree of fidelity. More attention was given to the reproduction of texts, although transcriptions are commonly incorrect and incomplete. In all instances, though, the drawings represent inscriptions and objects' features sketchily, with evident simplifications, especially in the reproduction of decorative details.

About the attribution of the drawings to d'Agincourt, another feature characteristic of these images is the fact that Marini added the name of their author to the descriptive index filed at the beginning of Vat. lat. 9104,[600] attesting to the fact that the drawings were made by d'Agincourt. As previously stated, the first sixty-six pages of Vat. lat. 9104 contain a descriptive index with details on the provenance of prints and drawings filed from p. 1[601] in volume one to page 375 in volume two[602] and information about the d'Agincourt drawings appears throughout the whole index.

[600] Vat. lat. 9104, ff. 1r-66v.
[601] Vat. lat. 9104, p. 1.
[602] Vat. lat. 9072, p. 375.

The drawings examined here are listed in the index by Marini as works by d'Agincourt, share the same characteristics of abbreviation and liminal rendering of shapes and lettering, and were specifically produced for printing in the *Histoire de l'Art*. A drawing of a gold-glass by d'Agincourt on page 218 (number one) (Cat. no. 229), the first in this set, is recorded in the index as 'dissegnata da d'Agincourt.'[603] A drawing of a cross reliquary filed at Vat. lat. 9071, p. 4, no. 3 (Cat. no. 2) is also recorded in the index as the work of d'Agincourt: 'Excr(ibitur) (Seroux) d'Agincourt'.[604] Another drawing of gold-glass is recorded by Marini as being the work of d'Agincourt (Cat. no. 245).[605] It is described as 'Fatto disegnare da Agincourt' ('drawn at the request of d'Agincourt'),[606] and shares the same visual and technical characteristics as the two examined above.

The d'Agincourt drawings are filed across the Marini papers and can be found both in the *Inscriptiones* and in Marini's research papers, as has been documented by Maria Letizia Caldelli and Silvia Orlandi.[607] These drawings share a separate, earlier history and were drawn as part of the process for illustrating the *Histoire de l'Art* with large folio-size plates. Rather than copying epigraphical texts, their purpose was to document the appearance of art and inscriptions. Their function therefore changed once they became new records in the *Inscriptiones* and Marini displayed d'Agincourt's drawings, or copies of other drawings by d'Agincourt made by Gueriggi, with the intent of laying out the pages of the corpus. The drawings are not normally signed, nor do they carry any attributional feature. These drawings therefore assumed a characteristic epigraphical nature once they became part of the new record and were finally filed by Marini on the appropriate page without him annotating their provenance in the *Inscriptiones*.

The d'Agincourt drawings, of which the largest set of images of gold-glass vessels originate from the Recupero collection, represent a significant source of information on the provenance of these objects. Remarkably, the provenance information added by Marini to these drawings attests that for the most part they reproduce glasses originally kept at the Lateran Palace; while one glass in this group was in the Recupero collection before the objects were purchased by Tommaso and Vincenzo Capobianchi (Cat. no. 158).

The cataloguing of the prints and drawings completed as part of this thesis has confirmed that the drawings were originally produced, similarly to all other drawings by

[603] "Drawn by d'Agincourt"; Vat. lat. 9104, f. 46r.
[604] "Outlined by d'Agincourt"; Vat. lat. 9104, p. 2v (p. 4, no. 3).
[605] Vat. lat. 9071, p. 220, no. 9.
[606] Vat. lat. 9104, f. 46r.
[607] Caldelli-Orlandi 2015: 920.

d'Agincourt in the *Inscriptiones*, for publication in the form of book illustrations. Unlike the other drawings by d'Agincourt in the *Inscriptiones*, the gold-glasses were part of a consistent set. As it turned out, the glasses were all unpublished and these drawings confirm Marini's intention of updating and implementing the *Inscriptiones* with newly available images.

These drawings are not only evidence of Marini and d'Agincourt's mutual interests but testify to the circulation and acquisition of art and inscriptions that they originally owned and displayed in their own private collections. D'Agincourt, for instance, possessed drawings of gold-glasses that Marini owned (Cat. no. 270).[608] Likewise, Marini was familiar with d'Agincourt's own collection of antiquities, including a fragmentary sarcophagus decorated with the three Hebrew boys in the fiery furnace, a drawing of which was filed in the third volume of the *Inscriptiones* (Cat. no. 517).[609] The drawing is a work by Giangiacomo Macchiavelli[610] which was copied manually by Gueriggi in a dedicated record.[611] It illuminates the earlier history of the image of the sarcophagus, offers information on the process of record creation, and is of exemplary value for better understanding Marini's filing practice.

The original drawing was created as part of the process of laying out a plate for the *Histoire de l'Art* and was eventually published by d'Agincourt as part of a broader set of images of early Christian sarcophagi and inscriptions.[612] Beyond the mere observation of the origin of the drawing that we find in the *Inscriptiones*, the image was annotated with provenance information attesting the location of the fragment in d'Agincourt's collection at the time of copying.

Gueriggi documented the provenance of the sarcophagus in a handwritten note appended to the drawing reading '*Romae ap*(*ud) Eq(uum*) *d'Agincourt Gallum*' translating as 'In Rome, (in the collection) of the French Knight (Seroux) d'Agincourt.'[613] By annotating the provenance of the fragment, Gueriggi, following Marini, confirms the derivation of images from the *Histoire du l'Art* in the *Inscriptiones* as well as the value of this visual material in the context of updating and enriching the corpus.

In addition to the above-mentioned drawing, a drawing of gold-glass by d'Agincourt (Cat. no. 229),[614] in a different way from those examined above, represents a significant example of the use and reuse of the images that we find in the *Inscriptiones*. It not only copies

[608] Vat. lat. 9071, p. 222, no. 15; D'Agincourt, *Histoire de l'art*, III, p. 10, no. 25.
[609] Vat. lat. 9073, p. 572, no. 8.
[610] Vat. lat. 9079, f. 234r.
[611] Vat. lat. 9073, p. 572, no. 8.
[612] D'Agincourt, *Histoire de l'art*, V, Pl. VII.
[613] Vat. lat. 9073, p. 572, no. 8.
[614] Vat. lat. 9071, p. 218, no. 1.

a newly discovered gold-glass but also represents a significant example of a drawing created for laying out a book illustration for the *Histoire de l'Art*. It was eventually published in the lower section of Plate XII.[615] Remarkably, the image in the *Inscriptiones* mirrors that in the *Histoire de l'Art*. The presence of this drawing in the *Inscriptiones* confirms the exchange of drawings between Marini and d'Agincourt and allows us to better understand how the two worked together on the same object or class of objects.

To sum up, these drawings are evidence of the communications between Marini and d'Agincourt. They attest to the exchange of drawings while Marini was compiling the *Inscriptiones,* and they all belong to the same class of visual material: preparatory drawings intended for printing as book illustrations. In all instances, drawings reproduce recently discovered inscriptions and objects not yet published at time of copying. Ultimately, the discovery of an index in the first section of Vat. lat. 9104 has provided us with information allowing the secure attribution of the drawings to d'Agincourt.

5.6. Drawing Copies of Stone Inscriptions by Giuseppe Gueriggi

The largest set of drawing copies in the *Inscriptiones* can unquestionably be attributed to Marini's copyist Giuseppe Gueriggi. They typically consist of manual copies from book illustrations and are documented as such by Marini's first biographer, Antonio Coppi. Coppi attests that Gueriggi was employed by Marini as copyist and that his role, specifically, was to manually reproduce illustrations of stone inscriptions published in earlier publications and create new records from them. Coppi's account reads as follows:

> '[…] CXV. Sono circa nove mila le Iscrizioni che in questa Raccolta si contengono. Quelle desunte da' Libri stampati, veggonsi riferite nel modo che sono impresse; le altre (e sono forse la maggior parte) che furono dall'Autore istesso, o in di lui presenza dal diligentissimo Abbate Gueriggi copiate dagli Originali, sono trascritte colla medesima Paleografia, con cui sono incise.'[616]

Contrary to what Coppi affirms, drawing copies have different origins and do not only derive from book illustrations. Drawings by Gueriggi also copy original drawings by Marini himself,

[615] *Réunion de divers sujets peints à fresque dans les catacombs, ou executes sur verre*, 1823, vol. V, *Peinture*.
[616] '[…] CXV. There are about nine thousand inscriptions that this collection contains. Those taken from printed books are referred to in the (same) way they are imprinted; the others (and they are perhaps the majority) which were copied from the originals by the author himself, or in his presence by the very diligent Abbot Gueriggi, are transcribed with the same palaeography with which they are engraved'; Coppi 1815: 113.

as well as preparatory drawings by d'Agincourt and Macchiavelli. The drawings by Marini were typically drawn directly from the inscription or object and were produced intentionally as part of the *Inscriptiones* project.

The copies examined below also possess a unique history, as they were not simply produced by Gueriggi but were also improved by Marini after filing. Drawing copies by Gueriggi after book illustrations can normally be considered as the product of the copyist, to which Marini regularly made revisions and corrections. The *Inscriptiones*, as confirmed by direct observation of the drawings by Gueriggi, were assembled under Marini's direct personal supervision.

This research has ascertained that the drawings that we find into the pages of the *Inscriptiones* today that originate from book illustrations were always checked after filing. The changes that were made at this stage consist of revisions of texts copied by Gueriggi through the direct examination of the object or inscription copied. Drawings copying illustrations of inscriptions kept in Vatican collections were systematically checked by Marini against the actual inscriptions whenever he could examine the originals. These copies feature notes and revisions by Marini which were added to the sheet to improve the transmission of texts displayed in accessible collections.

The biographical information provided by Coppi regarding Gueriggi's role must therefore be re-evaluated, as not all records of stone inscriptions that are filed in the *Inscriptiones* were produced by Gueriggi alone, and the process of record creation and filing appears significantly more complex than that of the book derivation. A significant number of copies by Gueriggi were edited by Marini. Gueriggi was indeed responsible for the process of record creation, which consisted of copying illustrations, cutting small sheets of paper for each drawing, and captioning them with provenance information. Records were then glued onto the page and numbered individually by Marini. After this initial phase, Marini would also have checked the accuracy of the published transcription and made changes as he saw fit. The checking of transcriptions in Gueriggi's drawings is especially common for inscriptions kept at the Vatican Library and the Vatican Museum, two collections that were easily accessible to Marini.

The main source for Gueriggi's copies is Marco Antonio Boldetti's *Osservazioni sopra i cimiteri de' santi martiri ed antichi christiani di Roma* (1720).[617] In all instances of copies from Boldetti's *Osservazioni*, we see images being reproduced calligraphically, as Marini

[617] Boldetti 1720.

asked Gueriggi to merely copy illustrations of stone inscriptions from this source. Such records mirror the illustrations exactly as the image was originally printed. They also reproduce the framing in the form of a rectangular outline, with no stylistic or figurative intervention whatsoever from Gueriggi.

On several occasions, though, once a record had been created, Marini corrected the transcriptions after filing. This happened especially in cases in which Marini knew that illustrations printed by Boldetti reproduced texts incorrectly. In all such instances, Marini could check the original inscription in person. It must be noted also that Marini not only checked the transcription of texts but also the position and visual characteristics of the decorations. On one occasion (Cat. no. 565), for instance, Marini requested that Gueriggi change the image printed by Boldetti and create a new record featuring a different iconography (Cat. no. 565). The inscription in question was not reproduced in print correctly by Boldetti.[618] Significantly, in this and other instances, we see drawings by Gueriggi being revised by Marini both in the transcription published and in the rendering of its decorations.

The following discussion exemplifies the most relevant characteristics of drawings copied by Gueriggi after Boldetti's *Osservazioni* (1720). The drawings were studied in the same order that they appear in the *Inscriptiones* because that is their primary context. During the cataloguing of the drawings as part of the preliminary research in preparation for this thesis, it was apparent that in general the images derive directly from the published illustrations, without any significant intervention from Gueriggi, although exceptions exist: these drawings are the product of Gueriggi's work and include modifications by Marini.

The drawing copy filed on p. 635 of volume three,[619] for instance, features the same common characteristics as Gueriggi's drawings and, in fact, mirrors the appearance and proportions of the image printed by Boldetti in *Osservazioni*.[620] Other copies raise issues of interpretation of texts and reproduction of stone decorations, as they were subsequently edited and implemented by Marini.

The same copying practice can be seen on other pages of the third volume of the *Inscriptiones*, such as in the case of the drawing filed at Vat. lat. 9073, p. 663, no. 5 (Cat. no. 619), also copied after Boldetti's *Osservazioni*. The text of the inscription copied mirrors the same sequence of four lines, as seen in the actual stone inscription. The appearance and location of the images of the female with hands up in prayer and the dove holding an olive branch that

[618] Vat. lat. 9072, p. 601, no. 6.
[619] Vat. lat. 9073, p. 635, no. 6.
[620] Boldetti, 1720, II, p. 361.

decorate the inscription at either side of the slab appear in the same position in the copy and in the original illustration. The drawing by Gueriggi therefore copies the illustration exactly as it was printed and there is no apparent intervention from either Gueriggi or subsequent revision by Marini. In this instance, the text copied by Gueriggi mirrors exactly that reproduced by Boldetti.

A similar drawing (Cat. no. 626)[621] reproduces the illustration published by Boldetti in the same form and proportions as it was originally printed.[622] Similarly to the drawing examined before, this copy reproduces an original print by Boldetti with no subsequent intervention from Marini. The text is reproduced as it was originally printed on the page and the lines of text mirror those featured on the inscription. The two males with hands up in prayer carved at either side of the inscription are in the same position and share the same appearance in which they were originally printed by Boldetti.

However, many drawings by Gueriggi were also edited significantly by Marini. A drawing copy by Gueriggi (Cat. no. 641)[623] is the production of the copyist with further additions by Marini. It features the image of a figurative inscription with two doves at either side of a tall vase. The inscription was kept at the Istituto delle Scienze in Bologna at the time of Marini.[624] Boldetti's illustration reproduced only the text, and he did not print the iconography in *Osservazioni*.

In the drawing copy, in fact, Gueriggi reshaped Boldetti's image. As can be seen from the research notes, Marini produced a supplementary sheet for Gueriggi with an annotated transcription, adding instructions for creating a new image for filing.[625] As per Marini's instruction, Gueriggi added the two doves at either side of the vase which had been omitted by Boldetti. The record that we find in the *Inscriptiones* today is exemplary of Marini's working method, since it is the product of both the copyist and the librarian working together with previously published materials to create a new, improved image.

Marini produced this supplementary sheet through direct autopsy in Bologna, as confirmed by the abbreviated note 'exscr.' for 'exscripsi',[626] which can still be read in the matching research sheet for this drawing. In one of the folios bound in Vat. lat. 9093[627], in fact, Marini reproduced the text originally published by Boldetti and then added revisions to the text

[621] Vat. lat. 9073, p. 669, no. 1.
[622] Boldetti 1720: III, p. 377.
[623] Vat. lat. 9093, p. 677, no. 9.
[624] Boldetti 1720: vol. III, p. 430.
[625] Vat. lat. 9093, f. 71r.
[626] For further specifications on the use of the past participle of 'inscribo', see the discussion on p. 15.
[627] Vat. lat. 9093, f. 71r.

transcription as well as the figurative decoration (Boldetti, *Osservazioni*, 1720, III, p 430). The sheet contains a reproduction of Boldetti's illustration with instructions to Gueriggi on the changes to be made to the final record for filing. These changes pertained to both the rendering of the text and the reproduction of the figurative details. The text of the inscription that we read in Gueriggi's new record reads 'VRBICE MERENTI COIVG(i) MEAE / DVLCIS ANIMA QVE BIXIX MECV- / {con} CONIVGE VICTORI MESIS VIII.'[628]

The diphthong '-AE' in the Latin nominative singular feminine pronoun 'QVAE', equivalent to the English relative pronouns 'who' / 'which' / 'that', which was edited by Marini, who noted the post-classical abbreviated form QV(a)E on the inscription. The verb '*bibo*,' for '*vivo*' (translating as ''I am alive' / 'I live') was then edited as Boldetti had originally printed 'BISIT' – for the classical form 'BIXIT' (translating as 'he / she lived') – where the inscription had the irregular spelling 'BIXIX' instead. On the same folio, Marini also noted that the noun *coniunx* (translating as 'spouse') – 'COIVGE' in Boldetti's illustration – had been carved as the ablative form CONIVGE, where the letters N and I were incorrectly transcribed to form a single glyph. Marini therefore asked Gueriggi to edit the transcription on the record and write 'CONIVGE' as opposed to 'COIVGE.'

About the image on the inscription that Marini asked Gueriggi to reproduce in the new record, we read that Boldetti had not published the stone inscription's decoration at all, and the librarian felt the need to make appropriate improvements. Marini therefore gave instructions to Gueriggi in the text on how to draw a new image of two doves drinking from a vase. The instructions are given in both Latin and Italian. Significantly, the final record features the same images found on the stone, with two doves at either side of a vase.

> 'hic aviculae duae hinc inde bibonibus ad vas ansatus / due colombe di quà e di là che bevono da un vaso così fatto.'[629]

This section examines another source for Gueriggi's copies and includes a discussion of Marini's research methods. Drawings after illustrations from Bosio's *Roma sotterranea* (1632)[630] are particularly significant as they were drawn directly not only from the original edition but also from later editions of the same work. Marini, in fact, consulted Paolo Aringhi's

[628] ICUR VII, 19542.
[629] 'Two doves here and there drinking from a vessel thus made'; Vat. lat. 9093, f. 71r.
[630] Bosio 1632.

second edition of *Roma sotterranea* (1651)[631] as well as later publications that were printed from Bosio's first edition both in Italy and internationally.

The copies from Bosio commonly reproduce the appearance of the objects and inscriptions published in the form of linear outlines. The style and proportions of these copies cannot be distinguished from those of drawings from Boldetti's *Osservazioni*. The act of copying consists in the mere reproduction of the published image, in the form of a linear outline, with no intervention on the part of Gueriggi.

In only one case do we see a drawing by Gueriggi (Cat. no. 312), also from an original illustration published by Bosio,[632] which consists of a trustworthy reproduction of the image of a wall painting decoration, an arcosolium in the Catacomb of Priscilla, including shading and wall tridimensionality and texture. It is likely that Gueriggi, in this specific instance, reproduced the image published by Bosio with such a high level of fidelity because the original image was that of a painting, not a stone inscription, and was originally illustrated with a greater level of detail by Bosio.

Nonetheless, all copies by Gueriggi reproducing stone inscriptions published by Bosio and Aringhi consist of linear outlines. Gueriggi's practice of image simplification and linear presentation is also attested by a drawing of another figurative inscription published by Bosio (Cat. no. 400). It is a unique example, as it was incised on a slab on a figurative sarcophagus lid. The inscription appears twice in *Roma sotterranea*, and Gueriggi selected the simpler, more linear illustration of the two. The more detailed image was printed on a whole page plate with a full illustration of the sarcophagus.[633] The simplified drawing copy by Gueriggi was filed in volume two (Cat. no. 400).[634] It copies the image published by Bosio with great accuracy, with no intervention whatsoever from Gueriggi. Similarly to what was previously seen in drawings from Boldetti's *Osservazioni*, the transcription is surrounded with a linear outline, marking the outer border of the filed record.

The drawing is of special relevance since it provides us with an example of Gueriggi's filing practice. The same inscription had been already published in another illustration in Bosio's *Roma sotterranea*, and Gueriggi specifically chose to reproduce the second version, as it is a simplified, abridged, version of the first.[635] The first illustration copies not only the text of the inscription and its decoration but also provides a full image of the sarcophagus on which

[631] Bosio 1651.
[632] Vat. lat. 9071, p. 258, no. 2.
[633] Bosio 1632: Lib. VI, Cap. XXXIX, p. 335.
[634] Vat. lat. 9072, p. 426, no. 1.
[635] Bosio 1632: Lib. II, Cap. VIII, p. 59.

the inscription was carved, i.e., visual information that was not strictly relevant to Marini's research purposes.

Another drawing copy by Gueriggi (Cat. no. 455),[636] reproducing an image of an inscription published in the second edition of Bosio's *Roma sotterranea* by Aringhi,[637] was created on the same basis and following the same characteristics as seen in all previous drawings in this group. It provides significant evidence of Marini's research activity, as it copies a newly published inscription. Gueriggi copied the illustration without intervening in either the reproduction of the text or the decorations. It introduces a long series of similarly drawn copies that derive from the second edition of Bosio's *Roma sotterranea*. A copy filed at Vat. lat. 9072, p. 541, no. 5 (Cat. no. 466),[638] for instance, derives from an illustration published on page 584.[639]

The drawing copies by Gueriggi deriving from Aringhi's second edition of *Roma sotterranea* appear several times throughout the *Inscriptiones* and constitute evidence of Marini's research direction. The inscriptions were unpublished at the time and Marini's checking of later editions of Bosio's *Roma sotterranea* demonstrate that his research activity included checking newly published information. All drawings from Aringhi's edition, in fact, copy illustrations that were not published in Bosio's first edition of *Roma sotterranea*.

Another drawing from Aringhi's edition (Cat. no. 495)[640] copies an illustration of an inscription that was not yet published at the time. The drawing shares the same characteristics as those described above and copies an illustration published by Aringhi.[641] The image was created by copying the illustration and reproducing its visual characteristics with a high degree of precision, with no intervention from Gueriggi.[642]

To sum up, this series of drawings from Aringhi's edition testifies to not only Marini's developing research horizons but also allow us to understand that the limits of the geographical area in which he was interested were gradually changing. The inscriptions were unpublished at

[636] Vat. lat. 9072, p. 533, no. 6.
[637] Aringhi 1651: 608.
[638] Vat. lat. 9072, p. 541, no. 5.
[639] Aringhi 1651: 584.
[640] Vat. lat. 9071, p. 561, no. 2.
[641] Aringhi 1651: 150.
[642] Other drawings in this set of copies after Aringhi are filed at Vat. lat. 9073, p. 623, no. 4, which copies an illustration on page 399 (P. Aringhi, *Roma sotterranea*, 1651, p. 399). Another drawing from Aringhi's edition of Bosio's *Roma sotterranea* can be found at Vat. lat. 9074. P. 827, no. 6. It originates from Aringhi, from which Gueriggi calligraphically copied an original print (P. Aringhi, *Roma sotterrranea*, 1651, p. 361). Another drawing in this set of copies from Aringhi can be found at Vat. lat. 9074, p. 878, no. 11. The final drawing in this set was filed at Vat. lat. 9074, p. 88, no. 9, and copies an illustration of a figurative inscription published in the first volume of Aringhi's edition, reproducing its characteristics calligraphically (P. Aringhi, *Roma sotterranea*, 1671, vol. I, p. 594).

the time and the material was gradually being illustrated in publications that were being issued far away from Rome. The fact that we find drawings in the *Inscriptiones* copied from Aringhi's second edition of Bosio's *Roma sotterranea*, published in Arnhem (Netherlands) in 1671, confirms this new research direction.

6. Conclusion

In the preceding chapters, we have looked at the prints, print cuttings, line drawings, as well as drawing copies and watercolours of wood carvings, gems, gold and silver rings and signets, bronze plaques, lead seals, ivory diptychs and plaques, gold-glass, wall paintings, mosaics, and clay inscriptions that Marini filed in the *Inscriptiones* along with simple epigraphical records. The whole corpus consists of drawings and prints of inscriptions and inscribed art and objects, while the images I have focused on are those which include figurative imagery, or are found on functional objects, or in church and catacomb wall paintings and mosaics, where the whole object on which the text is located, or the wider pictorial setting of which it forms part, is illustrated by a drawing or a print.

Prints and drawings of stone inscriptions were also included in this study when figurative details such as the dove, the Good Shepherd, or the saints were originally incised on the marble slab. Drawings of primarily epigraphical subjects, such as those reproducing stone inscriptions of sepulchral origin, with no figurative details, were therefore excluded for the purposes of this project.

The *Inscriptiones* are understood here not as a coherent and cohesive collection of prints and drawings, but as a collection of collections in which watercolour copies of seventeenth-century date and print cuttings of antiquarian origin coexist with handwritten epigraphical records, such as manual copies of already published inscriptions, compiled by Marini's assistant Gueriggi. Because of the inherent stratification of the corpus, the prints and drawings that we find in the *Inscriptiones* today have an earlier history and were studied separately from their context when cataloguing.

The most important reason to engage in the project of de-contextualising prints and drawings in such a relatively unknown unpublished work is to use its visual documentation to rebuild the individual history, or histories, of these earlier visual sources. While cataloguing, I have studied these prints and drawings individually or as separate sets of earlier date, focusing on issues of provenance, reproduction of texts, and transmission of images through the printed book.

Further study will eventually allow a better understanding, and appreciation, of the whole collection assembled by Marini beyond mere epigraphic records in and beyond the *Inscriptiones*, possibly including other prints and drawings as well. This research has ascertained that Marini filed several prints and drawings separately that were not pertinent to

the *Inscriptiones* project. These prints and drawings remain unstudied today. In some instances, these additional prints and drawings reproduce different classes of objects from those documented in the *Inscriptiones* and are characteristically anepigraphic. In some instances, prints reproduce the same objects documented in the *Inscriptiones* in a different orientation or only partially and therefore were filed separately from larger images that were eventually filed in the corpus. These prints and drawings were filed in thirty-five companion research volumes.[643]

The main achievement of this study consists of the identification of earlier sources for the prints and drawings in the *Inscriptiones*. These sources consist of print cuttings from earlier publications, including individual cut-outs, original drawings from which Gueriggi copied drawings that were used to create new records in the *Inscriptiones*, watercolours of earlier date, and original drawings by Gaetano Marini, Seroux d'Agincourt, Giangiacomo Macchiavelli, and others. Significantly, original drawings of earlier date that we find filed in the *Inscriptiones* were not normally created for Marini nor as part of his project. The following discussion summarises the findings of my research and enumerates the prints and drawings progressively identified during the cataloguing of the prints and drawings in the *Inscriptiones*, following Marini's record organisation and filing criteria.

The research was carried out in order to arrive at an understanding of how the visual material displayed on the pages of the *Inscriptiones* was harvested, ordered, and understood, in full or otherwise, by Marini, with the aims of reconstructing his research methodology, also taking into account additional papers and information kept in Marini's correspondence and the companion research volumes. The research presented here can therefore be taken as a starting point from which to also study other, as yet uninvestigated, visual material filed by Marini elsewhere.

During this research, the unfinished status of Marini's project was also ascertained. The *Inscriptiones* which contain the prints and drawings studied here are considered as an unfinished and unrevised set of four folio-size volumes that were not ready for publication, despite Marini's statement to the contrary. The thirty-five supplementary separate miscellaneous volumes[644] contain preparatory sheets for finalising individual epigraphical records, which nonetheless represent a crucial source of provenance information for the objects and inscriptions copied. Marini added to the information contained in these sheets individual

[643] Vat. lat. 9075-9109.
[644] Vat. lat. 9075-9109.

notes and loose additional sheets regarding the books from which illustrations were going to be copied by his assistant Giuseppe Gueriggi in the process of record creation. Information about the provenance of the prints and drawings collected by Marini, including requests for copying inscriptions and inscribed objects specifically as part of the *Inscriptiones* project, survives also in additional eighteen epistolographical volumes.[645]

A previously untraced descriptive index of Marini's sources filed in the first sixty-six pages of Vat. lat. 9104, including references to prints and drawings filed in the first 375 pages of the *Inscriptiones*[646] as well as a separate list of books consulted by Marini while compiling epigraphical records,[647] were serendipitouslyy located in the process of compiling the catalogue appended to this thesis. Overall, the *Inscriptiones* contain a diverse collection of epigraphical records, line drawings, print cuttings, loose plates, and sets of watercolours of earlier date, some of which were not originally created for documenting inscriptions, or inscribed objects, nor were originally specifically intended for filing in the corpus.

The main goal of this research was that of rebuilding the earlier history of these prints and drawings by harvesting information from Marini's documentary and epistolographical volumes and to propose an interpretation of his data collecting practice and overall contribution to the study of early Christian art and inscriptions in pre-modern Rome. Although most prints and drawings were harvested by Marini specifically for filing in the *Inscriptiones*, we can see that printed material had been already available in the form of book illustrations before Marini's project started, and drawings were occasionally produced, or commissioned, earlier by other scholars for the purpose of archaeological enquiry and publication. These images were originally created by other scholars or professional book illustrators to become part of a book illustration or larger book plates.

The cataloguing of the prints collection has allowed the identification of a major set of print cuttings originating from Giuseppe Giustino Ciampini's monographs *Vetera Monimenta* (1690) and *De Sacris Aedificiis* (1694). These print cuttings consist of book illustrations of wall paintings in Roman churches and baptisteries and are filed across volume one. Several pages cut by Marini from Ciampini's publications can still be found in the research papers, a fact that confirms that the two books must have been available to the librarian as a primary source of cuttings for the *Inscriptiones*. Marino Marini's biography of his uncle also

[645] Vat. lat. 9042-9060; Buonocore 2015.
[646] Vat. lat. 9104, ff. 1r-66v.
[647] Vat. lat. 9104, ff. 247r-291v.

attests that the elder Marini owned eighteen books by Ciampini, a biographical detail that further supports this speculation.

Further evidence of Marini cutting out printed illustrations from books was found as part of the cataloguing process for this dissertation. In volume three of the *Inscriptiones*, for instance, a new image from a sarcophagus relief with the standing Jesus, represented as a man dressed in a mantle with the attributes of the miracle of the loaves and fishes, was identified (Cat. no. 827).[648] The original plate for this cutting, a loose unframed print, still survives in one of Marini's research volumes. It reproduces an image of a figurative sarcophagus printed by Bosio.[649] The research carried out for this dissertation, in fact, has ascertained that a cut-out from a loose print of Antonio Bosio's *Roma sotterranea* (1632) was undoubtedly cut by Marini, from a sheet which must have been purchased, possibly on the antiquarian market.[650] The shape and size of the original plate and the outer borders of the cutting filed in the *Inscriptiones* mirror each other. They must have therefore been part of the same printed sheet.

Nonetheless, Marini had a catholic approach and harvested images for the purpose of enriching the prints and drawings collection in the *Inscriptiones* and broadening the horizons of earlier epigraphical publications going well beyond the boundaries of the city of Rome and including in his enquiry monumental art and objects of applied arts across Italy as well. Objects documented by prints and drawings of more recent dating originated not only from Vatican collections, but also ecclesiastical and private collections located away from Rome, such as Cardinal Borgia's collection in Velletri,[651] the Albani collection in Albano (which Marini himself published)[652] the Buonarroti collection in Florence,[653] Passionei's collection,[654] Lupi's collection (Lupi, *Dissertatio et animadversiones* …, 1734),[655] and the epigraphical collections at the Ducal Palace in Urbino (Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis inscriptionum antiquarum*…, 1699).[656]

Marini also consulted recently published collections catalogues and corpora of inscriptions that were being printed across Italy and Europe, such as in Venice (Canciani, *Barbarorum leges antiquae*…, 1785),[657] Ravenna (Spreti, *Desiderii Spreti Historici*

[648] Vat. lat. 9073, f. 807, no. 1.
[649] Vat. lat. 9094, f. 57r.
[650] Bosio 1632: 429.
[651] Borgia 1779.
[652] Marini 1785.
[653] Buonarroti 1716.
[654] Passionei 1763.
[655] Lupi 1734.
[656] Fabretti 1699.
[657] Canciani 1785.

Ravennatis, 1793),[658] and Liège (Brouwer-Masen, *Antiquitatum et annalium trevirensium* …, 1660),[659] to mention only a few. In all instances, the prints, and print cuttings, that we find filed in the *Inscriptiones* primarily originate from printed books and were originally envisioned as book illustrations. The cataloguing of these prints and cuttings has ascertained that Marini cut out image frames and item numbers while creating individual epigraphical records for filing in the *Inscriptiones*.

This project has also clarified the chronology of Marini's initiative and proposed an explanation as to why the corpus remained unpublished. The four volumes of the *Inscriptiones* were collaboratively assembled by Marini and his assistant scribe Gueriggi over the period of about thirty-six years, between 1765 and 1801. Literary and epistolographical information has ascertained that, over time, work on the *Inscriptiones* was discontinued as Marini had several other responsibilities as librarian and museum curator, and also because of his embarking on other research projects and publications. For instance, the *Fratres Arvales*, eventually published in two volumes in 1795, took priority in Marini's schedule and hindered the progress of the *Inscriptiones* project, which was left aside. Overall, as my research has shown, the four volumes feature a numerically ordered, yet still miscellaneous, and unchecked series of records which would have required further revisions and implementation before the *Inscriptiones* could be printed.

The five chapters of this thesis present the results of this research, organised under various headings. It is also supplemented with a descriptive catalogue, including a technical description of all prints and drawings of figurative inscriptions and inscribed objects filed in the *Inscriptiones*. After narrating the history and presenting the biography of Marini the man and the bibliography of Marini the scholar in chapter one, I focused on the historical context in which he lived and worked in chapter two. Special attention was given to historical events and personal contacts that Marini developed between Bologna and Rome which to some extent influenced Marini's growing interests in antiquity and shaped the *Inscriptiones* project once he became Vatican Librarian.

Marini studied law in Ravenna, and lived in an apartment in Bologna, where he built a diverse collection of Roman antiquities and natural rarities, including seashells, inscriptions, and fossils, that he himself referred to as a 'museo', i.e., 'museum,' as attested in his correspondence with librarian Gaetano Bugati. In his youth, Marini travelled frequently and

[658] Spreti 1793.
[659] Brouwer-Masen 1660.

widely across Italy and his correspondence with Marcello Oretti attests that he visited Urbino's collections of paintings and inscriptions in the Palazzo Ducale. He also travelled to the Appenine mountains to collect fossils and visited the seaside near Ravenna to collect seashells. The letters to Bugati attest that Marini travelled widely across Italy collecting seashells, fossils, crystals, and purchasing epigraphical manuscripts. New purchases were made specifically for enriching his 'museum's' collection.

Marini then worked as a lawyer in Rome, where he settled in November 1764, and was eventually hired as librarian by Cardinal Alessandro Albani after the death of Johann Joachim Winckelmann in 1768. Albani significantly facilitated Marini's career as Archivist at Castel Sant'Angelo and as Librarian at the Vatican Library, where he started working in 1782, after the death of Mario Zampini. Marini eventually moved to Paris in 1810 due to the French occupation of Italy and died there in 1815. After his death, his nephew and assistant Marino Marini returned to Rome the Vatican collections of archives. Chapter four consists of a series of in-depth case studies examining the history, constitution, and provenance of five major collections of prints filed in the *Inscriptiones*. The drawings are then examined in detail in chapter five.

The catalogue appended to this thesis contains comprehensive entries on over nine hundred prints and drawings, including findings for the history and provenance of major sets of print cuttings, copies of inscriptions, watercolours, and line drawings. Each print or drawing in this catalogue is accompanied by a description of the work itself, its technique, and history. Entries include a detailed description of physical condition, including location and measurements, a fully documented provenance, epigraphical information, and full references to archival sources and earlier scholarship. Prints and drawings catalogued are illustrated as they appear in the *Inscriptiones* and are reproduced in duotone along with comparative illustrations detailing the context from which print cuttings originate. The illustrations also include scans of book pages and plates after which manual copies by Gueriggi were made.

In summary, the catalogue appended to this dissertation includes a systematic exploration of the prints and drawings featuring figurative imagery that were filed by Marini in the *Inscriptiones*. The purpose of this cataloguing initiative was to implement the epigraphical indexes begun by four former PhD students of the Pontificio Istituto di Archeologia Cristiana that were published in 2015,[660] assembling published and unpublished documentation to document epigraphical records filed in the *Inscriptiones*. By focusing on

[660] Poddi 2015; Maiani 2015; Ilardi 2015; Negroni 2015.

figurative material, the catalogue dovetails their research and matches visual information with fresh bibliographical and archival documentation.

This thesis also explores the impact of Marini's *Inscriptiones*, especially with regard to how they were used and reused by following scholars. The four volumes remained unpublished in Marini's apartment in Borgo after his death in Paris in 1815 and were transferred to the Vatican Library, together with other papers, by his nephew Marino Marini in the form of a permanent loan. Until then, the *Inscriptiones* had remained in Marini's apartment as a private research enterprise and had been used until near his death as an exclusive source of epigraphical data. The plates that his biographer Antonio Coppi recalls as having already been laid out and printed and the introduction that Marino Marini recalls his uncle had written are both untraceable today.

From the moment of the donation of the *Inscriptiones* to the Vatican Library, these manuscripts were consulted by numerous scholars and by Giovanni Battista de Rossi, Angelo Silvagni, and Antonio Ferrua. Giovanni Battista de Rossi's *Inscriptiones Christianae Urbis Romae* derived several bibliographies and archival sources from the *Inscriptiones*, which functioned as a primary source. Several epigraphical records published by de Rossi in the ICUR, as this research has ascertained, derive directly from the *Inscriptiones*. Cardinal Angelo Mai published some sections of the *Inscriptiones*, extrapolating data from individual chapters, in his *Scriptorum veterum nova collectio.*[661]

The results of my research are rewarding, especially for the history of the prints and drawings catalogued and their provenance. The preliminary research completed as part of the compilation of the catalogue appended to this dissertation, which has allowed the identification of a descriptive index in Vat. lat. 9104 consisting of a list of sources used by Marini, led to the identification of the provenance of the Eclissi drawings. Marini notes in the index that he had collected them from a collection of archives that was known to originate from the Barberini Library,[662] where other related drawings and watercolours today at Windsor, such as those known to have been collected by Cassiano dal Pozzo, are known to have originated. The same index lists the names of fellow antiquarians from whom he received prints and drawings of newly discovered art and inscriptions.

This thesis also includes an in-depth discussion of the reciprocal roles of Marini and his assistant scribe, Giuseppe Gueriggi. The *Inscriptiones* originated with the work of a scholar,

[661] Mai 1831; Buonocore 2001: 49.
[662] Vat. lat. 9104, f. 47r.

Marini, who assumed a leading research role in the project. Nonetheless, they are the product of both his work and that of Gueriggi, who was primarily responsible for transcribing texts from published book illustrations and for manually compiling records. The sheets filed in the companion research volumes attest to Marini's leading role and for Gueriggi's work as a copyist. These papers confirm that Marini checked Gueriggi's drawing copies for accuracy in the transcription of texts and in the correctness and completeness of provenance annotations appended to each record once filed. The sheets contain not only a draft record but also instructions to Gueriggi for copying, with details on transcribed texts and iconography.

This dissertation has therefore not only addressed issues of historical contextualisation but has also presented a study on data derivation and research completion, documenting how Marini worked together with Gueriggi, how documentation was amassed, and what resources he had access to, whether directly by consulting books and visiting archives or through the transmission of images via book plates and loose prints. Marini's research included prints and drawings, or transcriptions sent by others, which were received by mail. Once Marini received the transcriptions, he would ask Gueriggi to create a new record following his detailed instructions.

The *Inscriptiones* significantly influenced the work of subsequent art historians such as the Jesuit Father Raffaele Garrucci, who published several drawings of gold-glass filed by Marini in volume one.[663] French art historian Seroux d'Agincourt exchanged with Marini several drawings of gold-glass vessels, silver reliquaries, stone inscriptions, carved sarcophagi, and silver table sets. The exchange took place while the latter was working on the *Histoire de l'Art* (1823), which also explain why in the *Inscriptiones* we find several drawings by d'Agincourt's illustrator Macchiavelli.

In addition to material used and reused by fellow art historians, modern scholars also used the *Inscriptiones* as a source. Specifically, an article by Achille Bertini Calosso (1907) allowed the identification of an otherwise unknown underground chapel near the village of Soriano, in the possessions of the Albani family in southern Lazio. Marini had visited and studied the chapel, and then created a record which was eventually added to the *Inscriptiones*.[664] It contains not only a transcription of mural inscriptions but also descriptions of figurative imagery in the chapel.

[663] Vat. lat. 9071, pp. 206-223.
[664] Vat. lat. 9071, p. 259, no. 6.

The drawings studied by Garrucci and d'Agincourt reproduced images of art and antiquities that had recently been discovered in Rome; in several instances, these drawings documented inscriptions in d'Agincourt's private collection. One drawing in black ink by d'Agincourt's illustrator Giangiacomo Macchiavelli consists of a preparatory plate for the *Histoire de l'Art* and reproduces the Esquiline Treasure. In the case of the drawings studied by Garrucci, they reproduced recently found gold-glass vessels that were kept in Alessandro Recupero's collection in Rome and in the Lipsanoteca del Vicariato at the Lateran Palace.

With regards to their characteristics, the drawings in this group were annotated with provenance notes detailing the provenance of objects reproduced and all are dated with information on the year of discovery. All these works on paper thus date well before the *Inscriptiones* project was initiated and were produced for other purposes. Additionally, they share the same characteristics as they were meant to be used as book illustrations. They were normally framed, and individual images within plates were numbered and captioned.

The preparatory plate by Macchiavelli in this set is especially significant as it is dated to the year of discovery of the objects illustrated. The date is supplied by Macchiavelli who drew the image, not by Marini or by Gueriggi. This print was laid out for the *Histoire de l'Art* (Plate IX, IV (*Sculpture*), Pl. IX) and uniquely represents the earliest image of the Esquiline Treasure, an ancient Roman silver set found in 1793 on the Esquiline in Rome. It was signed by Macchiavelli himself and dated to the year 1794, a year falling within the period of Marini's research for the *Inscriptiones*.

These drawings were initially studied by Ilaria Miarelli Mariani and Simona Moretti in 2015 and 2019 and their original function as preparatory drawings for book illustrations was then clarified. Nonetheless, as my research has shown, these images share a unique documentary value as they attest how d'Agincourt and Marini shared new images of otherwise unknown art and inscriptions. In their studies, Mariani and Moretti merely noted the presence of these drawings in the *Inscriptiones* acknowledging the fact that they were originally prepared for printing. Their function in the *Inscriptiones*, though, became different once actual epigraphical records were created by Gueriggi for filing.

In the *Inscriptiones*, we find three types of drawing that can be associated with the *Histoire de l'Art*: original drawings of inscriptions by d'Agincourt, preparatory drawings for plates by Macchiavelli, and drawings of new archaeological finds by d'Agincourt. In addition to these, the copies from original drawings by Macchiavelli and d'Agincourt reproduce inscriptions and sarcophagi that were newly available on display in d'Agincourt's private

collection. In all instances, the inscriptions were at that time unpublished (the *Histoire de l'Art* was published in Paris in 1823), a fact that is in line with Marini's research purposes.

The research for this dissertation has also ascertained that drawings by d'Agincourt and Macchiavelli reproducing stone inscriptions that were created for the *Historie de l'Art* were used by Gueriggi for creating new copies for filing in the *Inscriptiones*. In all cases, except for the plate by Macchiavelli mentioned above, we find in the *Inscriptiones* drawing copies by Gueriggi reproducing drawings originally laid out for printing on behalf of d'Agincourt. The cataloguing of the prints and drawings in the *Inscriptiones*, in fact, has ascertained that the Macchiavelli drawings were systematically copied by Gueriggi and the records that we find in the corpus consist of manual copies of original drawings that Marini had filed separately in the companion research volumes.

Overall, the discovery of original drawings by Macchiavelli and the cataloguing of their copies by Gueriggi has allowed me to document the exchange of drawings between d'Agincourt and Marini. From the cataloguing of drawings by Gueriggi that copy earlier drawings by Macchiavelli, it appears clear that d'Agincourt gave drawings of new objects and inscriptions to Marini while the latter was working on the *Inscriptiones*. As the inscriptions and objects drawn were all recently discovered, they attest the efforts Marini was making to update and enrich the *Inscriptiones*, adding newly available material. They also represent a useful tool for us to understand how Gueriggi and Marini worked together in the process of creating new records. In the case of the Macchiavelli drawings, Marini asked Gueriggi to copy the drawings, create new records, and then eventually filed them separately depending on the type of inscription reproduced.

The cataloguing of the drawings by d'Agincourt and Macchiavelli has also allowed the identification of not only a set of preparatory drawings for the *Histoire de l'Art* but also the subgrouping of several archaeological drawings by d'Agincourt. Uniquely for drawings in this set, Marini expressly noted that these drawings were original drawings by d'Agincourt. Specifically, this is a group of line drawings that Marini recalled as being drawn by d'Agincourt in the newly identified descriptive index filed at the beginning of Vat. lat. 9104. They are to be found as such in the *Inscriptiones*, with no intervention whatsoever on the part of Gueriggi.

For instance, the first drawing in this set (Cat. no. 2), filed on page four of volume one, a drawing that copies a reliquary cross in embossed silver, is expressly recorded by Marini in the index as being the work of d'Agincourt. In a note by Marini in Vat. lat. 9104, the librarian

recalled that the drawing of the cross reliquary was made by d'Agincourt 'Excr(ibitur) d'Agincourt' i.e. 'outlined by d'Agincourt'.[665]

This is in fact the first drawing in the series of original drawings by d'Agincourt that copy art and inscriptions, in all cases newly discovered and therefore not yet published, that were occasionally filed across the corpus. The objects drawn all originate from the collection of the Museo Kircheriano at the Roman College, the Lipsanotheca at the Lateran Palace, and the Catacomb of Priscilla, three consistent provenances which may attest three separate research visits d'Agincourt made to Roman collections while working on the *Histoire de l'Art*. My cataloguing research has also revealed that one drawing in this set (Cat. no. 229), copying a gold-glass now at the Ashmolean Museum, Oxford, and originally kept in the Lipsanotheca, was then reprinted by d'Agincourt as such in the *Histoire de l'Art*.[666]

A drawing of gold-glass in the Lipsanotheca drawn by d'Agincourt, in fact, was expressly recalled by Marini in the above-mentioned index as the work of the French art historian. A note also added to Vat. lat. 9104 attests that the image had been 'dissegnata da Agincourt,' i.e. 'drawn by d'Agincourt.' This drawing can therefore be unquestionably identified as the work of d'Agincourt and is the first of a consistent series of drawings of gold-glass vessels kept in the Lipsanotheca of the Lateran Palace at the time. All gold-glass reproduced is now at the Ashmolean Museum (Oxford); my research has made it possible not only to identify d'Agincourt as their author but also to reconstruct the full provenance of the glass copied, which originated from two separate collections. The drawings were annotated by Marini, who recalled that the gold-glasses were originally kept at the Lateran Palace and in Alessandro Recupero's collection in Rome.

These drawings were in fact part of a set of drawings copying gold-glass vessels in two separate collections. They share the same visual and technical characteristics and copy objects that were not simply displayed together but were part of a coherent and cohesive assemblage as a unified set in an ecclesiastical collection at the Lateran Palace, from which one may infer that they were originally drawn at the same time by d'Agincourt during a research visit to the Lipsanotheca. The only drawing of the Recupero gold-glass is by a different, anonymous draughtsman, and may have a different history. The drawings were then filed separately in the *Inscriptiones* depending on the type of text that survived.

[665] Vat. lat. 9104, f. 2v (p. 4, no. 3).
[666] Vat. lat. 9104, f. 46r; d'Agincourt, 1829: 10, no. 27, 19, Pl. XII.

Another finding of this study consists of the identification of the source of cuttings of lead seals filed in chapter ten of the *Inscriptiones*, entitled Caput X. *Tituli minores in plumbo*. It has been identified in Francesco De Ficoroni's catalogue of the Kircherian Museum at the Roman college, which is entitled *I piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV* (1740).[667] The cuttings from this publication are numerous, 55 in total, and cuttings can be found throughout chapter ten. They consist of individually cut images of lead seals from full page illustrations. Cuttings were annotated by Marini with provenance notes, and were glued onto the page by Gueriggi, then numbered at time of filing.

The research for this thesis has also ascertained that the *Inscriptiones* contain a diverse and rich collection of drawings by Marini himself that reproduce inscriptions and objects to which he had direct and personal access. Remarkably, several of these drawings copy art and inscriptions in Marini's private collection. Marini's drawings are linear, normally consist of abridged outlines, and are pen drawings in brown ink. The images are characteristically not shaded, nor washed, and commonly contain a transcription of texts, not a reproduction of the inscription or object copied. Most often, drawings by Marini are characterised by a textual description of the image. Marini, in fact, possibly due to his limited miniaturist skills, would prefer to add textual descriptions of the object copied, without attempting to draw its decoration himself.

A small group of rubbings, attributed here to Marini, copy two medals and two rings (bread stamps) respectively kept at the Vatican Museum and the Vatican Library at the time of the *Inscriptiones*. The rubbings of the medals are filed at two different locations[668] and are both annotated by Marini. As seen for all drawings in this group, drawings and rubbings by Marini that copy objects of applied art reproduce objects kept at the Vatican Library and the Vatican Museum. An example of this type of drawing is that of an outline of a glass exagium,[669] a drawing that Marini captioned as '*R*(omae) *apud me in orbiculo vitreo*,' i.e. 'In Rome, glass disk in my own collection.'

Several of the drawings by Marini are annotated in this way;[670] one copies a fragmentary figurative inscription kept in Marini's private collection. The note here also reads '*Romae apud me*.'[671] This small group of original drawings by Marini is evidence of his

[667] Ficoroni 1740.
[668] Vat. lat. 9071, p. 175, no. 1 and 2; Vat. lat. 9071, p. 169, no. 2; Vat. lat. 9071, p. 169, no. 18.
[669] Vat. lat. 9071, p. 223, no. 5.
[670] Vat. lat. 9074, p. 917, no. 1.
[671] Vat. lat. 9074, p. 917, no. 1.

research activity, as the images reproduce objects and inscriptions that he drew, not in his own collection, but during research trips and visits to epigraphical collections and sculptors' workshops.

Another similar drawing reproduces a Latin inscription that Marini studied in the church of St Lawrence outside the walls and again attests a study trip.[672] Marini in the provenance note attests that the inscription was in Rome, in the church of St Lawrence outside the walls '*Romae in St Laurentiis extra moenia, in lapide praelonga in ambone evangelii*.'[673] Another similar drawing copies a metal disk kept at the Vatican Museums at the time of Marini.[674] It shares the same characteristics as all those above and again attests to a visit to the collection of the Vatican Museum. It is a significant example of a drawing of an object which was drawn by Marini and represents one new type of drawing studied in this dissertation. It is likely that Marini made a visit to the Vatican Museum specifically to draw the object for filing in the *Inscriptiones*. The drawing that we find filed in the *Inscriptiones* today is an original drawing by Marini and was not copied by Gueriggi in a newly created record, a fact which further supports this line of reasoning.

Another drawing by Marini reproducing an object in the Vatican Museum's collection had been located,[675] the presence of which confirms the proposition that Marini recorded new material that was unpublished with the intent of enriching the *Inscriptiones*. The drawing consists of a mere transcription of the text surviving on the stone and shares the same stylistic and technical characteristics as the images examined above. In the provenance note that Marini appended to the drawing, he added that the inscription, which was fragmentary, was kept at the Vatican Museum at the time: '*R*(omae) *Museo Vaticano tabulae dysectae ex ingentibus basibus orbiculo advectis, et messimis insculptae litteris*.[676]

Similarly to the drawings by d'Agincourt and Macchiavelli, these drawings also copy recently found inscriptions and objects. The drawings were made by Marini or by others who sent them to him by post and reproduce individual objects rather than groups of objects. These drawings are normally dated and are useful for researching the provenance of the inscriptions and objects drawn. A drawing by Marini reproducing an inscription in Giuseppe Lameri's private collection, for example, copies an inscription found in 1738.

[672] Vat. lat. 9071, p. 82, no. 12.
[673] Vat. lat. 9071, p. 82, no. 12.
[674] Vat. lat. 9071, p. 84, no. 2.
[675] Vat. lat. 9071, p. 124, no. 4.
[676] Vat. lat. 9071, p. 124, no. 4.

A drawing by Marini,[677] for instance, copies an inscription drawn at the Vatican Museum. The record's provenance note appended to the drawing reads '*Romae in Mus*(*eo*) *Vaticano in epitaphiis ingentibus'* (In Rome, a large inscription kept at the Vatican Museum). Another drawing by Marini, also drawn at the Vatican Museums, features the same characteristics as another drawing on the same page. In both instances, we see drawings by Marini that copy unpublished inscriptions kept in the Vatican Museum.

This thesis has also assessed the legacy, and later history, of the *Inscriptiones* and has allowed the identification of a previously untraced collection of line drawings originating from Bologna, which the curator of the collections of the Istituto delle Scienze Giacomo Biancani Tazzi had sent to Marini at his request. Others, copying inscriptions and sarcophagi in Aquileia, were sent by Angelo Maria Cortenovis to Marini by post. A smaller set of drawings of inscriptions are manual copies by Gueriggi deriving from publications and epigraphical manuscripts by the archaeologist Giandomenico Bertoli. An isolated pencil drawing of the apse arch mosaic of St Lawrence outside the walls, a preparatory outline for a printed page of *Vetera monimenta*, can be attributed to Giovanni Giustino Ciampini[678] and may have been sourced by Marini directly at the Vatican Library. This image, filed by Marini in chapter two of the *Inscriptiones* has also been newly identified as part of this research project. Two more newly identified prints were cut out of Anselmo Costadoni's *Osservazioni sopra un'antica tavola greca* (1748)[679] and reproduce a previously unpublished embossed silver reliquary of the Monastero of San Michele in Murano, Venice.[680]

The cataloguing of the prints and drawings collection in the *Inscriptiones* has enabled the identification of four additional page-size plates of the Altar of the Lombard king Ratchis, which were cut out from Paolo Canciani's *Barbarorum leges antiquae* (1785) (Cat. no. 5).[681] One individual print (Cat. no. 9),[682] reproducing the apse of the Euphrasian Basilica, was originally printed as a loose image by Gaspare Negri (1763), attesting the fact that Marini not only cut out prints from published books but also purchased loose prints. Another newly identified individual print was cut out of the frontispiece of Francesco Vettori's catalogue *Nummus aereus veterum christianorum* (1737).[683]

[677] Vat. lat. 9071, p. 146, no. 6.
[678] Vat. lat. 9071, p. 54, no. 1; Ballardini 2015: 1625-1626, Pl. IX.
[679] Costadoni 1748.
[680] Vat. lat. 9071, p. 5, no. 1.
[681] Canciani 1785.
[682] Vat. lat. 9071, p. 37, no. 1.
[683] Vettori 1737.

Two newly identified print cuttings of ivory triptychs of post-antique dating, also kept at the Vatican Museums at the time of Marini, originate from Anton Francesco Gori's recently published catalogue *Thesaurus veterum diptychorum* (1759) (Cat. nos. 149, 150). They are all filed in the eleventh chapter, entitled *Tituli minores in ebore*, have also been identified in this research. Two similar whole page prints of a Byzantine tryptich in the collection of the Palazzo Venezia in Rome were cut out from Tommaso Maria Mamachi's *Originum et antiquitatum christianarum libri XX* (1749) (Cat. nos. 151, 152),[684] and were filed in the same chapter. In all instances of ivory diptychs and ivory triptychs whose prints are listed above, we find Marini collecting images of recently published epigraphical ivories, attesting to his efforts in collecting newly available texts and images for his project.

Another newly identified print was cut out from Giovanni Benedetto Mittarelli's *Annales Camaldulenses* (1756) (Cat. nos. 153).[685] As ascertained during the cataloguing process for this dissertation, the print was annotated by Marini, who attested that the silver binding illustrated was kept in the Abbey of the Holy Saviour in Camerino at the time, an otherwise unknown element which allows us to provenance the Sacramentary of Frontale kept at the Morgan Library in New York.[686] The eleventh chapter of the *Inscriptiones* ends with two newly identified cuttings that were extracted by Marini from Filippo Venuti's *De cruce cortonensi dissertatio* (1781). In all instances above, the prints filed in the *Inscriptiones* were recently published and testify to Marini's ongoing research activity. As seen in several instances above, Marini was updating the project by adding newly available images and included images of objects and inscriptions that were recently illustrated, and which were located outside Rome.

The cataloguing of the prints filed in the *Inscriptiones* has ascertained Marini's efforts not only with regard to the collecting of newly published images but also in the broadening of the research area considered. Marini also collected prints of objects that were not readily available for study in Rome. For instance, he collected all the prints published by fellow antiquarian Annibale degli Abati Olivieri in the catalogue of his private collection of early Christian antiquities in Pesaro. Degli Abbati Olivieri's catalogue was published in 1784,[687] when Marini's *Inscriptiones* project was still ongoing. In chapter twelve of the *Inscriptiones*, which is dedicated to inscriptions on early Christian gold-glass, Marini filed all prints published by degli Abati Olivieri, reproducing gold-glass fragments kept in his collection in Pesaro (Cat.

[684] Mamachi 1749.
[685] Mittarelli 1756.
[686] Morgan Library, MS G.21.
[687] Degli Abbati Olivieri 1784.

nos. 160, 168, 177, 184, 197, 207, 225, 230). These prints are part of a smaller series of cuttings that are found in chapter twelve, among other cuttings from prints published by earlier scholars, and therefore confirm Marini's efforts in enriching the *Inscriptiones*.

Cuttings of early-Christian gold-glass from degli Abati Olivieri's *Di alcune antichità Cristiane* were filed together with eight more cuttings from a plate published by Antonio Bosio in *Roma sotterranea* (1632) (Cat. nos. 179, 182, 198, 220, 226, 234, 251, 252).[688] The latter set is particularly revelatory as it attests as to how Marini manipulated his sources. The plate was cut into eight single cuttings, which were then filed separately. Marini cut the images up to the outer rim of the gold-glass, although in one instance an individual item number is still legible on the cutting [no. one (I)], a detail which may allow us to ultimately confirm that the cutting was in fact cut out from an original plate with items numbered individually as we see in the actual printed book.

In addition to this original plate, one previously unidentified individual print was located as part of the cataloguing process for this dissertation. This print was cut out from Giuseppe Passeri's *De ampulla sepulchrali circensem* (1731-1751) (Cat. no. 206),[689] and reproduces a fragmentary incised glass ampoule in Passeri's collection in Pesaro. The print was filed as it was, with no intervention on the part of Marini, who eventually filed the image cut from Passeri's book among other prints and drawings of epigraphic gold-glass, diminutive medallions, and incised fragmentary glass vessels at the end of chapter twelve.

Three more cuttings reproducing the Ambo of Archbishop Agnellus in Ravenna's cathedral and one featuring a composite capital with the symbols of the evangelists Mark and Matthew were cut out of Camillo Spreti's *De amplitudine, eversione, et restauratione Urbis Ravennae libri tres* (1793) (Cat. nos. 26, 27, 28).[690] In addition to these three whole-page cuttings, the cataloguing of the prints and drawings collection in the *Inscriptiones* has enabled the identification of another, previously untracked, separate print cutting, also from Spreti's book, that reproduces a figurative stone inscription. It was filed in the third volume of the *Inscriptiones* at a different location (Cat. no. 653).[691]

Newly identified prints originate from individual publications, such as the full-page print of the Tassilo chalice, cut out from Marianus Pachmayr's *Historico-chronologica series abbatum et religiosorum monasterii Cremifanensis* (1777) (Cat. no. 29),[692] while Giusto

[688] Bosio 1632: 509.
[689] Passeri 1731-1751.
[690] Spreti 1793.
[691] Vat. lat. 9073, p. 685, no. 12.
[692] Pachmayr 1777 (unpaginated plate).

Fontanini's *Archiepiscopi ancyrani discus argenteus votivus veterum christianorum perusiae repertus* … (1727)[693] is the source of a print of the silver plate of a knight and opponent from the Albani Collection (Cat. no. 30). In addition to the sets of prints examined above, the *Inscriptiones* also include individual cuttings from different sources that are distributed across the whole corpus. These reproduce previously unpublished objects of applied arts, such as the binding in embossed silver of Codex A in the Duomo of Vercelli (Cat. no. 32)[694] and post-antique sepulchral marble slabs, such that of the sepulchre of St Leopardus in the Duomo of Osimo (Cat. no. 34).[695]

In the same set of individually filed prints found during the cataloguing process, we find the print of the gem of the Seven Sleepers of Ephesus printed by Giovanni Petroschi in his *Sanctorum septem dormentium historia dissertatio et veteribus monimentis illustrata* (1741),[696] a print filed in chapter seven, which was dedicated to inscribed objects in wood and gems (Cat. no. 36).[697] Another newly identified individual print that has been located as part of the cataloguing process for this dissertation was cut out from Angelo Maria Cortenovis' monograph entitled *Sopra una iscrizione greca d'Aquileia offerta a S. E. il signor cardinale Stefano Borgia da Angelo Maria Cortenovis Barnabita con i disegni di alcune antichità* (1772) (Cat. no. 52).[698] It reproduces a recently discovered set of incised silver spoons from Aquileia, objects which may well have interested Marini while working on enriching the *Inscriptiones*. The print was in fact sent by Cortenovis to Marini by post. As seen in all instances above, these prints reproduce art and inscriptions that were recently discovered and had never previously been illustrated, as in the case of the recently discovered Eusebius brothers' spoons, which were first illustrated in 1772 in Cortenovis' book, a fact that clearly informs us of Marini's efforts in updating and implementing the *Inscriptiones* with newly available material.

These prints can therefore be considered as a primary source for Marini's research activity in Rome, since they attest his efforts in updating and enriching the corpus. Prints were not simply recently published but also reproduced objects that had recently been discovered or published by publishers working far away from Rome, which also informs us of Marini's receipt of images from fellow antiquarians. The catalogue of prints and drawings compiled

[693] Fontanini 1727.
[694] Vat. lat. 9071, p. 89, no. 2.
[695] Vat. lat. 9071, p. 90, no. 6.
[696] Petroschi 1741.
[697] Vat. lat. 9071, p. 153, no. 2.
[698] Vat. lat. 9071, p. 161, no. 6.

during this research has identified illustrated books sourced by Marini that had been recently printed in Aquileia, Vercelli, and Ravenna.

Significantly, my study has recognised that Marini only filed epigraphical early Christian gold-glass images in the *Inscriptiones* and disregarded anepigraphic gold-glass as well as pagan gold-glass that had been published by Buonarroti and degli Abati Olivieri in their catalogues, two facts that confirm Marini's project aims and purposes. In one instance, a print cutting from Antonio Bosio's *Roma sotterranea* features an item number [number one (I)], which confirms that the cutting in question was, in fact, cut out from an actual book illustration. Other sources of prints and print cuttings used by Marini include catalogues of epigraphical collections, archaeological studies, and monographs on local history.

The largest number of drawings filed in the *Inscriptiones* consist of manual copies of book plates printed by Marco Antonio Boldetti in *Osservazioni sopra i cimiterj de' santi martiri, ed antichi christiani* (1720).[699] These copies are pen drawings by Gueriggi reproducing stone inscriptions. Occasionally, other drawings catalogued are individual or parts of earlier sets of drawings in pen, ink and wash, monochrome, or colour, which are based directly on the original object. These latter drawings were normally commissioned by Marini or drawn by fellow antiquarians or others. These drawings were eventually sent to Marini by post.

These drawings represent a significant source of information about the nature and variety of inscriptions and objects of applied art that Marini owned. Fewer drawings can be traced back to specific collectors who commissioned them or drew them themselves. In all instances, these inscriptions and objects were unpublished, and Marini must have wanted to document their texts in the *Inscriptiones* to enrich the corpus with new information. In addition to this, the corrections made to already printed texts and drawings are also evidence to Marini's practice for creating new, implemented, records in the *Inscriptiones*.

Ultimately, the cataloguing of the prints and drawings filed in the *Inscriptiones* has enabled us to infer that every time Marini could access art and inscriptions in person, especially when objects were displayed at the Vatican Museums and the Vatican Library, or were kept in his own collection, he would check inscriptions against the transcriptions in the prints and drawings that he was filing in the *Inscriptiones* before creating a new record. In one instance, Marini checked a text reproduced in a drawing of gold-glass and improved the quality of the

[699] Boldetti 1720.

transcription by using more detailed information kept in a manuscript index by Librarian Francisco Suarez, which he must have checked before filing the record in the *Inscriptiones*.[700]

Marini's research in preparation of the *Inscriptiones* lasted for about four decades and its results still represent a valuable source of information for the history of late antique and early Christian art in pre-modern Rome today. This dissertation breaks new ground in analysing the methods Marini used to create the *Inscriptiones* and, along the way, notes several of the additions to scholarly knowledge about lost or little-known early Christian objects to be found newly illustrated there. It is hoped that this research will furnish a valuable example for those interested in the reception of Christian Rome before the unification of Italy and the modern era.

In conclusion, this research has enabled access to an understudied, and unpublished, collection of prints and drawings which were once an influential source of antiquarian scholarship and today remain an important source for the history of disciplines such as archaeology, early Christian history and art, and the history of collecting.

[700] Vat. lat. 9071, p. 216, no. 4.

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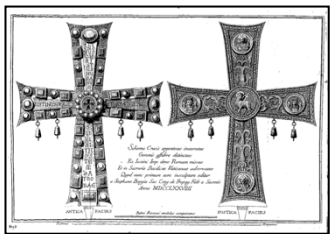
A CATALOGUE OF THE COLLECTION

As an appendix to my PhD thesis, this catalogue focuses on the collection of prints and drawings in the *Inscriptiones*. It contains comprehensive entries on over nine hundred prints and drawings, including findings for the history and provenance of major sets of print cuttings, copies of inscriptions, watercolours, and line drawings.

Featured are watercolours by professional copyist Antonio Eclissi. Other works include line drawings by Gaetano Marini and his assistant Giuseppe Gueriggi, most of which consist of manual copies after antiquarian publications. Copies directly based on inscriptions and sarcophagi include line drawings by Gueriggi, comprising copies of drawings of earlier date by artists and antiquarians of the time: some remarkable names are those of Leopoldo Zuccolo, Giangiacomo Macchiavelli, Angelo Maria Cortenovis, Gaspare Oderici, Seroux d'Agincourt and Gian Domenico Bertoli. Prints mostly consist of cuttings from antiquarian publications by archeologists such as Filippo Buonarroti, Antonio Bosio, Giustino Ciampini, Antonio Boldetti, Antonio Maria Lupi, Giuseppe Marangoni, Annibale degli Abati Olivieri and Giuseppe Passeri.

Each print or drawing in this catalogue is accompanied by a description of the work itself, its technique, and history. Entries include a detailed description of physical condition, including location and measurements, a fully documented provenance, epigraphical information, and full references to earlier scholarship. These works are illustrated here as they appear in the *Inscriptiones* and are reproduced in duotone along with comparative illustrations detailing the context from which print cuttings originate. These illustrations also include scans of book pages and plates after which manual copies were made.

The catalogue was written by David Rini and was compiled with the support of the staff of the Biblioteca Apostolica Vaticana and the Biblioteca di Archeologia e Storia dell'Arte, Rome. For access to the *Inscriptiones*, David Rini would like to thank the staff of the Biblioteca Apostolica Vaticana, Sezione Archivi, especially its former director, Dr Marco Buonocore, and Dr Claudia Montuschi, Director, Biblioteca Apostolica Vaticana, Sala Manoscritti. David Rini would like to also thank Dr Ilaria Ciolli of the Ufficio Fotografico and Dr Simona De Crescenzo of the Biblioteca Apostolica Vaticana, Dipartimento Stampati, Gabinetto della Grafica. The catalogue was revised and implemented by Alessandra Negri, Responsabile Archivi e Biblioteca, Museo archeologico nazionale di Cividale del Friuli.

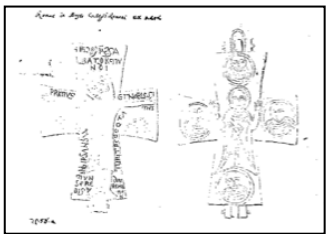


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Plate from Stefano Borgia's De cruce vaticana ex dono Iustini Augusti
Rome, 1779

1. Processional Cross of Justin II. Print cutting from Stefano Borgia, *De cruce vaticana…*, 1779

SUBJECT: Print cutting reproducing the processional cross of Justin II.
SHELFMARK: Vat. lat. 9071, f. 2, no. 1.
CHAPTER AND HEADING: Cap. I. *Vota, Praecationes, Divorum Elogia, item Nomina in Lipsanothecis. Fastus cycli.*
DIMENSIONS: 26cm x 38cm.
MEDIUM: Engraving over white laid paper. No watermark visible. The cutting is in good condition, consisting in the same image published by Stefano Borgia, and is not annotated.
SOURCE: S. Borgia, *De cruce Vaticana ex dono Iustini Augusti*, Rome, Typographia Eiusdem Sacrae Congregationis, 1779, pp. 1-2.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 8098.
INSCRIPTION: Ligno quo Christo humanum / subdidit hostem dat Romae / Iustinus opem / et socia decorum.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Seroux d'Agincourt, Pencil drawing of a cross reliquary

2. Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814). Pencil drawing of a cross reliquary

SUBJECT: Pencil drawing reproducing a cross reliquary.
SHELFMARK: Vat. lat. 9071, f. 4, no. 3.
CHAPTER AND HEADING: Cap. I. *Vota, Praecationes, Divorum Elogia, item Nomina in Lipsanothecis. Fastus cycli.*
DIMENSIONS: 12cm x 15cm.
MEDIUM: Pencil drawing over white laid paper. No watermark visible.
HAND: Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 7258.a.
INSCRIPTION: PETRVS / PAVLVS, CHRISTVS SALVATOR MVNDI.
ANNOTATIONS: Romae in Museo Collegi romani, ex aere.
DOCUMENTS: Vat. lat. 9104, f. 2v (p. 4, no. 3) «Excr(ibitur) (Seroux).d'Agincourt».
BIBLIOGRAPHY: Buonocore 2001: 51.

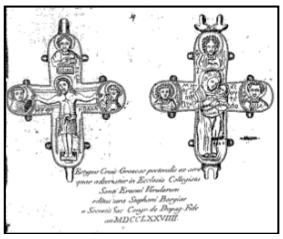


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Print cutting of the Cross reliquary of St Michael, Murano

3. Cross reliquary, Church of St Michael, Murano. Print cutting from Anselmo Costadoni, *Osservazioni sopra un'antica tavola greca…*, 1748

SUBJECT: Print cutting reproducing a cross reliquary in embossed silver.
SHELFMARK: Vat. lat. 9071, f. 5, no. 1.
CHAPTER AND HEADING: Cap. I. *Vota, Praecationes, Divorum Elogia, item Nomina in Lipsanothecis. Fastus cycli.*
DIMENSIONS: 26cm x 15,8cm.
MEDIUM: Engraving.
SOURCE: A. Costadoni, *Osservazioni sopra un'antica tavola greca in cui è rinchiuso un insigne pezzo della croce di Gesù Cristo la quale conservasi nel monastero di S. Michele di Murano de' monaci camaldolesi*, Venice, Cristoforo Zane, 1748, unpaginated plate.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 131.
INSCRIPTION: Ο ΚΩΝΣΤΑΝΤΙΝΟΣ / Η ΑΓΙΑ ΕΛΕΝΗ.
ANNOTATIONS: Ecclesiae Michaelis de Murano, Staurotheca ex argento inaurato.
DOCUMENTS: Vat. lat. 9104, f. 2 (p. 3, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.

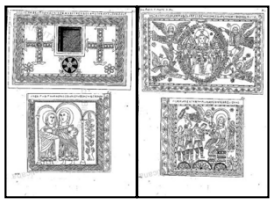


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Engraving reproducing the Enkolpion of Rorai Piccolo di Porcia, Rorai Piccolo

4. Cross reliquary, Enkolpion of Rorai Piccolo di Porcia, Rorai Piccolo. Print cutting from Stefano Borgia, *De cruce vaticana…*, 1779

SUBJECT: Engraving reproducing a cross reliquary in embossed silver.
SHELFMARK: Vat. lat. 9071, f. 5, no. 4.
CHAPTER AND HEADING: Cap. I. *Vota, Praecationes, Divorum Elogia, item Nomina in Lipsanothecis. Fastus cycli.*
DIMENSIONS: 14,5cm x 18,2cm.
MEDIUM: Engraving.
SOURCE: S. Borgia, *De cruce vaticana ex dono Iustini Augusti*, Rome, Typographia Eiusdem Sacrae congregationis, 1779, pp. 44-45.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 118.
INSCRIPTION: IC / XC, M(HTH)P Θ(EO)V / ΠΑΒ | bΛΒ] / I(ΗΣΟΥ)Σ Χ(ΡΙΣΤΟ)Σ / ΠΕΤ / Pb.
ANNOTATIONS: Absent.
DOCUMENTS: Vat. lat. 9104, f. 4 (p. 5, no. 4).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Altar of Lombard King Ratchis

5. Print cutting reproducing the altar of Lombard King Ratchis, from Paolo Canciani, *Barbarorum leges antiquae*…, 1785

SUBJECT: Print cutting reproducing the altar of Lombard King Ratchis.
SHELFMARK: Vat. lat. 9071, f. 29, no. 1a, 1b.
CHAPTER AND HEADING: Cap. I. *Vota, Praecationes, Divorum Elogia, item Nomina in Lipsanothecis. Fastus cycli.*
DIMENSIONS: 1a 29,9cm x 40cm; 1b 18,7cm x 40cm.
MEDIUM: Engraving.
SOURCE: P. Canciani, *Barbarorum leges antiquae cum notis et glossariis accedunt formularum fasciculi et selectae constitutions medii aevi. Collegit, plura notis et animadversionibus illustravit, monumentis quoque ineditis exornavit*, Venice, S. Coletius, 1785, III, pp. 336-337.
MARINI NUMBERING: no. 1a, 1b.
MARINI CODE LETTERING: 3775.
INSCRIPTION: MAXIMA DONA XPI ADCLARIT SVB(L)EIMI CONCESSA PEMMONI VBIQVE D(EI) REFO / RMARENTVR VT TEMPLA NAM ET INTER RELIQVA / DOMVM BEATI IOHANNIS ORNABIT PENDOLA TEGVRO PVLCHRO ALT / ARE DIDABIT MARMORIS COLORE RATCHIS HIDEBOHOHLRIT.
ANNOTATIONS: Foro Julii in S. Martini in Ara.
DOCUMENTS: Vat. 9104, f. 13 (p. 29, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Front panel of the Altar of Eufrasius, Basilic of Poreč, Poreč

6. Print cutting reproducing the front panel of the Altar of Eufrasius, Basilic of Poreč.

SUBJECT: Print cutting reproducing the front panel of the Altar of Eufrasius, Basilic of Poreč, Poreč.
SHELFMARK: Vat. lat. 9071, p. 32, no. 2.
CHAPTER AND HEADING: Cap. I. *Vota, Praecationes, Divorum Elogia, item Nomina in Lipsanothecis. Fastus cycli.*
DIMENSIONS: 21,8cm x 14,5cm.
MEDIUM: Engraving.
SOURCE: Unknown antiquarian publication.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1666.a.
INSCRIPTION: FAMVL(VS) D(e)I EVFRASIVS ANTIS(tes) TEMPORIBVS SVIS AG(ens) AN(num) XI A FONDAMEN(tis) D(eo) IOBANT(e) COND(idit); ILCV, 1854.
ANNOTATIONS: Parentii in Oratorio Ecclesiae Episcopali.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Pencil drawing reproducing a sarcophagus lid, Basilic of Pola

7. Angelo Maria Cortenovis (1727-1801). Sarcophagus lid, Basilic of Pola, Pola.

SUBJECT: Pencil drawing reproducing a sarcophagus lid, Basilic of Pola, Pola.
SHELFMARK: Vat. lat. 9071, f. 32, no. 5.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 12,5cm x 16,2cm.
MEDIUM: Pencil drawing.
SOURCE: Vat. lat. 9104, f. 14 (p. 3, no. 5).
HAND: Angelo Maria Cortenovis (1727-1801).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 2409.
INSCRIPTION: An. Incarnat. Dui DCCCLVII / ind. V rege Londowico imp. Aug. / in Italia Handegis huius aecce elec. D. pent. Cons. epss. sed. an. V.
ANNOTATIONS: Polae in porta laterali cathedralis ecclesiae ex marmore pario.
DOCUMENTS: Vat. lat. 9104, f. 14 (p. 3, no. 5) «ebbi questo disegno nel 1789 dal P(adre) Cortenovis incisa su da Il Carli V. II AA. A. Tav. p. 270, v. p. 283, in scritta Cortenovis che credeva dovervisi leggere JANDEGLIS, e sia il vescovo Andelgiso. Il Mur(atori) la da p. 1882.3 avuta dal Conte Brembati di Bergamo, e dice che questi leggesse Handelgis. È ignoto all'Ughelli».
BIBLIOGRAPHY: Buonocore 2001: 51.


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Santa Maria in Domnica, apse mosaic

8. Apse mosaic, Santa Maria in Domnica. Print cutting from Giovanni Giustino Ciampini, Vetera Monimenta, 1690

SUBJECT: engraving reproducing the apse mosaic of Santa Maria in Domnica, Rome.
SHELFMARK: Vat. lat. 9071, f. 36, no. 2.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 32,4cm x 44,2cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera Monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, Vol. II, Pl. XLIV, p. 142.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 8080.
INSCRIPTION: + ISTA DOMVS PRIDEM FVERAT CONFRACTA RVINIS / ET DECVS ECCE SVVS SPLENDET CEV PHOEBVS IN ORBE / VIRGO MARIA TIBI PASCHALIS PRAESVL HONESTVS / NVNC RVTILAT IVGITER VARIIS DECORATA METALLIS / QVI POST FVRVA FVGANS TETRAE VELAMINA NOCTIS / CONDIDIT HANC AVLAM LAETVS PER SAECLA MANENDAM.
ANNOTATIONS: Roma(e) in S. Maria in Domnica, in opere musivo.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Euphrasian Basilica, Poreč, apse mosaic

9. Apse mosaic, Euphrasian Basilica

SUBJECT: Etching reproducing the apse mosaic of the Euphrasian Basilica, Gaspare Negri, 1763.
SHELFMARK: Vat. lat. 9071, f. 37, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 34,4cm x 46,2cm.
MEDIUM: Engraving.
SOURCE: Loose print commissioned by Gaspare Negri, 1763.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2394.
INSCRIPTION: HOC FVIT IN PRIMIS TEMPLVM QVAS SANTE RVINA TERRIBILIS LABSV NEC CERTO ROBORE FIRMVM EXIGVVM MAGNOSQVE CARENS TVNC FVRMA METALLO / SED MERITIS TANTVM PENDEBANT PVTRIA TECTA VT VIDIT SVBITO LABSVRAM PONDERE SEDEM PROVIDVS ET FIDEII FERVENS ARDORE SACERDVS EVFRASIVS SCA PRECESSIT / MENTE RVINAM LABENTES MELIVS SEDITVRAS DERVIT AEDES FVNDAMENTA LOCANS EREXIT CVLMINA TEMPLI QVAS CERNIC NVPER VARIO FVLGERE METALLO PERFICIENS COEPTVM DECORAVIT / MVNERE MAGNO AECCLESIAM VOCITANS SIGNAVIT NOMINE XPI CONGAVDENS OPERI FELIX VOTA PEREGIT.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

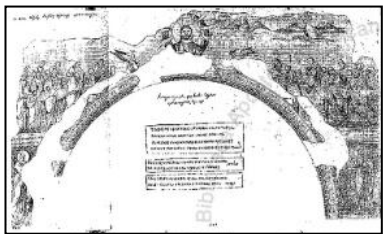


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Figurative marble inscription with the monogram and two doves

10. Giuseppe Gueriggi (1754-1829). Figurative marble inscription found in Gubbio in 1788

SUBJECT: Pen drawing by Giuseppe Gueriggi reproducing a figurative marble inscription.
SHELFMARK: Vat. lat. 9071, f. 41, no. 2.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 10,6cm x 14,1cm.
MEDIUM: Ink drawing.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 2394.
INSCRIPTION: AELIANVS / ARCEDIACO / NVS AD FABRICAM B(asil) / IACAE SANCTOR(um) / (apost)OLORVM; CIL XI, 5926; ILCV^2 1197 = 1799.
ANNOTATIONS: Eugubii tabula repertae A(nno) 1788 in […]nsabilis ulpia cuius ad[…] in P[…] S. Sch. Basilicae.
DOCUMENTS: Vat. lat. 9104, f. 15v (p. 41, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Engraving of the apse arch mosaic of Saint Paul's Basilica, Giustino Ciampini

11. Apse arch mosaic of Saint Paul's Basilica, Rome. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta*…, 1690

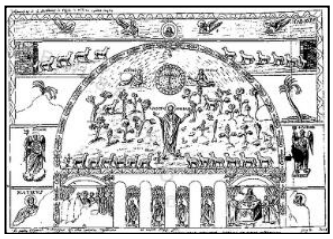
SUBJECT: Print cutting reproducing the apse arch mosaic of Saint Paul's Basilica, Rome.
SHELFMARK: Vat. lat. 9071, f. 44, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 21,2cm x 37,8cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera Monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, Vol. I, Pl. LXVIII, p. 230.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 8471.
INSCRIPTION: TEODOSIVS CEPIT PERFECIT ONORIVS AVLAM / DOCTORIS MVNDI SACRATAM CORPORE PAVLI / PLACIDI REPLA MENS OPERIS DECVS HOMINE FATEANT / GAVDE PONTIFICIS STVDIO SPLENDERE LEONIS / TORS CQVITVR DVM VASA DEI FIT PAVLVS HONORIS / VAS SEDE LECTVM GENTIBVS ES SE PROBAT / VOCE DEI FV PETRE DEI PETRA CVLMEN HONORIS / AVLE CELESTV SPLENDOR ET HOME DECVS; ICUR II, 4780; ILCV, 1761°; CLE I 8nn. 1-859), 314; Brandenburg 2005, p. 122; p. 127, fig. 58; Liverani 2009, pp. 92-94; Fiocchi Nicolai 2009b, p. 349.
ANNOTATIONS: In arca absidis Basilicae Ostiensis opere musivo / integra inscription quae hodie legitur opere musivo, hic est.
DOCUMENTS: Vat. lat. 9104, f. 14v (p. 44, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Apse mosaic of Sant'Andrea Carabarbara

12. Print cutting reproducing the apse mosaic of Sant'Andrea Carabarbara, from Giovanni Giustino Ciampini, *Vetera Monimenta*…, 1690

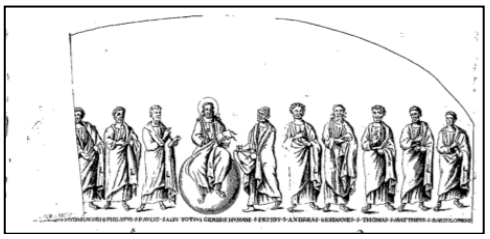
SUBJECT: The apse of Sant'Andrea Catabarbara, Rome.
SHELFMARK: Vat. lat. 9071, f. 45, no. 3.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, dicata, restituta, consummata.
DIMENSIONS: 24,3cm x 41cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera Monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, Vol. I, Pl. LXXVI, p. 243.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 8467.
INSCRIPTION: HAEC TIBI MENS VALILAE DEVOVIT PRAEDIA CHRISTE / CVI TESTATOR OPES DETVLIT IPSE SVAS / SIMPLICIVS QV(a)E PAPA SACRIS CAELESTIBVS APTANS / EFFECIT VERE MVNERIS ESSE TVI / ET QVOD APOSTOLICI DEESSENT LIMINA NOBIS / MARTIRIS ANDREAE NOMINE COMPOSVIT / VTITVR HAEC HERES TITVLIS ECCLESIA IVSTIS / SVCCEDENSQ(ue) DOMO MYSTICA IVRA LOCAT / PLEB DEVOTA VENI; CIL VI, 41402; ILCV^2 1785.
ANNOTATIONS: Romae olim in abside Basilicae, quae in s. Andrea cata Barbara, opere musivo.
DOCUMENTS: Vat. lat. 9104, f. 16v (p. 45, no. 3).
BIBLIOGRAPHY: Buonocore 2001: 51.


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The apse mosaic of Sant'Apollinare, Nuovo, Ravenna

13. Print cutting reproducing the apse mosaic of Sant'Apollinare Nuovo, Ravenna, from Giovanni Giustino Ciampini, *Vetera Monimenta*…, 1690

SUBJECT: Print cutting reproducing the apse of Sant'Apollinare Nuovo, Ravenna.
SHELFMARK: Vat. lat. 9071, f. 47, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 21,6cm x 30,2cm.
MEDIUM: Engraving over white laid paper.
SOURCE: G. G. Ciampini, *Vetera Monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, II, Pl. XXV, p. 81.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 8076; 7980.
INSCRIPTION: CONSTANTINVS MAJOR IMPERATOR HERACLI ET TIBERI IMPERATORVM / HIS IGITVR SOCIVS MERITIS REPARATVS VT ESSET AVLA NOVOS HABITVS FECIT PER SERVM; CIL XI, 293; ILCV^2 1958, ILCV^2, 1637.
DOCUMENTS: Vat. lat. 9104, f. 16v (p. 47, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Apse mosaic of Sant'Agata dei Goti, Rome

14. Print cutting reproducing the apse of Sant'Agata dei Goti, from Giovanni Giustino Ciampini, *Vetera Monimenta*…, 1690

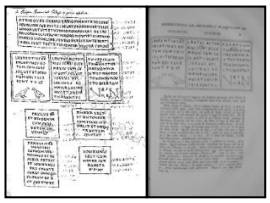
SUBJECT: Print cutting reproducing the apse of Sant'Agata dei Goti, Rome.
SHELFMARK: Vat. lat. 9071, f. 54, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 11,1cm x 31,3cm.
MEDIUM: Engraving over white laid paper.
SOURCE: G. G. Ciampini, *Vetera monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, Vol. II, Pl. LXXVII, p. 271.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2064.
INSCRIPTION: FL(avius) RICIMER V(ir) I(nlustris) MAGISTER VTRIVSQVE MILITIAE PATRICIVS ET EX CONS(ule) ORD(inario) PRO VOTO SVO ADORNAVIT.
ANNOTATIONS: In abside Ecc(lesiae) S. Agathe Gothorum opere musivo.
DOCUMENTS: Vat. lat. 9104, f. 18r (p. 54, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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The apse mosaic of Santa Cecilia in Trastevere, Rome

15. Print cutting reproducing the apse mosaic of Santa Cecilia in Trastevere, from Giovanni Giustino Ciampini, *Vetera Monimenta*…, 1690

SUBJECT: Print cutting reproducing the apse mosaic of Santa Cecilia in Trastevere.
SHELFMARK: Vat. lat. 9071, f. 49, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 24,2cm x 40cm.
MEDIUM: Engraving over white laid paper.
SOURCE: G. G. Ciampini, *Vetera monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, II, Pl. LII, p. 160.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 7856.
INSCRIPTION: HAEC DOMVS AMPLA MICAT VARIIS FABRICATA METALLIS OLIM QVAE FVERAT CONFRACTA SVB TEMPORE PRISCO CONDIDIT IN MELIS PASCHALIS PRAESVL OPIMVS HANC AVLAM DOMINI FIRMANS FVNDAMINE CLARO AVREA GEMMATIS RESONANT HAEC DINDIMA TEMPLI LAETVS AMORE DEI HIC CONIVNXIT CORPORA SANCTA CECILIAE ET SOCIIS RVTILAT HIC FLORE JVENTVS QVAE PRIDEM IN CRYPTIS PAVSABANT MEMBRA BEATA ROMA RESVLTAT OVANS SEMPER ORNATA PER AEVM.
ANNOTATIONS: Romae ex opera vermiculato in abside S. Ceciliae.
DOCUMENTS: Vat. lat. 9104, f. 17r (no. 49, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Floor mosaic inscriptions,

16. Giuseppe Gueriggi (1754-1829). Line drawings reproducing floor mosaic inscriptions from the Basilica of Sant'Eufemia, Grado

SUBJECT: Sheet of drawings of floor mosaics inscriptions, Sant'Eufemia, Grado.
SHELFMARK: Vat. lat. 9071, f. 50, no. 4.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 24,9cm x 17,4cm.
MEDIUM: Pen drawing over white laid paper.
SOURCE: G. Bertoli, *Le antichità d'Aquileia profane e sacre, per la maggior parte finora inedite raccolte, disegnate, ed illustrate da Giandomenico Bertoli de' signori di Bribir, canonico d'Aquileia*, Venice, Giambattista Albrizzi, 1739, p. 343, CCCCXCVIII; CCCCXCIX; D.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 3590.
INSCRIPTION: LAVRENTIVS VC / PALATINVS VO / TVM SVIS / SOLVIT ET DEDO / NV(sic)M DEI FECE / RVNT P D CC; CIL V, 1583-1593; 1599-1602; 1604-1605; 1607; 1611-1613; 1616.
ANNOTATIONS: In ecclesia Patriarchali Gradensi in pavim(ento) tessellato.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51; Mazzoleni 2011.

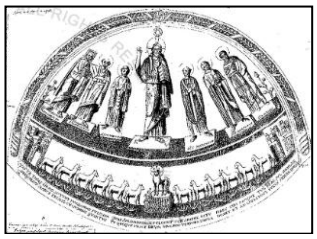


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The arch mosaic of San Lorenzo f.l.m.

17. Giovanni Giustino Ciampini (1633-1698)? Drawing of the apse arch mosaic of St Lorenzo fuori le mura.

SUBJECT: Pen and pencil drawing of the apsal arch mosaic of St Lorenzo fuori le mura.
SHELFMARK: Vat. lat. 9071, p. 54, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 22,3cm x 35cm.
MEDIUM: Black ink drawing on pencil silhouette over white laid paper.
HAND: Giovanni Giustino Ciampini (1633-1698)?.
SOURCE: Possibly drawn by G. Ciampini and published in the following publication. G. G. Ciampini, *Vetera monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, II, Pl. XXVIII.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 7836.
INSCRIPTION: LEVVITA SVBISTI JVRE TVIS TEMPLIS LVX BEN.
ANNOTATIONS: Romae in arco ecclesiae S. Laurentii ex opere musivo.
DOCUMENTS: Vat. lat. 9104, f. 16r (p. 54, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51; Ballardini 2015: 1647.



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The apse mosaic of San Marco, Rome

18. Print cutting reproducing the apse mosaic of San Marco, Rome, from Giovanni Giustino Ciampini, *Vetera Monimenta*…, 1690

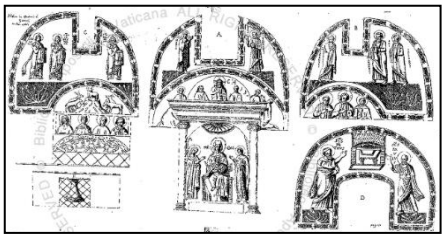
SUBJECT: Print cutting reproducing the apse mosaic of San Marco, Rome.
SHELFMARK: Vat. lat. 9071, p. 55, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 38cm x 39,5cm.
MEDIUM: Engraving on white laid paper.
HAND: Giovanni Giustino Ciampini (1633-1698).
SOURCE: G. G. Ciampini, *Vetera Monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, II, Pl. XXXVII, p. 122.
MARINI NUMBERING: no. 1.
CODE LETTERING: 8551.
INSCRIPTION: VASTA THOLI FIRMO SISTVNY FVNDAMINE FVLCRA / QVAE SALOMONIACO FVLGENT SVB SIDERE RITV / HAEC TIBI PROQVE TVO PERFECIT PRAESVL HONORE GREGORIVS MARCE EXIMIO CVI NOMINE QVARTVS / TV QVOQVE POSCE DEVM VIVENDI TEMPORA LONGA DONET ET AD CAELI POST FVNVS SIDERA DVCAT.
ANNOTATIONS: Romae in S. Marci in abside.
DOCUMENTS: Vat. lat. 9104, f. 18r-18v (p. 55, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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The apse mosaic of Santa Prassede, Rome

19. Print cutting reproducing the apse mosaic of Santa Prassede, Rome, from Giovanni Giustino Ciampini, *Vetera Monimenta*…, 1690

SUBJECT: Print cutting reproducing the apse mosaic of Santa Prassede, Rome.
SHELFMARK: Vat. lat. 9071, f. 60, no. 3.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 27cm x 39,1cm.
MEDIUM: Engraving on white laid paper.
SOURCE: G. G. Ciampini, *Vetera Monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, II, Pl. XLVII, p. 148.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 7780.
INSCRIPTION: EMICAT AVLA PIAE VARIIS DECORATA METALLIS / PRAXEDIS D(omi)NO SVPER AETHRA PLACENTIS HONORE / PONTIFICIS SVMMI STVDIO PASCHALIS ALVMNI / SEDIS APOSTOLICAE PASSIM QVI CORPORA CONDENS / PLVRIMA S(an)C(t)ORVM SVBTER HAEC MOENIA CONDENS PONIT / FRETVS VT HIS LIMEN MEREATVR ADIRE PO(po)LORVM.
ANNOTATIONS: In abside ex opere vermiculato.
DOCUMENTS: Vat. lat. 9104, f. 19r (p. 60, no. 3).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Wall paintings of the Sacello di San Zenone, Rome

20. Print cutting reproducing the wall paintings of the Sacello di San Zenone, Rome, from Giovanni Giustino Ciampini, *Vetera Monimenta*…, 1690

SUBJECT: Print cutting reproducing the wall paintings of the Sacello di San Zenone, Rome
SHELFMARK: Vat. lat. 9071, p. 61, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 29cm x 59,4cm.
MEDIUM: Engraving on white laid paper.
SOURCE: G. G. Ciampini, *Vetera Monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, II, Pl. II, p. 151.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Absent.
INSCRIPTION: SCA AG / NES; SCA PV / DEN / TIA / NA; SCA PRA / XE / DES; SCA MARIA; SCS IOHANNIS; SCA SCA PVDENTIANA; SCS IOHANNIS; SCS ANDREAS / SCS IACOBVS; SCS PETRVS; SCS PAVLVS.
ANNOTATIONS: Ibidem in quadris S. Zosimi eidem opera.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Apse mosaic of Santa Maria in Pallara

21. Antonio Eclissi (active 1627-1640). Watercolour reproducing the apse mosaic of Santa Maria in Pallara, Rome

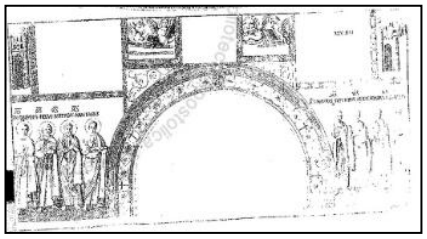
SUBJECT: Watercolour reproducing the apsal mosaic of Santa Maria in Pallara, Rome.
SHELFMARK: Vat. lat. 9071, f. 61, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 29cm x 59,4cm.
MEDIUM: Watercolour and body colour, and pen and ink on white laid paper.
SOURCE: Barb. lat. 4402 (cod. 1050).
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6503.
INSCRIPTION: VIRGO REDEMTORIS GENITRIX ET SPLENDIDA MATER […] EDA XTI […] COET SEBASTIANO VOTA BEA […] ILLVSTRIS MEDICVS QVOQVE PETRVS […] CAPIAT VESTRIS CELESTIA REGNA.
ANNOTATIONS: R(omae) in Sebastiano in Pallara in abside ex opere pictorio.
DOCUMENTS: Vat. lat. 9105, f. 3r. «Pitture antiche nella chiesa de San Sebastiano e Zotico nel monte Palatino copiate nel 1630»; «B(ibliothecae) B(arberinae)» «e(x) sch(edis) Barber(inis)».
BIBLIOGRAPHY: Buonocore 2001: 51; Ballardini 2015: 1629-1630.


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The apse mosaic of San Venanzio, Rome

22. Engraving reproducing the apse mosaic of San Venanzio, Rome. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta*…, 1690

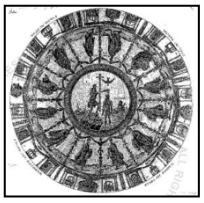
SUBJECT: Plate reproducing the apse mosaic of San Venanzio.
SHELFMARK: Vat. lat. 9071, f. 65, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 26,2cm x 40cm.
MEDIUM: Engraving on white laid paper.
SOURCE: G. G. Ciampini, *Vetera Monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, Vol. II, Pl. XXXI, p. 109.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 8122.
INSCRIPTION: MARTYRIBVS XPI DNI PIA VOTA IOHANNES REDDIDIT ANTISTES SANTIFICATE DO AC SACRI FONTIS SIMILI FVLGENTE METALLO PROVIDV INSTANTER HOC VOPVLVIT OPVS QVO QVIS GRADIENS ET XRM PRONVS AD(o)RA(n)S EFFVSASQVE PRECES MITTIT AD AETHREA SVAS; ILCV^2 1786a.
ANNOTATIONS: R(omae) in Sacello S. Venantii sive S. Theodori, prope Baptisterium Lateranensis.
DOCUMENTS: Vat. lat. 9104, f. 20r (p. 65, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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The arch mosaic of San Venanzio, Rome

23. Book plate reproducing the apse arch mosaic of San Venanzio, Rome. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta*…, 1690

SUBJECT: Plate reproducing the apse arch mosaic of San Venanzio, Rome.
SHELFMARK: Vat. lat. 9071, f. 65, no. 2.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 21,3cm x 42,2cm.
MEDIUM: Engraving on white laid paper.
SOURCE: G. G. Ciampini, *Vetera Monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, Vol. II, Pl. XXX, p. 106.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: Absent.
INSCRIPTION: MARTYRIBVS CHRISTI DOMINI PIA VOTA IOANNES REDDIDIT ANTISTES SANCTIFICANTE DEO AT SACRI FONTIS SIMILI FVLGENTE METALLO PROVIDVS INSTANTER HOC COPVLAVIT OPVS QVO QVIS QVIS GRADIENS ET XPM PRONVS ADORANS EFFVSASVE PRECES IMPERAT ILLE SVAS; ICUR II, 149, no. 16.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.


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The Neonian Baptistery, Ravenna

24. The vault of the Neonian Baptistery, Ravenna. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta*…, 1690

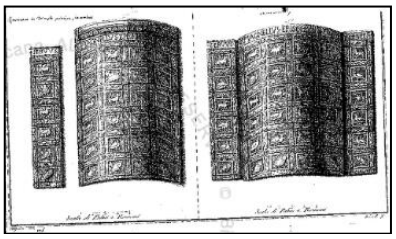
SUBJECT: Plate reproducing the vault mosaic of the Neonian Baptistery, Ravenna.
SHELFMARK: Vat. lat. 9071, f. 73, no. 2a.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 25,7cm x 20cm.
MEDIUM: Engraving on white laid paper.
SOURCE: G. G. Ciampini, *Vetera Monimenta in quibus praecipue musiva opera sacrarum profanarumque aedium structura ac nonnulli antiqui ritus, dissertationibus, iconibusque illustrantur*, Rome, Sumptibus Caroli Giannini, 1690, Vol. I, Pl. LXIX, 234.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 4666.
INSCRIPTION: IORDANN, PETRVS, ANDREAS, JACOBVS, IOANNES, PHILIPVS, BARTHOLOMEVS, SIMON, IVDAS THADEVS, IACOBVS, MATEVS, THOMAS, PAVLVS / EVANG. SEC. LVCAM. / EVANG. SEC. MATHEVM / EVANG. SEC. IOANNEM / EVANG. SEC. MARVM; CIL XI, 257; ILCV^2 2402 = 2409.
ANNOTATIONS: Ravennae in Ecc(lesia) S. Johannes in fonte.
DOCUMENTS: Vat. lat. 9104, f. 22r (p. 73, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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The carved ambo of Voghenza, Ferrara

25. Front section of the carved ambo of Voghenza, cathedral of Ferrara

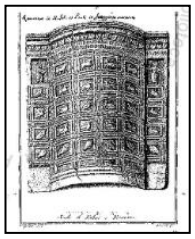
SUBJECT: Plate reproducing the front section of the carved ambo of Voghenza.
SHELFMARK: Vat. lat. 9071, f. 76, no. 8.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 12cm x 17,5cm.
SOURCE: Unknown.
MEDIUM: Engraving on white laid paper.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2725.
INSCRIPTION: AEA VISAEIET SCI MARIE ET SCI STEFANI TEMPORIBVS IGEORGIO VBEP SH VNCPERSVM FECIT PIN / ASEC.
ANNOTATIONS: Ferrarae in foro iure Ecclesiae Cathedralis facie antica insigni marmoreae basilicae Voghentinae.
DOCUMENTS: Vat. lat. 9104, f. 23r (p. 76, no. 8); «dale sch(ede) scalabrine, nella parte aperta sono parimente intagliate le l(ette)re della prima riga. Maffei Ver. Id. V, IV, p. 66. 6.I.p.340.367.V.I.p. 656. Mus. Vev. 368. P. 6 Mur(atori) V. V. A.m.a. p. 357».
BIBLIOGRAPHY: Buonocore 2001: 51.


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The front section of the carved ambo of Archbishop Agnellus, Ravenna

26. Ambo of the Archbishop Agnellus, Cathedral of Ravenna, Ravenna. Print cutting from Camillo Spreti, *Desiderii Spreti Historici Ravennatis*…, 1793

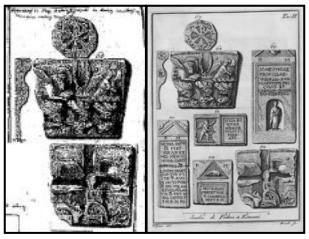
SUBJECT: Plate reproducing the front section of the ambo of the archbishop Agnellus, Cathedral of Ravenna, Ravenna.
SHELFMARK: Vat. lat. 9071, p. 77, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 22,7cm x 39,3cm.
MEDIUM: Engraving on white laid paper.
SOURCE: C. Spreti, *Desiderii Spreti Historici Ravennatis, De amplitudine, eversione, et restauratione Urbis Ravennae libri tres*, Vol. I, Ravenna, Typis Antonii Roveri apud Fratres Fava, 1793, Pl. IX, pp. 266-267.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 176.
INSCRIPTION: + SERVVS XPI AGNELLVS EPISCOPVS / SERVVS XPI AGNELLVS EPISCOPVS HVNC PYRGVM FECIT; CIL, 266; 1855a.
ANNOTATIONS: Ravennae in templo principe, in ambone.
DOCUMENTS: Vat. lat. 9104, f. 23r (p. 77, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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The front section of the carved ambo of Santi Giovanni e Paolo, Ravenna

27. Plate cutting reproducing the Ambo of Santi Giovanni e Paolo, Cathedral of Ravenna, Ravenna. Print cutting from Camillo Spreti, *Desiderii Spreti Historici Ravennatis*…, 1793

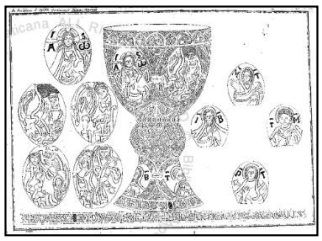
SUBJECT: Plate reproducing the ambo of Santi Giovanni e Paolo, Cathedral of Ravenna, Ravenna.
SHELFMARK: Vat. lat. 9071, f. 77, no. 2.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 22,2cm x 6,5cm.
MEDIUM: Engraving on white laid paper.
SOURCE: C. Spreti, *Desiderii Spreti Historici Ravennatis, De amplitudine, eversione, et restauratione Urbis Ravennae libri tres*, Vol. I, Ravenna, Typis Antonii Roveri apud Fratres Fava, 1793, Pl. XII, p. 313.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 57.
INSCRIPTION: + SERVVS XPI AGNELLVS EPISCOPVS / SERVVS XPI AGNELLVS EPISCOPVS HVNC PYRGVM FECIT; CIL, 266; 1855a; CIL XI, 300; ILCV^2, 94 = 1006 = 1937.
ANNOTATIONS: Ravennae, in SS. Joh(annis) et Pauli in ambone mamoreo.
DOCUMENTS: Vat. lat. 9104, f. 23 (p. 77, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Composite capital with symbols of the evangelists Mark and Matthew

28. Plate cuttings reproducing a composite capital with symbols of the evangelists Mark and Matthew. Print cutting from Camillo Spreti, *Desiderii Spreti Historici Ravennatis*…, 1793

SUBJECT: Plate cuttings reproducing a composite capital with symbols of the evangelists Mark and Matthew.
SHELFMARK: Vat. lat. 9071, f. 83, no. 2.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 2a 11,1cm x 11cm; 2b 7cm x 7,5cm.
MEDIUM: Engraving on white laid paper.
SOURCE: C. Spreti, *Desiderii spreti Historici Ravennatis, De amplitudine, eversione, et restauratione Urbis Ravennae libri tres*, I, Ravenna, Typis Antonii Roveri apud fratres Fava, 1793, p. 216.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3882.
INSCRIPTION: PETRVS EPISC(opus) S(an)C(ta)E RAVEN(natis) / ECCL(esiae) COEPTVM OPVS / (a fund)AMENTIS IN HO / NORE S(an)C(to)RVM PERFECIT.
ANNOTATIONS: Ravennae in Mus(eo) Archiepiscopi in duobus capitulis columnarum maioris templi.
DOCUMENTS: Vat. lat. 9104, f. 24r (p. 83, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.

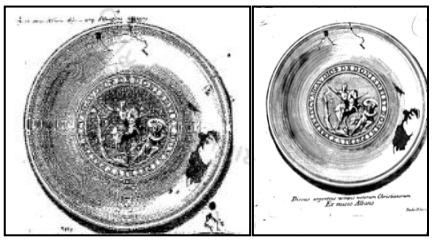


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Plate of the Tassilo chalice with details of inscribed texts and decorations

29. Brass chalice with figurative reliefs, Kremsmünster Abbey. Print cutting from Marianus Pachmayr, *Historico-chronologica series abbatum et religiosorum monasterii Cremifanensis…*, 1777

SUBJECT: Brass chalice with figurative reliefs.
SHELFMARK: Vat. lat. 9071, f. 85, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 33,3cm x 47,5cm.
MEDIUM: Engraving on white laid paper.
SOURCE: M. Pachmayr, *Historico-chronologica series abbatum et religiosorum monasterii Cremifanensis: quotquot quidem a retro actis mille annis ab eius fundatione in tabulis, Mss, catalogis, aliisque monimentis invenire potuerunt*, Styrae, Wimmer, 1777, pp. V-VI (unnumbered plate).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 8493.
INSCRIPTION: + Tassilo Dux fortis + Liutpric virga regalis.
ANNOTATIONS: In monasterio S. Agapiti Cremivarchie Barcesi Pataviense.
DOCUMENTS: Vat. lat. 9104, f. 24v (p. 85, no. 1); Vat. lat. 9104, f. 148r.
BIBLIOGRAPHY: Buonocore 2001**:** 51.



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Plate reproducing a silver plate with knight and defeated

30. Silver plate with knight and defeated. Print cutting from Giusto Fontanini, *Archiepiscopi ancyrani discus argenteus votivus…*, 1727

SUBJECT: Print reproducing a silver plate with knight and defeated.
SHELFMARK: Vat. lat. 9071, f. 86, no. 7.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 17,1cm x 7,8cm.
MEDIUM: Engraving on white laid paper.
SOURCE: G. Fontanini, *Archiepiscopi ancyrani discus argenteus votivus veterum christianorum perusiae repertus ex museo albano de promptus et commentario illustratus. Ubi formulae quaedam et ritus praecipui donaria sacra Deo in Ecclesia offerendi singulatim enucleantur cum figuris*, Rome, ex Typographia Rochi Bernabo, 1727, p. 3.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 7259.
INSCRIPTION: + DEDONIS DEI ET DOMINI PETRI VTERE FELIX CVM GAVDIO; CIL XI, 02088.
ANNOTATIONS: R(omae) in Mus(eo) Albano discus arg(enteo) Perugiae affossus.
DOCUMENTS: Vat. lat. 9104, f. 24r (p. 86, no. 7).
BIBLIOGRAPHY: Buonocore 2001: 51.

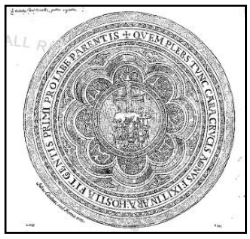

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Plate reproducing a silver plate with mystic lamb and cross

31. Plate with a reproduction of a silver plate with mystic lamb and cross

SUBJECT: Paten of San Pier Crisologo, Cathedral of Iola, Imola.
SHELFMARK: Vat. lat. 9071, f. 87, no. 1.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 27cm x 25,7cm.
MEDIUM: Engraving on white laid paper.
SOURCE: Unknown antiquarian publication, possibly loose print.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 4309.
INSCRIPTION: QVEM PLEBS TVNC CARA CRVCIS AGNVM FIXIT IN ARA. HOSTIA FIT GENTIS PRIMI PRO LABE PARENTIS.
ANNOTATIONS: In cathedrale Forii Cornelii, patera argentea.
DOCUMENTS: Vat. lat. 9104, f. 25r (p. 87, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Plate reproducing the binding of Codex A, Vercelli

32. The binding in embossed silver of Codex A, Duomo di Vercelli. Print cutting from Giuseppe Bianchini, *Evangeliarium quadruplex latinae versiones*…, 1749

SUBJECT: Binding of Codex A, Museo del Tesoro del Duomo, Vercelli.
SHELFMARK: Vat. lat. 9071, f. 89, no. 2.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, dicata, restituta, consummata.
DIMENSIONS: 27,4cm x 16,5cm.
MEDIUM: Engraving on white laid paper.
SOURCE: G. Bianchini, *Evangeliarium quadruplex latinae versiones antiquae seu veteris italicae. Nunc primum in lucem editum ex codicibus manuscriptis aureis, argenteis, purpureis, aliisque plusquam millenariae antiquitatis*, Rome, Typis Antonii de Rubeis, 1749, Vol. II, Pl. DLXXV.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 826.
INSCRIPTION: PRAESVL HIC EVSEBIVS SCRIPSIT SOLVITQVE VETVSTAS: REX BERENGARIVS SED REPARAVIT IDEM ARGENTVM POSTQVAM FVLVO DEPROMPSIT ET AVRO: ECCLESIAE PRAESVL OPTVLIT IPSE TVAE.
ANNOTATIONS: Tabula opercula insignis codicis evangeliorum Sancti Eusebii Episcopi Vercellensis et Martyris.
DOCUMENTS: Vat. lat. 9104, f. 25r (p. 89, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Pencil drawing reproducing a bronze lamp with St Peter and St Paul on a boat

33. Unknown mid-eighteenth-century Italian draughtsman. Red pencil drawing of a bronze lamp with St Peter and St Paul on a boat, Museo Archeologico Nazionale, Florence

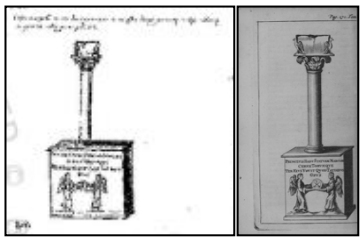
SUBJECT: Pencil drawing of a bronze lamp with St Peter and St Paul on a boat.
SHELFMARK: Vat. lat. 9071, f. 90, no. 5.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 13,6cm x 16,2cm.
MEDIUM: Red pencil drawing.
HAND: Unknown mid-eighteenth-century Italian draughtsman.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 4973.
INSCRIPTION: DOMINVS LEGEM / DAT VALERIO SEVERO / EVTROPI VIVAS; ILCV^2, 1592.
ANNOTATIONS: Florentiae in Museo Mediceo in eburnean lucerne repertae Romae in Hortis Ioh. Francisci de Paulae Coelimontanae in vicinia ecc(lesiae) S. Stephani.
DOCUMENTS: Vat. lat. 9104, f. 25r (p. 90, no. 5).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Plate reproducing the sepulchral marble slab of St Leopardus, Osimo

34. Plate reproducing the sepulchral marble slab of St Leopardus, Osimo. Print cutting from Domenico Pannelli, *Memorie di San Leopardo vescovo d'Osimo*…, 1755

SUBJECT: Plate reproducing the sepulchral marble slab of St Leopardus, Osimo.
SHELFMARK: Vat. lat. 9071, f. 90, no. 6.
CHAPTER AND HEADING: Cap. II. Arae, Templa, Aedes, Fontes, Donaria, Cetera Monumenta sacra, facta, data, dicata, restituta, consummata.
DIMENSIONS: 33cm x 21,5cm.
MEDIUM: Engraving on white laid paper.
SOURCE: D. Pannelli, *Memorie di San Leopardo vescovo d'Osimo raccolte, ed illustrate da Domenico Pannelli prete della chiesa osimana*, Pesaro, 1755 (unpaginated plate).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 3059.
INSCRIPTION: SCS LEO / PARDVS.
ANNOTATIONS: Auximi in tabula argentea apud Leopardi C(apitu)li.
DOCUMENTS: Vat. lat. 9104, f. 25v (p. 90, 6).
BIBLIOGRAPHY: Buonocore 2001: 51.

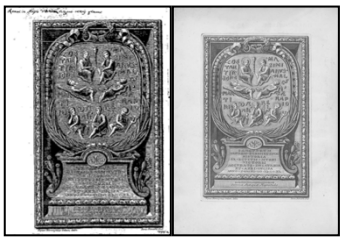


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Marble column with capital and plinth, Constantinople

35. Giuseppe Gueriggi (1754-1829). Marble column with capital on a square plinth, Forum of Marcian, Constantinople

SUBJECT: Marble column with a capital on figurative marble square plinth, Constantinople.
SHELFMARK: Vat. lat. 9071, f. 143, no. 5.
CHAPTER AND HEADING: Cap. VI. Leges aedificia loca publica privata.
DIMENSIONS: 12cm x 11,6cm.
MEDIUM: Pen drawing on white laid paper.
SOURCE: J. Spon, G. Wheler, *Voyage d'Italie, de Dalmatie, de Grèce et du Levant fait aux années 1675 et 1676 par Jacob Spon, et Georges Wheler*, Lyon, chez Antoine Cellier les fils, 1678, Vol. I, p. 175.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 8281.
INSCRIPTION: PRINCIPIS HANC STATVAM MARCIANI / CERNE TORVMQVE / PRAEFECTVS VOVIT QVOD TATIANVS / OPVS; CIL III, 738.
ANNOTATIONS: Constantinopoli in cavedio domus privatae in basi columnae ex granito aliae p. m. ped. XV.
DOCUMENTS: Vat. lat. 9104, f. 26r.
BIBLIOGRAPHY: Buonocore 2001: 51.

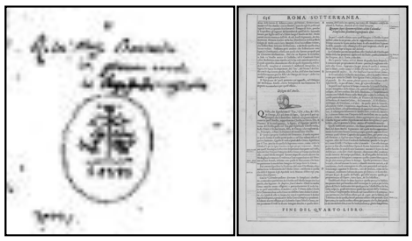


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Plate reproducing the gem of the seven sleeping martyrs, Vatican Museum

36. Engraved and inscribed gem of the seven sleeping martyrs, Vatican Museum. Print cutting from Giovanni Petroschi, *Sanctorum septem dormentium historia*…, 1741

SUBJECT: Engraved and inscribed gem of the seven sleeping martyrs, Vatican Museum.
SHELFMARK: Vat. lat. 9071, f. 153, no. 2.
CHAPTER AND HEADING: Cap. VII. Tituli minores in ligno et in gemmis.
DIMENSIONS: 21cm x 15,8cm.
MEDIUM: Engraving on white laid paper.
SOURCE: G. Petroschi, *Sanctorum septem dormentium historia dissertation et veteribus monimentis illustrata*, Rome, Pagliarini, 1741 (unpaginated plate).
HAND: Girolamo Odam.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1294.a.
INSCRIPTION: COS / TAN / TIN / IOVS / MA / SIMI / ANVS / MAL / CS SAE / RAP / IO / RE / SI / VS / DA / AN / MAR / TI / NI; SANCTORVM / SEPTEM DORMENTIVM / HISTORIA / EX ECTYPIS MVSEI / VICTORII / ACCVRATE DELINEATA / ET APRI INCITA / ANNO DOMINI VD ID CC XL.
ANNOTATIONS: Romae in Museo Vaticano, ecthypra veteris gemmae.
DOCUMENTS: Vat. lat. 9104, f. 36v (p. 153, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative gem with the chi-rho monogram and two doves

37. Gaetano Marini (1742-1815). Figurative gem incised with the Chi-rho monogram, the alpha and omega, and two doves.

SUBJECT: Figurative and incised gem *with* the Chi-rho monogram and two doves.
SHELFMARK: Vat. lat. 9071, f. 154, no. 4.
CHAPTER AND HEADING: Cap. VII. Tituli minores in ligno et in gemmis.
DIMENSIONS: 6cm x 5,5cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 656.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 7277.9.
INSCRIPTION: SALVS ((avis)) ((monogramma Christi cum alpha et omega)) ((avis)).
ANNOTATIONS: R(omae) in Mus(eo) Barberini in annulo ex crystallo.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative gem with St Peter and St Paul

38. Figurative gem with St. Peter and St Paul

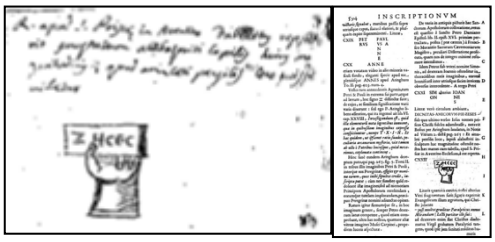
SUBJECT: Figurative gem with St. Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 154, no. 7.
CHAPTER AND HEADING: Cap. VII. Tituli minores in ligno et in gemmis.
DIMENSIONS: 5cm x 6,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9104, f. 37, no. 7.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 72341.
INSCRIPTION: PETER / PAVL- / -VS.
ANNOTATION: In onyce.
DOCUMENTS: Vat. lat. 9104, f. 37, no. 7.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative gem with the Good Shepherd

39. Giuseppe Gueriggi (1754-1829). Figurative gem with the Good Shepherd

SUBJECT: Figurative gem with the Good Shepherd.
SHELFMARK: Vat. lat. 9071, f. 155, no. 5.
CHAPTER AND HEADING: Cap. VII. Tituli minores in ligno et in gemmis.
DIMENSIONS: 5,5cm x 7,4cm.
MEDIUM: Ink drawing.
SOURCE: Vat. lat. 9104, f. 2183r.
HAND: Giuseppe Gueriggi (1754-1829) after Angelo Maria Cortenovis (1727-1801).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 7251.g.
INSCRIPTION: ((avis in arbore)) ((pastor cum ovibus)) SPES ((monogramma Christi)).
ANNOTATIONS: Utini in onyce elegantis et vetusti operis.
DOCUMENTS: Vat. lat. 9014, f. 2183r; Vat. lat. 9073, f. 156, no. 3; Vat. lat. 9104, f. 37r (p. 155, no. 5) «mandatomi dal P(adre) Cortenovis nel 1795».
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative gem with a hand holding a plaque with the PIE ZESES augural message

40. Gaetano Marini (1742-1815). Figurative gem with a hand holding a plaque with the PIE ZESES

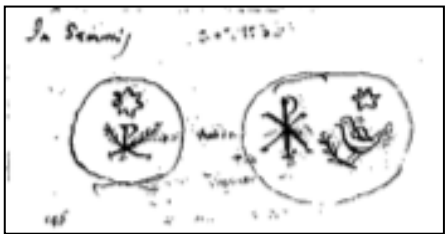
SUBJECT: Figurative gem with hand holding a plaque with the PIE ZESES augural message.
SHELFMARK: Vat. lat. 9071, f. 155, no. 6.
CHAPTER AND HEADING: Cap. VII. Tituli minores in ligno et in gemmis.
DIMENSIONS: 6cm x 8,7cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum quae aedibus paternis asservantur explication et additamentum,* Rome, Domenico Antonio Ercole, 1699, p. 594.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: Absent.
INSCRIPTION: ZHECEC.
ANNOTATIONS: R(omae) apud S. Priscae in Aventino Fabrettus reperit fragmentum alabastrine lapidist huius magnetudinis, quod amuleti pensilis loco fuisse incisam.
DOCUMENTS: Vat. lat. 9104, f. 37r (p. 155, no. 6).
BIBLIOGRAPHY: 2001: 51.


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Figurative gem

41. Unknown Italian copyist. Figurative gem

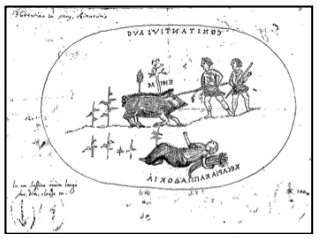
SUBJECT: Figurative gem.
SHELFMARK: Vat. lat. 9071, f. 155, no. 15.
CHAPTER AND HEADING: Cap. VII. Tituli minores in ligno et in gemmis.
DIMENSIONS: 5,5cm x 7,4cm.
MEDIUM: Pencil drawing.
SOURCE: Unknown.
HAND: Unknown Italian copyist.
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: Absent.
INSCRIPTION: O / A / Π / O / C AN / TI ΠA / C; ΠP (?) Δ / A / NI / HA.
ANNOTATIONS: Velitris in Mus(eo) Borgiano in chalcedonio.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative gem with the Christogram and a dove

42. Gaetano Marini (1742-1815). Figurative gem the Christogram and a dove

SUBJECT: Figurative gem with the Christogram, a star, and a dove.
SHELFMARK: Vat. lat. 9071, f. 157, no. 6.
CHAPTER AND HEADING: Cap. VII. Tituli minores in ligno et in gemmis.
DIMENSIONS: 5,4cm x 9,7cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: Absent.
INSCRIPTION: ((monogramma Christi)) ((stella)) / ((monogramma Christi)) ((avis in ramo)) ((stella)).
ANNOTATIONS: In gemmis.
DOCUMENTS: Vat. lat. 9104, f. 37v (p. 157, no. 6).
BIBLIOGRAPHY: Buonocore 2001: 51.

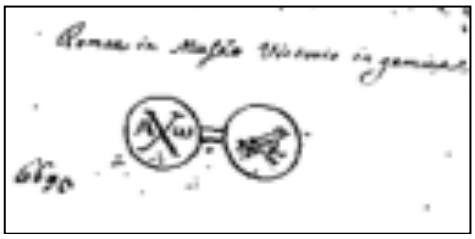


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Figurative gem with a wild boar hunt scene

43. Unknown Italian copyist. Figurative gem with a wild boar hunt scene

SUBJECT: Figurative gem with a wild boar hunt scene.
SHELFMARK: Vat. lat. 9071, f. 157, no. 9.
CHAPTER AND HEADING: Cap. VII. Tituli minores in ligno et in gemmis.
DIMENSIONS: 12,4cm x 19,4cm.
MEDIUM: Pen drawing.
HAND: Unknown Italian copyist.
SOURCE: Unknown.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 1000.a.
INSCRIPTION: ↄVA ƨVITИATƨИOↄ / AIϗOΔAΠΠAIϤAↄƎϗ.
ANNOTATIONS: Florentiae in Museo Rinuccinio.
DOCUMENTS: Vat. lat. 9104, f. 87v (p. 157, no. 9).
BIBLIOGRAPHY: Buonocore 2001: 51; Spier 2007: 19, Pl. 3, Cat. No. 12.



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Figurative gem with the Chrismon and a dove

44. Giuseppe Gueriggi (1754-1829). Figurative gem with the Chrismon and a dove

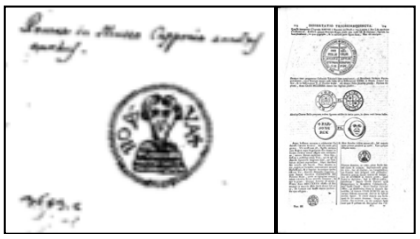
SUBJECT: Figurative gem with the Chrismon and a dove.
SHELFMARK: Vat. lat. 9071, p. 157, no. 7.
CHAPTER AND HEADING: Cap. VII. Tituli minores in ligno et in gemmis.
DIMENSIONS: 5,4cm x 9,7cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 6692.
INSCRIPTION: ((monogramma Christi cum alpha et omega)) ((avis)).
ANNOTATIONS: Romae in Museo Victorio in gemma.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative emerald mounted on gold ring

45. Gold ring with figurative emerald

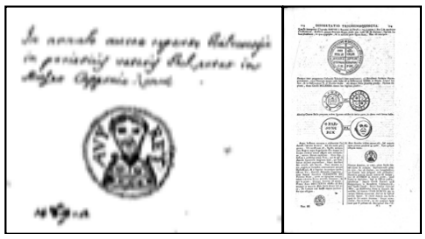
SUBJECT: Gold ring with figurative emerald.
SHELFMARK: Vat. lat. 9071, f. 158, no. 6.
CHAPTER AND HEADING: Cap. VII. Tituli minores in auro et argento.
DIMENSIONS: 3,3cm x 3cm.
MEDIUM: Pencil and wash drawing.
SOURCE: Unknown.
HAND: Unknown mid-seventeenth-century Italian copyist.
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 7251.c.
INSCRIPTION: A / E / M / I / L / I / A.
ANNOTATION: Romae apud Comitem Gymnasium in annulo aureo ponderis 4. aureorum, reperto in territorio Forocorneliensi; gemma annuli imaradgus est, in quo pisciculus; in parte aversa in ipso auro inscriptum legitur optimis l(itte)ris; (a) avicula ramo insidens.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative disk on gold ring

46. Giuseppe Gueriggi (1754-1829). Figurative disk on gold ring

SUBJECT: Figurative disk on gold ring.
SHELFMARK: Vat. lat. 9071, f. 158, no. 11.
CHAPTER AND HEADING: Cap. VII. Tituli minores in auro et argento.
DIMENSIONS: 5cm x 6,2cm.
MEDIUM: Pen drawing.
SOURCE: L. A. Muratori, *Antiquitates Italicae medii aevi, sive dissertations de moribus, ritibus, religione, regimine, magistratibus, legibus, studiis literarum, artibus, lingua, militia, nummis, principus, libertate, servitude, foederibus, aliisque faciem et mores italici populi referentibus post declinationem Rom. Imp. Ad Annum usque MD. ...*, Milan, 1740, Vol. III, Col. 114.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 3693.a.
INSCRIPTION: IO ((folium)) / VA ((crux)) ((imago hominis)).
ANNOTATIONS: Romae in Museo Capponio annulus aureus.
DOCUMENTS: Vat. lat. 9104, f. 38r (p. 158, no. 11).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative disk on gold ring

47. Giuseppe Gueriggi (1754-1829). Figurative disk on gold ring

SUBJECT: Figurative disk on gold ring.
SHELFMARK: Vat. lat. 9071, p. 158, no. 12.
CHAPTER AND HEADING: Cap. VII. Tituli minores in auro et argento.
DIMENSIONS: 5cm x 6,2cm.
MEDIUM: Pencil drawing.
SOURCE: L. A. Muratori, *Antiquitates Italicae medii aevi, sive dissertations de moribus, ritibus, religione, regimine, magistratibus, legibus, studiis literarum, artibus, lingua, militia, nummis, principus, libertate, servitude, foederibus, aliisque faciem et mores italici populi referentibus post declinationem Rom. Imp. Ad Annum usque MD. ...*, Milan, 1740, Vol. III, Col. 113.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 489.a.
INSCRIPTION: AVF / REX ((imago hominis)).
ANNOTATIONS: In annulo aureo reperto Balneorsiis in parietis veteris eccl(esiae), extat in Museo Capponio, Romae.
DOCUMENTS: Vat. lat. 9104, f. 38r (p. 158, no. 12).
BIBLIOGRAPHY: Buonocore 2001: 51.

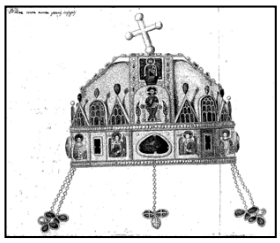


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Figurative disk on gold ring

48. Giuseppe Gueriggi (1754-1829). Pen drawing of a figurative disk on gold ring

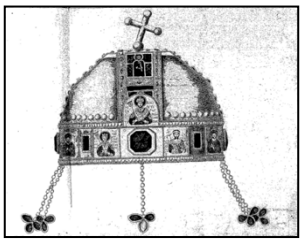
SUBJECT: Figurative disk on gold ring.
SHELFMARK: Vat. lat. 9071, f. 158, no. 12.
CHAPTER AND HEADING: Cap. VII. Tituli minores in auro et argento.
DIMENSIONS: 5cm x 6,2cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 489.a.
INSCRIPTION: CHILDRICI / REGIS.
ANNOTATIONS: Parisiis in Bibliot(heca) Regis in duobus anulis, uno ex auro, ex saphyro altero, in quibus imago Regis Childerici, Magni Childerici Paris, repertis Tornaci in eius sepulchro A(nno) 1355.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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The Holy Crown of Hungary, lateral view

49. Pen drawing with wash of the Holy Crown of Hungary (1)

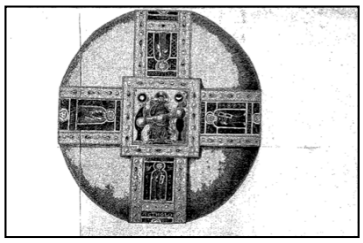
SUBJECT: Gold crown decorated with enamel roundels and champlevé enamel.
SHELFMARK: Vat. lat. 9071, f. 159, no. 6.
CHAPTER AND HEADING: Cap. VIII. Tituli minores in auro et argento.
DIMENSIONS: 27,4cm x 37,5cm.
MEDIUM: Pen and wash drawing.
SOURCE: Unknown.
HAND: Unknown mid-seventeenth century Italian copyist.
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Enamel pictures on the Greek crown: Christ IC. / XC; Archangel Michael OAP XMI; Archangel Gabriel ΓΑΒΡΙΗΑ; St George ΘΓΡΕωΡ ΓΙΟC; St Demetrius ΘΔΗΜΗ / ΤΡΙΟς; St Cosmas ΘΚΟC / MAC; St Damian ΘΑΑΜΙ / ΑΝΟC; St Peter SCS PETRVS; St Paul SCS PAVLVS; St Jacob SCS IACOBVS; St John ACS IOOHS; St Peter SCS PHIETRVS; St Andrew SCS ANDREAS.
ANNOTATIONS: Boemia, corona aurea gemmis insignis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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The Holy Crown of Hungary, lateral view

50. The Holy Crown of Hungary, lateral view (2)

SUBJECT: Gold crown decorated with enamel roundels and champlevé enamel.
SHELFMARK: Vat. lat. 9071, f. 160, no. 1a.
CHAPTER AND HEADING: Cap. VIII. Tituli minores in auro et argento.
DIMENSIONS: 27,2cm x 37,2cm.
MEDIUM: Pen and wash drawing.
SOURCE: Unknown.
HAND: Unknown mid-seventeenth century Italian copyist.
MARINI NUMBERING: no. 1a.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Enamel pictures on the Greek crown: Christ IC / XC; Archangel Michael OAP XMI; Archangel Gabriel ΓΑΒΡΙΗΑ; St George ΘΓΡΕωΡ ΓΙΟC; St Demetrius ΘΔΗΜΗ / ΤΙΟς; St Cosmas ΘΚΟC / MAC; St Damian ΘΑΑΜΙ / ΑΝΟC; St Peter SCS PETRVS; St Paul SCS PAVLVS; St Jacob SCS IACOBVS; St John ACS IOHS; St Peter SCS PHIETRVS; St Andrew SCS ANDREAS.
ANNOTATIONS: Boemia, corona aurea gemmis insignis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

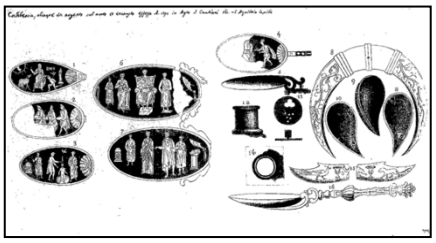


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The Holy Crown of Hungary, top view

51. The Holy Crown of Hungary, top view (3)

SUBJECT: Gold crown decorated with enamel roundels and champlevé enamel.
SHELFMARK: Vat. lat. 9071, f. 160, no. 1b.
CHAPTER AND HEADING: Cap. VII. Tituli minores in auro et argento.
DIMENSIONS: 26,8cm x 37,5cm.
MEDIUM: Pen and wash drawing.
SOURCE: Unknown.
HAND: Unknown seventeenth century Italian copyist.
MARINI NUMBERING: no. 1b.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Enamel pictures on the Greek crown: Christ IC / XC; Archangel Michael OAP XMI; Archangel Gabriel ΓΑΒΡΙΗΑ; St George ΘΓΡΕωΡ ΓΙΟC; St Demetrius ΘΔΗΜΗ / ΤΙΟς; St Cosmas ΘΚΟC / MAC; St Damian ΘΑΑΜΙ / ΑΝΟC; St Peter SCS PETRVS; St Paul SCS PAVLVS; St Jacob SCS IACOBVS; St John ACS IOHS; St Peter SCS PHIETRVS; St Andrew SCS ANDREAS.
ANNOTATIONS: Boemia, corona aurea gemmis insignis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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The Eusebii's set of inscribed spoons

52. Plate reproducing the Eusebii's set of inscribed spoons. Print cutting from Angelo Maria Cortenovis, *Sopra una iscrizione greca d'Aquileia…*, 1772

SUBJECT: Spoons and serving tools with Christian iconography.
SHELFMARK: Vat. lat. 9071, f. 161, no. 6.
CHAPTER AND HEADING: Cap. VIII. Tituli minores in auro et argento.
DIMENSIONS: 21,4cm x 39,8cm.
MEDIUM: Engraving.
SOURCE: A. M. Cortenovis, *Sopra una iscrizione greca d'Aquileia offerta a S. E. il signor cardinale Stefano Borgia da Angelo Maria Cortenovis Barnabita con i disegni di alcune antichità*, Bassano, Remondini, 1772 (unpaginated plate).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 7252.c.
INSCRIPTION: Unepigraphic.
ANNOTATIONS: Cochlearia, aliaque ex argento sub auro et encausto effossa A(nno) 1791 in Agro S. Cantiani VII ab Aquileia lapide.
DOCUMENTS: Vat. lat. 9046, ff. 191-194.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Giangiacomo Macchiavelli, plate reproducing the Esquiline Treasure

53. Giangiacomo Macchiavelli (1766-1811). Plate reproducing the Esquiline Treasure.

SUBJECT: Plate for the *Histoire de l'Art* set by Giangiacomo Macchiavelli (1794).
SHELFMARK: Vat. lat. 9071, f. 162, no. 1.
CHAPTER AND HEADING: Cap. VIII. Tituli minores in auro et argento.
DIMENSIONS: 27cm x 37,5cm.
MEDIUM: Engraving.
SOURCE: J. B. Seroux d'Agincourt, *Histoire de l'art par les monuments, depuis sa décadence au IVe siècle jusqu'à son renouvellement au XVIe*, Paris, 1823, III (Sculpture), pp. 8-10, Pl. IX, IV (Sculpture), Pl. IX.
HAND: Giangiacomo Macchiavelli (1766-1811).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2282.d.
INSCRIPTION: (Projecta Casket, rim of casket lid) SECVNDE ET PROIECTA VIVATIS IN CHRISTO.
ANNOTATIONS: Suppellectile argentea defossa in aedibus Virginum a S. Francisco de Paula in A(nno) 1793.
DOCUMENTS: Vat. lat. 9104, f. 38r (p. 162, no. 1) «così fu fatto disegnare dal Cav(aliere) d'Agincourt».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Pencil drawing of a silver pyx, front and back view

54. Leopoldo Zuccolo (1760/61-1833). Pencil drawing of a silver pyx

SUBJECT: Pencil drawing reproducing a silver pyx.
SHELFMARK: Vat. lat. 9071, f. 163, no. 5.
CHAPTER AND HEADING: Cap. VIII. Tituli minores in auro et argento.
DIMENSIONS: 13,9cm x 9,3cm.
MEDIUM: Pencil drawing.
SOURCE: Angelo Maria Cortenovis (1727-1801).
HAND: Leopoldo Zuccolo (1760/61-1833).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 132.
INSCRIPTION: + ΕΦΑΝΙΤωαβΓaamβΕΤΡΙCΙΠ ΟΣΝΙacMiΣΟΝCaakaΝΤΙAxCAIΣAΣΟΝ ΟΝΠΣΡXaiΝΗΝAOZAZOMΣNωCΘZ.
ANNOTATIONS: Utini ap(ud) M(ariam) Angelum Cortenovis, discus argenteum inaurato, seu si mavis, operculum piyxidij.
DOCUMENTS: Vat. lat. 9104, f. 38v (p. 163, no. 5); Vat. lat. 9046, ff. 215-218.
BIBLIOGRAPHY: Buonocore 2001: 51.



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A *figurative metal bread stamp*

55. Giuseppe Gueriggi (1754-1829). Metal bread stamp with Daniel in the Lions' Den

SUBJECT: Bread stamp with Daniel in the Lion's den.
SHELFMARK: Vat. lat. 9071, f. 169, no. 4.
CHAPTER AND HEADING: Cap. VIIII. Tituli minores in aere.
DIMENSIONS: 5,6cm x 8,3cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum quae aedibus paternis asservantur explication et additamentum*, Rome, Domenico Antonio Ercole, 1699, p. 536, no. XLVIII.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 3514.
INSCRIPTION: MINISTEITERIV / AEMILILLIVCETST / ANAECI / MIIL.
ANNOTATIONS: Romae apud Fabrettum in sigillo aeneo.
DOCUMENTS: Vat. lat. 9104, f. 40, no. 4.
BIBLIOGRAPHY: Buonocore 2001: 51.


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A figurative bronze ring with the Chrismon and a dove

56. Giuseppe Gueriggi (1754-1829). Bronze ring with Christogram and a dove

SUBJECT: Inscribed and figurative bronze ring.
SHELFMARK: Vat. lat. 9071, f. 170, no. 1.
CHAPTER AND HEADING: Cap. VIII. Tituli minores in auro et argento.
DIMENSIONS: 12cm x 13,7cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 708.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Absent.
INSCRIPTION: XP ((monogramma Christi)) ((avis in ramo)).
ANNOTATIONS: Romae in Bibl(iotheca) Vaticana Sigillum ex aere excussit.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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A figurative bronze plate with Peter and Paul at the sides of a column

57. Gaetano Marini (1742-1815). Drawing reproducing a bronze plate with St Peter and St Paul (lost)

SUBJECT: Bronze plaque with Peter and Paul.
LOCATION: Vat. lat. 9071, f. 172, no. 5.
CHAPTER AND HEADING: Cap. VIIII. Tituli minores in aere.
DIMENSIONS: 14,2cm x 14,5cm.
MEDIUM: Pencil drawing.
HAND: Gaetano Marini (1742-1815).
NUMBERING: no. 5.
CODE LETTERING: Absent.
INSCRIPTION: ((monogramma Christi in circulo inter alpha et omega)) / PETRVS / SAVLVS.
ANNOTATIONS: R(omae) in Museo Casalio, tabella ex aere.
DOCUMENTS: Absent.

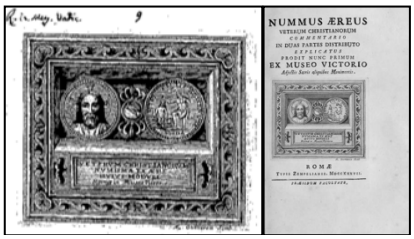


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Figurative bronze plaque

58. Giuseppe Gueriggi (1754-1829). Drawing reproducing a bronze plaque with dove and Christogram, copied after Giandomenico Bertoli, *Le antichità d'Aquileia profane e sacre…*, 1739

SUBJECT: Inscribed bronze plate with dove on an olive branch and a XP.
SHELFMARK: Vat. lat. 9071, f. 173, no. 12.
CHAPTER AND HEADING: Cap. VIIII. Tituli minores in aere. Tabellae aereae.
DIMENSIONS: 3,8cm x 3,4cm.
MEDIUM: Pencil drawing.
SOURCE: G. Bertoli, *Le antichità d'Aquileia profane e sacre, per la maggior parte finora inedite raccolte, disegnate, ed illustrate da Giandomenico Bertoli de' signori di Bribir, canonico d'Aquileia*, Venice, Giambattista Albrizzi, 1739, p. 357, DXXIII.
HAND: Giuseppe Gueriggi (1754-1829).
NUMBERING: no. 12.
CODE LETTERING: 4608.
INSCRIPTION: ((avis in ramo)) ((alpha)) ((monogramma Christi)) ((omega)) ALVOSO / CEMENEL / MAXIMIA; CIL V, 1687; J. B. Brusin 1991-1993: p. 1095, no. 3133.
ANNOTATIONS: Aquileiae in Museo Bertolii V(ir) C(larissimus) lamella in aere.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

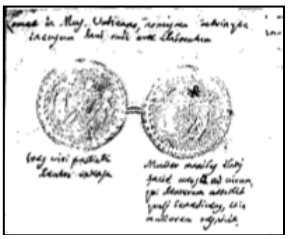


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Cutting from book frontispice with figurative medals

59. Print cutting from the frontispiece of Francesco Vettori's *Nummus aereus veterum christianorum*, 1737

SUBJECT: Frontispice from Francesco Vettori's Nummus aereus veterum christianorum, 1737.
SHELFMARK: Vat. lat. 9071, f. 174, no. 9.
CHAPTER AND HEADING: Cap. VIIII. Tituli minores in aere. Tabellae aereae.
DIMENSIONS: 3,2cm x 4,3cm.
MEDIUM: Engraving.
SOURCE: F. Vettori, *Nummus aereus veterum christianorum commentario in duas partes distributo explicatus prodit nunc primum ex museo victorio. Adjectis sacris aliquibus monimentis*, Rome, Typis Zempelianis, 1737 (frontispice).
HAND: Nicola Gutierrez (sec. 18).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: Absent.
INSCRIPTION: REDEMPTIO / FILIIS HOMINVM / IORDA.
ANNOTATIONS: R(omae) in -Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Pencil drawing of a figurative bronze disk

60. Gaetano Marini (1742-1815). Pencil drawing of a figurative bronze disk

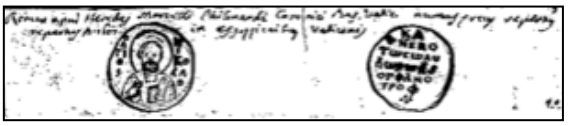
SUBJECT: Pencil drawing of a figurative bronze disk.
SHELFMARK: Vat. lat. 9071, f. 175, no. 1.
CHAPTER AND HEADING: Cap. VIIII. Tituli minores in aere. Tabellae aereae.
DIMENSIONS: 9,4cm x 10,5cm.
MEDIUM: Pencil drawing.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Absent.
INSCRIPTION: ((monogramma Christi)).
ANNOTATIONS: Romae in Mus(eo) Vaticano, nomisma utriaque incuscum haud ludi ante elaboratum; dues viri palliati dextro excupsa; Mulier manibus elati facie excussa ad circum, qui dexteram adsidit quasi benedicens, etia mulierem respicie(ntis).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Pencil drawing of figurative bronze disk

61. Gaetano Marini (1742-1815). Pencil drawing of figurative bronze disk

SUBJECT: Figurative and inscribed bronze disk.
SHELFMARK: Vat. lat. 9071, f. 175, no. 2.
CHAPTER AND HEADING: Cap. VIIII. Tituli minores in aere.
DIMENSIONS: 9,4cm x 10,5cm.
MEDIUM: Pencil drawing.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: Absent.
INSCRIPTION: ((monogramma Christi)).
ANNOTATIONS: Romae in Mus(eo) Vaticano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Pen drawing of a figurative bronze disk

62. Gaetano Marini (1742-1815). Pen drawing of a figurative disk with St Nicholaus

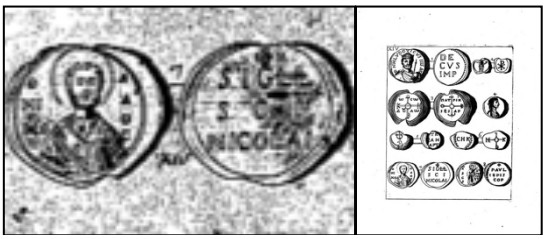
SUBJECT: Figurative inscribed bronze disk.
SHELFMARK: Vat. lat. 9071, f. 175, no. 14.
CHAPTER AND HEADING: Cap. VIIII. Tituli minores in aere. Orbicula aerea.
DIMENSIONS: 3,3cm x 7,2cm.
MEDIUM: Pen drawing.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: Romae apud Heredes Morcelli Philonardi Canonici Bas(ilicae) Vatic(anae) nummis ques repertis A(nno) 1607 in Aedibus Vaticanis.
INSCRIPTION: ΑΓΙΟS / ΝΙΚΟΛΑΟ.
DOCUMENTS: Vat. lat. 9104, f. 413 (p. 175, no. 14).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative bronze plate with St Peter and St Paul

63. Gaetano Marini (1742-1815). Pen drawing of a figurative bronze plate

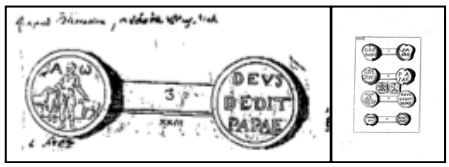
SUBJECT: Figurative and inscribed bronze plate with Peter and Paul.
SHELFMARK: Vat. lat. 9071, f. 175, no. 14.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,3cm x 7,2cm.
MEDIUM: Pen drawing.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 6770.
INSCRIPTION: PETRI ET P / AVLI SIC / AAPOST / OLORVM.
ANNOTATIONS: R(omae) apud Menetrierium?, nunc Velitris in Mus(eo) Borgiano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative and inscribed lead disk

64. Figurative and inscribed lead disk. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative and inscribed lead disk.
LOCATION: Vat. lat. 9071, f. 179, no. 1.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 4,1cm x 6,7cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicate alla santita di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XIV, no. 7.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Absent.
INSCRIPTION: NI / KO / LAOC / SIG~~LL~~ / NICOLAI.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano); XIV.
DOCUMENTS: Vat. lat. 9104, f. 41v (p. 179, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.

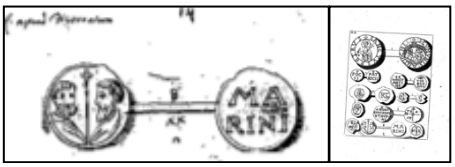


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Figurative bronze disk with the Good Shepherd

65. Figurative and inscribed lead seal. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative and inscribed bronze disk.
SHELFMARK: Vat. lat. 9071, f. 179, no. 10.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,1cm x 9,5cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicate alla santita di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XXIII, no. 3.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6869.
INSCRIPTION: NI / KO / LAOC / SIGLL / SCI / NICOLAI.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano); XIV.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

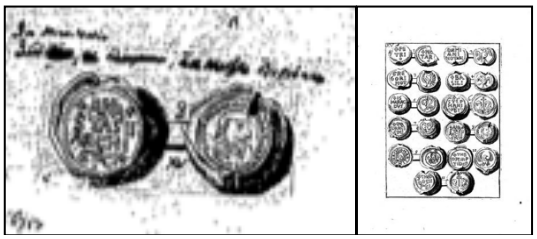


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Figurative lead seal with St Peter and St Paul

66. Figurative and inscribed lead seal. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with Peter and Paul.
SHELFMARK: Vat. lat. 9071, f. 180, no. 14.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 9cm x 9,6cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicate alla santita di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XX, no. 8.
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: Absent.
INSCRIPTION: MA- / -RINI.
ANNOTATIONS: R(omae) apud Ficoronium.
DOCUMENTS: Vat. lat. 9104, f. 42r (p. 180, no. 14).
BIBLIOGRAPHY: Buonocore 2001: 51.

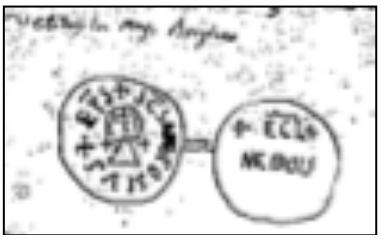


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Figurative lead seal with Bishop Atanasius

67. Figurative and inscribed lead seal. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with Bishop Atanasius.
SHELFMARK: Vat. lat. 9071, f. 182, no. 2.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,8cm x 3,4cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicate alla santita di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XV, no. 8.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6713.
INSCRIPTION: + ANA + / STASII / ARCHI / EPISC(opi).
ANNOTATIONS: In Mus(eo) Vatic(ano), (antea) in Museo Borgiano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

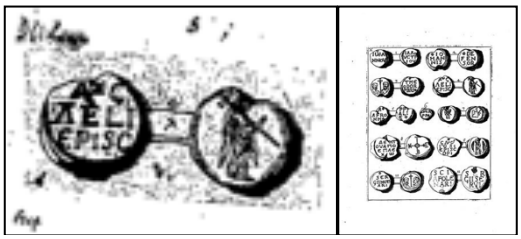


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Figurative lead seal with bust of Bishop Ambrose

68. Gaetano Marini (1742-1815). Figurative and inscribed lead seal

SUBJECT: Figurative lead seal.
SHELFMARK: Vat. lat. 9071, f. 182, no. 3.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 5cm x 7,2cm.
MEDIUM: Pen drawing.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: Absent.
INSCRIPTION: EPS + SCS AMBROSIVS / ECL + MEDOLS.
ANNOTATIONS: Velitris in Mus(eo) Borgiano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

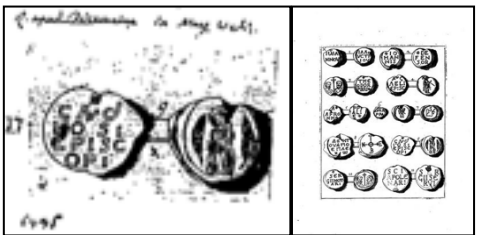


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Figurative lead seal with an archangel

69. Figurative and inscribed lead seal. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal.
SHELFMARK: Vat. lat. 9071, f. 182, no. 5.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 5,3cm x 3,4cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicate alla santita di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. X, no. 4.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 6712.
INSCRIPTION: AG / (n)EL(l)I / EPISC(opi).
ANNOTATIONS: Ibiden (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

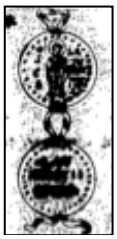


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Figurative lead seeal with saint figure

70. Figurative and inscribed lead seal. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal.
SHELFMARK: Vat. lat. 9071, f. 182, no. 7.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,8cm x 5,7cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicate alla santita di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. X, no. 9.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 6736.
INSCRIPTION: GNd / VOSI / EPISC / OPI.
ANNOTATIONS: R(omae) apud Ficoronum in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

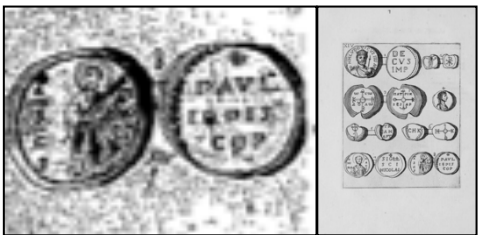


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Figurative lead seal with Saint Paul

71. Giuseppe Gueriggi (1754-1829). Drawing reproducing a lead seal with St Paul

SUBJECT: Figurative lead seal with Saint Paul.
SHELFMARK: Vat. lat. 9071, f. 182, no. 11.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 7,2cm x 3,5cm.
MEDIUM: Ink drawing.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 6759.
INSCRIPTION: SCS / PAVL / VS.
ANNOTATIONS: Ib(idem) (Romae in Museo Collegii romani).
DOCUMENTS: Vat. lat. 9104, f. 42r (p. 182, no. 11).
BIBLIOGRAPHY: Buonocore 2001: 51.

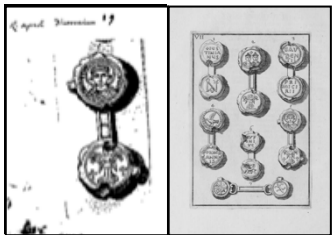


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Figurative lead seal with Saint Paul

72. Figurative lead seal with St Paul. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

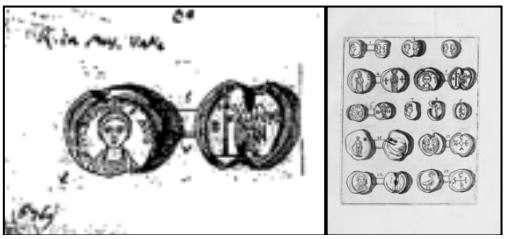
SUBJECT: Figurative lead seal with Saint Paul.
SHELFMARK: Vat. lat. 9071, f. 182, no. 13.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,8cm x 5,7cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicate alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XIV, no. 8.
MARINI NUMBERING: no. 19.
MARINI CODE LETTERING: 6778.
INSCRIPTION: SCS / PAVL(us) / EPIS(copus).
ANNOTATIONS: Romae apud Ficoronum.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with St Paul

73. Figurative lead seal with Emperor Constantine. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

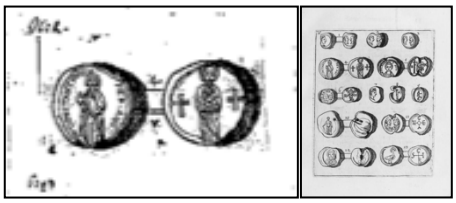
SUBJECT: Figurative lead seal with St Paul.
SHELFMARK: Vat. lat. 9071, f. 182, no. 19.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 6,9cm x 3,4cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. VII, no. 5.
MARINI NUMBERING: no. 19.
MARINI CODE LETTERING: 6778.
INSCRIPTION: SCS / PAVL(us) / EPIS(copus).
ANNOTATIONS: Romae apud Ficoronum.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with Emperor Constantine

74. Figurative lead seal with Emperor Constantine. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with Emperor Constantine.
SHELFMARK: Vat. lat. 9071, f. 182, no. 20.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,2cm x 6,1cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. V, no. 4.
MARINI NUMBERING: no. 21.
MARINI CODE LETTERING: 6723.
INSCRIPTION: PER AVG(ugustus) / CONSTANTINVS.
ANNOTATIONS: Ibid(em) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

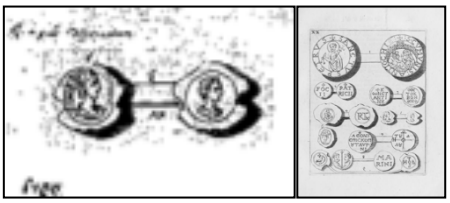


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Figurative lead seal with Emperor Constantine

75. Figurative lead seal with Emperor Constantine. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with Emperor Constantine.
SHELFMARK: Vat. lat. 9071, f. 182, no. 21.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,2cm 6,1cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. V, no. 4.
MARINI NUMBERING: no. 21.
MARINI CODE LETTERING: 6723.
INSCRIPTION: (em)PER(or) AVG(ustus) / CONSTANTINVS.
ANNOTATIONS: Ibid(em) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

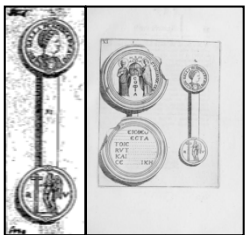


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Figurative lead seal with Emperor Constantine and Helen?

76. Figurative lead seal with Emperor Constantine. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

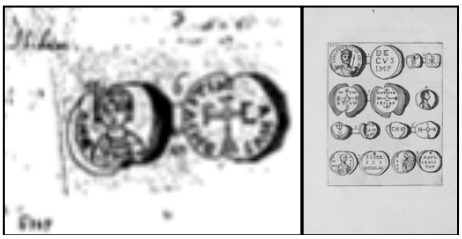
SUBJECT: Figurative lead seal with Emperor Constantine and Helen?
SHELFMARK: Vat. lat. 9071, f. 183, no. 1.
CHAPTER AND HEADING: Cap. X. tituli minores in plumbo.
DIMENSIONS: 3cm x 4,8cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XIII, no. 6.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6722.
INSCRIPTION: [---] CONSTANS [---].
ANNOTATIONS: R(omae) apud Ficoronum.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with Empress Galla Placidia

77. Figurative lead seal with Empress Galla Placidia. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

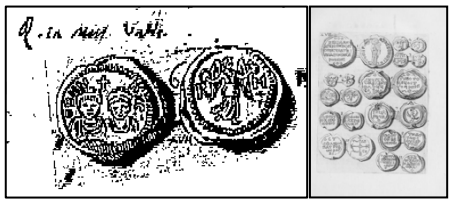
SUBJECT: Figurative lead seal with Empress Galla Placidia.
SHELFMARK: Vat. lat. 9071, f. 183, no. 2.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 11,8cm x 4,4cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicate alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XI, no. 2.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6734.
INSCRIPTION: GALLA PLACIDIA / DEAV / VS.
ANNOTATIONS: Ibidem (Romae apud Ficoronum).
DOCUMENTS: Vat. lat. 9104, f. 42r (p. 183, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with Emperor Justin

78. Figurative lead seal with Emperor Justin. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with Emperor Justin.
SHELFMARK: Vat. lat. 9071, f. 183, no. 3.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3cm x 4,8cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XIII, no. 6.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 6757.
INSCRIPTION: IVSTINI / ANVS / DN +.
ANNOTATIONS: Ibidem (Romae apud Ficoronum).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

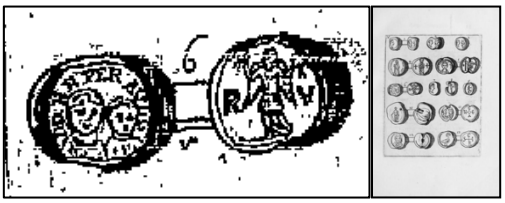


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Figurative lead seal with Emperor Justin

79. Figurative lead seal with Emperor Justin. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with Emperor Justin.
SHELFMARK: Vat. lat. 9071, f. 183, no. 6.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,7cm x 5,1cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XVII, no. 6.
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: e(x) schedis.
INSCRIPTION: : IVSTINI / ANVS / DN +.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

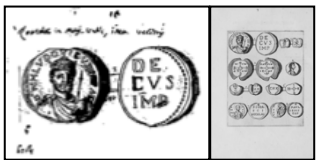


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Figurative lead seal with Emperor Justin

80. Figurative lead seal with Emperor Justin. Cutting from Francesco De Ficoroni, *I piombi antichi*…, 1740

SUBJECT: Figurative lead seal with Emperor Justin.
SHELFMARK: Vat. lat. 9071, f. 183, no. 8.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,8cm x 5,2cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. V, no. 6.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2628.
INSCRIPTION: (im)PER(ator) / AVG(ustus) / RM.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

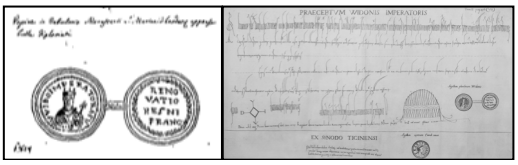


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Figurative lead seal with Emperor Louis the Pious

81. Figurative lead seal with Emperor Louis the Pious. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with Emperor Louis the Pious.
SHELFMARK: Vat. lat. 9071, f. 183, no. 12.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,7cm x 8,4cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XIV, no. 1.
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 6764.
INSCRIPTION: D NH LVDOVICVS / DE / CVS / IMP.
ANNOTATIONS: Romae in Mus(eo) Vatic(ano), antea Velitris.
DOCUMENTS: Vat. lat. 9104, f. 42v (p. 183, no. 12).
BIBLIOGRAPHY: Buonocore 2001: 51.

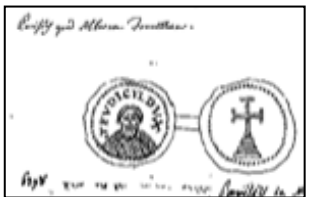


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Figurative lead seal with Emperor Louis the Pious

82. Giuseppe Gueriggi (1754-1829). Figurative lead seal with Emperor Louis the Pious. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with Emperor Louis Pious.
SHELFMARK: Vat. lat. 9071, f. 183, no. 14.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 7,2cm x 10,7cm.
MEDIUM: Ink drawing.
SOURCE: L. A. Muratori, *Rerum italicarum scriptores ab anno aerae christianae quingentesimo ad millesimum quingentesimum, quorum potissima pars nunc primum in lucem prodit ex ambrosianae, estesis, aliorumque insignum bibliothecarum codicibus* …, Milan, Typographia Societatis Palatinae in Regia Curia, Vol. II, p. 416.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 6819.
INSCRIPTION: VVIDO / IMPERATOR / AVG; RENO / VATIO / RESNI / FRANC.
ANNOTATIONS: Papiae in Tabulario Monasterii S. Mariae e Barbarae appensa bulla diplomati(ca).
DOCUMENTS: Vat. lat. 9104, f. 42v (p. 183, no. 14).
BIBLIOGRAPHY: Buonocore 2001: 51.

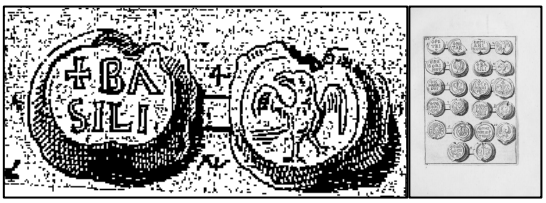


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Figurative lead seal with King Theodulf of Orléans

83. Giuseppe Gueriggi (1754-1829). Figurative lead seal with King Theodulf of Orléans

SUBJECT: Figurative lead seal with King Theodulf of Orléans.
SHELFMARK: Vat. lat. 9071, f. 183, no. 16.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 7,2cm x 10,7cm.
MEDIUM: Ink drawing.
HAND: Giuseppe Gueriggi (1754-1829).
SOURCE: J. Mabillon, *Acta Sanctorum ordinis S. Benedicti in saeculorum classes distribute …*, Venice, Sebastiano Coletti & Giuseppe Bettinelli, 1738, Vol. II, p. 240.
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: 6819.
INSCRIPTION: TEV DICIL DVX.
ANNOTATIONS: Parisiis apud Abbatem Favuellem.
DOCUMENTS. Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

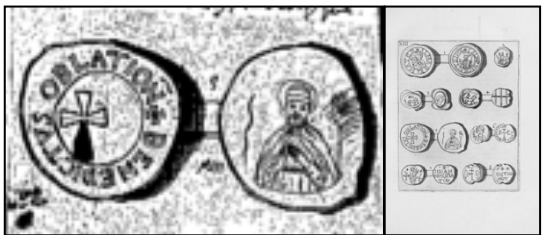


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Figurative lead seal with an eagle

84. Figurative lead seal with an eagle. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with an eagle.
SHELFMARK: Vat. lat. 9071, f. 184, no. 3.
CHAPTER AND HEADING: Cat. X. Tituli minores in plumbo.
DIMENSIONS: 3,3cm x 6,4cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I piombi antichi opera di Francesco De Ficoroni dedicate alla santità di nostro signore papa Benedetto XV*, Rome, Girolamo Mainardi, 1740, Pl. XV, no. 4.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 6715.
INSCRIPTION: + BA- / -SILI.
ANNOTATIONS: Ibid(em) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

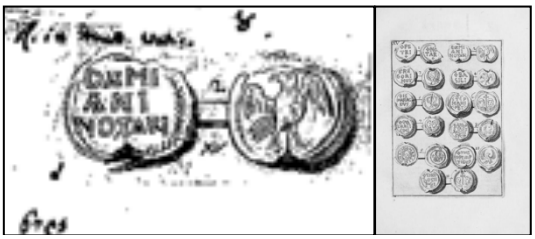


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F*igurative lead seal with St Benedict*

85. Figurative lead seal with St Benedict. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with St Benedict.
SHELFMARK: Vat. lat. 9071, f. 184, no. 4.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 4,3cm x 7,4cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XIII, no. 5.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: e(x).
INSCRIPTION: BENEDICTVS OBLATION +.
ANNOTATIONS: Ibid(em) litteris incussis incisisque.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

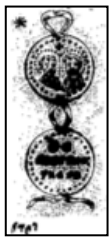


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Figurative lead seal with Notary Damian and an eagle

86. Figurative lead seal with Notary Damian. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

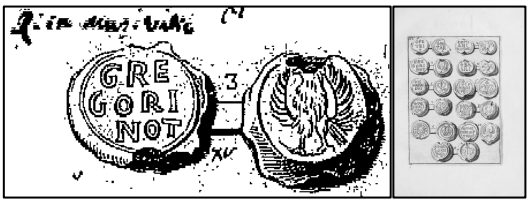
SUBJECT: Figurative lead seal with Notary Damian and an eagle.
SHELFMARK: Vat. lat. 9071, f. 184, no. 8.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 4,7cm x 5,8cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XV, no. 2.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: Absent.
INSCRIPTION: DAMI / ANI / NOTARI.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with Notary Damian

87. Giuseppe Gueriggi (1754-1829). Figurative lead seal with Peter and Paul

SUBJECT: Figurative lead seal.
SHELFMARK: Vat. lat. 9071, f. 184, no. 10.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 7,3cm x 3,4cm.
MEDIUM: Ink drawing.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6729.
INSCRIPTION: PETRVS / PAVLVS.
ANNOTATIONS: * (Romae in Museo Collegii Romani).
DOCUMENTS: Vat. lat. 9104, f. 42v (p. 184, no. 10).
BIBLIOGRAPHY: Buonocore 2001: 51.

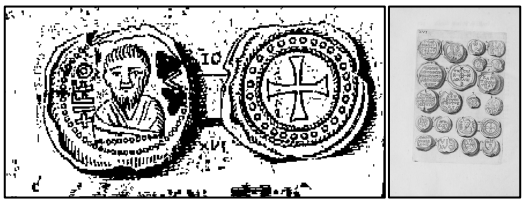


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Figurative lead seal with an eagle

88. Figurative lead seal with an eagle. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with an eagle.
SHELFMARK: Vat. lat. 9071, f. 184, no. 21.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 4,7cm x 4,8cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I piombi antichi di Francesco Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XV, no. 3.
MARINI NUMBERING: no. 21.
MARINI CODE LETTERING: 6743.
INSCRIPTION: GRE- / -GORI- / NOT(ari).
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

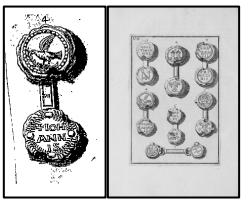


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Figurative lead seal with male bust

89. Figurative lead seal with a male bust. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with a male bust.
SHELFMARK: Vat. lat. 9071, f. 184, no. 24.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,7cm x 4,9cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XVI, no. 10.
MARINI NUMBERING: no. 24.
MARINI CODE LETTERING: 6829.
INSCRIPTION: + IFFO.
ANNOTATIONS: R(omae) apud Ficoronium in Mus(eo) Vatic(ano).
DOCUMENTS: Ansent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative lead seal with a dove

90. Figurative lead seal with an eagle. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with a dove.
SHELFMARK: Vat. lat. 9071, f. 185, no. 3.
CHAPTER AND HEADING: Cap. X, Tituli minores in plumbo.
DIMENSIONS: 7,3cm x 3,4cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. VII, no. 4.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 6751.
INSCRIPTION: +IOH- / -ANN- / -IS.
ANNOTATIONS: Ibid(em) [R(omae) apud Ficoronum].
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001. 51.

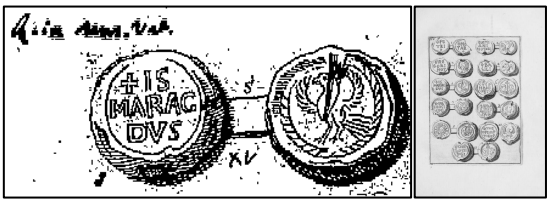


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Figurative lead seal with male portrait

91. Giuseppe Gueriggi (1754-1829). Figurative lead seal with male portrait.

SUBJECT: Figurative lead seal with a male portrait.
SHELFMARK: Vat. lat. 9071, f. 185, no. 7.
CHAPTER AND HEADING: Cap. X, Tituli minores in plumbo.
DIMENSIONS: 3,7cm x 4,9cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
MARINI SUMBERING: no. 7.
MARINI CODE LETTERING: 5453.
INSCRIPTION: [---Pe?]TR[us? ---].
ANNOTATIONS: * (ibidem) [Velitris in Mus(eo) Borgiano].
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

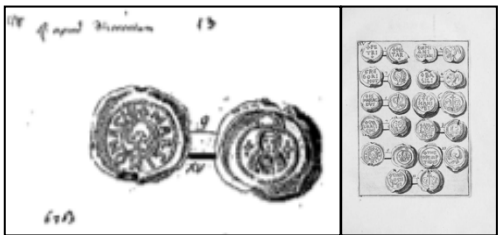


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Figurative lead seal with an eagle

92. Figurative lead seal with an eagle. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with an eagle.
SHELFMARK: Vat. lat. 9071, f. 185, no. 8.
CHAPTER AND HEADING: Cap. X, Tituli minores in plumbo.
DIMENSIONS: 4,7cm x 5,9cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicate alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XV, no. 5.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 6754.
INSCRIPTION: + 12- / -MARAG- / -DVS.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

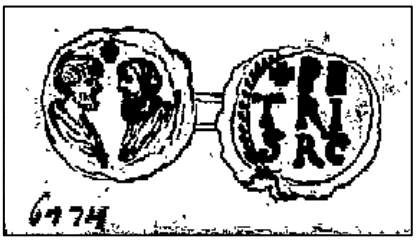


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Figurative lead seal with the Virgin Mary

93. Figurative lead seal with the Virgin Mary. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with an eagle, the Virgin Mary, and the Baby.
SHELFMARK: Vat. lat. 9071, f. 185, no. 13.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,7cm x 5,9cm.
MEDIUM: Engraving.
SOURCE: D. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XV, no. 9.
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 6763.
INSCRIPTION: MARCI MONACHI.
ANNOTATIONS: R(omae) apud Ficoronum.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

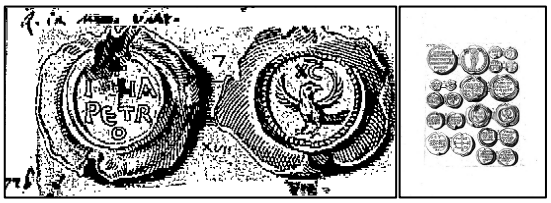


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Figurative lead seal with St Peter and St Paul

94. Gaetano Marini (1742-1815). Figurative lead seal with St Peter and St Paul

SUBJECT: Figurative lead seal with an eagle.
SHELFMARK: Vat. lat. 9071, f. 185, no. 23.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,2cm x 5cm.
MEDIUM: Ink drawing.
SOURCE: Personal autopsy.
MARINI NUMBERING: no. 23.
MARINI CODE LETTERING: 6763.
INSCRIPTION: I /// HA / PETR / O; XC.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Vat. lat. 9104, no. 23 (p. 185, no. 23).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative lead seal with St Peter and St Paul

95. Figurative lead seal with St Peter and Paul. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with St Peter and Paul.
SHELFMARK: Vat. lat. 9071, f. 185, no. 24.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,2cm x 6cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XVII, no. 7.
MARINI: NUMBERING: no. 24.
MARINI CODE LETTERING: 6801.
INSCRIPTION: + THE / ODORI / PR(aefect)I +.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

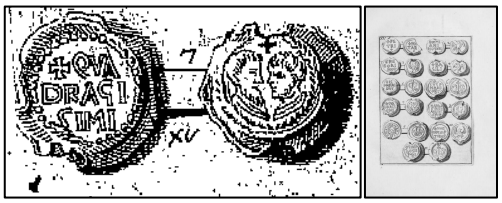


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Figurative lead seal with St Peter

96. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative lead seal with St Peter

SUBJECT: Figurative lead seal with St Peter.
SHELFMARK: Vat. lat. 9071, f. 186, no. 3.
CHAPTER AND HEADING: Cap. X, Tituli minores in plumbo.
DIMENSIONS: 8,6cm x 3cm.
MEDIUM: Ink drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 6797.
INSCRIPTION: PETRI / PRO / CTDR.
ANNOTATIONS: Ibid(em) (Velitris in Museo Borgiano).
DOCUMENTS: Vat. lat. 9104, f. 42v (p. 186, no. 3).
BIBLIOGRAPHY: Buonocore 2001: 51.

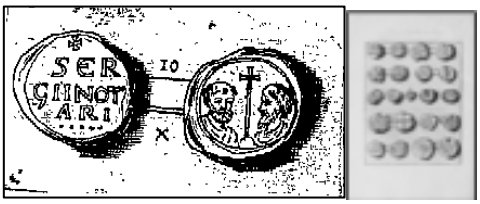


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Figurative lead seal with St Peter and St Paul

97. Figurative lead seal with St Peter and St Paul. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with St Peter and Paul.
SHELFMARK: Vat. lat. 9071, f. 186, no. 7.
CHAPTER AND HEADING: Cap. X, Tituli minores in plumbo.
DIMENSIONS: 3cm x 5,5cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I piombi antichi opera di Francesco De Ficoroni dedicate alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XV, no. 7.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 6780.
INSCRIPTION: QVA / DRAGI / SIMI +.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



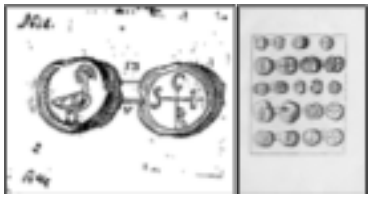
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Figurative lead seal with St Peter and St Paul

98. Figurative lead seal with St Peter and St Paul. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 186, no. 10.
CHAPTER AND HEADING: Cap. X, Tituli minores in plumbo.
DIMENSIONS: 6,1cm x 3,4cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. X, no. 10.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6786.
INSCRIPTION: +SER / GII NOT / ARI.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPY: Buonocore 2001: 51.

[…].

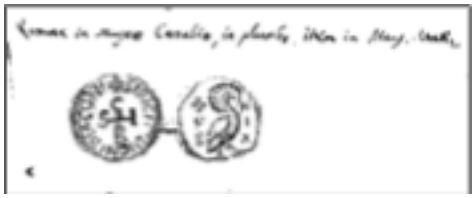


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Figurative lead seal with a phoenix

99. Figurative lead seal with a phoenix. Print cutting from Francesco De Ficoroni, *I piombi antichi* ..., 1740

SUBJECT: Figurative lead seal with a phoenix.
SHELFMARK: Vat. lat. 9071, f. 186, no. 14.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo. **DIMENSIONS:** 3,5cm x 5,6cm. **MEDIUM:** Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. V, no. 13.
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 6780.
INSCRIPTION: C(h)RIS(tus).
ANNOTATIONS: Ibid(em) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

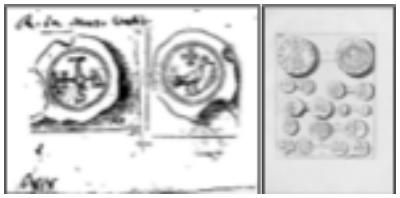


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Figurative lead seal with a phoenix

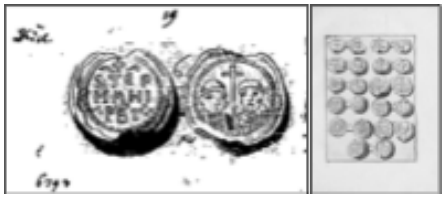
100. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative lead seal with a phoenix.

SUBJECT: Figurative lead seal with a phoenix.
SHELFMARK: Vat. lat. 9071, f. 186, no. 16.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 7,8cm x 11cm.
MEDIUM: Pencil drawing.
SOURCE: Personal autopsy. The drawing appears to be in Giuseppe Gueriggi's hand.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: 6826.
INSCRIPTION: DIGNI / DIACONI + EPISCOPI; S FE / NIX.
ANNOTATIONS: Romae in Museo Casalio, in plumbo antea in Mus(eo) V atic(ano).
DOCUMENTS: Vat. lat. 9104, f. 42v (p. 186, no. 16).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with St Peter and St Paul

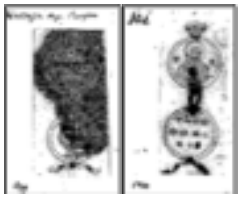
101. Figurative lead seal with St Peter and St Paul. Print cutting from Francesco De Ficoroni, *I piombi antichi* ..., 1740
SUBJECT: Figurative lead seal with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 186, no. 19.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 6,1cm x 2,7cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XV, no. 6.
MARINI NUMBERING: no. 19.
MARINI CODE LETTERING: 6793.
INSCRIPTION: + STEP- / -HANI / EP(iscopi).
ANNOTATIONS: Ibid(em) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with a dove

102. Figurative lead seal with a dove. Print cutting from Francesco De Ficoroni, *I piombi antichi* ..., 1740

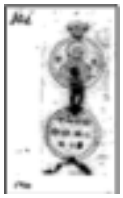
SUBJECT: Figurative lead seal with a dove.
SHELFMARK: Vat. lat. 9071, f. 186, no. 23.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,5cm x 5,5cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XX, no. 9.
MARINI NUMBERING: no. 23.
MARINI CODE LETTERING: 6818.
INSCRIPTION:H/T/D/S.
ANNOTATIONS: R(omae) in Mus(eo) V atic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with an eagle

103. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative lead seal with an eagle.

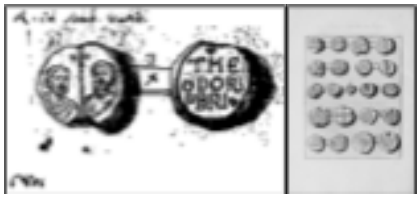
SUBJECT: Figurative lead seal with an eagle.
SHELFMARK: Vat. lat. 9071, f. 187, no. 1.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3cm x 5,8cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing may be a manual copy by Giuseppe Gueriggi.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6799.
INSCRIPTION: + THE / ODORI / PR(aefect)I.
ANNOTATIONS: Velitris in Mus(eo) Borgiano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with the Virgin Mary and the Baby

104. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative lead seal with the Virgin Mary and the Baby.

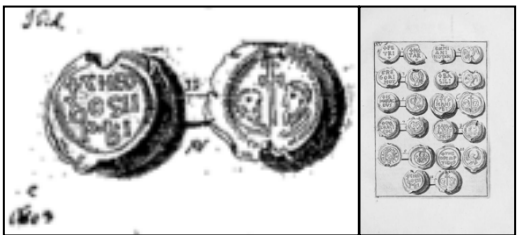
SUBJECT: Figurative lead seal with the Virgin Mary and the Baby.
SHELFMARK: Vat. lat. 9071, f. 187, no. 2.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3cm x 5,8cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6800.
INSCRIPTION: + THE (ODORI / PR(aefect)I.
ANNOTATIONS: Ibid(em) (Velitris in Museo Borgiano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with St Peter and St Paul

105. Figurative lead seal with St Peter and St Paul. Print cutting from Francesco De Ficoroni, *I piombi antichi* ..., 1740

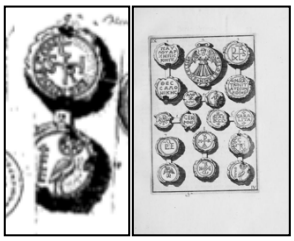
SUBJECT: Figurative lead seal with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 187, no. 3.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3cm x 5,8cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. X, no. 3.
MARINI: NUMBERING: no. 3.
MARINI CODE LETTERING: 6801.
INSCRIPTION: + THE / ODORI / PR(aefect)I +.
ANNOTATIONS: R(omae) in Mus(eo) V atic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with St Peter and St Paul

106. Figurative lead seal with St Peter and Paul. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with St Peter and Paul.
SHELFMARK: Vat. lat. 9071, p. 187, no. 8.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,8cm x 6,5cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XV, no. 11.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 6803.
MARINI INSCRIPTION: THEO / DOSII / P(resbiter)I.
ANNOTATIONS: Ibid(em) (Romae in Museo Vaticano).
DOCUMENTS: Vat. lat. 9104, f. 43r (p. 187, no. 8).
BIBLIOGRAPHY: Buonocore 2001: 51.

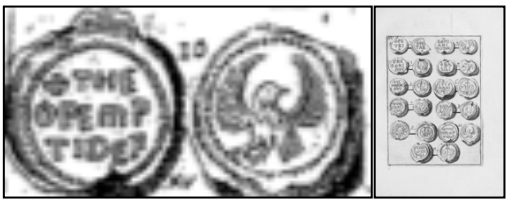


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Figurative lead seal with a phenix

107. Figurative lead seal with a phenix. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with a phenix.
SHELFMARK: Vat. lat. 9071, f. 187, no. 9.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,9cm x 2,1cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. IX, no. 9.
MARINI NUMBERING: 9.
MARINI CODE LETTERING: Absent.
INSCRIPTION: C(h)R(is)T(u)S; + FENIX.
ANNOTATIONS: A(pud) Ficoronium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

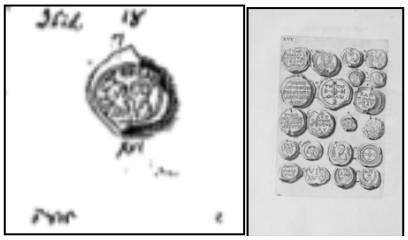


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Figurative lead seal with an eagle

108. Figurative lead seal with an eagle. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with an eagle.
SHELFMARK: Vat. lat. 9071, f. 187, no. 10.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,9xm x 2,1cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XV, no. 10.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: Absent.
INSCRIPTION: + THE / OPEMPTIDEF.
ANNOTATIONS: A(pud) Ficoronium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

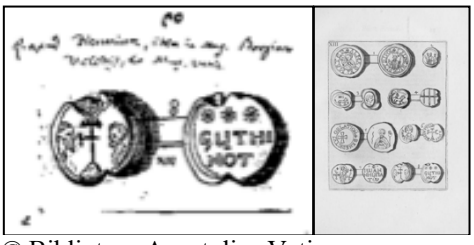


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Figurative lead seal with St Peter and Paul

109. Figurative lead seal with an eagle. Cutting from Francesco De Ficoroni, *I piombi antichi …*, 1740

SUBJECT: Figurative lead seal with St Peter and Paul.
SHELFMARK: Vat. lat. 9071, f. 187, no. 18.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,9cm x 2,1cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XVI, no. 7.
MARINI NUMBERING: no. 18.
MARINI CODE LETTERING: 6803.
INSCRIPTION: VICTORINI.
ANNOTATIONS: Ibid(em) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

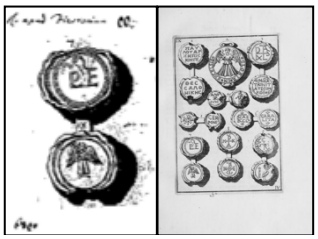


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Figurative lead seal with St Peter and Paul

110. Figurative lead seal with an eagle. Cutting from Francesco De Ficoroni, *I piombi antichi …*, 1740

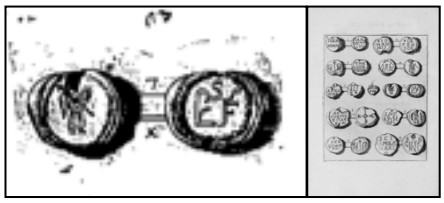
SUBJECT: Figurative lead seal with St Peter and Paul.
SHELFMARK: Vat. lat. 9071, f. 187, no. 20.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3cm x 5,9cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XIII, no. 8.
MARINI NUMBERING: no. 20.
MARINI CODE LETTERING: Absent.
INSCRIPTION: GVTHI / NOT.
ANNOTATIONS: R(omae) apud Ficoronium, antea in Mus(eo) Borgiano Velitris, ex Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with an angel

111. Figurative lead seal with an angel. Cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

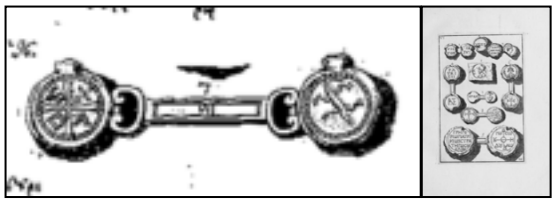
SUBJECT: Figurative lead seal with an angel.
SHELFMARK: Vat. lat. 9071, f. 187, no. 22.
DIMENSIONS: 5,7cm x 5,9cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. IX, no. 7.
MARINI NUMBERING: no. 22.
MARINI CODE LETTERING: 6820.
INSCRIPTION: PE.
ANNOTATIONS: R(omae) apud Ficoronium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with an archangel

112. Figurative and inscribed lead seal. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

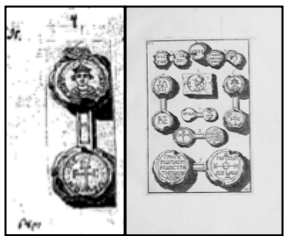
SUBJECT: Figurative and inscribed lead seal with an archangel.
SHELFMARK: Vat. lat. 9071, f. 187, no. 23.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,7cm x 5,7cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. X, no. 7.
MARINI NUMBERING: no. 23.
MARINI CODE LETTERING: 6820.
INSCRIPTION: PSFL.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with a lizard

113. Figurative and inscribed lead seal. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with a lizard.
SHELFMARK: Vat. lat. 9071, f. 187, no. 24.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,3cm x 7,8cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. VII, no. 7.
MARINI NUMBERING: no. 24.
MARINI CODE LETTERING: 6821.
INSCRIPTION: DEXA.
ANNOTATIONS: Ib(idem) (Romae apud Ficoronium).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with a saint

114. Figurative and inscribed lead seal. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

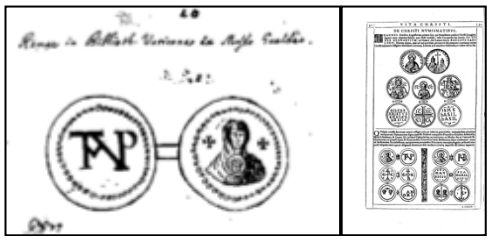
SUBJECT: Figurative lead seal with a saint.
SHELFMARK: Vat. lat. 9071, f. 188, no. 4.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 6,6cm x 2,5cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. VI, no. 6.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 6827.
INSCRIPTION: DNV / SAVS; VSONORXS.
ANNOTATIONS: Ib(idem) (Romae apud Ficoronium).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with the Virgin Mary and the Baby

115. Figurative and inscribed lead seal. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

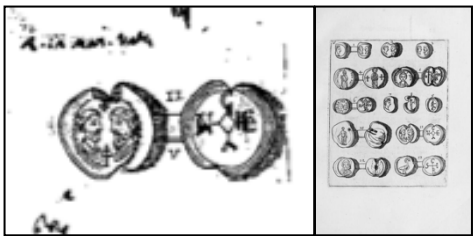
SUBJECT: Figurative lead seal with the Virgin Mary and the Baby.
SHELFMARK: Vat. lat. 9071, f. 188, no. 6.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 6,6cm x 2,5cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. VIII, no. 3.
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 6835.
INSCRIPTION: APA / BE / AA.
ANNOTATIONS: Ib(idem).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with the Virgin Mary and the Baby

116. Giuseppe Gueriggi (1754-1829). Drawing after Alfonso Ciacconio, *Historiae Pontificum Romanorum…*, 1677

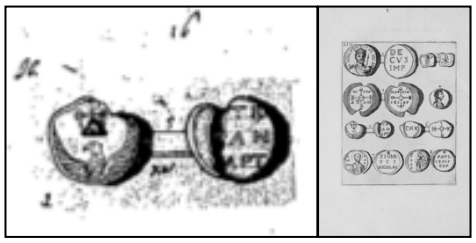
SUBJECT: Figurative lead seal with the Virgin Mary and the Baby.
SHELFMARK: Vat. lat. 9071, f. 188, no. 10.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 6,1cm x 5,8cm.
MEDIUM: Ink drawing.
SOURCE: A. Ciacconio, *Historiae Pontificum Romanorum et s.r.e. cardinalium*, Rome, Filippo e Antonio de Rubeis, 1677, Vol. I, p. 31.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6837.
INSCRIPTION: TAP.
ANNOTATIONS: Romae in Biblioth(eca) Vaticana ex Museo Gualdeo.
DOCUMENTS: Vat. lat. 9104, f. 43r (p. 188, no. 10).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with St Peter and St Paul

117. Figurative and inscribed lead seal with St Peter and St Paul. Print cutting from Francesco De Ficoroni, *I piombi antichi …*, 1740

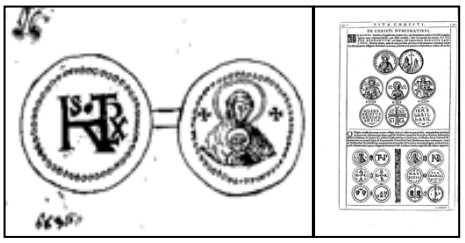
SUBJECT: Figurative lead seal with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 188, no. 14.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 6,1 x 5,8cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. V, no. 2.
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 684.
INSCRIPTION: HCEA.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Vat. lat. 9104, f. 43r (p. 188, no. 17).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with an eagle

118. Figurative and inscribed lead seal with an eagle. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

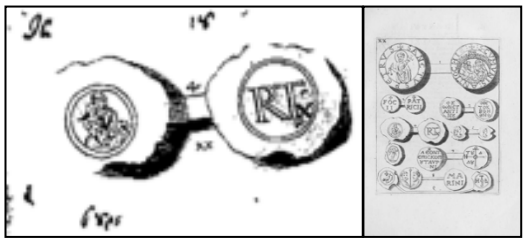
SUBJECT: Figurative lead seal with an eagle.
SHELFMARK: Vat. lat. 9071, f. 188, no. 16.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 6,1cm x 8,3cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XIV, no. 5.
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: e(x).
INSCRIPTION: TR / AN / APT.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Vat. lat. 9104, f. 43r (p. 188, no. 17).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with the Virgin Mary and the Baby

119. Giuseppe Gueriggi (1754-1829). Drawing after Alfonso Ciacconio, *Historiae Pontificum Romanorum*…, 1677

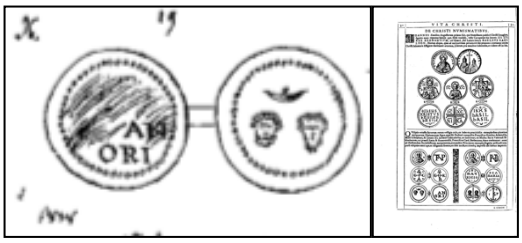
SUBJECT: Figurative lead weight with the Virgin Mary and the Baby.
SHELFMARK: Vat. lat. 9071, f. 188, no. 17.
CHAPTER AND HEADING: Cap. X. tituli minores in plumbo.
DIMENSIONS: 6,1cm x 8,3cm.
MEDIUM: Ink drawing.
SOURCE: A. Ciacconio, *Historiae Pontificum Romanorum et s.r.e. cardinalium*, Rome, Filippo e Antonio de Rubeis, 1677, Vol. I, p. 31.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 17.
MARINI CODE LETTERING: 6836.
INSCRIPTION: SHTRX.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Vat. lat. 9104, f. 43r (p. 188, no. 17).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with the Virgin Mary and the Baby

120. Figurative and inscribed lead weight with the Virgin Mary and the Baby. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

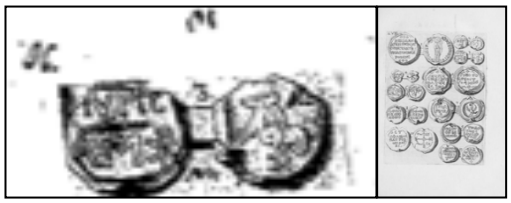
SUBJECT: Figurative lead seal with the Virgin Mary and the Baby.
SHELFMARK: Vat. lat. 9071, f. 188, no. 18.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 6cm x 8,9cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XX, no. 4.
MARINI NUMBERING: no. 18.
MARINI CODE LETTERING: 6825.
INSCRIPTION: RTX.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with St Peter and St Paul

121. Giuseppe Gueriggi (1754-1829). Drawing after Alfonso Ciacconio, *Historiae Pontificum Romanorum*…, 1677

SUBJECT: Figurative lead seal with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 188, no. 19.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 6cm x 8,9cm.
MEDIUM: Ink drawing.
SOURCE: A. Ciacconio, *Historiae Pontificum Romanorum et s.r.e. cardinalium*, Rome, Filippo e Antonio de Rubeis, 1677, Vol. I, p. 31.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 19.
MARINI CODE LETTERING: 6838.
INSCRIPTION: [---]AN / ORI.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

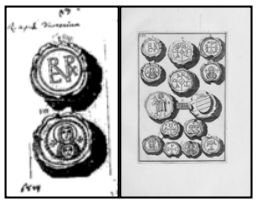


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Figurative lead seal with a mount

122. Figurative and inscribed lead seal with a mount. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with a man on a horseback.
SHELFMARK: Vat. lat. 9071, f. 188, no. 21.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 1,9cm x 4,2cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XVII, no. 3.
MARINI NUMBERING: no. 21.
MARINI CODE LETTERING: Absent.
INSCRIPTION: IVPIC / AM ((monogramma Christi)).
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

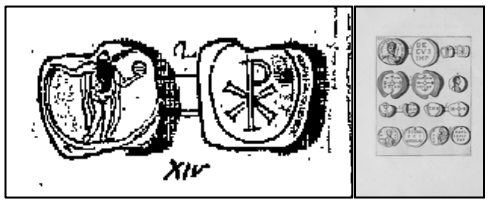


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Figurative lead seal with the Virgin Mary and the Baby

123. Figurative and inscribed lead seal with the Virgin Mary and the Baby. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

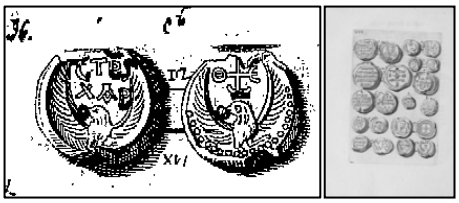
SUBJECT: Figurative lead seal with the Virgin Mary and the Baby.
SHELFMARK: Vat. lat. 9071, f. 188, no. 23.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 6,5cm x 3,4cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. VIII, no. 1.
MARINI NUMBERING: no. 23.
MARINI CODE LETTERING: 6834.
INSCRIPTION: RTX.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with a female orant

124. Figurative and inscribed lead seal with a female orant. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with a female orant.
SHELFMARK: Vat. lat. 9071, f. 188, no. 24.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,7cm x 4cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XIV, no. 2.
MARINI NUMBERING: no. 24.
MARINI CODE LETTERING: Absent.
INSCRIPTION: ((monogramma Christi)).
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative lead seal with two eagles

125. Figurative and inscribed lead seal with two eagles. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with two eagles.
SHELFMARK: Vat. lat. 9071, f. 188, no. 26.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,6cm x 5,7cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XVI, no. 12.
MARINI NUMBERING: no. 26.
MARINI CODE LETTERING: Absent.
INSCRIPTION: CTR / XA; O / E XP.
ANNOTATIONS: Ib(idem).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

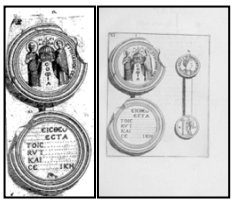


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Figurative lead seal with an eagle and two praying figurines

126. Figurative and inscribed lead seal with an eagle and two praying figurines. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with an eagle and two praying figurines.
SHELFMARK: Vat. lat. 9071, f. 189, no. 1.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 15,5cm x 8cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XVI, no. 2.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Absent.
INSCRIPTION: P / O / A / R / XP.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

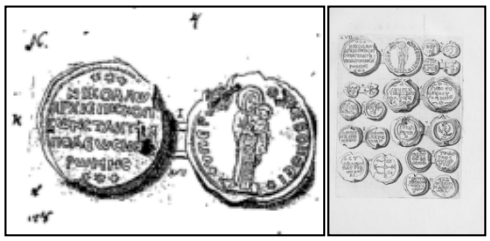


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Figurative lead seal with Constantine and Hagia Sophia

127. Figurative and inscribed lead seal with Constantine and Hagia Sophia. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with Constantine and Hagia Sophia.
SHELFMARK: Vat. lat. f. 189, no. 2.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2cm x 4,5cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XI, no. 2.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: Absent.
INSCRIPTION: EICΘEω / ECTA / TOIC / RVT / KAI / CE / IKH.
ANNOTATIONS: R(omae) ap(ud) Ficoronium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

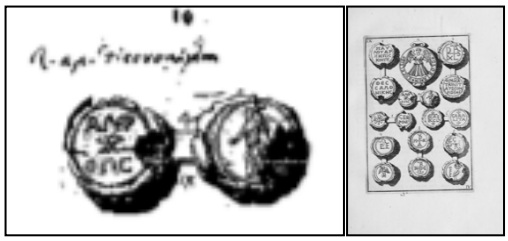


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Figurative lead seal with the Virgin Mary and the Baby

128. Figurative and inscribed lead seal with the Virgin Mary and the Baby. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with the Virgin Mary and the Baby.
SHELFMARK: Vat. lat. 9071, f. 189, no. 4.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2cm x 4,5cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XVII, no. 1.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 178.
INSCRIPTION: + ΝΙΚΟΛΛW / ΑΡΧΙ ΕΠΙCΚΟΠ / CWNCTANT / ΠΟΛΕWCΚΕ / PWMHC / + + +.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative lead seal with Christ holding the cross

129. Figurative and inscribed lead seal with Christ holding the cross. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with Christ holding the cross.
SHELFMARK: Vat. lat. 9071, f. 189, no. 10.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2cm x 4,5cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. IX, no. 4.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: Absent.
INSCRIPTION: ΝΙΚΟΛΑΛΘ ΧΡ ΟΩC.
ANNOTATIONS: R(omae) ap(ud) Ficoronium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

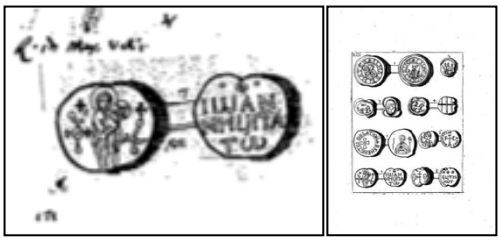


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Figurative lead seal with the Virgin Mary and the Baby

130. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative and inscribed lead seal with the Virgin Mary and the Baby

SUBJECT: Figurative lead seal with the Virgin Mary and the Baby.
SHELFMARK: Vat. lat. 9071, f. 190, no. 7.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 7,4cm x 3,5cm.
MEDIUM: Ink drawing.
SOURCE: Unknown. The drawing is in Giuseppe Gueriggi's hand.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 156.
INSCRIPTION: + + / ΕΥΦ / ΑΜΟΥΑ / ΟΥ ΜΤ / ΚC ΟΤΤ.
ANNOTATIONS: R(omae) in Museo Barberino, ante in Mus(eo) Borgiano.
DOCUMENTS: Vat. lat. 9104, f. 43r (p. 190, no. 7).
BIBLIOGRAPHY: Buonocore 2001: 51.

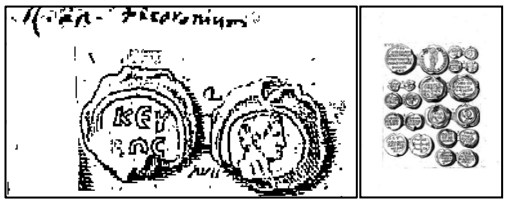


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Figurative lead seal with the Virgin Mary and the Baby

131. Figurative lead seal with the Virgin Mary and the Baby. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with the Virgin Mary and the Baby.
SHELFMARK: Vat. lat. 9071, f. 191, no. 4.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3cm x 6,4cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XIII, no. 7.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 171.
INSCRIPTION: + + / + IWAN / NHYΠA / TW.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative lead seal with male head

132. Figurative lead seal with male head. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with male head.
SHELFMARK: Vat. lat. 9071, f. 191, no. 10.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,2cm x 4,2cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XVII, no. 2.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: Absent.
INSCRIPTION: KEY / [---]OC.
ANNOTATIONS: R(omae) ap(ud) Ficoronium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

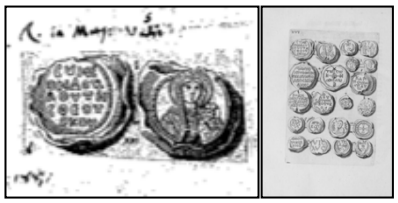


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Figurative lead seal with an eagle

133. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative lead seal with an eagle

SUBJECT: Figurative lead seal with an eagle.
SHELFMARK: Vat. lat. 9071, f. 192, no. 2.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,9cm x 6,5cm.
MEDIUM: Ink drawing.
SOURCE: Personal autopsy. The drawing is in Giuseppe Gueriggi's hand.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: Absent.
INSCRIPTION: CTEΦΠΛ / NWΛΠΛT / PIKIW / KTHR.
ANNOTATIONS: R(omae) ap(ud) Ficoronium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

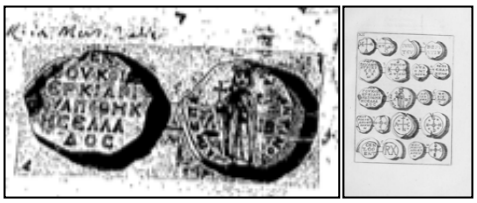


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Figurative lead seal with the Virgin Mary and the Baby

134. Figurative lead seal with the Virgin Mary and the Baby. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with the Virgin Mary and the Baby.
SHELFMARK: Vat. lat. 9071, f. 192, no. 5.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,9cm x 6,5cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XVI, no. 1.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 188.
INSCRIPTION: CVME ON[…]
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

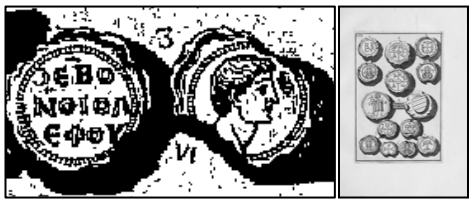


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Figurative lead seal with St Antony

135. Figurative lead seal with St Antony. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with St Antony.
SHELFMARK: Vat. lat. 9071, f. 192, no. 7.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 3,9cm x 6,5cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. XII, no. 5.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: Absent.
INSCRIPTION: EN / BOVKOI / EPIKIAPI / QVAΠOΦHK / HCEΛΛΛ / ΔOC; ANTINOV / AMEΠA.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

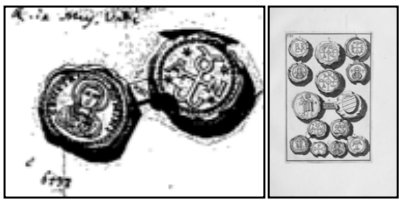


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Figurative lead seal with male head

136. Figurative lead seal with male head. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with male head.
SHELFMARK: Vat. lat. 9071, f. 192, no. 13.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 2,2cm x 4,2cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. VI, no. 3.
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: Absent.
INSCRIPTION: OEBO / MOSEΛ / EΦOY.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

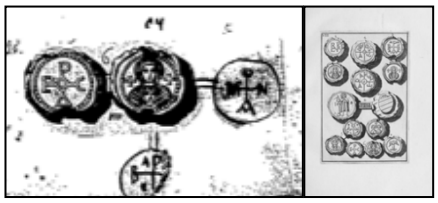


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Figurative lead seal with the Virgin Mary and the Baby

137. Figurative lead seal with the Virgin Mary and the Baby. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead seal with the Virgin Mary and the Baby.
SHELFMARK: Vat. lat. 9071, f. 192, no. 20.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 4,6cm x 6,2cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. VIII, no. 5.
MARINI NUMBERING: no. 20.
MARINI CODE LETTERING: 6737.
INSCRIPTION: GENETRIX DOMINI; AN / OW.
ANNOTATIONS: R(omae) in M(useo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative lead seal with the Virgin Mary and the Baby

138. Figurative lead weight with the Virgin Mary and the Baby. Print cutting from Francesco De Ficoroni, *I piombi antichi* …, 1740

SUBJECT: Figurative lead weight with the Virgin Mary and the Baby.
SHELFMARK: Vat. lat. 9071, f. 192, no. 24.
CHAPTER AND HEADING: Cap. X. Tituli minores in plumbo.
DIMENSIONS: 4,8cm x 8cm.
MEDIUM: Engraving.
SOURCE: F. De Ficoroni, *I Piombi antichi opera di Francesco De Ficoroni dedicata alla santità di nostro signore papa Benedetto XIV*, Rome, Girolamo Mainardi, 1740, Pl. VIII, no. 6.
MARINI NUMBERING: no. 24.
MARINI CODE LETTERING: Absent.
INSCRIPTION: TPCΔ / MONA / BAPE.
ANNOTATIONS: Ib(ibidem) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Valve of the Diptych of Basilius

139. Plate reproducing a valve of the Diptych of Basilius. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Plate reproducing a valve of the Diptych of Basilius.
SHELFMARK: Vat. lat. 9071, f. 194, no. 1.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 36,1cm x 6,5cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. I.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Absent.
INSCRIPTION: ANIC(ius) FAVST(us) ALBIN(us) BASILIVS V(ir) Clarissimus; CIL XI 2,2. 8138ab.
ANNOTATIONS: Florentiae in Museo Mediceo, in diptych, cuius altera pars temporit cessit.
DOCUMENTS: Vat. lat. 9104, f. 43v (p. 194, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Ink drawing reproducing a valve of diptych

140. Giuseppe Gueriggi (1754-1829). Drawing reproducing a valve of diptych

SUBJECT: Ink drawing reproducing a valve of diptych.
SHELFMARK: Vat. lat. 9071, f. 196, no. 2.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 24cm x 9,3cm.
MEDIUM: Ink drawing.
SOURCE: Personal autopsy. The drawing is in Giuseppe Gueriggi's hand.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 7240.
INSCRIPTION: ANICEAVSTALBIN BASILIVS VC.
ANNOTATIONS: Romae in Bibliothecae Barberinianae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Plate reproducing a valve of diptych

141. Plate reproducing a valve of diptych. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

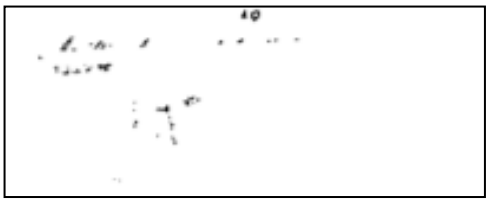
SUBJECT: Plate reproducing a valve of diptych.
SHELFMARK: Vat. lat. 9071, f. 196, no. 3.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 32,4cm x 15,1cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, unnumbered plate.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 7281.
INSCRIPTION: SYMMACHORVM; Delbruck 1929: N59.
ANNOTATIONS: Florentiae in Museo Comitum della Gherardesca tabula ex ebore.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Plate reproducing a fragment of a valve of diptych

142. Plate reproducing a fragment of a valve of diptych. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Plate reproducing the fragmentary valve of the Diptych of Consul Anicius Faustus.
SHELFMARK: Vat. lat. 9071, f. 197, no. 1.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 20,8cm x 15,9cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. II.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 7241.
INSCRIPTION: ET INL(ustris) Ex COM(ite) DOM(esticorum) PAT(ricius) CONS(ul) ORD(inarius); Delbruck 1929: N35.
ANNOTATIONS: Diptychi ex ebore, pars altera Musaei Riccardii, Florentiae.
DOCUMENTS: Vat. lat. 9104, f. 44r (p. 197, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative ivory inscription

143. Angelo Maria Cortenovis (1727-1801) (?). Drawing reproducing a figurative ivory inscription

SUBJECT: Figurative ivory inscription.
SHELFMARK: Vat. lat. 9071, f. 197, no. 10.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 20,8cm x 15,9cm.
MEDIUM: Ink drawing.
SOURCE: Possibly Angelo Maria Cortenovis (1727-1801).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 7241.
INSCRIPTION: SCABANTIA.
ANNOTATIONS: Aquileiae A(nno) 1745 sub Ara SS. Martyr(i) Eccl(esiae) Cathedralis repertae tres arcae marmoreae, et in una corpus, uti creditus, S. Martyris Quirini a Pepone. Prca? Reconditum A(nno) 1030, cujus ossa arculae ex ebore; huius tamen frustula tantum aetatem tulere, in duo legitur SCABANTIA in alio BsAo.
DOCUMENTS: Vat. lat. 9104, f. 44r (p. 197, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Plate reproducing the Diptych of Rambona

144. Plate reproducing the Diptych of Rambona. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Plate reproducing the Diptych of Rambona.
SHELFMARK: Vat. lat. 9071, p. 198, no. 1.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 30,3cm x 7,2cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. II.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 166.
INSCRIPTION: EGO SVM HIS NAZARENVS / REX IVDEORVM / SOL / LVNA / MVLIER EN / DISSIPVLE ECCE / ROMVLVS ET REMVLVS A LVPA NVTRITI / CONFESSORIS DNI SCIS GREGORIVS SILVESTRO FLAVIANI CENOBIO RAMBONA EGELTRVDA CONSTRVXI / QVOD EGO ODELRIGVS INFIMVS DNI SERBVS ET ABBAS / SCVLPIRE MINIBIT IN DOMINO AMEN.
ANNOTATIONS: Dyptici ex pars altera Musei Riccardii Florentiae.
DOCUMENTS: Vat. lat. 9104, f. 44r (p. 198, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Ivory plaque held by an angel figurine

145. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Gasparis F. Urbinatis Inscriptionum antiquarum*…, 1699

SUBJECT: Ivory plaque held by an angel figurine.
SHELFMARK: Vat. lat. 9071, f. 198, no. 2.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 6,5cm x 6,6cm.
MEDIUM: Ink drawing.
HAND: Giuseppe Gueriggi (1754-1829).
SOURCE: R. Fabretti, *Gasparis F. Urbinatis Inscriptionum antiquarum quae in aedibus paternis asservantur explication et additamentum*, Rome, Domenico Antonio Ercoli, 1699, Pl. XCV, p. 585.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 7239.
INSCRIPTION: VIVAS VINCAS.
ANNOTATIONS: Romae apud Fabrettum, fragmentum eburneum repertum in Coem(eterio) Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Ivory plaque with a bust of Christ, lost

146. Ivory plaque with a bust of Christ. Print cutting from Antonio Boldetti, *Osservazioni sopra i cimiterj de' SS. Martiri* …, 1720.

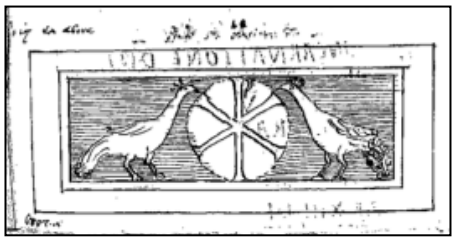
SUBJECT: Ivory plaque with a bust of Christ.
SHELFMARK: Vat. lat. 9071, f. 198, no. 5.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 6,2cm x 6,7cm.
MEDIUM: Engraving.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano. Con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni Maria Salvioni, 1720, Lib. I, p. 60, no. 3.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: Absent.
INSCRIPTION: ((monogramma Christi)) ((imago Christi)).
ANNOTATIONS: E(x) Coem(eterio) Callisti in ebore.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Three ivory plaques with Adam, Eve, and the Archangel Michael

147. Drawing reproducing three ivory plaques with Adam, Eve, and the Archangel Michael

SUBJECT: Three ivory plaques with Adam, Eve, and the Archangel Michael.
SHELFMARK: Vat. lat. 9071, f. 199, no. 9.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 7cm x 6,2cm.
MEDIUM: Ink drawing.
SOURCE: Vat. lat. 9044, f. 215r.
HAND: Unknown mid-eighteenth-century Italian copyist. The drawing was commissioned by Giacomo Biancani Tazzi.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: Absent.
INSCRIPTION: MIX / ADAM / EVA.
ANNOTATIONS: Bononiae in Museo Jacobi Blancanii C(larissimae) M(emoriae) V(iro) tabellae tres eburneae.
DOCUMENTS: Vat. lat. 9044, f. 215r (letter from Giacomo Biancani Tazzi to Gaetano Marini of June 9th 1787).
BIBLIOGRAPHY: Buonocore 2001: 51; Buonocore 2015: 155.

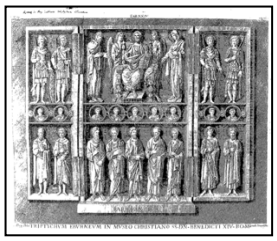


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Ivory plaque with two peacocks at sides of the Chrismon

148. Angelo Maria Cortenovis (1727-1801). Drawing reproducing an ivory plaque with two peacocks at sides of the Chrismon.

SUBJECT: Ivory plaque with two peacocks at sides of the Chrismon.
SHELFMARK: Vat. lat. 9071, f. 199, no. 11.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 7cm x 14,6cm.
MEDIUM: Ink drawing.
HAND: Angelo Maria Cortenovis (1727-1801).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6807.a.
INSCRIPTION: ((avis)) ((monogramma Christi)) ((avis)).
ANNOTATIONS: Pyxis ex ebore.
DOCUMENTS: Vat. lat. 9104, f. 44v (p. 199, no. 11) «Mandatomi dal P(adre) Cortenovis».
BIBLIOGRAPHY: Buonocore 2001: 51.

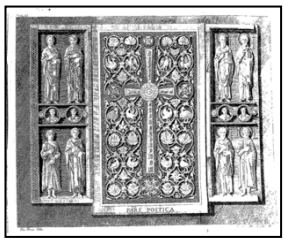


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Carved ivory triptych, front, open, view

149. Carved ivory triptych, open. Print cutting from Anton Francesco Gori, *Thesaurus veterum diptychorum*…, 1759

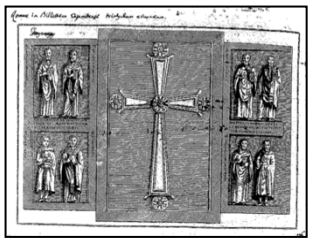
SUBJECT: Carved ivory triptych, front, open view.
SHELFMARK: Vat. lat. 9071, f. 200, no. 1.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 31,9cm x 8,5cm.
MEDIUM: Engraving.
SOURCE: A. F. Gori, *Thesaurus veterum diptychorum consularium et ecclesiasticorum*, Florence, Gaetano Albizini, 1759, Pl. XXIV.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Unannotated.
INSCRIPTION: REDEMPTOR; IESVS CHRISTVS; B. VIRGINIS; S. IOHANNES BAPTISTA; S. PHILIPPVS; Ο Α Α ΟΤΚΑS; Ο ΑΠΑΘ; Ο ΑΜΑRΚΟS; Ο Α ΘωΜΑS; Ο ΑΙΑΚωVΒΟC; Ο Α Ιω ΟΘΕΟΑ; Ο Α ΑΓΙΟC ΠΕΤROC; Ο ΑΠΑΤΑΟC; Ο Α ΑΝΑΡΕΑC; Ο ΑΕΤCΑΟΙ.
ANNOTATIONS: Romae in Mus(eo) Vaticano tripthycum eburneum.
DOCUMENTS: Vat. lat. 9104, f. 44r (p. 200, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Carved ivory triptych, front, closed, view

150. Carved ivory triptych, closed. Print cutting from Anton Francesco Gori, *Thesaurus veterum diptychorum*…, 1759

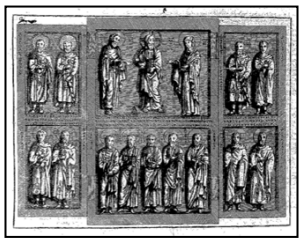
SUBJECT: Carved ivory triptych, front, closed view.
SHELFMARK: Vat. lat. 9071, f. 201, no. 1.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 32,1cm x 8,5cm.
MEDIUM: Engraving.
SOURCE: A. F. Gori, *Thesaurus veterum diptychorum consularium et ecclesiasticorum*, Florence, Gaetano Albizzini, 1759, Pl. XXV.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Ο ΑΓΙΟS ΜΕ ΡΚΟΤΡ; Ο ΑΣΤΕΧ; Ο ΑΓΙΟC Α ΡΕΘΑC; Ο ΑΓΙΟC ΓΡΟΚΟΠΙΟC; Ο ΑΘΕωΛ ΟΡΟC; Ο Α ΑΓΙΟC ΤΕCΟΡΤR; Ο ΑΓΙΟC ΠΑΝΤΕΝ; Ο ΑΓΙΟC ΜΗΝΑC; Ο ΑΓΙΟC; ΑΗΜΗΤΡ; Ο ΑΓΙΟC ΕΤCΤΡΑΠΙΟC.
ANNOTATIONS: Absent.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 201, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Carved ivory triptych, front, closed, view

151. Carved ivory triptych, closed. Print cutting from Tommaso Maria Mamachi, *Originum et antiquitatum christianorum*…, 1749

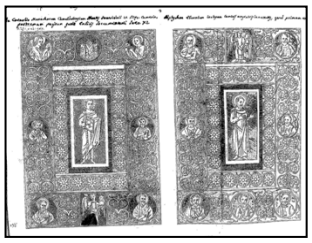
SUBJECT: Carved ivory triptych, front, closed view.
SHELFMARK: Vat. lat. 9071, f. 202, no. 1.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 9cm x 25,5cm.
MEDIUM: Engraving.
SOURCE: T. M. Mamachi, *Originum et antiquitatum christianorum libri XX*, V, Rome, Nicola e Marco Palearini, 1749, Pl. VI, p. 494.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 136.
INSCRIPTION: ΜΗΡ ΘV [ΜΗΤΗΡ ΟΕΟV] ΟΛ ΙΩΠΡΟΔ ΟΑΓΙΟC ΙΩΑΝΝΗC ΠΡΟΔΡΟΜΟC Ω CΗΠΟΡΕΙ ΧΕΙΡ ΚΑΙ ΤΑΤ ΘΙC ΧΡΙCΤΟΤ (i)ΤΥΠΩ ΧΡΙCΤΟC ΔΙΔCΚΩΝ ΚΑΙ ΜΝΟ ΗΝ ΗΝ ΕΙCφΕΡΩΝ ΚΑΙ CΤΑΑΑΑΕΙ ΤΑΡ ΗΗΤΡΙ ΚΑΙ ΤΩ ΠΡΟΔΡΟΜΩ ΚΑΙ ΤΟΥC ΜΑΘΗΤΑC Ω CΠΕΡ ΕΚΠ ΕΜΠΗ ΑΕΓΙ ΚΟΝCΤΑΝΤΙΝΟΝ ΑΤΥΡΟΥCΟΕ ΠΑΝΤΟΙΩΝ ΝΟCΩΝ ΕΓΟΩ ΑΕ ΓΟΓΥΩ ΠΑΝ ΓΠΟCΤΡΩ CΩ ΚΕΡΑC..
ANNOTATIONS: Absent.
DOCUMENTS: Vat. lat. 9104, f. 44v (p. 202, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Carved ivory triptych, front view

152. Carved ivory triptych, open. Print cutting from Tommaso Maria Mamachi, *Originum et antiquitatum christianorum* …, 1749

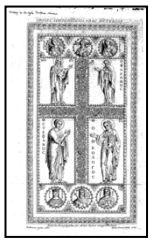
SUBJECT: Carved ivory triptych, front, open view.
SHELFMARK: Vat. lat. 9071, f. 202, no. 2.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 20,6cm x 25,6cm.
MEDIUM: Engraving.
SOURCE: T. M. Mamachi, *Originum et antiquitatum christianorum libri XX*, V, Rome, Nicola e Marco Palearini, 1749, Pl. VII, p. 499.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 136.
INSCRIPTION: IC XC IHCVC XPICTOC; MHP ΘT; IW OΠPOΛ; O AΓIOC IWANNHC; ΠPOAPOΠOC; KAI TOYC ΠAΘHTAC XCΠEP EKΠEMME AEΓI; KWNCTANTINON AΓΓOTCOE MANTOIWN NOCWN ETW.
ANNOTATIONS: Romae in Bibliotheca Casanatense triptychum eburneum.
DOCUMENTS: Vat. lat. 9104, f. 44v (p. 202, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Embossed silver binding

153. Embossed silver binding; left and right cover. Print cutting from Giovanni Benedetto Mittarelli, *Annales Camaldulenses*, 1756

SUBJECT: Embossed silver binding; left and right cover.
SHELFMARK: Vat. lat. 9071, f. 203, no. 3.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 27,1 x 29,4cm.
MEDIUM: Engraving.
SOURCE: G. B. Mittarelli, *Annales Camaldulenses*, Venice, Giovanni Battista Pasquali, 1756, Vol. II, p. 348.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 138.
INSCRIPTION: PETRVS / PAVLVS.
ANNOTATIONS: In Coenobio Monachorum Camaldulensium Montis Suaverinii in Diocesis Camerino diptychum inclusum laminis argenteis innervates. Quod primam et postremam paginam facie codicis Sacramentarii Saec. XI.
DOCUMENTS: Vat. lat. 9104, f. 44v (p. 203, no. 3).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Left valve of ivory diptych

154. Left valve of ivory diptych. Print cutting from Filippo Venuti, *De cruce cortonensi dissertatio*, 1781

SUBJECT: Plate reproducing the left valve of an ivory diptych.
SHELFMARK: Vat. lat. 9071, f. 204, no. 1.
CHAPTER AND HEADING: Cap. XI. Tituli minores in ebore.
DIMENSIONS: 37cm x 25,5cm.
MEDIUM: Engraving.
SOURCE: F. Venuti, *De cruce cortonensi dissertatio*, Florence, Allegrini, 1781 (unnumbered plate).
MARINI NUMBERING: Unnumbered.
MARINI CODE LETTERING: Absent.
INSCRIPTION: M / I / X / A / H / Λ; IC XC; Γ / A / B / P / I / H / Λ; MP ΘY; O A O / IΩ Π / P / / O / Δ / P / O / M / O / C; O A / C / T / E / Φ / A / N / O / C; O A IΩ / O / Θ / E / O / Λ / Γ / O / C; H / A / G / I / A E / L / E / N / H; O A K / QN / CTA / NTI / NOC; O A / Λ / O / N / Γ / I / N / O / C.
ANNOTATIONS: Cortonae in ecclesia Fratrum minorum.
DOCUMENTS: Vat. lat. 9104, f. 44v (p. 2004, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.

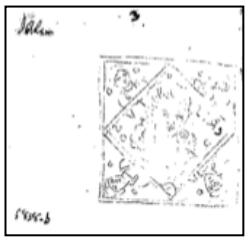


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Gold-glass fragment with Christ and the apostles

155. Drawing reproducing a gold-glass fragment with Christ and the apostles

SUBJECT: Gold-glass fragment with Christ and the apostles.
SHELFMARK: Vat. lat. 9071, f. 206, no. 2.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,8cm x 11cm.
MEDIUM: Pencil drawing.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6858.b.
INSCRIPTION: CRIS / TVS.
ANNOTATIONS: Urbaniae apud Matarotiis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51; Lega 2015: 1220.

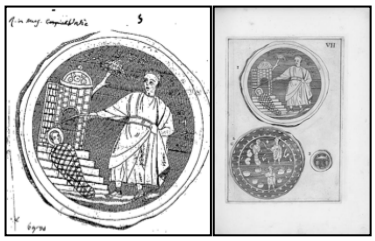


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Gold-glass fragment with Christ

156. Drawing reproducing a gold-glass fragment with Christ and the evangelists

SUBJECT: Gold-glass fragment with Christ and the evangelists.
SHELFMARK: Vat. lat. 9071, f. 206, no. 3.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,8cm x 11cm.
MEDIUM: Pencil drawing.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 6976.
INSCRIPTION: ZESVS CRISTVS.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51; Lega 2015: 1220.

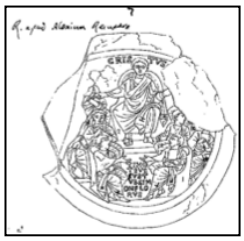


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Gold-glass fragment with Christ rising Lazarus

157. Gold-glass fragment with Christ raising Lazarus. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass fragment with Christ raising Lazarus.
SHELFMARK: Vat. lat. 9071, f. 206, no. 5.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,2cm x 10,4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma; all'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. VII, no. 1.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 6976.
INSCRIPTION: ZESVS CRISTVS.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Vat. lat. 9104, f. 44v (p. 206, no. 5).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Gold-glass fragment with Christ amongst the apostles

158. Giuseppe Gueriggi (1754-1829). Drawing reproducing a gold-glass fragment with Christ amongst the apostles

SUBJECT: Gold-glass fragment with Christ amongst the apostles.
SHELFMARK: Vat. lat. 9071, f. 206, no. 7.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,7cm x 12cm.
MEDIUM: Ink drawing.
SOURCE: Personal autopsy. The drawing is in Giuseppe Gueriggi's hand.
HAND: Giuseppe Gueriggi (1754-1829)?
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: Absent.
INSCRIPTION: CRIS / TVS / TIMO / TEVS / SVST / VS / SIM / ON FLO / RVS.
ANNOTATIONS: R(omae) apud Alexium Recupero.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51; Lega 2001: 1230; Walker 2017: 60.

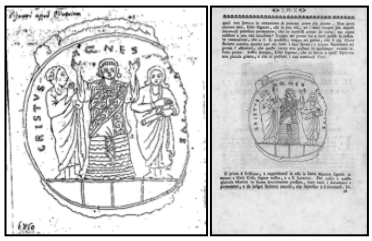


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Gold-glass fragment with Christ blessing St Justus and St Stephen

159. Gold-glass fragment with Christ blessing St Justus and St Stephen. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

SUBJECT: Gold-glass fragment with Christ blessing St Justus and St Stephen.
SHELFMARK: Vat. lat. 9071, f. 206, no. 8.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,8cm x 10,8cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma; all'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XVII, no. 1.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 6872.
INSCRIPTION: DIGNITAS AMICORVM VIVAS SVM TVIS FELICITER.
ANNOTATIONS: R(omae) in Mus(eo) Carpineo.
DOCUMENTS: Vat. lat. 9104, f. 44v (p. 206, no. 8).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Gold-glass fragment with St Agnes, Christ, and St Lawrence

160. Gold-glass fragment with St Agnes, Christ, and St Lawrence. Print cutting from Annibale degli Abbati Olivieri-Giordani, *Di alcune antichità cristiane…*, 1784

SUBJECT: Gold-glass fragment with St Agnes, Christ, and St Lawrence.
SHELFMARK: Vat. lat. 9071, f. 207, no. 1.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 11cm x 7,2cm.
MEDIUM: Engraving.
SOURCE: A. degli Abbati Olivieri-Giordani, *Di alcune antichità cristiane conservate in Pesaro nel Museo Olivieri*, Pesaro, Casa Gavelli, 1784, p. IV.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6860.
INSCRIPTION: CRISTVS / AGNES / LAVRENTIVS.
ANNOTATIONS: Pisauri apud Oliverium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

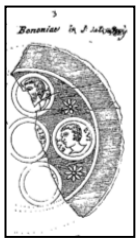


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Gold-glass fragment with the apostles

161. Drawing reproducing a gold-glass fragment with the apostles

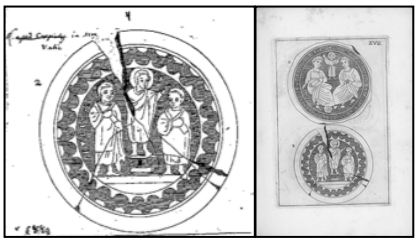
SUBJECT: Gold-glass fragment with the apostles.
SHELFMARK: Vat. lat. 9071, f. 207, no. 2.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 11cm x 7,2cm.
MEDIUM: Pencil drawing.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6906.d.
INSCRIPTION: PIE ZESES; PETRVS; PAVLVS; IVSTVS; IPPOLITVS; CRISTVS; TIMOTEVS.
ANNOTATIONS: Urbaniae apud Matarotiis.
DOCUMENTS: Vat. lat. 9044, f. 210r-210v (letter from G. Biancani Tazzi to G. Marini, 05/05/1787).
BIBLIOGRAPHY: Buonocore 2001: 51; Buonocore 2015: 152-155.


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Gold-glass fragment with the apostles

162. Gold-glass fragment with the apostles. St Justus and Christus only visible

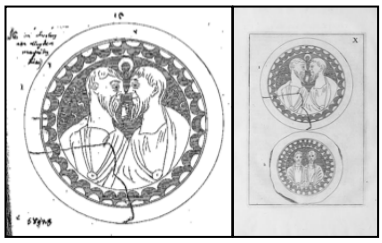
SUBJECT: Gold-glass fragment with the apostles. St Justus and Christus are only visible.
SHELFMARK: Vat. lat. 9071, f. 207, no. 3.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 11cm x 7,2cm.
MEDIUM: Pencil drawing overwritten with black ink.
SOURCE: This drawing was commissioned by Giacomo Biancani Tazzi on behalf of Gaetano Marini and reproduces an untraceable gold-glass fragment from the collection of the church of San Salvatore, Bologna.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: Absent.
INSCRIPTION: [--- ?] PET(rus) / CRIS(tus) / IVS- / TVS [--- v?].
ANNOTATIONS: Bononiae in S. Salvatoris.
DOCUMENTS: Vat. lat. 9044, f. 210r-210v (letter from G. Biancani Tazzi to G. Marini, 05/05/1787).
BIBLIOGRAPHY: Buonocore 2001: 51; Lega 2015: 1221.


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Gold-glass fragment with Christ crowning St Peter and St Paul

163. Gold-glass fragment with Christ crowning St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

SUBJECT: Gold-glass fragment with Christ crowning St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 207, no. 4.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,4cm x 11,2cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XVII, no. 2.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 6889.
INSCRIPTION: PETRVS / PAVLVS.
ANNOTATIONS: R(omae) apud Carpineas, in Mus(eo) Vaticano.
DOCUMENTS: Vat. lat. 9104, f. 44v (p. 207, no. 4).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Peter and St Paul

164. Gold-glass fragment with St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

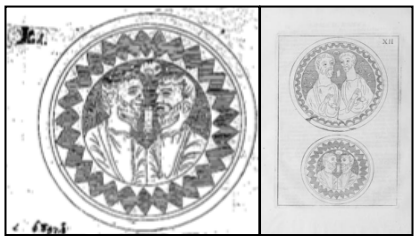
SUBJECT: Gold-glass fragment with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 207, no. 12.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,2cm x 11,4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. X, no. 1.
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 6897.g.
INSCRIPTION: PETRVS / PAVLVS.
ANNOTATIONS: Ib(idem) (in Museo Vaticano) in duobus non eiusdem magnitudinis.
DOCUMENTS: Vat. lat. 9104, f. 44r (p. 205, no. 12).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Peter and St Paul

165. Gold-glass fragment with St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass fragment with St Peter and Paul.
SHELFMARK: Vat. lat. 9071, f. 207, no. 13.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,3cm x 11,5cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XII, no. 1.
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 6898.
INSCRIPTION: PETR / VS / PAVL / VS.
ANNOTATIONS: Ibid(em) (in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Peter and St Paul

166. Gold-glass fragment with St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

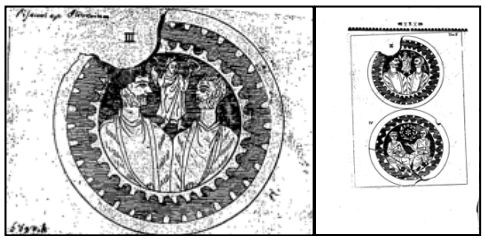
SUBJECT: Gold-glass fragment with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 208, no. 1.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,2cm x 11,4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XII, no. 2.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6897.b.
INSCRIPTION: PETR / VS PAVL / VS.
ANNOTATIONS: Ibid(em).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Peter and St Paul

167. Gold-glass fragment with St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

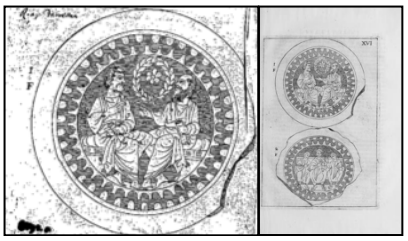
SUBJECT: Gold-glass fragment with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, p. 208, no. 2.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,2cm x 11,4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XI, no. 1.
MARINI NUMBERING: no. 2.
MARINI CODE METTERING: 6892.d.
INSCRIPTION: PETR / VS PAVL / VS.
ANNOTATIONS: Ibid(em).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with Christ crowning St. Peter and St. Paul

168. Gold-glass fragment with Christ crowning St Peter and St Paul. Print cutting from Annibale degli Abati Olivieri, *Di alcune antichità cristiane …*, 1781

SUBJECT: Gold-glass fragment with Christ crowning St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 208, no. 4.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8,8cm x 11,8cm.
MEDIUM: Engraving.
SOURCE: A. degli Abati Olivieri, *Di alcune antichità cristiane conservate in Pesaro nel Museo Olivieri*, Pesaro, Gavelli, 1781, Pl. II, no. III.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 6897.d.
INSCRIPTION: PETR / VS PAVL / VS.
ANNOTATIONS: Pisauri ap(ud) Oliverium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St. Peter and St. Paul

169. Gold-glass fragment with St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

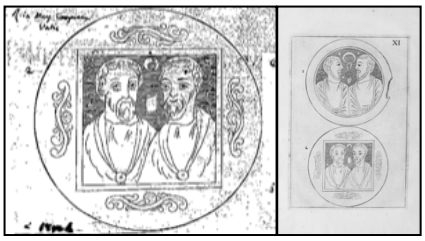
SUBJECT: Gold-glass fragment with Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 208, no. 9.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,2cm x 11,3cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XVI, no. 1.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 6892.a.
INSCRIPTION: PETRVS / PAVLVS.
ANNOTATIONS: R(omae) ap(ud) Fabrettum.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 208, no. 9).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St. Peter and St. Paul

170. Drawing reproducing a gold-glass fragment with St Peter and St Paul. Originally in the Materozzi Collection, Urbania

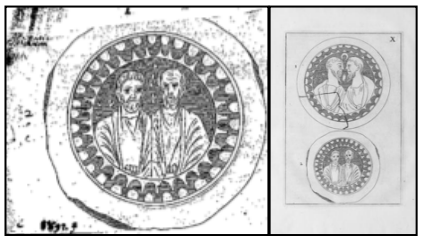
SUBJECT: Gold-glass fragment with St Peter and St Paul.
LOCATION: Vat. lat. 9071, f. 208, no. 10.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,3cm x 10,8cm.
MEDIUM: Pencil drawing.
SOURCE: Unknown.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6897.b.
INSCRIPTION: PETRVS / PAVLVS.
ANNOTATIONS: Urbaniae apud Matarotiis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St. Peter and St. Paul

171. Gold-glass fragment with St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

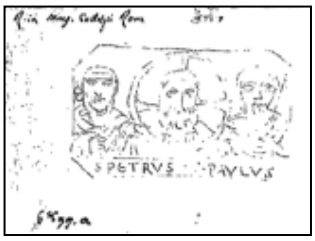
SUBJECT: Gold-glass fragment with St Peter and St Paul.
LOCATION: Vat. lat. 9071, f. 208, no. 11.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,3cm x 10,8cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XI, no. 2.
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 6890.6.
INSCRIPTION: PETRVS / PAVLVS.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Peter and St Paul

172. Gold-glass fragment with St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass fragment with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 209, no. 1.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,5cm x 9,6cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. X, no. 2.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6892.9.
INSCRIPTION: PETR / VS PAVLVS.
ANNOTATIONS: Ibidem.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

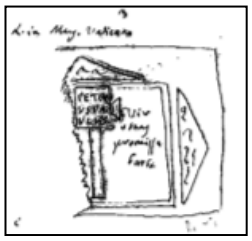


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Gold-glass fragment with Christ, St Peter, and St Paul

173. Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814) (?). Drawing reproducing a gold-glass fragment with Christ, St Peter, and St Paul. Originally in the Museo Kircheriano, Rome

SUBJECT: Gold-glass fragment with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 209, no. 2.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 6,5cm x 8,6cm.
MEDIUM: Pencil drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814) (?).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6897.a.
INSCRIPTION: S. PETRVS S. PAVLVS.
ANNOTATIONS: R(omae) in Mus(eo) Collegii Rom(ani).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51; Lega 2015: 1221, Pl. II, fig. 2.



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Gold-glass fragment with St. Peter and St. Paul

174. Gaetano Marini (1742-1815). Drawing reproducing a fragmentary figurative bottom of gold-glass vessel with St Peter and St Paul

SUBJECT: Fragmentary figurative bottom of gold-glass vessel with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 209, no. 3.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 6,5cm x 8,6cm.
MEDIUM: Engraving.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 6897.a.
INSCRIPTION: S. PETRVS S. PAVLVS [--- ?].
ANNOTATIONS: R(omae) in Mus(eo) Vaticano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Gold-glass fragment with St. Peter and St. Paul

175. Drawing reproducing a fragmentary figurative bottom of gold-glass vessel with St Peter and St Paul. Originally in the collection of the church of St Salvatore, Bologna

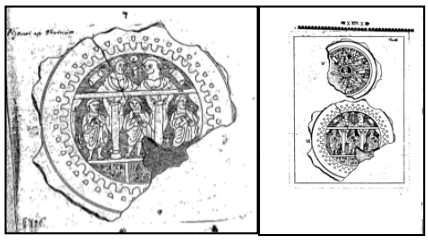
SUBJECT: Fragment of gold-glass vessel with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 209, no. 4.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,7cm x 8,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9044, ff. 210r-210v.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: Absent.
INSCRIPTION: TRVS / VLVS.
ANNOTATIONS: Bononiae in Mus(eo) S. Salvatoris.
DOCUMENTS: Vat. lat. 9044, ff. 210r-210v.
BIBLIOGRAPHY: Lega 2015: 1220; Buonocore 2001: 51.


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Gold-glass fragment with St Peter and St Paul

176. Fragment of gold-glass vessel with St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass fragment with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 209, no. 5.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8,9cm x 9,7cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XV, no. 2.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 6492.
INSCRIPTION: PETRVS / PAVLVS ((monogramma Christi)).
ANNOTATIONS: R(omae) ap(ud) Fabrettum.
DOCUMENTS: Vat. lat. 9104, f. 45r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Peter, St Paul, and the apostles

177. Fragment of gold-glass with St Peter, St Paul, and the apostles. Print cutting from Annibale degli Abati Olivieri, *Di alcune antichità cristiane* …, 1781

SUBJECT: Gold-glass fragment with St Peter, Paul, and the apostles.
SHELFMARK: Vat. lat. 9071, f. 209, no. 7.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,3cm x 11,8cm.
MEDIUM: Engraving.
SOURCE: A. degli Abati Olivieri, *Di alcune antichità cristiane conservate in Pesaro nel Museo Olivieri*, Pesaro, Gavelli, 1781, Pl. III, no. VI.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 6896.
INSCRIPTION: PETR / VS / PAV / LVS.
ANNOTATIONS: Pisauri ap(ud) Oliverium.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 209, no. 7).
BIBLIOGRAPHY: Buonocore 2001: 51.

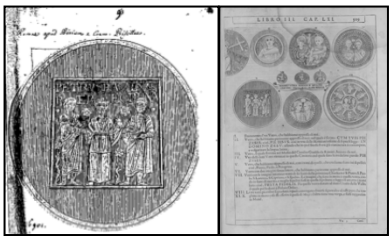


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Gold-glass fragment with St Peter, St Paul, St Justus, and St Sixtus

178. Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814)(?). Drawing reproducing a fragment of gold-glass with St Peter, St Paul, St Justus, and St Sixtus. Originally in the Lipsanoteca, The Lateran

SUBJECT: Gold-glass fragment with St Peter, St Paul, St Justus, and St Sixtus.
SHELFMARK: Vat. lat. 9071, f. 209, no. 8.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,7cm x 9cm.
MEDIUM: Ink drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814) (?).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 6845.a; 6902.
INSCRIPTION: P- / ETRVS / P- / -A- / -VLVS I- / -V- / -STVS / SVXTVS.
ANNOTATIONS: R(omae) ap(ud) Ab(atem) Lipsanophylacem.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

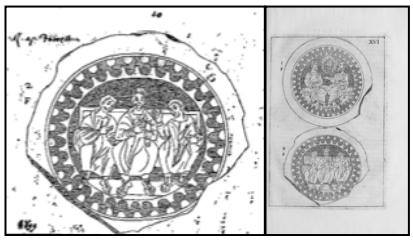


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Gold-glass fragment with St Peter, St Paul, and St Peregrina

179. Fragment of gold-glass with St Peter, St Paul, and St Peregrina. Print cutting from Antonio Bosio, *Roma sotterranea* …, 1632

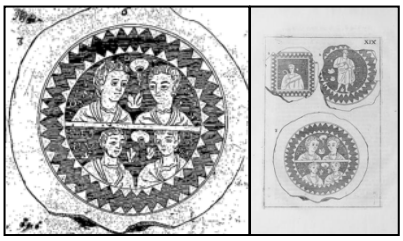
SUBJECT: Gold-glass fragment with St Peter, St Paul, and St Peregrina.
SHELFMARK: Vat. lat. 9071, f. 209, no. 9.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,7cm x 10cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio … compita, disposta, e accresciuta dal M. R. P. Giovanni Severani … nella quale si tratta de' sacri cimiteri di Roma … nuovamente visitati, e riconosciuti dal sig. Ottavio Pico … pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 509, no. V.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 6901.
INSCRIPTION: PETRVS PAVLVS / P- / -ER- / -EGRI- / NA.
ANNOTATIONS: Romae apud Bosium a Coem(eteriis) Priscillae.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 209, no. 9).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with Christ, St Peter, and St Paul

180. Fragment of gold-glass with Christ, St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

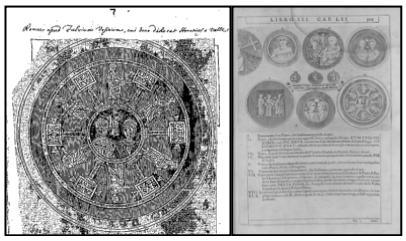
SUBJECT: Fragment of gold-glass with Christ, St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 209, no. 10.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,7cm x 9cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XVI, no. 2.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6899.
INSCRIPTION: PETRVS / PAVLVS / LA- / -VRE / -N- / -TI- / VS.
ANNOTATIONS: R(omae) ap(ud) Fabrettum.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 209, no. 10).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Simon, Damas, St Peter, and St Paul

181. Fragment of gold-glass with Simon, Damas, Peter and Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Fragment of gold-glass with Simon, Damas, Peter and Paul.
SHELFMARK: Vat. lat. 9071, f. 210, no. 6.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,6cm x 10cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XIX, no. 3.
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 896.
INSCRIPTION: S- / -IM- / -ON- / -D- / -A- / MAS; PET- / -RV- / -S-; FL- / -OR-VS.
ANNOTATIONS: Ibidem [Romae in Museo Vaticano e(x) Coem(eterio) Calepodii.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 210, no. 6).
BIBLIOGRAPHY: Buonocore 2001: 51.

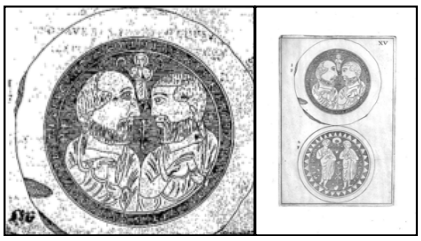


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Fragment of gold-glass with Christ blessing a couple, and the apostles

182. Fragment of gold-glass with Christ blessing a couple, and the apostles. Print cutting from Antonio Bosio, *Roma sotterranea …*, 1632

SUBJECT: Fragment of gold-glass with Christ blessing a couple, and the apostles.
SHELFMARK: Vat. lat. 9071, f. 210, no. 7.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,7cm x 10,6cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 509, no. VII.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 690.71.
INSCRIPTION: PET- / -RVS; EPOLI- / -TVS; CIPR / IANVS; SVS- / TVS; LAVRE- / -NTIVS; PAV- / -LVS.
ANNOTATIONS: Romae apud Fulvium Ursinium, cui dono diderat Horetius a Valle.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 210, no. 7).
BIBLIOGRAPHY: Buonocore 2001: 51.

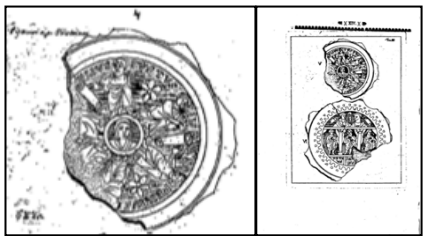


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Fragment of gold-glass with St Peter and St Paul

183. Fragment of gold-glass with St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti*, 1716

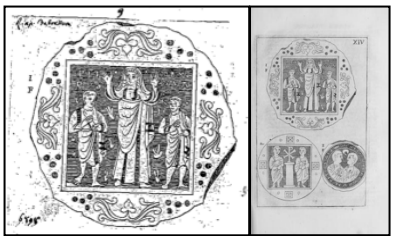
SUBJECT: Fragment of gold-glass with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 210, no. 11.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,7cm x 9,6cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XV, no. 1.
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 686.
INSCRIPTION: DIGNITAS AMICORVM PIE ZESES CVM TVIS OMNIBVS BIBE ET PROPINAM.
ANNOTATIONS: R(omae) apud Fabrettum.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with Christ and the apostles

184. Fragment of gold-glass with Christ and the apostles. Print cutting from Annibale degli Abati Olivieri, *Di alcune antichità cristiane* …, 1781

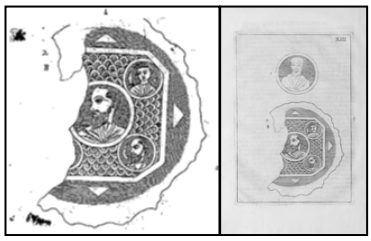
SUBJECT: Fragment of gold-glass with Christ and the apostles.
SHELFMARK: Vat. lat. 9071, f. 211, no. 4.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,2cm x 8,8cm.
MEDIUM: Engraving.
SOURCE: A. degli Abati Olivieri, *Di alcune antichità cristiane conservate in Pesaro nel Museo Olivieri*, Pesaro, Gavelli, 1781, Pl. III, no. V.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 6898.
INSCRIPTION: PET- / -RVS; PAVL- / -VS / AN[---].
ANNOTATIONS: R(omae) ap(ud) Fabrettum.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 211, no. 4).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Anne, St Peter, and St Paul

185. Fragment of gold-glass with St Anne, St Peter, and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Fragment of gold-glass with St Anne, St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 211, no. 9.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,6cm x 11cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XIV, no. 1.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 6898.
INSCRIPTION: PET- / -RVS; PAVL- / VS; A- / N(n)E.
ANNOTATIONS: R(omae) ap(ud) Fabrettum.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Paul and the evangelists

186. Fragment of gold-glass with St Paul and the evangelists. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

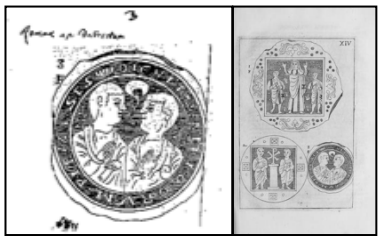
SUBJECT: Gold-glass fragment with St Paul and the evangelists.
SHELFMARK: Vat. lat. 9071, f. 212, no. 1.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,9cm x 10cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XIII, no. 2.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6487.
INSCRIPTION: PAV- / -LVS.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Vat. lat. 9104, f. 45 (p. 212, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Paul

187. Gold-glass fragment with St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

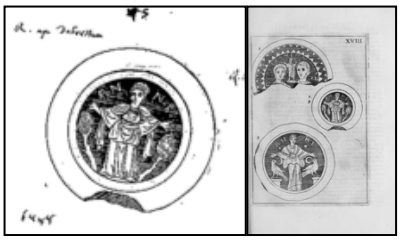
SUBJECT: Gold-glass fragment with St Paul.
SHELFMARK: Vat. lat. 9071, f. 212, no. 2.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 5,6cm x 6,7cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XIII, no. 1.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1423.
INSCRIPTION: PAV- / -LVS.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 212, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Peter and St Paul

188. Gold-glass fragment with St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

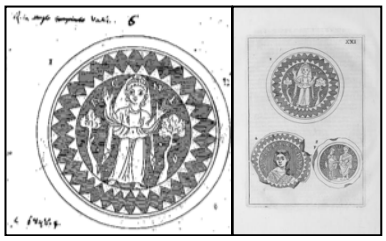
SUBJECT: Gold-glass fragment with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 212, no. 3.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 5,6cm x 6,7cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XIV, no. 3.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 684.
INSCRIPTION: DIGNITAS AMICORVM PIE ZESES.
ANNOTATIONS: Romae ap(ud) Fabrettum.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 212, no. 3).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Anne

189. Gold-glass fragment with St Anne. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

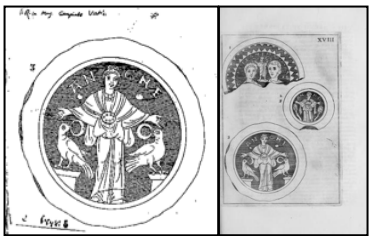
SUBJECT: Gold-glass fragment with St Anne.
SHELFMARK: Vat. lat. 9071, f. 212, no. 5.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 6cm x 5,7cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XVIII, no. 2.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 6444.
INSCRIPTION: AN- / -NE.
ANNOTATIONS: R(omae) ap(ud) Fabrettum.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 212, no. 5).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Agnes

190. Gold-glass fragment with St Agnes. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

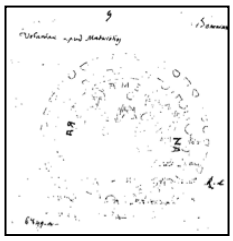
SUBJECT: Gold-glass fragment with St Agnes.
SHELFMARK: Vat. lat. 9071, f. 212, no. 6.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,7cm x 9,6cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXI, no. 1.
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 6448.6.
INSCRIPTION: AG- / -NE.
ANNOTATIONS: R(omae) in Museo Vatic(ano).
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 212, no. 6).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Anne

191. Gold-glass fragment with St Anne. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

SUBJECT: Gold-glass fragment with St Anne.
SHELFMARK: Vat. lat. 9071, f. 212, no. 8.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,2cm x 9,6cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XVIII, no. 3.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 6448.8.
INSCRIPTION: AN- / -NE.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 212, no. 7).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Anne and Mary

192. Drawing reproducing a gold-glass fragment with St Agnes and Mary. Originally in the Materozzi Collection, Urbania

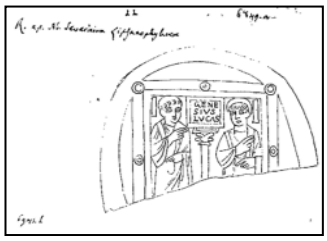
SUBJECT: Gold-glass fragment with St Agnes and Mary.
SHELFMARK: Vat. lat. 9071, f. 212, no. 9.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 6,5cm x 7,2cm.
MEDIUM: Pencil drawing with traces of black ink.
SOURCE: Unknown.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6849.a.
INSCRIPTION: MA / RA; AN / NA.
ANNOTATIONS: Urbaniae apud Matarotiis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Anne and Mary

193. Drawing reproducing a gold-glass fragment with St Agnes and Mary. Originally in the collection of the church of St Salvatore, Bologna

SUBJECT: Gold-glass fragment with St Agnes and Mary.
SHELFMARK: Vat. lat. 9071, f. 212, no. 10.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,5cm x 8,2cm.
MEDIUM: Ink drawing.
SOURCE: Unknown. The drawing reproduces a gold-glass fragment originally in the collection of the church of St Salvatore.
HAND: Mid eighteenth-century Italian copyist. Commissioned by Giacomo Biancani Tazzi (1729-1789).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: Absent.
INSCRIPTION: AGNES / MARIA.
ANNOTATIONS: Bononiae in Mus(eo) S. Salvatoris.
DOCUMENTS: Vat. lat. 9044, ff. 210r-210v.
BIBLIOGRAPHY: Buonocore 2001: 51.

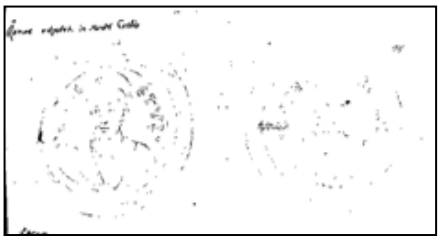


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Gold-glass fragment with Genesius and Luke

194. Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814) (?). Drawing reproducing a gold-glass fragment with Genesius and Luke. Originally in the collection of the Lipsanoteca, The Lateran

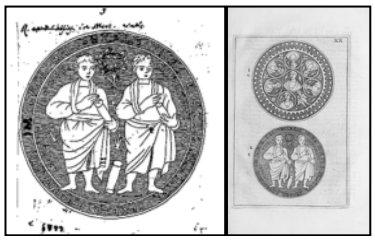
SUBJECT: Gold-glass fragment with Genesius and Luke.
SHELFMARK: Vat. lat. 9071, f. 212, no. 11.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,7cm x 14,7cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. The drawing was possibly made by Seroux d'Agincourt at the Lipsanoteca del Vicariato, the Lateran.
HAND: Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814)(?).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 6945.I.
INSCRIPTION: GENE- / -SIVS / LVCAS.
ANNOTATIONS: R(omae) ap(ud) Ab(ate) Severinium Lipsanophylacum.
DOCUMENTS: Vat. lat. 9104, f. 45v (p. 212, no. 11): «Dissegnata da Agincourt».
BIBLIOGRAPHY: Lega 2015: 1220, footnote 67; Buonocore 2001: 51.


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Gold-glass fragment with Christ

195. Drawing reproducing a gold-glass fragment with Christ

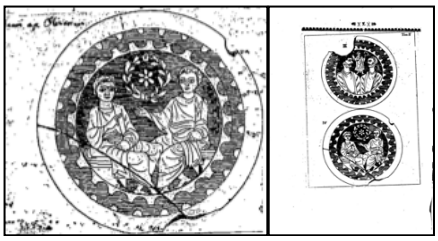
SUBJECT: Gold-glass fragment with Christ.
SHELFMARK: Vat. lat. 9071, f. 213, no. 1.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 6,3cm x 7,5cm.
MEDIUM: Red pencil drawing.
SOURCE: Vat. lat. 9044, f. 215r.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 6803.
INSCRIPTION: CHRI- / -STVS.
ANNOTATIONS: Romae reperta in Monte Celio.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with Lawrence and Ciprianus

196. Gold-glass fragment with Lawrence and Ciprianus. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

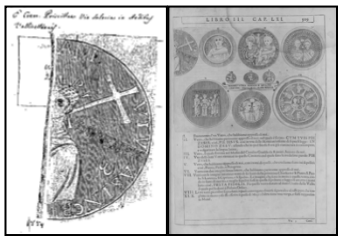
SUBJECT: Gold-glass fragment with Lawrence and Ciprianus.
SHELFMARK: Vat. lat. 9071, f. 213, no. 5.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 5,3cm x 7,5cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XX, no. 2.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 6877.
INSCRIPTION: LAVREN- / -TIVS; CRIPRANVS.
ANNOTATIONS: R(omae) apud Xristis in Mus(eo) Vatic(ano).
DOCUMENTS: Vat. lat. 9044, f. 215r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Hyacinth and St Protus

197. Gold-glass fragment with St Hyacinth and St Protus. Print cutting from Annibale degli Abati Olivieri, *Di alcune antichità cristiane* …, 1781

SUBJECT: Gold-glass fragment with St Hyacinth and St Protus.
SHELFMARK: Vat. lat. 9071, f. 213, no. 6.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 5,3cm x 6,5cm.
MEDIUM: Ink drawing.
SOURCE: A. degli Abati Olivieri, *Di alcune antichità cristiane conservate in Pesaro nel Museo Olivieri*, Pesaro, Gavelli, 1781, Pl. II, no. IV.
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 6883.a.
INSCRIPTION: IACINTVS / PROTVS.
ANNOTATIONS: Pisauri ap(ud) Oliverium.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Gold-glass fragment with St Lawrence

198. Gold-glass fragment with St Lawrence. Print cutting from Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Gold-glass fragment with St Lawrence.
SHELFMARK: Vat. lat. 9071, f. 213, no. 7.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 5,5cm x 3,5cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 509, no. 1.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 6884.
INSCRIPTION: ANE / VIVAS / IN CR(isto); LAVRENTIO.
ANNOTATIONS: E(x) Coem(eterio) Priscillae Via Salaria in Aedibus Vallicellianis.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Gold-glass fragment with St Justus and St Timotheus

199. Drawing reproducing a gold-glass fragment with St Justus and St Timotheus. Originally in the Materozzi Collection, Urbania

SUBJECT: Gold-glass fragment with St Justus and St Timotheus.
SHELFMARK: Vat. lat. 9071, f. 213, no. 10.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 5,3cm x 6,5cm.
MEDIUM: Ink drawing.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6920.a.
INSCRIPTION: IVST- / -VS / TIMO- / -TEVS.
ANNOTATIONS: Urbaniae apud Matarotiis.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Timotheus and St Justus

200. Drawing reproducing a gold-glass fragment with St Timotheus and St Justus. Originally in the collection of Olimpia Nero, Angelella, Rome

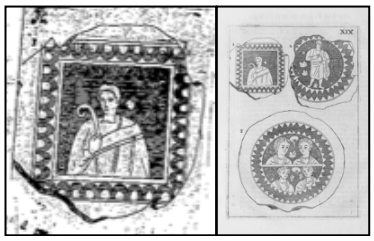
SUBJECT: Gold-glass fragment with St Timotheus and St Justus.
SHELFMARK: Vat. lat. 9071, f. 213, no. 11.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 4,3cm x 5,5cm.
MEDIUM: Ink drawing.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 6921.
INSCRIPTION: TIMOTEVS / SVSTVS.
ANNOTATIONS: Romae apud Marchionissam Angelellam.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with St Timotheus

201. Drawing reproducing a gold-glass fragment with St Timotheus. Originally in Giacomo Biancani Tazzi's private collection, Bologna

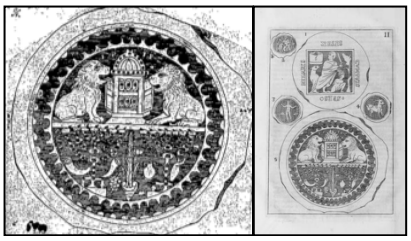
SUBJECT: Gold-glass fragment with St Timotheus.
SHELFMARK: Vat. lat. 9071, f. 213, no. 13.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 3,3cm x 4,5cm.
MEDIUM: Ink drawing.
SOURCE: This drawing was commissioned by Giacomo Biancani Tazzi on behalf of Gaetano Marini and reproduces an untraceable gold-glass fragment from Biancani Tazzi's private collection.
HAND: Unknown mid-eighteenth-century Italian copyist. Commissioned by Giacomo Biancani Tazzi (1729-1789).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: Absent.
INSCRIPTION: TIMOTEVS.
ANNOTATIONS: Bononiae in Museo Blancanio.
DOCUMENTS: Vat. lat. 9044, f. 215r; Vat. lat. 10963, f. 145r-v.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with male portrait

202. Gold-glass fragment with male portrait. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

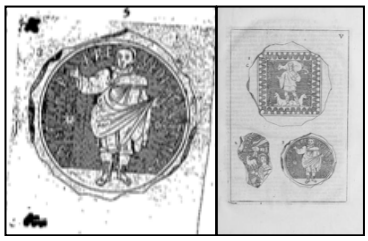
SUBJECT: Gold-glass fragment with male portrait.
SHELFMARK: Vat. lat. 9071, f. 214, no. 2.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 3,3cm x 3,5cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XIX, no. 1.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: e(x) 6872.
INSCRIPTION: VICTOR VIVAS IN NOMINE LAVRETI.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with the Torah ark, two lions, and Jewish symbols

203. Gold-glass fragment with the Torah ark, two lions, and Jewish symbols. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

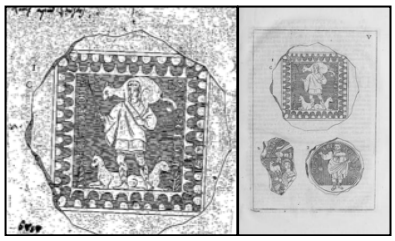
SUBJECT: Gold-glass fragment with the Torah ark, two lions, and Jewish symbols.
SHELFMARK: Vat. lat. 9071, f. 214, no. 3.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 6,6cm x 5,8cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. II, no. 5.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 6881.
INSCRIPTION: ANAS- / -TAS- / -I P- / -IE- Z- / -E- / -SES.
ANNOTATIONS: Ib(idem).
DOCUMENTS: Vat. lat. 9104, f. 45v (p. 214, no. 3).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with Anastasius

204. Gold-glass fragment with Anastasius. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

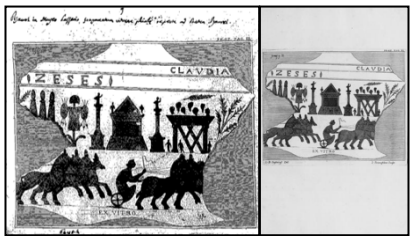
SUBJECT: Gold-glass fragment with Anastasius.
SHELFMARK: Vat. lat. 9071, f. 214, no. 5.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 6,6cm x 5,8cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. V, no. 3.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 6881.
INSCRIPTION: ANAS- / -TAS- / -I P- / -IE Z- / -E- / -SES.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Vat. lat. 9104, f. 54r (p. 214, no. 3).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with the Good Shepherd

205. Gold-glass fragment with the Good Shepherd. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass fragment with the Good Shepherd.
SHELFMARK: Vat. lat. 9071, f. 214, no. 6.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,4cm x 9,8cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. V, no. 1.
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 6858.
INSCRIPTION: CONCORDI / BIB- / -AS / IN PACE DEI.
ANNOTATIONS: Romae apud Chigiis.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 214, no. 6).
BIBLIOGRAPHY: Buonocore 2001: 51.

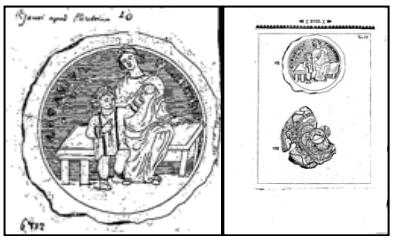


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Fragment of an ampoule with a circus scene

206. Fragment of an ampoule with a circus scene. Print cutting from Giovanni Battista Passeri, *De ampulla sepulchrali* …, 1731-1751

SUBJECT: Fragment of an ampoule with a circus scene.
SHELFMARK: Vat. lat. 9071, f. 214, no. 9.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 17cm x 19,5cm.
MEDIUM: Engraving.
SOURCE: G. B. Passeri, *De ampulla sepulchrali circensem pompam referente dissertatio*, in G. B. Passeri, C. B. Passeri, C. B. Gregori, G. Menabuoni, V. Franceschi, S. Manelli, *Lucernae fictiles Musei Passerii*, Pesaro, Sumptibus Academiae Pisaurensis, 1731-1751, Vol. III, Pl. II.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 6881.
INSCRIPTION: ANAS- / -TAS- / -I P- / IE Z- / -E- / SES.
ANNOTATIONS: Ib(idem).
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 214, no. 3).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with mother and son

207. Gold-glass fragment with mother and son. Print cutting from Annibale degli Abati Olivieri, *Di alcune antichità cristiane* …, 1781

SUBJECT: Gold-glass fragment with mother and son.
SHELFMARK: Vat. lat. 9071, f. 214, no. 10.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,4cm x 9,8cm.
MEDIUM: Engraving.
SOURCE: A. degli Abati Olivieri, *Di alcune antichità cristiane conservate in Pesaro nel Museo Olivieri*, Pesaro, Gavelli, 1781, Pl. IV, no. VII.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6417.
INSCRIPTION: CONCORDI / BIB- / -AS / IN PACE DEI.
ANNOTATIONS: Pisauri apud Oliverium.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 214, no. 6).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with Valentinus and Christianus

208. Drawing reproducing a gold-glass fragment with Valentinus and Christianus

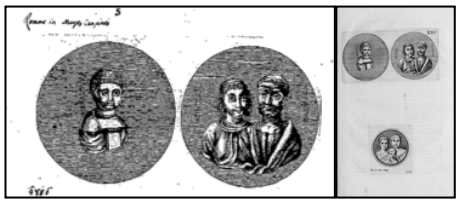
SUBJECT: Gold-glass fragment with Valentinus and Christianus.
SHELFMARK: Vat. lat. 9071, f. 214, no. 11.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 6,2cm x 5,8cm.
MEDIUM: Pen drawing.
SOURCE: This drawing was commissioned by Giacomo Biancani Tazzi on behalf of Gaetano Marini and reproduces a gold-glass fragment from the collection of the Istituto delle Scienze, Bologna.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: Absent.
INSCRIPTION: PIE ZESES / (Val)ENTINVS C(h)RISTI(anus).
ANNOTATIONS: Absent.
DOCUMENTS: Vat. lat. 9044, f. 215r; Vat. lat. 9071, f. 218, no. 7; Vat. lat. 9071, f. 222, no. 13; Vat. lat. 10963, f. 145r-v.
BIBLIOGRAPHY: Buonocore 2001: 51; Lega 2015: 1214-1216.


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Gold-glass medallion with Fortunatus and Zenobius

209. Drawing reproducing a gold-glass medallion with Fortunatus and Zenobius

SUBJECT: Gold-glass medallion with Fortunatus and Zenobius.
SHELFMARK: Vat. lat. 9071, f. 215, no. 3.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,4cm x 6,5cm.
MEDIUM: Pen drawing.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 64b.a.
INSCRIPTION: FORTVNATVS / ZENOBIVS.
ANNOTATIONS: R(omae) in Mus(eo) Coll(egium) R(omanum).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Gold-glass medallion with parents and son

210. Gold-glass medallion with parents and son. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass medallion with parents and son.
SHELFMARK: Vat. lat. 9071, f. 215, no. 5.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,4cm x 6,5cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi in vetro ornati di figure trovati ne' cimiteri di Roma; all'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXV.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 64b.a.
INSCRIPTION: FORTVNATVS / ZENOBIVS.
ANNOTATIONS: R(omae) in Mus(eo) Coll(egium) Rom(anum).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

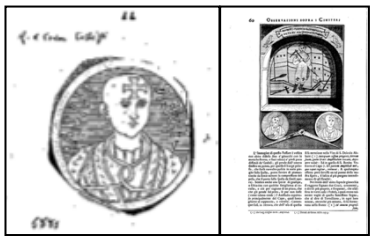


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Gold-glass fragment with Moses striking the rock

211. Gold-glass medallion with Moses striking the rock. Originally in the Materozzi Collection, Urbania

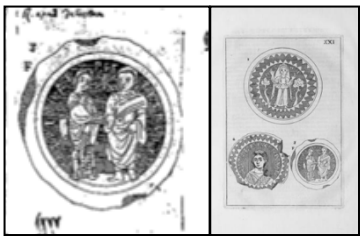
SUBJECT: Drawing reproducing a gold-glass fragment with Moses striking the rock.
SHELFMARK: Vat. lat. 9071, f. 215, no. 6.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,4cm x 6,5cm.
MEDIUM: Pencil drawing.
SOURCE: The drawing reproduces a gold-glass fragment from the collection of Alessandro Matterozzi, Urbania.
HAND: Unknown mid-eighteenth-century Italian copyist.
NUMBERING: no. 6.
CODE LETTERING: 6818.a.
INSCRIPTION: PIE ZESES / IN DEO / HILARIS.
ANNOTATIONS: Urbaniae apud Matterotiis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass medallion with portrait of saint

212. Gold-glass medallion with portrait of saint. Print cutting from Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

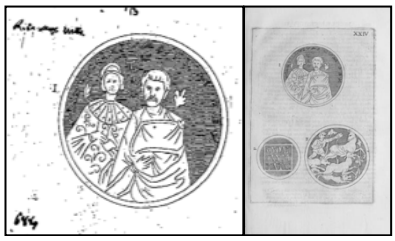
SUBJECT: Gold-glass medallion with portrait of saint.
SHELFMARK: Vat. lat. 9071, f. 215, no. 11.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,8cm x 7,1cm.
MEDIUM: Engraving.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie. Alla santità di nostro signore Papa Clemente XI*, Rome, Giovanni Maria Salvioni, 1720, Lib. I, p. 60, no. 4.
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 6885.
INSCRIPTION: LIBER- / -NICA.
ANNOTATIONS: R(omae) e(x) come(eteriis) Callisti.
DOCUMENTS: Vat. lat. 9104, f. 45r (p. 215, no. 12).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with married couple

213. Gold-glass fragment with married couple. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

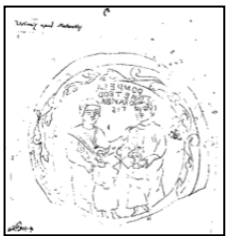
SUBJECT: Gold-glass fragment with married couple.
SHELFMARK: Vat. lat. 9071, f. 215, no. 12.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,8cm x 9,1cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro, ornati di figure, trovati ne' cimiteri di Roma*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXI, no. 3.
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 6889.
INSCRIPTION: MAXIMA VIVA CVM DEX ((monogramma Christi)).
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Vat. lat. 9104, f. 45v (p. 215, no. 12).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with married couple

214. Gold-glass fragment with married couple. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

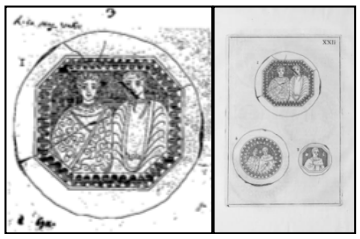
SUBJECT: Gold-glass fragment with married couple.
SHELFMARK: Vat. lat. 9071, f. 215, no. 13.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8,8cm x 8,1cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro, ornati di figure, trovati ne' cimiteri di Roma*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXIV, no. 1.
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 6889.
INSCRIPTION: MAXIMA VIVAS CVM DEX.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with family portrait

215. Drawing reproducing a gold-glass fragment with family portrait. Originally in the Matterozzi Collection, Urbania

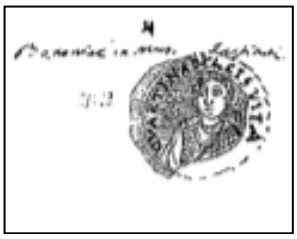
SUBJECT: Gold-glass fragment with family portrait.
SHELFMARK: Vat. lat. 9071, f. 216, no. 2.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7cm x 6,8cm.
MEDIUM: Pencil drawing.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6911.a.
INSCRIPTION: POMPEA / -NE; TEOD- / -ORA VIBA- / -TIS.
ANNOTATIONS: Urbaniae apud Matarotiis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with a married couple

216. Gold-glass fragment with a married couple. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

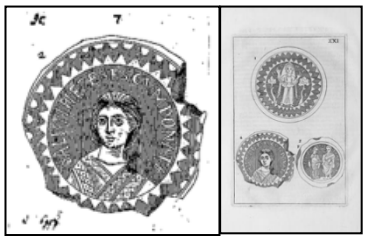
SUBJECT: Gold-glass fragment with a married couple.
SHELFMARK: Vat. lat. 9071, f. 216, no. 3.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8cm x 7,8cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro, ornati di figure, trovati ne' cimiteri di Roma*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXII, no. 1.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 694.
INSCRIPTION: P- / -AL- / -I- / -N- / -E G- / -AZ- / -OSA / PI- / -E (ze)SES.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with portrait of Quartina

217. Drawing reproducing a gold-glass fragment with portrait of Quartina

SUBJECT: Gold-glass fragment with portrait of Quartina.
SHELFMARK: Vat. lat. 9071, f. 216, no. 4.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 4,3cm x 7cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9044, ff. 210r-210v, f. 215r.
HAND: Unknown mid eighteenth-century Italian copyist. Commissioned by Giacomo Biancani Tazzi (1729-1789).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: Absent.
INSCRIPTION: QVARTINA D(ulcis vita).
ANNOTATIONS: Bononiae in Mus(eo) Instituti.
DOCUMENTS: Vat. lat. 9044, ff. 210r-210v, f. 215r; Vat. lat. 9104, f. 46r (p. 216, no. 4).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with portrait of Donata

218. Gold-glass fragment with portrait of Donata. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

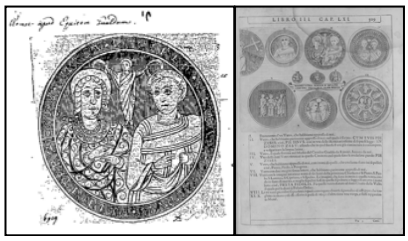
SUBJECT: Gold-glass fragment with portrait of Donata.
SHELFMARK: Vat. lat. 9071, f. 216, no. 7.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,8cm x 6,9cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati de' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXI, no. 2,
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 6987.
INSCRIPTION: SALVTI PIE ZESES SVM DONATA.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Vat. lat. 9140, f. 46r (p. 216, no. 7).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with a family portrait

219. Drawing reproducing a gold-glass fragment with a family portrait

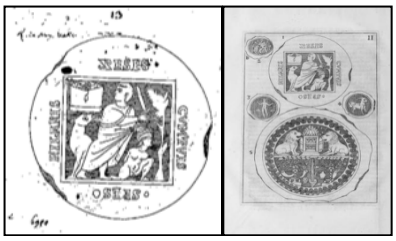
SUBJECT: Gold-glass fragment with a family portrait.
SHELFMARK: Vat. lat. 9071, f. 216, no. 8.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,3cm x 10cm.
MEDIUM: Pencil drawing.
SOURCE: Unknown.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 69141.a.
INSCRIPTION: SEBERE COSMAS LEA ZESES ((monogramma Christi)).
ANNOTATIONS: Urbaniae ap(ud) Matarotiis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with a family portrait

220. Gold-glass fragment with a family portrait. Christ crowning the couple at the centre. Print cutting from Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Gold-glass fragment with a family portrait, Christ crowning the couple at the centre.
SHELFMARK: Vat. lat. 9071, f. 216, no. 12.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,1cm x 7,3cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 509, no. 3.
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 6919.
INSCRIPTION: SIRTA LVCIFER VIVAS CVM TVIS FELICITER ZESES.
ANNOTATIONS: Romae apud Equitem Gualdum.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment with the sacrifice of Isaac

221. Gold-glass fragment with the sacrifice of Isaac. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass fragment with the sacrifice of Isaac.
SHELFMARK: Vat. lat. 9071, f. 215, no. 13.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,1cm x 7,3cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati de' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. II, no. 1.
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 6920.
INSCRIPTION: HILARIS / ZESES / CVM TVIS / SPES.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Vat. lat. 9044, ff. 210r-210v, f. 215r; Vat. lat. 9104, f. 46r (p. 216, no. 4).
BIBLIOGRAPHY: Buonocore 2001: 51; Lega 2015: 1215.

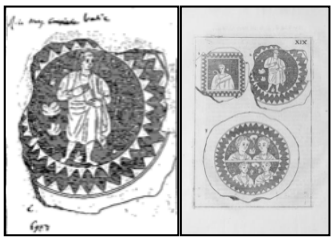


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Gold-glass fragment

222. Drawing reproducing a figurative gold-glass fragment with St Peter

SUBJECT: Figurative gold-glass fragment with St Peter.
SHELFMARK: Vat. lat. 9071, f. 216, no. 14.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8,1cm x 8,3cm.
MEDIUM: Pen drawing.
SOURCE: The drawing was commissioned by Giacomo Biancani Tazzi and was sent to Marini by post (letter from Giacomo Biancani Tazzi to Gaetano Marini); Vat. lat. 9044, ff. 210r-210v.
HAND: Unknown mid-eighteenth-century Italian copyist. Commissioned by Giacomo Biancani Tazzi.
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: Absent.
INSCRIPTION: (Pe)TRV / PE--- ?].
ANNOTATIONS: Bononiae in Mus(eo) S. Salvatoris.
DOCUMENTS: Vat. lat. 9044, ff. 210r-210v, f. 215r; Vat. lat. 9104, f. 46r (p. 216, no. 4).
BIBLIOGRAPHY: Buonocore 2001: 51; Lega 2015: 1215.

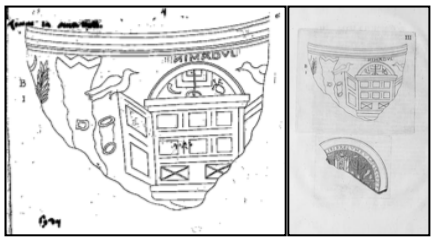


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Gold-glass fragment

223. Figurative gold-glass fragment with St Victor. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Figurative gold-glass fragment with St Victor.
SHELFMARK: Vat. lat. 9071, f. 217, no. 1.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,8cm x 6,8cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. XIX, no. 2.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: e(x) 6923.
INSCRIPTION: (Vi)CTO(r viv)AS IN NOMINE / LAVRENTI.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

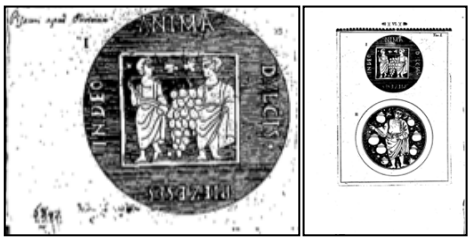


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Gold-glass fragment

224. Figurative gold-glass fragment with the Aron Hakodesh. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

SUBJECT: Gold-glass fragment with the Aron Hakodesh.
SHELFMARK: Vat. lat. 9071, f. 217, no. 4.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,2cm x 13cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. III, no. 1.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 6934.
INSCRIPTION: (a)NIMA DV(lcis).
ANNOTATIONS: Romae in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

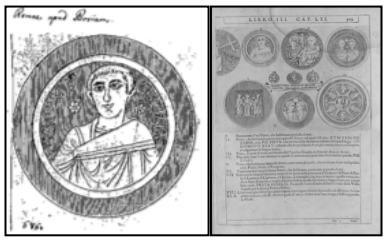


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Gold-glass fragment

225. Figurative gold-glass fragment with two male saints. Print cutting from Annibale degli Abati Olivieri, *Di alcune antichità cristiane …*, 1781

SUBJECT: Gold-glass fragment with two male saints.
SHELFMARK: Vat. lat. 9071, f. 217, no. 8.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,3cm x 9,4cm.
MEDIUM: Engraving.
SOURCE: A. degli Abati Olivieri, *Di alcune antichità cristiane conservate in Pesaro nel Museo Olivieri*, Pesaro, Gavelli, 1781, Pl. I, no. 1.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 6847.
INSCRIPTION: ANIMA DVLCIS PIE ZESES IN DEO.
ANNOTATIONS: Pisauri apud Oliverium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

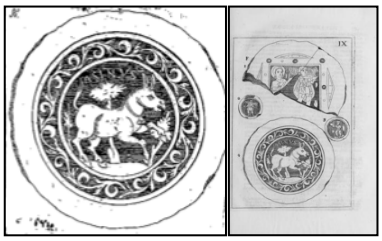


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Gold-glass fragment

226. Gold-glass fragment with male portrait. Print cutting from Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Gold-glass fragment with male portrait.
SHELFMARK: Vat. lat. 9071, f. 217, no. 11.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8,3cm x 7,7cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 509, no. IV.
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 6860.
INSCRIPTION: CVM TVIS PIE ZESES.
ANNOTATIONS: Romae apud Bosium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

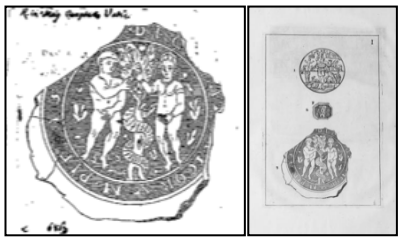


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Gold-glass fragment

227. Gold-glass fragment with a galloping ass. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

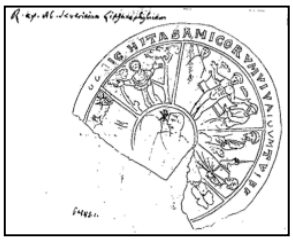
SUBJECT: Gold-glass fragment with a galloping ass.
SHELFMARK: Vat. lat. 9071, f. 217, no. 11.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,2cm x 13cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. IX, no. 4.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 6974.
INSCRIPTION: (a)NIMA DV(lcis).
ANNOTATIONS: Romae in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

228. Gold-glass fragment with Adam and Eve. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

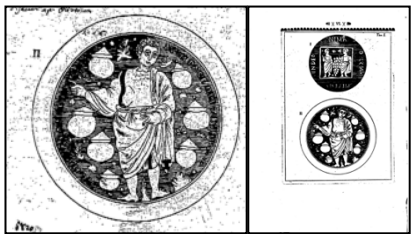
SUBJECT: Gold-glass fragment with Adam and Eve.
SHELFMARK: Vat. lat. 9071, f. 217, no. 12.
CHAPTER AND HEADING: cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,1cm x 8,7cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, Pl. I, no. 3.
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 6863.
INSCRIPTION: DIG(nitas)- / AMI- / -CORVM PIE ZESES [---].
ANNOTATIONS: Romae in Mus(eo) ~~Carpineo~~ Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

229. Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814). Drawing reproducing a gold-glass fragment with biblical scenes

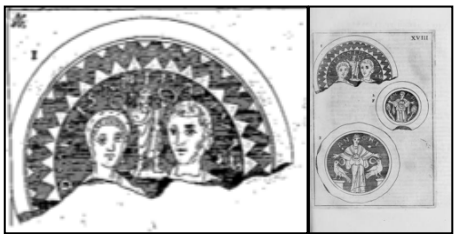
SUBJECT: Gold-glass fragment with biblical scenes.
SHELFMARK: Vat. lat. 9071, f. 218, no. 1.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,7cm x 11,1cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9104, f. 46r.
HAND: Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6445.1.
INSCRIPTION: DIGNITAS AMICORVM VIVAT CVM TVIS FE(liciter).
ANNOTATIONS: R(omae) ap(ud) Ab(atem) Severinium Lipsanophylacem.
DOCUMENTS: Vat. lat. 9104, f. 46r; «dissegnata da Agincourt».
BIBLIOGRAPHY: Buonocore 2001: 51; Lega 2015: 1220, footnote 67.


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Gold-glass fragment

230. Gold-glass fragment with Christ changing water into wine. Print cutting from Annibale degli Abati Olivieri, *Di alcune antichità cristiane* …, 1781

SUBJECT: Gold-glass fragment with Christ changing water into wine.
SHELFMARK: Vat. lat. 9071, f. 218, no. 3.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 10,7cm x 11,1cm.
MEDIUM: Engraving.
SOURCE: A. degli Abati Olivieri, *Di alcune antichità cristiane conservate in Pesaro nel Museo Olivieri*, Pesaro, Gavelli, 1781, Pl. I, no. II.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 6820.
INSCRIPTION: DIGNITAS AMICORVM PACE DEI ZESES.
ANNOTATIONS: Pisauri ap(ud) Oliverium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

231. Gold-glass fragment with Christ crowning a married couple. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass fragment with Christ crowning a married couple.
SHELFMARK: Vat. lat. 9071, f. 218, no. 5.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 6,8cm x 9,7cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XVIII, no. 1.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 6883.
INSCRIPTION: DVLCIS ANIMA VIVAS.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

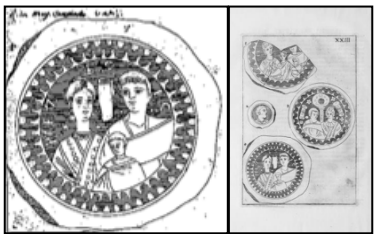


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Gold-glass fragment

232. Drawing reproducing a gold-glass fragment with two brothers. Mid seventeenth-century forgery

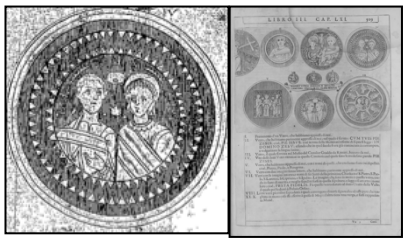
SUBJECT: Gold-glass fragment with two brothers.
SHELFMARK: Vat. lat. 9071, f. 218, no. 7.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 5,8cm x 16,9cm.
MEDIUM: Pencil and wash drawing .
SOURCE: The drawing was commissioned by Giacomo Biancani Tazzi and was sent to Gaetano Marini by post (letter from Giacomo Biancani Tazzi to Gaetano Marini, Vat. lat. 9044, ff. 210r-210v).
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: Absent.
INSCRIPTION: PIE ZESES.
DOCUMENTS: Vat. lat. 9044, ff. 210r-210v; Vat. lat. 9104, f. 46r (p. 216, no. 4).
ANNOTATIONS: Bononiae in Mus(eo) Instituti.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

233. Gold-glass fragment with family portrait. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

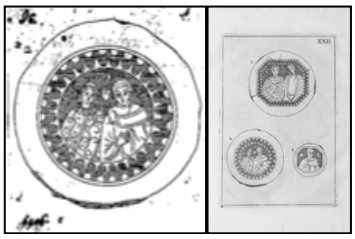
SUBJECT: Gold-glass fragment with family portrait.
SHELFMARK: Vat. lat. 9071, f. 218, no. 9.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 4,8cm x 8,9cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXII, no. 4.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 6906.e.
INSCRIPTION: PIE / ZE SEIC.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

234. Gold-glass fragment with married couple. Print cutting from Antonio Bosio, *Roma sotterranea* …, 1632

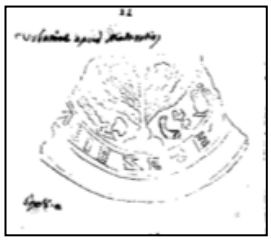
SUBJECT: Gold-glass fragment with married couple.
SHELFMARK: Vat. lat. 9071, f. 219, no. 3.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,8cm x 9,1cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 509, no. 4.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: Absent.
INSCRIPTION: PIE / ZE S / -ES.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

235. Gold-glass fragment with married couple. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass fragment with married couple.
SHELFMARK: Vat. lat. 9071, f. 219, no. 5.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 6,8cm x 7,4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXII, no. 2.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: e(x) 6906.
INSCRIPTION: PIE / ZES- / -ES.
ANNOTATIONS: Ib(idem).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

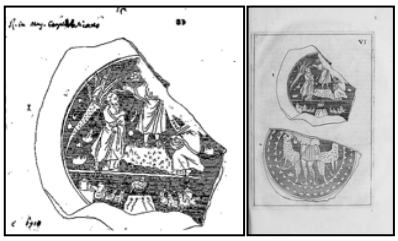


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Gold-glass fragment

236. Drawing reproducing a gold-glass fragment with Menorah, shofar, and etrog

SUBJECT: Gold-glass fragment with Menorah, shofar, and etrog.
SHELFMARK: Vat. lat. 9071, f. 219, no. 11.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,8cm x 9,2cm.
MEDIUM: Pencil drawing.
SOURCE: The drawing reproduces a gold-glass fragment from the collection of Alessandro Matterozzi, Urbania.
HAND: Unknown mid eighteenth-century Italian copyist.
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 6908.a.
INSCRIPTION: PIE ZESES.
ANNOTATIONS: Urbaniae apud Materotiis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

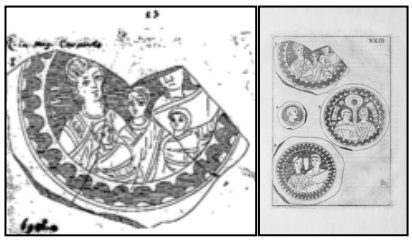


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Gold-glass fragment

237. Gold-glass fragment with Christ with two apostles in the Garden of Gethsemane. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass fragment with Christ with two apostles in the Garden of Gethsemane.
SHELFMARK: Vat. lat. 9071, f. 219, no. 12.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 6,8cm x 8,4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. VI, no. 1.
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 6908.a.
INSCRIPTION: PIE ZESES.
ANNOTATIONS: R(omae) in Mus(eo) ~~Carpineo~~ Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

238. Gold-glass fragment with a family portrait. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass fragment with a family portrait.
SHELFMARK: Vat. lat. 9071, f. 219, no. 15.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 6,8cm x 8,4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXIII, no. 1.
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 6910.
INSCRIPTION: PIE [---].
ANNOTATIONS: R(omae) in Mus(eo) Carpineo.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

239. Drawing reproducing a gold-glass fragment with a marriage scene

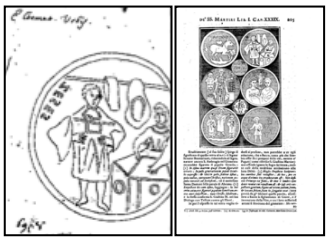
SUBJECT: Gold-glass fragment with a marriage scene.
SHELFMARK: Vat. lat. 9071, f. 220, no. 1.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 5,8cm x 6,4cm.
MEDIUM: Black ink over traces of graphite.
SOURCE: Personal autopsy.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6926.6926.a.
INSCRIPTION: VIVATI- / -S IN DEO.
ANNOTATIONS: Romae in Museo Kircheriano, antea Urbaniae ap(ud) Matarotios.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

240. Drawing reproducing a gold-glass fragment with a male portrait and biblical scenes

SUBJECT: Gold-glass fragment with biblical scenes.
SHELFMARK: Vat. lat. 9071, f. 220, no. 2.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 3,5cm x 2,9cm.
MEDIUM: Pen drawing.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6843.a.
INSCRIPTION: ZES / -ES.
ANNOTATIONS: R(omae) apud Principem Albanum.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

241. Giuseppe Gueriggi (1754-1829). Drawing reproducing a gold-glass fragment with a shop scene, copied after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

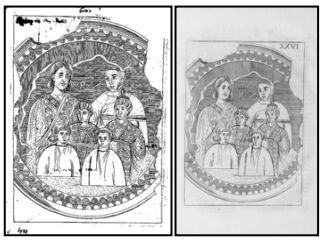
SUBJECT: Gold-glass fragment with shop scene.
SHELFMARK: Vat. lat. 9071, f. 220, no. 4.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8,6cm x 6,1cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie. Alla santità di nostro signore Papa Clemente XI*, Rome, Giovanni Maria Salvioni, 1720, Lib. III, p. 205.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 6928.
INSCRIPTION: ZESES.
ANNOTATIONS: E(x) Coem(eterio) Urbis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

242. Drawing reproducing a gold-glass fragment with a married couple

SUBJECT: Gold-glass fragment with a married couple.
SHELFMARK: Vat. lat. 9071, f. 220, no. 5.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8,5cm x 8,5cm.
MEDIUM: Pencil drawing.
SOURCE: The drawing reproduces a gold-glass fragment from the collection of Alessandro Matterozzi, Urbania.
HAND: Unknown mid eighteenth-century Italian copyist.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 6926.b.
INSCRIPTION: VEV TVSCINVS BIBETE.
ANNOTATIONS: E(x) Coem(eterio) Urbis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

243. Gold-glass fragment with a family portrait. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass fragment with a family portrait.
SHELFMARK: Vat. lat. 9071, f. 220, no. 6.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 19,7cm x 14,5cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXVI.
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 6926.6.
INSCRIPTION: P(ie) Z(eses).
ANNOTATIONS: Romae in Museo Vaticano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

244. Gold-glass fragment with a female figure, a lamb and the right arm of blessing Jesus. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

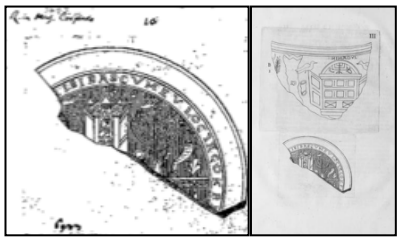
SUBJECT: Gold-glass fragment with a female figure, a lamb, and the right arm of blessing Jesus.
SHELFMARK: Vat. lat. 9071, f. 220, no. 7.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,7cm x 9cm.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. V, no. 2.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 6932.
INSCRIPTION: [---]ES BENE(merenti) [---].
ANNOTATIONS: Ib(idem).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

245. Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814). Drawing reproducing a gold-glass fragment with Ursus and Dionysius

SUBJECT: Gold-glass fragment with Ursus and Dionysius.
SHELFMARK: Vat. lat. 9071, f. 220, no. 9.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 11,7cm x 11cm.
MEDIUM: Pencil drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 6945.m.
INSCRIPTION: (Ursu / s) / D(i)O- / -N(ysius).
ANNOTATIONS: R(omae) ap(ud) Ab(atem) Severinium Lipsanophylacum.
DOCUMENTS: Vat. lat. 9104, f. 46r «Fatto disegnare da Agincourt».
BIBLIOGRAPHY: Buonocore 2001: 51; Lega 2015: 1220; Walker 2017: 56, 145.

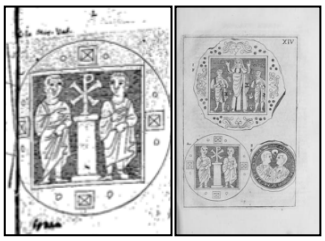


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Gold-glass fragment

246. Gold-glass fragment with the Aron Hakodesh. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass fragment with the Aron Hakodesh.
SHELFMARK: Vat. lat. 9071, f. 220, no. 10.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 7,4cm x 8,2cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. III, no. 2.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6933.
INSCRIPTION: BIBAS CVM EVLOGIA CORP.
ANNOTATIONS: R(omae) in Mus(eo) Carpineo.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

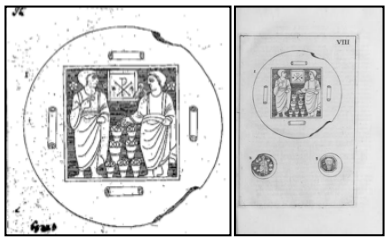


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Gold-glass fragment

247. Gold-glass fragment with St Peter and St Paul. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

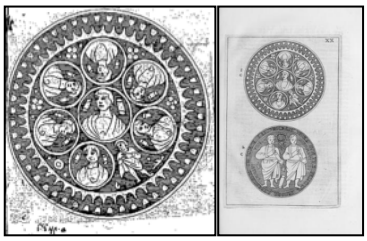
SUBJECT: Gold-glass fragment with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 221, no. 1.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8,3cm x 7,4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XIV, no. 2.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 69750.
INSCRIPTION: ((monogramma Christi)).
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

248. Gold-glass fragment with Christ changing water into wine. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

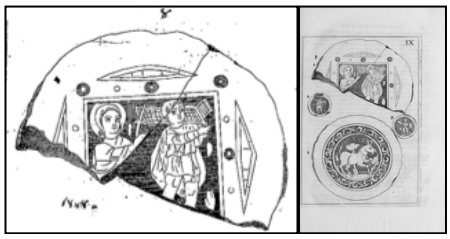
SUBJECT: Gold-glass fragment with Christ changing water into wine.
SHELFMARK: Vat. lat. 9071, f. 221, no. 2.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 11,3cm x 10,4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. VIII, no. 1.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6928.a.
INSCRIPTION: ((monogramma Christi)).
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

249. Gold-glass fragment with Christ and portraits of the apostles in roundels. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

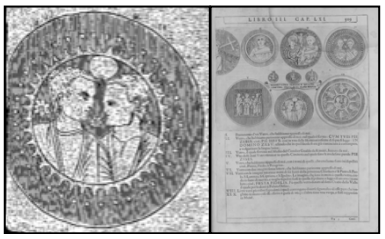
SUBJECT: Gold-glass fragment with portraits of the apostles in roundels.
SHELFMARK: Vat. lat. 9071, f. 221, no. 7.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,1cm x 9,2cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XX, no. 1.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: e6842.a.
INSCRIPTION: Absent.
ANNOTATIONS: Ib(idem) (Romae in Museo Vaticano).


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Gold-glass fragment

250. Gold-glass fragment with Christ healing the paralytic. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

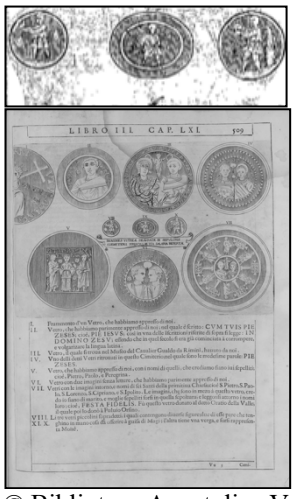
SUBJECT: Gold-glass fragment with Christ healing the paralytic.
SHELFMARK: Vat. lat. 9071, f. 221, no. 8.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8,4cm x 11,6cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. IX, no. 1.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 6848.a.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

251. Gold-glass fragment with St Peter and St Paul. Print cutting from Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Gold-glass fragment with St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 221, no. 9.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8,6cm x 7,7cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 509, no. VI.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

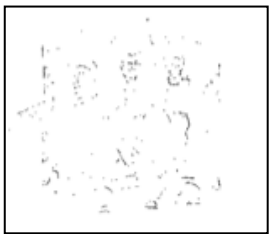


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Gold-glass medallions

252. Diminutive medallions in blue glass with scenes of Daniel carrying the poisoned cake. Print cutting from Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Gold-glass medallions in blue glass with scenes of Daniel carrying the poisoned cake.
SHELFMARK: Vat. lat. 9071, f. 221, no. 10.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 3,9cm x 10,1cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 509, nos. VIII, IX, X.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Absent.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

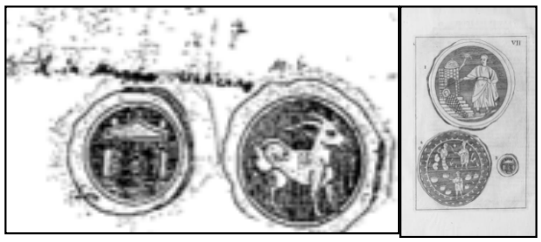


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Gold-glass fragment

253. Drawing reproducing a gold-glass fragment with Daniel and the sea serpent. Drawing by unknown

SUBJECT: Gold-glass fragment with Daniel and the sea serpent.
SHELFMARK: Vat. lat. 9071, f. 221, no. 11.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 9,3cm x 9,5cm.
MEDIUM: Pencil drawing.
SOURCE: The drawing reproduces a gold-glass fragment from the collection of Alessandro Matterozzi, Urbania.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Absent.
ANNOTATIONS: Urbaniae ap(ud) Matarotiis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

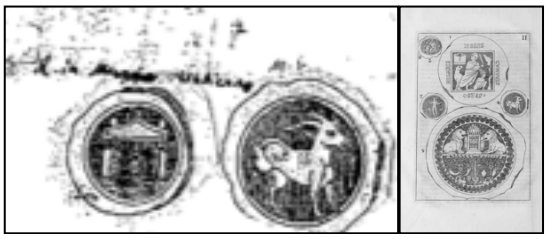


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Gold-glass medallion

254. Gold-glass medallion with the Aron Hakodesh. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass medallion in blue glass with the Aron Hakodesh.
SHELFMARK: Vat. lat. 9071, f. 222, no. 1a.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 3,2cm x 3,4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. VII, no. 3.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Absent.
ANNOTATIONS: R(omae) in Museo Vaticano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

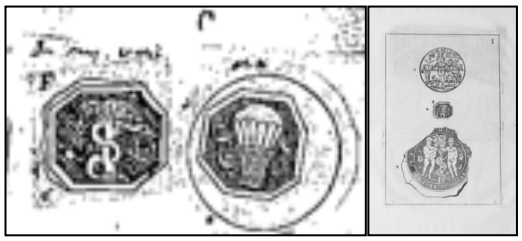


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Gold-glass medallion

255. Gold-glass medallion with a ram. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass medallion with a ram.
SHELFMARK: Vat. lat. 9071, f. 222, no. 1b.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 3,2cm x 3,4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. II, no. 4.
MARINI NUMBERING: no. 1b.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Absent.
ANNOTATIONS: R(omae) in Museo Vaticano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

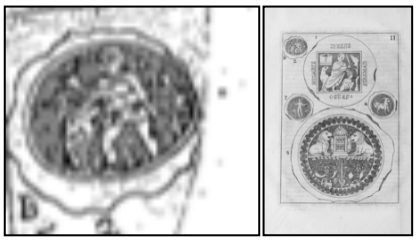


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Gold-glass medallion

256. Gold-glass medallion with the serpent of paradise. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

SUBJECT: Gold-glass medallion in blue glass with the serpent of paradise.
SHELFMARK: Vat. lat. 9071, f. 222, no. 2a.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 2,2cm x 2,5cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. I, no. 2.
MARINI NUMBERING: no. 2a.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: In Mus(eo) Vaticano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

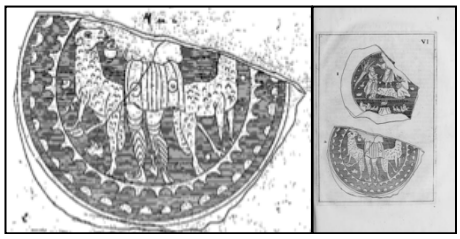


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Gold-glass medallion

257. Gold-glass medallion with Jonah and the whale. Print cutting from Filippo. Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

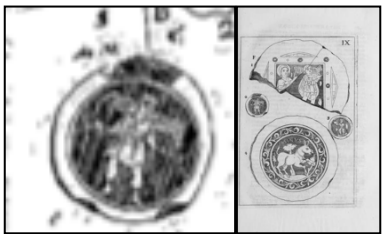
SUBJECT: Gold-glass medallion in blue glass with Jonah and the whale.
SHELFMARK: Vat. lat. 9071, f. 222, no. 3.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 2,2cm x 2,5cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. II, no. 1.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: In Mus(eo) Vaticano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

258. Gold-glass fragment with the Good Shepherd. Print cutting from Filippo. Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

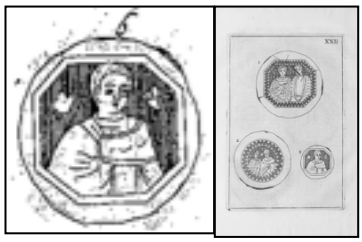
SUBJECT: Gold-glass medallion with the Good Shepherd.
SHELFMARK: Vat. lat. 9071, f. 222, no. 4.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 3,2cm x 3,5cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. VI, no. 2.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: (In) M(useo) V(aticano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass medallion

259. Gold-glass medallion in blue glass with the paralyzed man. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti* …, 1716

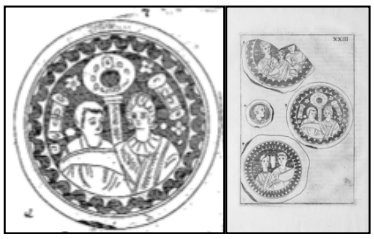
SUBJECT: Gold-glass medallion in blue glass with the paralyzed man.
SHELFMARK: Vat. lat. 9071, f. 222, no. 5.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 3,2cm x 2,2cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. IX, no. 2.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass medallion

260. Gold-glass medallion in blue glass with male portrait. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

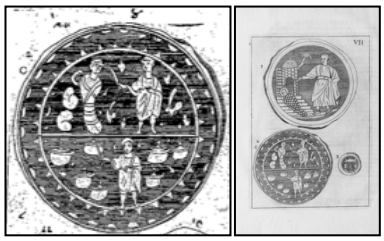
SUBJECT: Gold-glass medallion in blue glass with male portrait.
SHELFMARK: Vat. lat. 9071, f. 222, no. 6.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 4,2cm x 4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXII, no. 3.
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

261. Gold-glass fragment with married couple. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

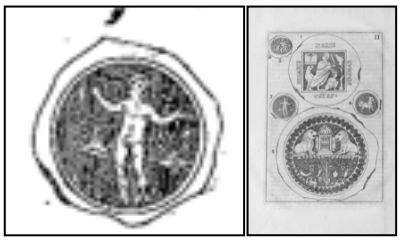
SUBJECT: Gold-glass fragment with married couple.
SHELFMARK: Vat. lat. 9071, f. 222, no. 7.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8cm x 7,5cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXIII, no. 3.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: e(x).
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass fragment

262. Gold-glass fragment with Christ raising Lazarus and Christ changing water into wine. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

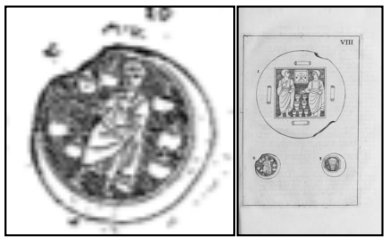
SUBJECT: Gold-glass fragment with Christ raising Lazarus and Christ changing water into wine.
SHELFMARK: Vat. lat. 9071, f. 222, no. 8.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 8,7cm x 8,6cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. VII, no. 2.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Gold-glass medallion

263. Gold-glass medallion in blue glass with Daniel in the Lions' Den. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

SUBJECT: Gold-glass fragment with Daniel in the Lions' Den.
SHELFMARK: Vat. lat. 9071, f. 222, no. 9.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 3,4cm x 3,4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. II, no. 3.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

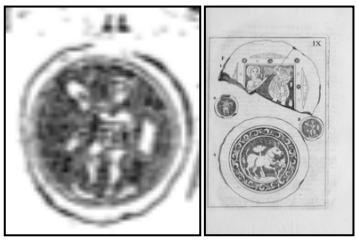


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Gold-glass medallion

264. Gold-glass medallion in blue glass with Christ changing water into wine. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

SUBJECT: Gold-glass medallion in blue glass with Christ changing water into wine.
SHELFMARK: Vat. lat. 9071, f. 222, no. 10.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. II, no. 3.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

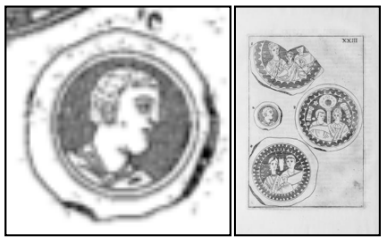


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Gold-glass medallion

265. Gold-glass medallion in blue glass with Daniel carrying the poisoned cake. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

SUBJECT: Gold-glass fragment with Daniel carrying the poisoned cake.
SHELFMARK: Vat. lat. 9071, f. 222, no. 11.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 2,8cm x 3cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. IX, no. 3.
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Gold-glass medallion

266. Gold-glass medallion in blue glass with male portrait. Print cutting from Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

SUBJECT: Gold-glass medallion in blue glass with male portrait.
SHELFMARK: Vat. lat. 9071, f. 222, no. 12.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 3,8cm x 4cm.
MEDIUM: Engraving.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di sua altezza reale, J. Guiducci & S. Franchi, 1716, Pl. XXIII, no. 2.
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Gilded glass fragment

267. Drawing reproducing a gilded glass fragment with Mary and the Child

SUBJECT: Gilded glass fragment with Mary and the Child.
SHELFMARK: Vat. lat. 9071, f. 222, no. 13.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 14,5cm x 16,9cm.
MEDIUM: Pen and wash drawing on brown paper.
SOURCE: Vat. lat. 9044, f. 125r.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 6945.g.
INSCRIPTION: (Mar)IA (crux) Regina Celli / Ave Maria gratia plena Dominus tecum DMR / 1+ viam / ++RIE++ / Regina Celli letare allelu(ia) / Ave Maria g(ratia) / Ave / Mar(ia) / Filius Maria Celli / +AME++ TVA O+++.
ANNOTATIONS: Bononiae in Mus(eo) Instituti.
DOCUMENTS: Vat. lat. 9044, ff. 210r-210v; Vat. lat. 9071, f. 218, no. 7; Vat. lat. 9104, f. 46v (p. 222, no. 13).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Gold-glass medallion

268. Drawing reproducing a gold-glass medallion in blue glass with Eve

SUBJECT: Gold-glass medallion in blue glass with Eve.
SHELFMARK: Vat. lat. 9071, f. 222, no. 14.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 4,2cm x 12,4cm.
MEDIUM: Pencil drawing.
SOURCE: Vat. lat. 9044, f. 215r.
HAND: Unknown mid eighteenth-century Italian copyist.
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Absent.
ANNOTATIONS: Ibidem.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Garrucci 1876; 126; Pl. 172, no. 4; Whitehouse 2000: 244-245, no. 833; Lega 2015: 1235.



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Gold-glass medallion

269. Drawing reproducing a gold-glass medallion in blue glass with Jonas and the whale

SUBJECT: Gold-glass medallion in blue glass with Jonas and the whale.
SHELFMARK: Vat. lat. 9071, f. 222, no. 15.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 12,4cm x 4,6cm.
MEDIUM: Pencil drawing.
SOURCE: Vat. lat. 9044, f. 215r.
HAND: Mid eighteenth-century Italian copyist.
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Ibidem.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Whitehouse 1994, p. 245, no. 835; Buonocore 2001: 51; Lega 2015: 1235.



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Gold-glass medallion

270. Drawing reproducing a gold-glass medallion in blue glass with Christ wielding a rod

SUBJECT: Gold-glass medallion in blue glass with Christ wielding a rod.
SHELFMARK: Vat. lat. 9071, f. 222, no. 16.
CHAPTER AND HEADING: Cap. XII. Tituli minores in vitro.
DIMENSIONS: 14,5cm x 16,9cm.
MEDIUM: Pencil drawing.
SOURCE: Vat. lat. 9044, f. 215r.
HAND: Mid eighteenth-century Italian copyist.
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: 6945.g.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

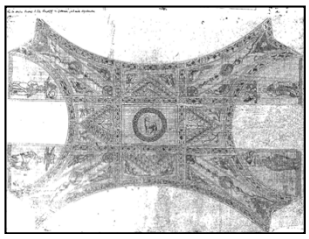


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Gold-glass medallion

271. Drawing reproducing a gold-glass medallion in blue glass with Daniel in the lions' den

SUBJECT: Gold-glass medallion with Daniel in the lions' den.
SHELFMARK: Vat. lat. 9071, f. 222, no. 17.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in vitro.
DIMENSIONS: 12,4cm x 4,6cm.
MEDIUM: Pencil drawing.
SOURCE: Vat. lat. 9044, f. 215r.
HAND: Unknown mid nineteenth century Italian copyist.
MARINI NUMBERING: no. 17.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
INNOTATIONS: Ibidem.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Howells 2015: 106 (no. 21); Buonocore 2001: 51; Lega 2015: 1235.


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Cross vault mosaic

272. Cross vault mosaic, Lateran Baptistery. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta* …, 1690

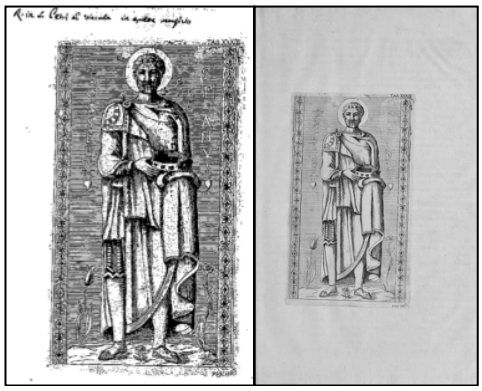
SUBJECT: Cross vault mosaic, Lateran Baptistery.
SHELFMARK: Vat. lat. 9071, f. 224, no. 2.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 29,6cm x 43,4cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera Monimenta, in quibus praecipue musiva opera, sacrarum, profanaruque aedium structura, ac nonnulli antiqui ritus dissertationibus iconibusque illustrantur, Pars Prima*, Rome, Joannis Jacobi Komarek Bohemi, 1690, Vol. I, Pl. LXXV, p. 242.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: Absent.
INSCRIPTION: LVCAS / MATHEVS / MARCVS / JOHANNEM.
ANNOTATION: R(omae) in Musivo Oratorii S. Joh(annis) Baptistae in Laterano, quod modo legetur.
DOCUMENTS: Vat. lat. 9104, f. 46v (p. 224, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Apse mosaic with Christ and the saints

273. Pen and wash drawing reproducing an apse mosaic with Christ and saints

SUBJECT: Apse mosaic with Christ and saints.
SHELFMARK: Vat. lat. 9071, f. 225, no. 4.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 26,4cm x 40,3cm.
MEDIUM: Pen and wash drawing.
SOURCE: Unknown.
HAND: Unknown mid-seventeenth-century Italian copyist.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Alicubi opera musivo.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Bolgia 2001: 324; Buonocore 2001: 51.

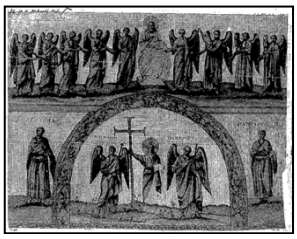


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Mosaic panel with St Sebastian

274. Mosaic panel with St Sebastian. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta* …, 1690

SUBJECT: Mosaic panel with St Sebastian.
SHELFMARK: Vat. lat. 9071, f. 226, no. 1.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 20,4cm x 14,6cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera Monimenta, in quibus praecipue musiva opera, sacrarum, profanarumque aedium structura, ac nonnulli antiqui ritus dissertationibus iconibusque illustrantur*, Pars Prima, Rome, Joannis Jacobi Komarek Bohemi, 1690, Vol. II, Pl. XXXIII, p. 116.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Absent.
INSCRIPTION: S(an)C(tu)S SEBA- / -STIANVS.
ANNOTATIONS: R(omae) in S. Petri ad Vincula in opere musivo.
DOCUMENTS: Vat. lat. 9104, f. 46v (p. 226, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.



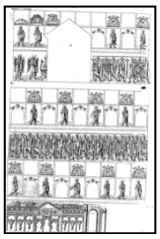
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Apse and triumphal arch mosaics

275. Apse and triumphal arch mosaics with Christ, the archangels, the angels, and St Cosmas and Damian, **San Michele in Africisco, Rome. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta* …, 1690**

SUBJECT: Apse and triumphal arch mosaics with Christ, the archangels, the angels, and St Cosmas and Damian. Church of San Michele in Africisco, Rome.
SHELFMARK: Vat. lat. 9071, f. 226, no. 2.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 20,4cm x 14,6cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera Monimenta, in quibus praecipue musiva opera, sacrarum, profanarumque aedium structura, ac nonnulli antiqui ritus dissertationibus iconibusque illustrantur*, Pars Prima, Rome, Joannis Jacobi Komarek Bohemi, 1690, Vol. II, Pl. XVII, p. 63.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6931.
INSCRIPTION: TINVS + S(an)C(tu)S CLEMIS + S(an)C(tu)S SVISTVS S(an)C(tu)S LAVRENTIVS S(an)C(tu)S YPPOLITVS S(an)C(tu)S CORNALIVS S(an)C(tu)S […] / SIANVS + S(an)C(tu)S VESPASIANVS + S(an)C(tu)S PAVLVS + S(an)C(tu)S VITALIS + S(an)C(tu)S GERVASIVS + S(an)C(tu)S PROTASIVS + S(an)C(tu)S VRSINVS + S(an)C(tu)S APOLLINARIS + S(an)C(tu)S SEBASTIANVS + S(an)C(tu)S + S(an)C(tu)S DIMITER + S(an)C(tu)S FOLSCAMPO + SCS IVSTINVS + +

S(an)C(tu)S + + S(an)C(tu)S PANCRATIVS S(an)C(tu)S CRISOSTOMVS S(an)C(tu)S SABINVS.
ANNOTATIONS: Ib(idem) in S. Michaelis Afric(isci).
DOCUMENTS: Vat. lat. 9104, f. 46v (p. 226, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Wall mosaics with procession of saints

276. Wall mosaics with procession of saints, Sant'Apollinare in Classe, Ravenna. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta* …, 1690

SUBJECT: Wall mosaics with procession of saints, Sant'Apollinare in Classe, Ravenna.
SHELFMARK: Vat. lat. 9071, f. 227, no. 1.
CHAPTER AND HEADING: Cap. XIII. Tituli in musivo et pictura.
DIMENSIONS: 47,4cm x 30,2cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera Monimenta, in quibus praecipue musiva opera, sacrarum, profanarumque aedium structura, ac nonnulli antiqui ritus dissertationibus iconibusque illustrantur*, Pars Prima, Rome, Joannis Jacobi Komarek Bohemi, 1690, Vol. II, Pl. XXIV, p. 81.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6931.
INSCRIPTION: PAVLINA + SCS + SCS MARIA + SCS ANASTASIA + SCS IVSTINA + SCS FELICITAS + SCS PERPETVA + SCS VINCENTIA + SCS VALERIA + SCA CRISPINA + SCA LVCIA +

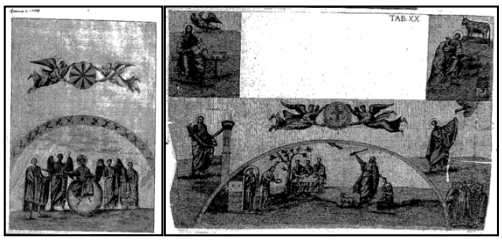


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Wall mosaics, Sant'Apollinare, Ravenna

277. Wall mosaics with procession of saints, Sant'Apollinare, Ravenna. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta* …, 1690

SUBJECT: Wall mosaics with procession of saints, Sant'Apollinare, Ravenna.
SHELFMARK: Vat. lat. 9071, f. 228, no. 1.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 47,4cm x 30,2cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera monimenta, in quibus praecipue musiva opera, sacrarum, profanarumque aedium structura, ac nonnulli antiqui ritus dissertationibus iconibusque illustrantur*, Pars Secunda, Rome, Joannis Jacobi Komarek Bohemi, 1690, Pl. XX.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Absent.
ANNOTATIONS: Absent.
DOCUMENTS: Vat. lat. 9104, f. 46v (p. 288, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.

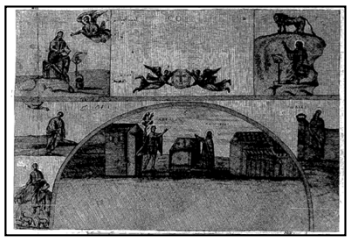


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Wall mosaics, San Vitale, Ravenna

278. Wall mosaics with Christ, the archangels, the saints, and biblical scenes, San Vitale, Ravenna. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta* …, 1690

SUBJECT: Wall mosaics with Christ, the archangels, the saints, and biblical scenes.
SHELFMARK: Vat. lat. 9071, f. 229, no. 1, 1a.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 28,7cm x 25cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera monimenta, in quibus praecipue musiva opera, sacrarum, profanarumque aedium structura, ac nonnulli antiqui ritus dissertationibus iconibusque illustrantur*, Pars Secunda, Rome, Joannis Jacobi Komarek Bohemi, 1690, Pl. XVIII, p. 71; Pl. XX, p. 73.
MARINI NUMBERING: no. 1, 1a.
MARINI CODE LETTERING: Absent.
INSCRIPTION: ABEL / MELCHISEDEC / MAIAS.
ANNOTATIONS: Absent.
DOCUMENTS: Vat. lat. 9104, f. 46v (p. 229, no. 1, 1a).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall mosaics, San Vitale, Ravenna

279. Wall mosaics with the sacrifice of Isaac and the evangelists, San Vitale, Ravenna. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta* …, 1690

SUBJECT: Wall mosaics with the sacrifice of Isaac and the evangelists.
SHELFMARK: Vat. lat. 9071, f. 230, no. 1.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 20,5cm x 30cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera monimenta, in quibus praecipue musiva opera, sacrarum, profanarumque aedium structura, ac nonnulli antiqui ritus dissertationibus iconibusque illustrantur*, Pars Secunda, Rome, Joannis Jacobi Komarek Bohemi, 1690, Vol. I, Pl. XVIII, p. 68.
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Absent.
ANNOTATIONS: Anepigraphic.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

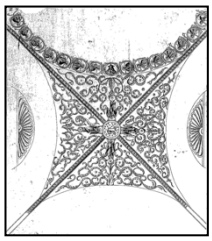


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Wall mosaic, San Vitale, Ravenna

280. Wall mosaic with empress Theodora and her court, San Vitale, Ravenna. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta* …, 1690

SUBJECT: Wall mosaic with empress Theodora and her court.
LOCATION: Vat. lat. 9071, f. 230, no. 1a.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 20,5cm x 30cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera monimenta, in quibus praecipue musiva opera, sacrarum, profanarumque aedium structura, ac nonnulli antiqui ritus dissertationibus iconibusque illustrantur*, Pars Secunda, Rome, Joannis Jacobi Komarek Bohemi, 1690, Vol. I, Pl. XVIII, p. 68.
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Absent.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

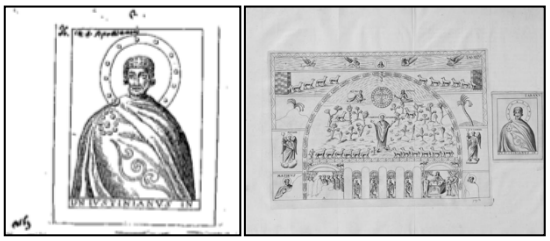


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Vault mosaics, Battistero Neoniano, Ravenna

281. Vault mosaics, Battistero Neoniano, Ravenna. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta* …, 1690

SUBJECT: Vault mosaics with the archangels.
SHELFMARK: Vat. lat. 9071, f. 231, no. 1.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 33cm x 28,5cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera monimenta, in quibus praecipue musiva opera, sacrarum, profanarumque aedium structura, ac nonnulli antiqui ritus dissertationibus iconibusque illustrantur*, Pars Secunda, Rome, Joannis Jacobi Komarek Bohemi, 1690, Vol. I, Pl. XVIII, p. 68.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6948.
INSCRIPTION: Absent.
ANNOTATIONS: Absent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

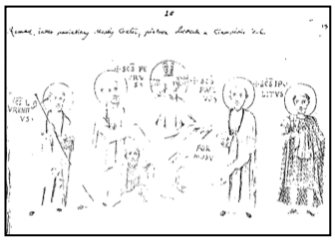


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Portrait of Emperor Justinian, Sant'Apollinare, Ravenna

282. Portrait of Justinian, Sant'Apollinare, Ravenna. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta* …, 1690

SUBJECT: Portrait of Emperor Justinian, Sant'Apollinare, Ravenna.
SHELFMARK: Vat. lat. 9071, f. 231, no. 2.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 8,4cm x 7,4cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera monimenta, in quibus praecipue musiva opera, sacrarum, profanarumque aedium structura, ac nonnulli antiqui ritus dissertationibus iconibusque illustrantur*, Pars Secunda, Rome, Joannis Jacobi Komarek Bohemi, 1690, Vol. I, Pl. XXV, p. 81.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 2569.
INSCRIPTION: D(omi)N(us) IVSTINIANVS IN(perator).
ANNOTATIONS: Ib(idem) in S. Apollinaris.
DOCUMENTS: Vat. lat. 9104, f. 46v (p. 231, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.

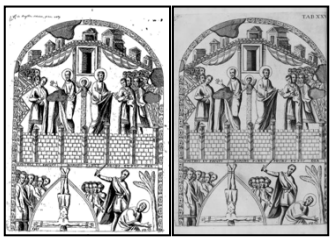


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Wall mosaic

283. Pencil and wash drawing reproducing a wall mosaic, Oratorio di Papa Formoso, Rome

SUBJECT: Wall mosaic with Christ, St Peter and St Paul, St Lawrence and St Hippolytus, and Formosus.
SHELFMARK: Vat. lat. 9071, f. 232, no. 10.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 14,6cm x 20,2cm.
MEDIUM: Pencil and wash drawing .
SOURCE: Unknown.
HAND: Late seventeenth century Italian copyist.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 7217.g.
INSCRIPTION: S(an)C(tu)S LA- / VRENTI- / -VS; + S(an)C(tu)S PE- / -TRV- / -S; + S(an)C(tu)S PAVL- / -VS; + S(an)C(tu)S IPO- / -LITVS; D(omi)N(u)S; FOR- / -MOSV(s).
ANNOTATIONS: Romae inter parietibus Montis Coelii, pictura detecta a Ciampinii V(ir) C(larissimus).
DOCUMENTS: Vat. lat. 9104, f. 47r (p. 232, no. 10).
BIBLIOGRAPHY: Buonocore 2001: 51; Ballardini 2015: 1648.

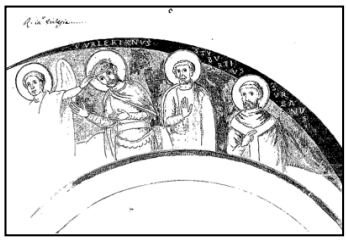


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Apse mosaic

284. Apse mosaic with episodes from the lives, and the martyrdom, of St Peter and St Paul. Print cutting from Giovanni Giustino Ciampini, *Vetera Monimenta* …, 1690

SUBJECT: Apse mosaic with episodes from the lives, and the martyrdom, of St Peter and St Paul.
SHELFMARK: Vat. lat. 9071, f. 233, no. 1.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 28,8cm x 21cm.
MEDIUM: Engraving.
SOURCE: G. G. Ciampini, *Vetera monimenta, in quibus praecipue musiva opera, sacrarum, profanarumque aedium structura, ac nonnulli antiqui ritus dissertationibus iconibusque illustrantur*, Pars Secunda, Rome, Joannis Jacobi Komarek Bohemi, 1690, Vol. I, Pl. XXV, p. 62.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6951.
INSCRIPTION: IC PETRVS ET PAVLVS ROMANO POPVLO PDCNS ET POC DER.
ANNOTATIONS: R(omae) in Basilica Sitiainea, pictura vetus.
DOCUMENTS: Vat. lat. 9104, f. 47v (p. 233, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.

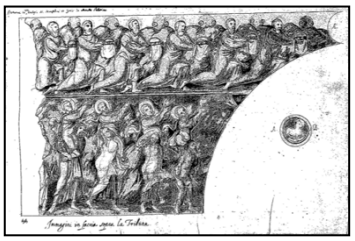


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Wall painting

285. Watercolour reproducing a wall painting with an angel crowning St Valerianus, St Tiburtius, and St Urbanus. Unknown mid-seventeenth-century Italian copyist

SUBJECT: Wall painting with an angel crowning St Valerianus, St Tiburtius, and St Urbanus.
SHELFMARK: Vat. lat. 9071, f. 233, no. 2.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in museo et pictura.
DIMENSIONS: 15,8cm x 25,1cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Unknown mid-seventeenth-century Italian copyist.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: Absent.
INSCRIPTION: S. VALERIANVS / S. TI- / -BV- / -RTI- / -VS / S. VR- / -BA- / -NV- / -S.
ANNOTATIONS: R(omae) in Ecclesia …
DOCUMENTS: Vat. lat. 9104, f. 47r (p. 233, no. 2); «e(x) sch(edae) Barb(erinis)».
BIBLIOGRAPHY: Buonocore 2001: 51.

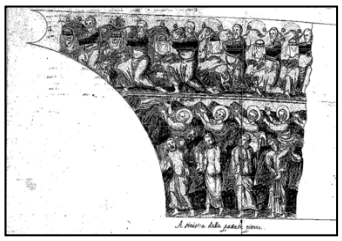


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Wall painting

286. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with the 24 Elders of the Apocalypse, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with the 24 Elders of the Apocalypse.
SHELFMARK: Vat. lat. 9071, f. 234, no. 2.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 27,5cm x 41,2cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6963.
INSCRIPTION: Absent.
ANNOTATIONS: Picturae in ecclesi(ae) SS. Sebastiani et Zotici in Collis Palatino.
DOCUMENTS: Vat. lat. 9104, f. 47r (p. 234, no. 2); vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51; Marchiori 2009: 228; Ballardini 2015: 1650.

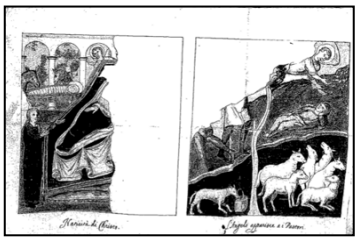


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Wall painting

287. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with the 24 Elders of the Apocalypse, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with the 24 Elders of the Apocalypse, Santa Maria in Pallara, Rome.
SHELFMARK: Vat. lat. 9071, f. 235, no. 1.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 27,2cm x 41,2cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Absent.
ANNOTATIONS: Absent.
DOCUMENTS: Vat. lat. 9104, f. 47r (p. 234, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51; Marchiori 2009: 228; Ballardini 2015: 1651.

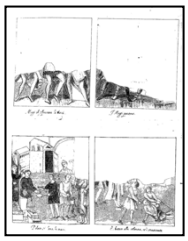


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Wall painting

288. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with the Nativity and the Annunciation to the shepherds, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with the Nativity and the Annunciation to the shepherds.
SHELFMARK: Vat. lat. 9071, f. 235, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 26,8cm x 40,8cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent. The watercolour is captioned: a) Natività di Christo; b) L'Angelo apparisce ai Pastori.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

289. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with the Three Wise Men offering gifts, their departure, Pilate washing his hands, and Christ at the Column, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with the Three Wise Men offering gifts, their departure, Pilate washing his hands, and Christ at the Column.
SHELFMARK: Vat. lat. 9071, f. 236, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 27,8cm x 40,9cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: 6963.
INSCRIPTION: Absent.
ANNOTATIONS: Absent; Watercolours are captioned: a) Magi che offeriscono li doni; b) I Magi partono; c) Pilato si lava le mani; d) È battuto alla colonna ed è strascinato.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.

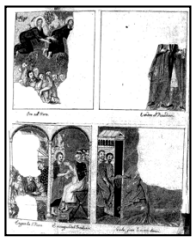


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Wall painting

290. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with the Last Supper, Jesus washing his disciples' feet, the resurrection of Lazarus, and the triumphal entry into Jerusalem, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with the Last Supper, Jesus washing his disciples' feet, the resurrection of Lazarus, and the triumphal entry into Jerusalem.
SHELFMARK: Vat. lat. 9071, f. 237, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 26,8cm x 40,8cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Absent.
ANNOTATIONS: Absent; Watercolours are captioned: a) Cena; b) Lava li piedi agli Apostoli; c) Risuscita Lazzaro; d) Entra in Gerusalemme.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

291. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with the Agony in the Garden, Jesus standing in front of Pilate, Peter denies Jesus, Pilate interrogates Jesus, Judas and the thirty pieces of silver, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with the Agony in the Garden, Jesus standing in front of Pilate, Peter denies Jesus, Pilate interrogates Jesus, Judas and the thirty pieces of silver.
SHELFMARK: Vat. lat. 9071, f. 238, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 22,6cm x 38,1cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Unnumbered.
MARINI CODE LETTERING: Uncoded.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent; Watercolours are captioned: a) Ora nell'orto; b) È condotto al Presidente; c) È negato a S. Pietro; d) È interrogato dal Presidente; e) Giuda getta li trenta denari.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

292. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with Jesus slapped in the face, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with Jesus slapped in the face.
SHELFMARK: Vat. lat. 9071, f. 239, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 23,6cm x 38,6cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Unnumbered.
MARINI CODE LETTERING: Uncoded.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent; The watercolour is captioned: a) Gli è data la guanciata.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

293. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with the martyrdom of St Sebastian and St Sebastian tended by St Irene, Santa Maria in Pallara, Rome

SUBJECT: Wall paintings with the martyrdom of St Sebastian and St Sebastian tended by St Irene.
SHELFMARK: Vat. lat. 9071, f. 240, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 23,6cm x 38,6cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Unnumbered.
MARINI CODE LETTERING: Uncoded.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent. The watercolour is captioned: a) S. Sebastiano saettato; b) Irene cura le ferrite dal corpo di S. Sebastiano.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

294. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with St Sebastian thrown into the Cloaca Maxima and St Sebastian brought to the Catacomb on the Via Appia, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with St Sebastian thrown into the Cloaca Maxima and St Sebastian brought to the Catacomb on the Via Appia.
SHELFMARK: Vat. lat. 9071, f. 241, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 41cm x 26,8cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Unnumbered.
MARINI CODE LETTERING: Uncoded.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent. The watercolours are captioned: a) San Sebastiano è portato nella cloaca; b) San Sebastiano è portato nelle catacombe nella Via Appia.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

295. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with the burial of St Sebastian, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with the burial of St Sebastian.
SHELFMARK: Vat. lat. 9071, f. 242, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 40,7cm x 27,5cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Unnumbered.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent. The watercolours are captioned: a) S. Sebastiano è portato nel Sepolcro.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

296. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with donor Peter offering the model of the church to St Sebastian, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with donor Peter offering the model of the church to St Sebastian; procession of female saints; St Zoticus.
SHELFMARK: Vat. lat. 9071, f. 243, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 41cm x 26,6cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Unnumbered.
MARINI CODE LETTERING: Absent.
INSCRIPTION: DOM(inus) / PETRVS; S(an)C(tu)S SEBASTIANVS; S(an)C(tu)S / ZOTI- / -CVS.
ANNOTATIONS: Absent. Watercolours are captioned: a) Segue a destra dell'immagini passate fuori del concavo della tribuna; b) Nella medesima facciata, a sinistra.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall paintings

297. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with Amantius, Ireneo, and Zoticus in front of the prefect; the baptism of Amantius, Ireneus, and Zoticus, Santa Maria in Pallara, Rome

SUBJECT: Wall paintings with Amantius, Ireneo, and Zoticus in front of the prefect; the baptism of Amantius, Ireneo, and Zoricus.
SHELFMARK: Vat. lat. 9071, f. 244, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 41,2cm x 26,4cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: St AMANTIVS.
ANNOTATIONS: Absent. The watercolours are captioned: a) Nella parte dell'Epistola S. S. presentati al Prefetto; b) Battesimo de SS. Amantio, Ireneo, e Zotico.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall paintings

298. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with Zoticus and Amantius conducted to the prefect and the martyrdom of the three saints, Santa Maria in Pallara, Rome

SUBJECT: Wall paintings with Zoticus and Amantius conducted to the prefect and the martyrdom of the three saints.
SHELFMARK: Vat. lat. 9071, f. 245, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 41,2cm x 26,4cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Unnumbered.
MARINI CODE LETTERING: Uncoded.
INSCRIPTION: DOM(inus) / PETRVS; S(anct)VS / SEBASTIANVS.
ANNOTATIONS: Absent. The watercolours are captioned: a) Zotico et Amantio son condotti al Presidente; b) Son battuti e strascinati per terra I tre Santi.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

299. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with a scene of martyrdom, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with a scene of martyrdom.
SHELFMARK: Vat. lat. 9071, f. 246, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 41,1cm x 26,3cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent. The watercolour is captioned: a) è battuto; Gaetano Marini annotated the watercolour as follows: VALLOR; TIT CAPTA LAVM ARALM MAR; b) Quadro scalcinato primo.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

300. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with St Amantius, Ireneo, and Zoticus in prison and a saint amongst the soldiers and an angel, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with St Amantius, Ireneo, and Zoticus in prison and a saint amongst the soldiers and an angel.
SHELFMARK: Vat. lat. 9071, f. 247, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 41,1cm x 26,5cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Absent.
ANNOTATIONS: Absent. The watercolour is captioned: a) I tre Santi sono in prigione; b) Santo nudo tra Soldati.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall paintings

301. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with a scene of martyrdom and a saint brought to prison, Santa Maria in Pallara, Rome

SUBJECT: Wall paintings with a scene of martyrdom and a saint brought to prison.
SHELFMARK: Vat. lat. 9071, f. 248, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 41,1cm x 26,1cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent. The watercolour is captioned: a) Santo battuto da due; b) Santo portato in prigione.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall paintings

302. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with saints in prison and the prefect interrogating a saint, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with saints in prison and a saint in front of the President.
SHELFMARK: Vat. lat. 9071, f. 249, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 41,1cm x 26,4cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent. The watercolour is captioned: a) Otto santi in prigione; b) Presidente che interr(oga) un santo.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

303. Antonio Eclissi (active 1627-1640). Watercolour reproducing a wall painting with a saint holding a marble slab, Santa Maria in Pallara, Rome

SUBJECT: Wall painting with a saint holding a marble slab.
SHELFMARK: Vat. lat. 9071, f. 250, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 41,2cm x 26,3cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Antonio Eclissi (active 1627-1640).
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Absent. The watercolour is captioned: a) Quadro scalcinato secondo; b) Santo che porta una pietra quadra in spalla.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

304. Watercolour reproducing a wall painting with the martyrdom of St Sebastian. Unknown mid-seventeenth-century Italian copyist, Scala Santa, Lateran Palace, Rome

SUBJECT: Wall painting with the martyrdom of St Sebastian.
SHELFMARK: Vat. lat. 9071, f. 251, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 41,2cm x 24,6cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Unknown mid-seventeenth-century Italian copyist.
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: 6962.
INSCRIPTION: S. (Se)BASTIANVS.
ANNOTATIONS: Absent.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

305. Watercolour reproducing a wall painting with Jeremiah and Osea. Unknown mid-seventeenth-century Italian copyist, Scala Santa, Lateran Palace, Rome

SUBJECT: Wall painting with Jeremiah and Osea.
SHELFMARK: Vat. lat. 9071, f. 252, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 40,2cm x 24,6cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Unknown mid-seventeenth-century Italian copyist.
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: EGO QVASI AGNVS / MANSVETVS; O MORES / ERO / MORS / TVA / MOESVS / TVVS / ERO / INFERNE.
ANNOTATIONS: Absent.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

306. Watercolour reproducing a wall painting with stories of Genesis. Unknown mid-seventeenth-century Italian copyist, Scala Santa, Lateran Palace, Rome

SUBJECT: Wall painting with stories of Genesis.
SHELFMARK: Vat. lat. 9071, f. 253, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 28,8cm x 37,8cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Unknown mid seventeenth-century-Italian copyist.
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: HIC PLASMAT.
ANNOTATIONS: Absent.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonarroti 2001: 51.



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Wall painting

307. Watercolour reproducing a wall painting with a procession of saints and a pastoral scene. Unknown mid-seventeenth-century Italian copyist, Scala Santa, Lateran Palace, Rome

SUBJECT: Wall painting with a procession of saints and a pastoral scene.
SHELFMARK: Vat. lat. 9071, f. 254, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 16,9cm x 43,4cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Unknown mid-seventeenth-century Italian copyist.
MARINI NUMBERING: Unnumbered.
MARINI CODE LETTERING: Uncoded.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Unannotated.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall painting

308. Watercolour reproducing a wall painting with an unknown saint (St Andrew?). Unknown mid-seventeenth-century Italian copyist, Scala Santa, Lateran Palace, Rome

SUBJECT: Wall painting with an unknown saint (St Andrew?).
SHELFMARK: Vat. lat. 9071, f. 255, unnumbered.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 28,8cm x 37,8cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Unknown mid-seventeenth-century Italian copyist.
MARINI NUMBERING: Unnumbered.
MARINI CODE LETTERING: Uncoded.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Unannotated.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Wall panel

309. Watercolour reproducing a wall painting with the martyrdom of St Andrew. Unknown mid-seventeenth-century Italian copyist, Scala Santa, Lateran Palace, Rome

SUBJECT: Wall painting with the martyrdom of St Andrew, Scala Santa, Rome.
SHELFMARK: Vat. lat. 9071, f. 256.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 40,5cm x 23cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Unknown mid-seventeenth-century Italian copyist.
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Unannotated.
DOCUMENTS: Vat. lat. 9105, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.

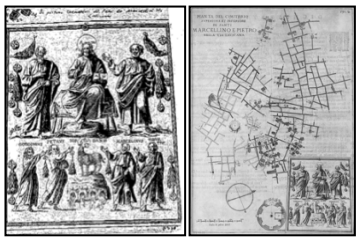


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Wall panel

310. Watercolour reproducing a wall painting with the Virgin Mary, Peter, Paul, and donor. Unknown mid-seventeenth-century Italian copyist, Santa Maria in Via Lata, Rome

SUBJECT: Wall panel with the Virgin Mary, Peter and Paul, and donor.
SHELFMARK: Vat. lat. 9071, f. 257, unnumbered.
CHAPTER AND HEADING: Cap. XIII: Tituli minores in musivo et pictura.
DIMENSIONS: 40,5cm x 23cm.
MEDIUM: Watercolour.
SOURCE: The Barberini Library.
HAND: Unknown mid-seventeenth-century Italian copyist.
MARINI NUMBERING: Absent.
MARINI CODE LETTERING: Absent.
INSCRIPTION: Anepigraphic.
ANNOTATIONS: Unannotated.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Bertelli and Galassi Paluzzi 1971: 28; Betti 2001: 464-5 (cat. III.14); Rini 2015: 1515.

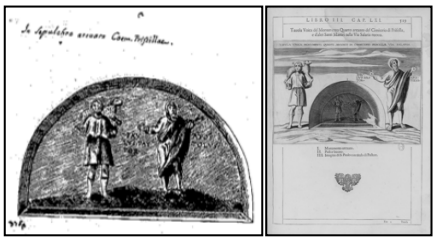


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Wall panel

311. Wall panel with Christ, St Peter, St Paul, and saints. Print cutting from Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Wall panel with Christ, St Peter, St Paul, and saints.
SHELFMARK: Vat. lat. 9071, f. 258, no. 1.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 15,4cm x 12,1cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, Vol. III, Pl. 412.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2356.
INSCRIPTION: AW; AW; GORGONIVS; PETRVS; IOR- / -DANIS; MARCELLINVS; TIBVR- / -TIVS.
ANNOTATIONS: In pictura Coemeterii SS. Petri et Marcellinii via Labicana.
DOCUMENTS: Vat. lat. 9104, f. 47 (p. 258, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.

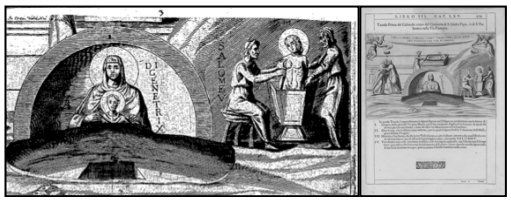


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Wall painting

312. Wall painting with the Good Shepherd and St Paul. Print cutting from Antonio Bosio, *Roma sotterranea* …, 1632

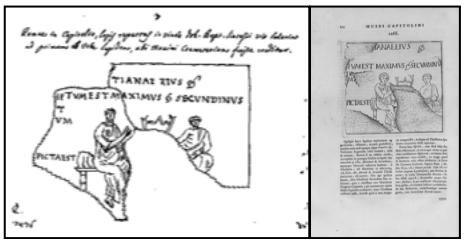
SUBJECT: Wall painting with the Good Shepherd and St Paul.
SHELFMARK: Vat. lat. 9071, f. 258, no. 2.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 12,1cm x 13,5cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, Vol. III, Cap. LXI, p. 519.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3762.
INSCRIPTION: PAV- / -LVS / APOS- / -TVLVS / PAS- / -TOR.
ANNOTATIONS: In sepulchro arcuate Coem(eteriis) Priscillae.
DOCUMENTS: Vat. lat. 9104, f. 47r (p. 258, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Wall painting

313. Wall painting with the Virgin Mary and the Baby. The bath of Mary. Print cutting from Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Wall painting with the Virgin Mary and the Baby. The bath of Mary.
SHELFMARK: Vat. lat. 9071, f. 258, no. 3.
CHAPTER AND HEADING: Cap. XIII. Tituli minores in musivo et pictura.
DIMENSIONS: 12,1cm x 13,5cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, Vol. III, Cap. LXV, p. 579.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3762.
INSCRIPTION: S(an)C(t)A / D(omin)I GENETRIX; SALOMEV[---].
ANNOTATIONS: In sepulchro arcuate Coem(eteriis) Priscillae.
DOCUMENTS: Vat. lat. 9104, f. 47r (p. 258, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.


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Fragmentary figurative marble inscription

314. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Francesco Eugenio Guasco, *Musei Capitolini antiquae inscriptiones* …, 1775

SUBJECT: Fragmentary figurative marble inscription.
SHELFMARK: Vat. lat. 9071, f. 269, no. 3.
CHAPTER AND HEADING: Cap. V. Miscellanea inscriptionum incertarum sedium.
DIMENSIONS: 9,9cm x 12,1cm.
MEDIUM: Pen drawing.
SOURCE: F. E. Guasco, *Musei Capitolini antiquae inscriptions a Francisco Eugenio Guasco eiusdem musei curator P. nunc primum conjunctum editae notisque illustrate*, Rome, Giovanni Generoso Salomoni, 1775, Vol. III, no. 1266, p. 170.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 3436.
INSCRIPTION: [---] [---]TIANAE EIVS / [--- scrip]TVM EST MAXIMVS SECVNDINVS / ---]T (/vir sedens barbatus)) ((cathedra dorsum)) ((vir sedens imberbis)) / [---]VM / [--- tabui]A PICTA EST [---]; ICUR VIII, 23576.
ANNOTATIONS: Romae in capitolio lapis repertas un vinea Joh(annis) Bap(tista) (…) via Salaria ad primum vite lapidi, ubi Maximi Coemeterium fuisse creditur.
DOCUMENTS: Vat. lat. 9104, f. 48r (p. 269, no. 3).
BIBLIOGRAPHY: Buonocore 2001: 51.

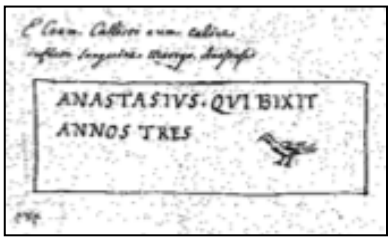


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Figurative marble inscription

315. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves and a sheep.
SHELFMARK: Vat. lat. 9072, f. 274, no. 8.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,2cm x 10,9cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 280.
INSCRIPTION: ANASTASIVS IN PACE (Christi) / QVI VICXIT ANNO VNO / MENSIS VI DIES VII ((columba in ramo cum olivo)) ((ovis) ((columba in ramo cum olivo)); ICUR III, 8757.
ANNOTATIONS: E(x) Coem(eterio) Callisti ad tumulum Mart(iris).
DOCUMENTS: Vat. lat. 9104, f. 2r (p. 274, no. 10).
BIBLIOGRAPHY: Buonocore 2001: 51.

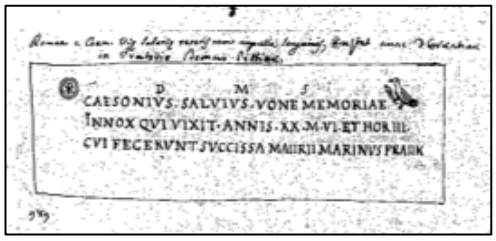


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Figurative marble inscription

316. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 274, no. 10.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,2cm x 10,9cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 282.
INSCRIPTION: ANASTASIVS QVI BIXIT / ANNOS TRES ((columba)); ICUR III, 8758.
ANNOTATIONS: E(x) Coem(eterio) Callisti cum calice infecto Martyr(is) Anastasis.
DOCUMENTS: Vat. lat. 9104, f. 2r (p. 274, no. 10).
BIBLIOGRAPHY: Buonocore 2001: 51.

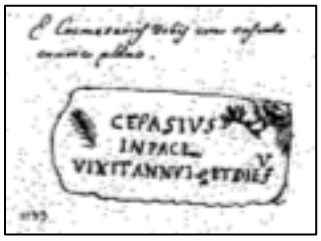


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Figurative marble inscription

317. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 278, no. 7.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,7cm x 5,5cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 326.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 989.
INSCRIPTION: ((monogramma Christi)) D(is) M(anibus) S(acrum) / CAESONIVS SALVIVS BONE MEMORIAE ((avis)) / INNOX QVI VIXIT ANNIS XX M(ensibus) VI ET HOR(is) III / CVI FECERVNT SVCCESSA MATER ET MARINVS FRATER; ICUR X, 27040.
ANNOTATIONS: Romae e(x) Coem(eteriis) Viae Salariae veteris cum ampulla sanguinis, exstat nunc florentia in oratorio domus pittiae.
DOCUMENTS: Vat. lat. 9104, f. 49r (p. 278, no. 7).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

318. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 279, no. 8.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,4cm x 7,6cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 1133.
INSCRIPTION: CEPASIVS ((palma)) / IN PACE ((avis ramo sedens)) / VIXIT ANN(os) VI ET DIES V; ICUR I, 3388; ILCV I, 2552B adn.
ANNOTATIONS: E(x) coemeteriis urbis cum vasculo cruore pleno.
DOCUMENTS: Vat. lat. 9104, f. 49v (p. 279, p. 8).
BIBLIOGRAPHY: Buonocore 2001: 51.

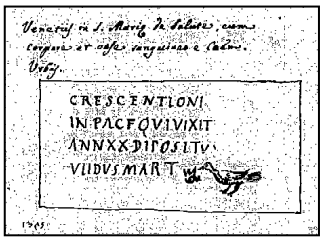


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Figurative marble inscription

319. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 280, no. 2.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,8cm x 8,8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 1191.
INSCRIPTION: GREGORIO CRES- / -CENTINO FILIO BEN- / -EMERENTI MATER FECIT ((avis in calatho sedens)); ICUR VIII, 22483.
ANNOTATIONS: E(x) coem(eteriis) S. Agnetis ad loculum mart(iri).
DOCUMENTS: Vat. lat. 9104, f. 49v (p. 280, no. 1).
BIBLIOGRAPHY: Buonocore 2001: 51.

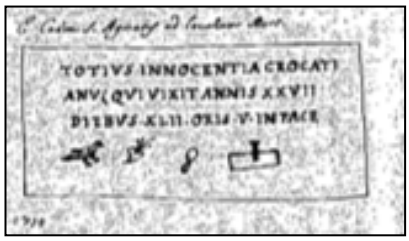


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Figurative marble inscription

320. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 281, no. 2.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,2cm x 10,4cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1325.
INSCRIPTION: CRESCENTIONI / IN PACE QVI VIXIT / ANN(os) XX D(e)POSITVS / VI IDVS MART(ias) ((avis cum olea)); ICUR I, 3405; ILCV, 2576B and.
ANNOTATIONS: Venetiis in S. Mariae de Salute cum corpore et vaso sanguineo e(x) coem(eteriis) urbis.
DOCUMENTS: Vat. lat. 9104, f. 49v (p. 281, no. 2) «Cornelius ecc. Ven. De. VII, V. V. p. 20 qui inc.».
BIBLIOGRAPHY: Buonocore 2001: 51.

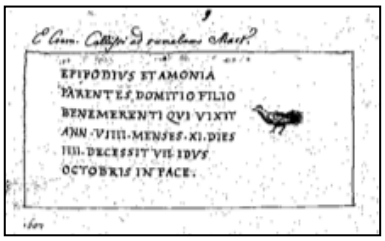


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Figurative marble inscription

321. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 281, no. 6.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,5cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 351.
INSCRIPTION: TOTIVS INNOCENTIAE ROCATI- / -ANVS QVI VIXIT ANNIS XXVII / DIEBVS XLII ORIS V IN PACE ((avis)) ((folium)) ((vulsella)) ((candela?)); ICUR VIII, 22627; ICUR VIII, 22698.b.
ANNOTATIONS: Romae apud Crescentios ex Coem(eteriis) Praetextati tabula marm(orea), cui adhesit quondam ampulla sanguinolenta.
DOCUMENTS: Vat. lat. 9104, f. 50r (p. 281, no. 6).
BIBLIOGRAPHY: Buonocore 2001: 51.

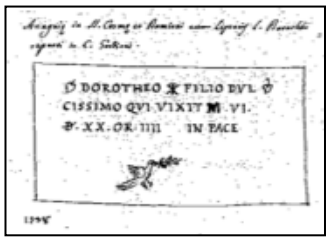


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Figurative marble inscription

322. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 282, no. 9.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,6cm x 12,9cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 1607.
INSCRIPTION: EPIPODIVS ET AMONIA / PARENTES DOMITIO FILIO / BENEMERENTI QVI VIXIT / ANN(os) VIIII MENSES XI DIES / IIII DECESSIT VII IDVS OCTOBRIS IN PACE; ICUR III, 8847.
ANNOTATIONS: E(x) Coem(eteriis) Callisti ad tumulum Mart(iri).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

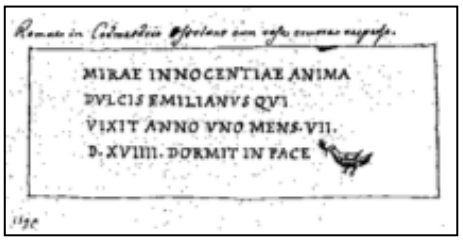


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Figurative marble inscription

323. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9071, f. 282, no. 10.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,7cm x 9,6cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1592.
INSCRIPTION: ((folium)) DOROTHEO ((monogramma Christi)) FILIO DVLCISSIMO QVI VIXIT M(enses) VI / D(ies) XX OR(as) IIII ((avis cum olea in rostro)) IN PACE; ICUR VI, 15603; Solin et alii 1996, pp. 91-92, no. 145.
ANNOTATIONS: Anagniae in SS. Cosmae et Damiani cum Lipsanis S. Dorothai reperti in C(oemeterio) Gordiani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

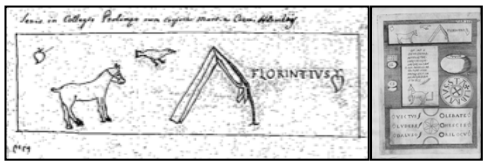


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Figurative marble inscription

324. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 283, no. 2.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,7cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1592.
INSCRIPTION: MIRAE INNOCENTIAE ANIMA / DVLCIS EMILIANVS QVI VIXIT ANNO VNO MENS(ibus) VII D(iebus) XVIII dormit in pace ((avis cum ramo in rostro)); ICUR VIII, 22314.
ANNOTATIONS: Romae in Coemeterio Ostiano cum vaso cruento reperto.
DOCUMENTS: Vat. lat. 9104, f. 50r (p. 283, no. 2); «Arr. V. I, p. 333 Rein XX. 58 Flacto. p. 39x Fabret. p. 526, n. 158».
BIBLIOGRAPHY: Buonocore 2001: 51.

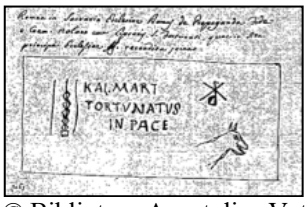


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Figurative marble inscription

325. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with a dove and a horse.
SHELFMARK: Vat. lat. 9072, f. 286, no. 5.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,3cm x 6,3cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversiones ad nuper inventum Severae martyris epitaphium*, Palermo, Typographia Stephani Amato, 1734, Pl. DC, p. 57.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 2129.
INSCRIPTION: ((folium)) ((avis)) FLORINTIVS ((folium)) (equus)) ((flagrum)); ICUR X, 27082.
ANNOTATIONS: Senis in Collegio Ptolomeo cum corpore Mart(iri) a(b) Coem(eteriis) Hermetis.
DOCUMENTS: Vat. lat. 9104, f. 51r (p. 51, no. 5) «e(x) Lupius p. 57, qui inc.».
BIBLIOGRAPHY: Buonocore 2001: 51.

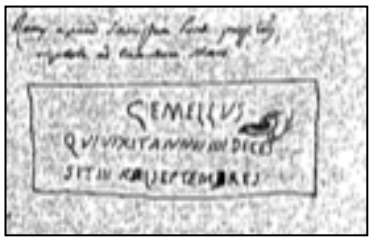


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Figurative marble inscription

326. Gaetano Marini (1742-1815) (?). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dog.
SHELFMARK: Vat. lat. 9072, f. 286, no. 8.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 8,2cm x 13cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly drawn by Gaetano Marini and annotated by Giuseppe Gueriggi.
HAND: Gaetano Marini (1742-1815) (?).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2165.
INSCRIPTION: ((pecten?)) KAL(endis) MART(iis) FORTVNATVS / IN PACE ((canis)); ICUR I, 3510.a; ILCV, 2560 adn.
ANNOTATIONS: Romae in Sacrario Ecclesiae Domus de Propaganda Fide e(x) Coem(eterio) Nolano cum Lipsanis S. Fortunati, quae in Ara principe Ecclesiae M. recondite Iaceat.
DOCUMENTS: Vat. lat. 9104, f. 51r (p. 288, no. 8).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

327. Gaetano Marini (1742-1815) (?). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 287, no. 3.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 8,2cm x 13cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Gaetano Marini (1742-1815) (?).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2165.
INSCRIPTION: GEMELLVS ((avis in ramo)) / QVI VIXIT ANNOS IIII DECES- / -SIT III KAL(endas) SEPTEMBRES; ICUR I, 3523; ILCV, 2810 adn.
ANNOTATIONS: Romae apud Sacristam Pont(ificiam) pess(imis) l(itter)is, reperta ad loculum Mart(iris).
DOCUMENTS: Vat. lat. 9104, f. 51r (p. 288, no. 8).
BIBLIOGRAPHY: Buonocore 2001: 51.

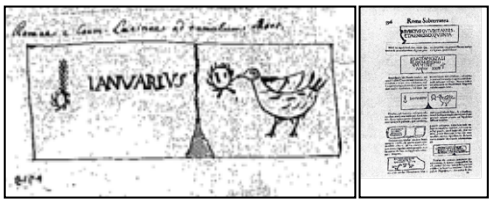


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Figurative marble inscription

328. Gaetano Marini (1742-1815) (?). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 287, no. 11.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,5cm x 8cm.
MEDIUM: Pen drawing.
SOURCE: Possibly the drawing is by Gaetano Marini. It was annotated by Giuseppe Gueriggi.
HAND: Gaetano Marini (1742-1815) (?).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: e(x) 2356.a.
INSCRIPTION: GORGONIO BE- / ((subula)) -NEMEREN(t)I IN PACE / D(e)P(ositus) IDVS NOB(embres) ((avis cum ramo)); ICUR VII, 18863.
ANNOTATIONS: Romae apud Sacristam Pont(ificiam) pess(imis) l(itter)is, reperta ad loculum Mart(iris).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

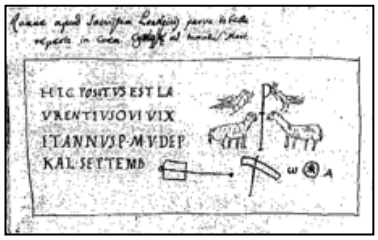


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Figurative marble inscription

329. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 289, no. 1.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,6cm x 11,2cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio … compita, disposta, e accresciuta dal M. R. P. Giovanni Severani … nella quale si tratta de' sacri cimiterii di Roma … nuovamente visitati, e riconosciuti dal sig. Ottavio Pico … pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, V, p. 596.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2524.
INSCRIPTION: IANVARIVS ((avis)); ICUR IV, 9409.a.
ANNOTATIONS: Romae e(x) Coem(eteriis) Latinae ad tumulum Mart(iris).
DOCUMENTS: Vat. lat. 9104, f. 51v (p. 289, no. 1) «Arrin(ghi) V. I, p. 335».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

330. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 291, no. 3.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 8,2cm x 3,4cm.
MEDIUM: Pen drawing.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: Absent.
INSCRIPTION: HIC POSITVS EST LA- / VRENTIVS QVI VIX- / -IT ANNVS P(lus) M(inus) V DEP(ositus) / KAL(endas) SEPTEMB(res) ((avis cum olea)) ((monogramma Christi)); W XP A ((avis cum olea)) ((pecus)) ((pecus)) ((malleus)) ((ascia)) ((monogramma Christi cum circulo cum Omega et Alpha)); ICUR VII, 18989.
ANNOTATIONS: Romae apud Sacristam Pontificis parva tabella repertae in Coem(eteriis) Cy/// ad tumulus Mart(iris).
DOCUMENTS: e(x).
BIBLIOGRAPHY: Buonocore 2001: 51.

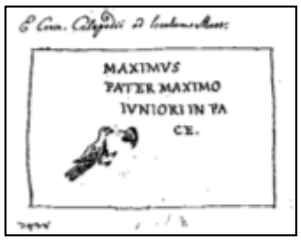


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Figurative marble inscription

331. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 293, no. 6.
CHAPTER AND HEADING: Cap. SVI. Epitaphia martyrum item illorum qui ex calice sanguinolento item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 10,2cm x 15,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la Serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie Parti del Mondo si trovano: con alcune riflessioni pratiche sopra il Culto delle Sagre Reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 332.
HAND: Giuseppe Gueriggi (1754-1829).
NUMBERING: no. 6.
CODE LETTERING: 3333.
INSCRIPTION: ((columba)) ((stilus)) ((theca calamaria)) ((codex)) ((columba)) MARTINVS IN PACE; ICUR VI, 15624.
ANNOTATIONS: E(x) Coem(eteriis) Gordiani, vel Cyriacae, cum ampulla Sanguinis.
DOCUMENTS: Vat. lat. 9104, f. 52v (p. 293, no. 6).
BIBLIOGRAPHY: Buonocore 2001: 51.

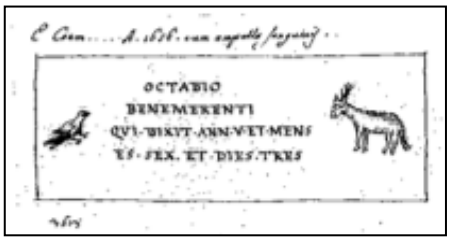


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Figurative marble inscription

332. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 294, no. 2.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,5cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Both the drawing and the provenance note are by Giuseppe Gueriggi.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3438.
INSCRIPTION: MAXIMVS / PATER MAXIMO / IVNIORI IN PA- / -CE ((avis cum olea)); ICUR II, 4365.
ANNOTATIONS: E(x) Coem(eteris) Calepodii ad locum Mart(iris).
DOCUMENTS: Vat. lat. 9104, f. 52v (p. 294, no. 2).
BIBLIOGRAPHY: Buonocore 2001: 51.

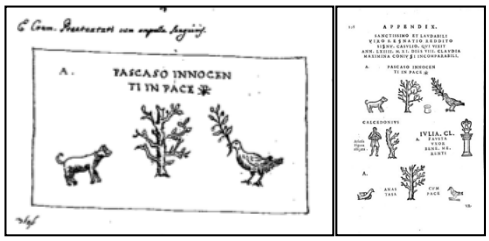


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Figurative marble inscription

333. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove and a horse.
SHELFMARK: Vat. lat. 9072, f. 295, no. 10.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,5cm x 8,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 3613.
INSCRIPTION: ((avis)) OCTABIO / ((equus)) BENEMERENTI / QVI BIXIT ANN(os) V / ET MENS- ES SEX ET DIES TRES; ICUR VII, 19141; ICUR I, 3684.
ANNOTATIONS: E(x) Coem(eterio) … A(nno) 1656 cum ampulla sanguinis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

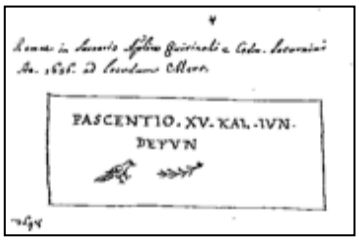


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Figurative marble inscription

334. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove and a dog.
SHELFMARK: Vat. lat. 9072, f. 296, no. 3.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 9cm x 13,2cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. Martyrum Amiternensium coemeterio prope Aquilam in Vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 108.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 3696.
INSCRIPTION: PASCASO INNOCEN- / -TI IN PACE CHR(isti) D(ie) IIII ID(us) IVL(ias) ((ascia)) ((canis currens)) ((arbor)) ((lagona)) ((avis cum ramo in rostro)); ICUR IV, 12712; Solin et alii 1996, 87, no. 137.
ANNOTATIONS: E(x) Coem(eteriis) Praetextati cum ampulla Sanguinis.
DOCUMENTS: Vat. lat. 9104, f. 53v (p. 296, no. 3) «Marang. Ac. D. V. p. 108, ex ac. VR. 1931.2 qui aliis iungit».
BIBLIOGRAPHY: Buonocore 2001: 51.

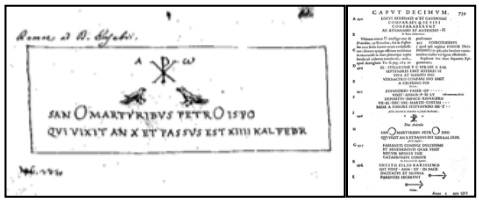


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Figurative marble inscription

335. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 296, no. 4.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 9cm x 13,2cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 3698.
INSCRIPTION: PASCENTIO XV KAL(endas) IVN(ias) / DEFVN(ctus) ((avis)) ((palma)); ICUR VII, 19157.
ANNOTATIONS: Romae in Sacrario Ap(osto)lico e(x) Coem(eteriis) Saturnini An(no) 1656 ad loculum Mart(iri).
DOCUMENTS: Vat. lat. 9104, f. 53v (p. 296, no. 4) «sic in Sacrar Apud. Scr. P. 369.12 in Coem. Lyr. Asca ughiae et suam A(nno) 1656 uti in Barber.».
BIBLIOGRAPHY: Buonocore 2001: 51.

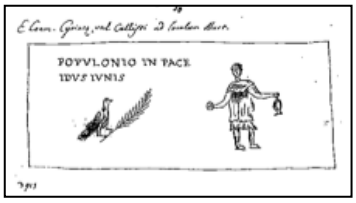


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Figurative marble inscription

336. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with a Chrismon and two doves.
SHELFMARK: Vat. lat. 9072, f. 297, no. 4.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,8cm x 14,5cm.
MEDIUM: Pen drawing
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum quae in aedibus paternis asservantur explicatio et additamentum una cum aliquot amendationibus gruterianis et indice rerum, et verborum memorabilium*, Rome, Dominici Antonii Herculis, 1699, no. 496, p. 739.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 3836.
INSCRIPTION: ((monogramma Christi in circulo inter alpha et omega et inter aves)) / SAN(ctis) MARTYRIBVS PETRO ISPO / QVI VIXIT AN(nos) X ET PASSVS EST XIIII KAL(endas) FEBR(uarias); ICUR I, 3262; ILCV, 1999B.
ANNOTATIONS: Romae ad D(omum) Eusebii.
DOCUMENTS: Vat. lat. 9104, f. 53v (p. 297, no. 4) «Fabret. p. 739. Searg. Le monogr. p. 5».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

337. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove and a man.
SHELFMARK: Vat. lat. 9072, f. 297, no. 10.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,9cm x 13,3cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 3915.
INSCRIPTION: POPVLONIO IN PACE / IDVS IVNIS ((columba in ramo sedens)) ((vir tenet pateram urceum)); ICUR III, 9084.
ANNOTATIONS: E(x) Coem(eteriis) Cyriacae, vel Callisti ad loculum Mart(iris).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

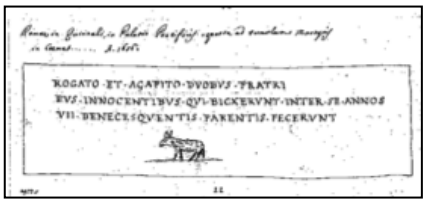


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Figurative marble inscription

338. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 298, no. 3.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,6cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 3993.
INSCRIPTION: LOCVS PRIMI ((monogramma Christi in circulo inter alpha et omega)) ((columba in ramo)); ICUR II, 6297.
ANNOTATIONS: Romae in pariete muri exter(iori) Eccl(esiae) SS. Nerei et Achillei, qui prospicit in hortulo, e(x) Coem(eteriis) Lucinae cum vaso sanguineo.
DOCUMENTS: Vat. lat. 9104, f. 54r (p. 298, no. 3) «Reines XX. A. 153. Arr. V. I. p. 335 in legno, Flaetr. p. 460».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

339. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a hare.
SHELFMARK: Vat. lat. 9072, f. 299, no. 10.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro martyrum in numero haditi sunt.
DIMENSIONS: 7,4cm x 15,7cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 4170.
INSCRIPTION: ROGATO ET AGAPITO DVOBVS FRATRI / BVS INNOCENTIBVS QVI BICXERVNT INTER SE ANNOS / VII BENE CESQVENTIS PARENTIS FECERVNT ((lepus)); ICUR I, 3751; ICUR VII, 19257.
ANNOTATIONS: Romae in Quirinali, in Palatio Pontificis repertae ad tumulum Martyris in Coemet(eriis) … A(nno) 1656.
DOCUMENTS: Vat. lat. 9104, f. 54r (p. 299, no. 10) «e(x) sch. Sacr. Mp. Scd. p. 370».
BIBLIOGRAPHY: Buonocore 2001: 51.

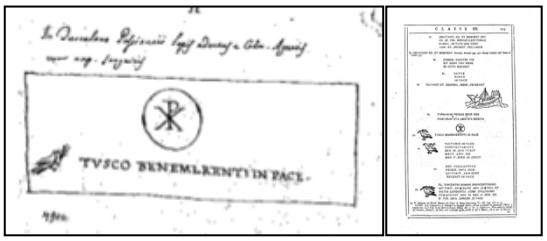


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Figurative marble inscription

340. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two anchors, a dolphin, and a dove.
SHELFMARK: Vat. lat. 9072, f. 299, no. 11.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,5cm x 11,1cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 4182.
INSCRIPTION: ROMANVS ((ancora)) ((avis cum olea)) ((Delphinus)) ((ancora)) ((pinea?)); ICUR VII, 19260; ICUR VII, p. 304, 19247.b (apograph).
ANNOTATIONS: Florentiae in Sacello Domus Equitis Ioh(annis) Giraldii, cum corpore Martyris reperto in Coem(eteriis) Capinae A(nno) 1668.
DOCUMENTS: Vat. lat. 9104, f. 54r (p. 299, no. 11) «Sor. V. 3. p. 356, n. 31 Ligno incix».
BIBLIOGRAPHY: Buonocore 2001: 51.

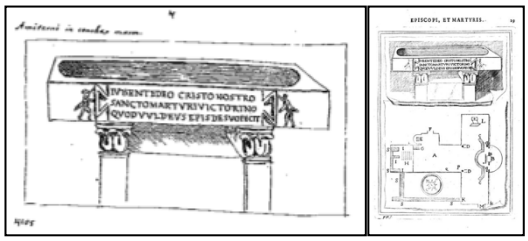


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Figurative marble inscription

341. Giuseppe Gueriggi (1754-1829). Drawing after Benedetto Passionei, *Iscrizioni antiche disposte per ordine di varie classi…*, 1763

SUBJECT: Figurative marble inscription with a Chrismon and a dove.
SHELFMARK: Vat. lat. 9072, f. 304, no. 11.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,7cm x 12,4cm.
MEDIUM: Pen drawing.
SOURCE: B. Passionei, *Iscrizioni antiche disposte per ordine di varie classi ed illustrate con alcune annotazioni da Benedetto Passionei*, Lucca, Giovanni Riccomini, 1763, Class. XII, no. 90.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 4900.
INSCRIPTION: ((monogramma Christi in circulo)) ((avis cum olea in rostro)) TVSCO BENEMERENTI IN PACE; ICUR VIII, 22677.
ANNOTATIONS: In Tuscolano Passioneii lapis aductas e(x) coem(eteriis) Agnetis cum amp(ulla) Sanguinis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

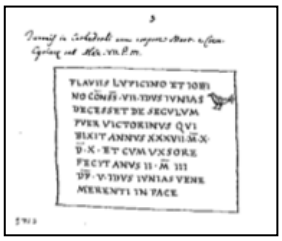


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Figurative marble inscription

342. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription on a tabula ansata, copied after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni*…, 1740

SUBJECT: Figurative marble inscription on tabula ansata held by two male figurines.
SHELFMARK: Vat. lat. 9072, f. 306, no. 4.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 8,1cm x 14,5cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi amiterni, et martyris illustrata: Atque de ejusdem, ac LXXXIII. SS. Martyrum Amiternensium coemeterio prope Aquilam in Vestinis Historica Dissertatio*, Rome, Giovanni M. Salvioni, 1740, p. 29.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 4105.
INSCRIPTION: IVBENTE DEO CRISTO NOSTRO / SANCTO MARTVRI VICTORINO / QVOD VI. DEVS EPIS DE SVO FECIT; CIL IX, 4320; ILCV^2 1029 = 2010.
ANNOTATIONS: Amiterni in concha marm(orea).
DOCUMENTS: Vat. lat. 9104, f. 55r (p. 306, no. 4) «v(edi) le schede».
BIBLIOGRAPHY: Buonocore 2001: 51.

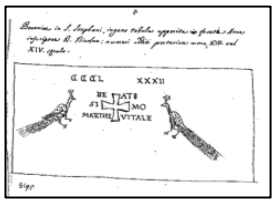


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Figurative marble inscription

343. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 306, no. 5.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 8,1cm x 14,5cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 5715.
INSCRIPTION: FLAVIIS LVPICINO ET IOBI / NO CONS(ulibu)S VII IDVS IVNIAS / DECESSET DE SECVLVM / PVER VICTORINVS QVI BIXIT ANNVS XXXVII M(enses) X / D(ies) X ET CVM VXSORE / FECIT AN(n)VS II M(enses) III / D(e)P(ositus) V IDVS IVNIAS VENE- / MERENTI IN PACE ((columba)); ICUR VII, 17456.
ANNOTATIONS: Turonis in Cathedrali cum corpore Mart(iris) e(x) Coem(eterio) Cyriacae Alex. VII.P.M.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

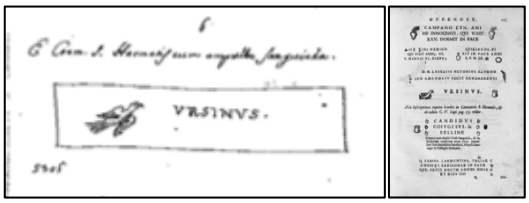


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Figurative marble inscription

344. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Celestino Petracchi, *Della insigne abbaziale basilica di S. Stefano di Bologna…*, 1747

SUBJECT: Figurative marble inscription with two peacocks.
SHELFMARK: Vat. lat. 9072, f. 307, no. 2.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 9,4cm x 13,1cm.
MEDIUM: Pen drawing.
SOURCE: C. Petracchi, *Della insigne abbaziale basilica di S. Stefano di Bologna libri due al nobil uomo Giuseppe Spada*, Bologna, Domenico Guidotti, 1747, p. 312, no. V.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 5192.
INSCRIPTION: DDDL XXXII / BE / ATI SI- / -MO MARTIRE VITALE.
ANNOTATIONS: Bononiae in S. Stephani, ingens tabula apposite in fronte Arae inscriptae D. Nicolae: numeri additi posteriore manu, XIII vel XIV saeculo.
DOCUMENTS: Vat. lat. 9104, f. 55v (p. 307, no. 2) «Petracchi p. 312. la crede molto antica, e lascia i numeri».
BIBLIOGRAPHY: Buonocore 2001: 51.

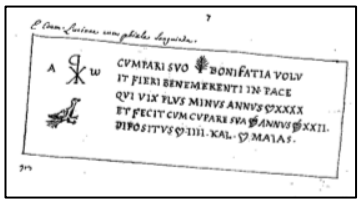


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Figurative marble inscription

345. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 307, no. 6.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,3cm x 11,8cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. Martyrum Amiternensium coemeterio prope Aquilam in Vestinis historica dissertatio. Cum appendice de coemeterio S. Saturnini .. auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 120.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 5306.
INSCRIPTION: VRSINVS ((columba)); ICUR X, 27195.
ANNOTATIONS: E(x) Coem(eteriis) s. Hermetiscum ampulla Sanguinea.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

346. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a Chrismon and a dove.
SHELFMARK: Vat. lat. 9072, f. 308, no. 7.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento adposito martyrum in numero haditi sunt.
DIMENSIONS: 8cm x 5,9cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 913.
INSCRIPTION: ((monogramma Christi inter alpha et omega)) / CVMPARI SVO / BONIFATIA VOLV- / -IT FIERI BENEMERENTI IN PACE / QVI VIX(it) PLVS MINVS ANNVS XXXX ET FECIT CVM CV(m)PARE SVA ANNVS XXII DIPOSITVS III KAL(endas) MAIAS; ICUR II, 6156.
ANNOTATIONS: E(x) Coem(eteriis) Lucinae cum phiala Sanguinea.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

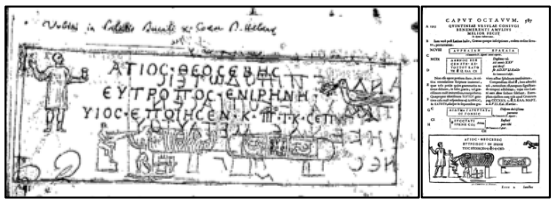


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Figurative marble inscription

347. Gaetano Marini (1742-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 309, no. 1.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,5cm x 6,8cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 221.
INSCRIPTION: ΓΡΗΓΟΡΙ.
ANNOTATIONS: E(x) Coem(eteriis) Lucinae ad loculum Martyris.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

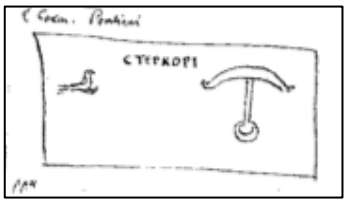


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Figurative marble inscription

348. Gaetano Marini (1742-1829). Drawing reproducing a figurative marble inscription with sculptor Eutropos in his workshop, copied after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis…*, 1699

SUBJECT: Figurative marble inscription with sculptor Eutropos in his workshop.
SHELFMARK: Vat. lat. 9072, f. 309, no. 2.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,6cm x 15,3cm.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum quae in aedibus paternis asservantur explicatio et additamentum una cum aliquot amendationibus gruterianis et indice rerum, et verborum memorabilium*, Rome, Domenico Antonio Ercole, 1699, f. 587, no. CII.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 221.
INSCRIPTION: ΑΓΙΟC ΘΕΟCΕΒΗC ΕΥΤΡΟΠΟC ΕΝΙΡΗΝΗ / ΥΙΟC ΕΠΟΙΗCΕΝ Κ ΙΙΙ ΤΚ CΕΠ.
ANNOTATIONS: Urbini in Palatio Ducali e(x) Coem(eterio) S. Helenae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

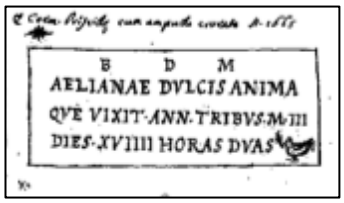


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Figurative marble inscription

349. Gaetano Marini (1742-1829). Drawing reproducing a figurative marble inscription with a dove and an anchor.

SUBJECT: Figurative marble inscription with a dove and an anchor.
SHELFMARK: Vat. lat. 9072, f. 309, no. 13.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro martyrum in numero haditi sunt.
DIMENSIONS: 6,6cm x 11,1cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 224.
INSCRIPTION: CTEPKOPI.
ANNOTATIONS: E(x) Coem(eterio) Pontiani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

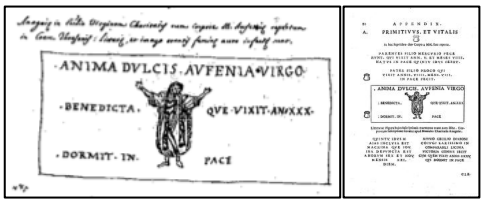


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Figurative marble inscription

350. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 309, no. 6.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro martyrum in numero haditi sunt.
DIMENSIONS: 6,1cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 80.
INSCRIPTION: B(onae) ((monogramma Christi in crucem translatum)) M(emoriae) / AELIANAE DVLCIS ANIMA / QVE VIXIT ANN(is) TRIBVS M(ensibus) III / DIES XVIII HORAS DVAS ((avis cum olea in rostro)); ICUR VIII, 23067; ILCV, 4018A.
ANNOTATIONS: E(x) Coem(eterio) Priscillae cum ampulla cruenta A(nno) 1665.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

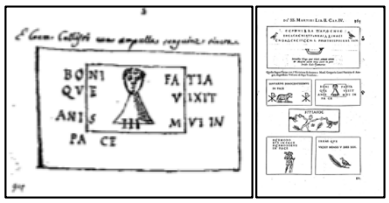


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Figurative marble inscription

351. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9072, f. 312, no. 8.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum muliebris sexus.
DIMENSIONS: 8,2cm x 3,6cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi amiterni et martyris illustrata atque de ejusdem ac 83 ss. Martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 88.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 482.
INSCRIPTION: ANIMA DVLCIS AVFENIA VIRGO / BENEDICTA QVE VIXIT ANN(os) XXX / DORMIT IN PACE ((orans puella)) ((avis ramum ferens)); ICUR IX, 23809; Solin et alii 1996, 99-100, no. 161.
ANNOTATIONS: Anagniae in Eccl(esi)a Virginum Charitatis cum corpore M. Ausectiae(?) repertum in Coem(eterio) Thrasonis litterae, et imago orantis feminae auro infante martire.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

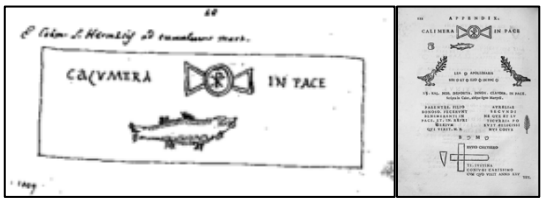


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Figurative marble inscription

352. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a female head.
SHELFMARK: Vat. lat. 9072, f. 314, no. 5.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum muliebris sexus.
DIMENSIONS: 6,6cm x 10cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo di trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 365.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 912.
INSCRIPTION: BONI- / -FATIA / QVE VIXIT / AN(n)NIS III M(enses) VI IN / PACE ((puellae protome)); ICUR III, 8798; Solin et alii 1996, p. 76, no. 116.
ANNOTATIONS: E(x) Coem(eterio) Callisti cum ampulla sanguinea picta.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

353. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni*…, 1740

SUBJECT: Figurative marble inscription with a fish.
SHELFMARK: Vat. lat. 9072, f. 314, no. 10.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum muliebris sexus.
DIMENSIONS: 5,6cm x 9cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. Martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 122.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 1009.
INSCRIPTION: CALVMERA ((monogramma Christi in circulo)) IN PACE ((piscis)); J. J. Bourassé, *Dictionnaire d'épigraphie chrétienne …*, 1852, Vol. II, col. 670, no. XLIX.
ANNOTATIONS: E(x) Coem(eterio) S. Hermetis ad tumulum mart(iris).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

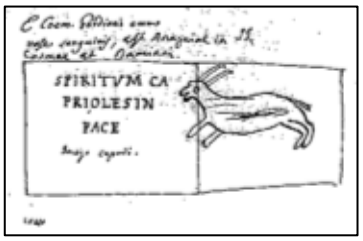


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Figurative marble inscription

354. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a Chrismon, a dove and a tree.
SHELFMARK: Vat. lat. 9072, f. 314, no. 11.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum muliebris sexus.
DIMENSIONS: 4,6cm x 8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 1029.
INSCRIPTION: CANDIDA ((avis)) / IN PACE BIXIT / AN<V>OS V ((monogramma Christi)) / ET MESES XI ((arbor)); ICUR IV, 12584; Solin et alii 1996, 84, no. 132.
ANNOTATIONS: E(x) Coem(eterio) Callisti ad tumulum mart(iris) exstat modo Anagniae in Basilicae SS. Cosmae et Damiani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

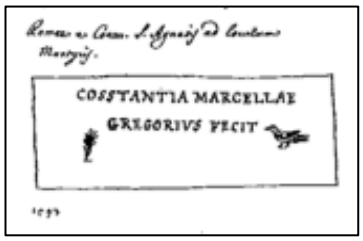


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Figurative marble inscription

355. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, p. 315, no. 1.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum muliebris sexus.
DIMENSIONS: 3,6cm x 7cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 1040.
INSCRIPTION: SPIRITVM CA- / PRIOLES IN / PACE ((capreola)); ICUR VI, 15598; Solin et alii 1996, 91, no. 144.
ANNOTATIONS: E(x) Coem(eterio) Gordiani cum vaso sanguinis, est Anagniae in SS. Cosmae et Damiani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

356. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 316, no. 4.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum muliebris sexus.
DIMENSIONS: 2,6cm x 6cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing consists of a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 1293.
INSCRIPTION: EVEMERA IN PACE.
ANNOTATIONS: Romae e(x) Coem(eteriis) S. Agnetis ad loculum Martyris.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

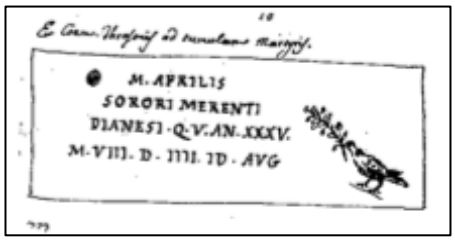


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Figurative marble inscription

357. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 317, no. 5.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum muliebris sexus.
DIMENSIONS: 4,6cm x 6cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 653.
INSCRIPTION: AVR(elius) LEONTIVS / DAMALETI VXORI SVE / POSVIT ((avis)); ICUR III, 8482.
ANNOTATIONS: Romae in Mus(eo) Card(inalem) de Zelada e(x) Coem(eterio) Callisti repertas cum ampulla sanguinolenta.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

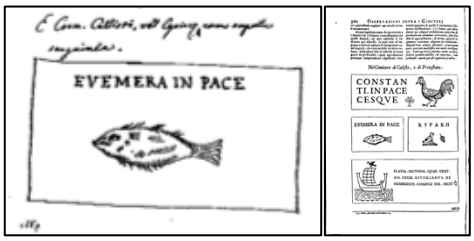


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Figurative marble inscription

358. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 317, no. 10.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum muliebris sexus.
DIMENSIONS: 3.6cm x 7cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing copies a line drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 373.
INSCRIPTION: M(arcius?) APRILIS / SORORI MERENTI / DIANESI Q(uae) V(ixit) AN(nos) XXXV / M(enses) VIII D(epositus) IIII ID(us) AVG(ustas) ((avis palma rostro ferens)); ICUR IX, 23887.
ANNOTATIONS: E(x) Coem(eterio) Thrasonis ad tumulum Martyris.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

359. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a fish.
SHELFMARK: Vat. lat. 9072, f. 318, no. 2.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,5cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' ss. martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 360.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1662.
INSCRIPTION: EVEMERA IN PACE.
ANNOTATIONS: Ex Coem(eteriis) Cyriacae, cum ampulla sanguinea.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

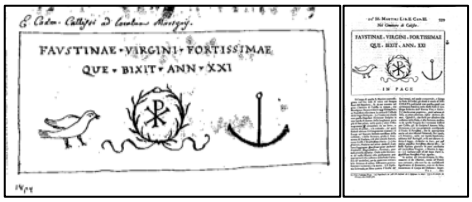


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Figurative marble inscription

960. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with two doves and a female orant.
SHELFMARK: Vat. lat. 9072, f. 318, no. 11.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 9,5cm x 13,7cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' ss. martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. I, Pl. I, no. 5, p. 329.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 1755.
INSCRIPTION: EVT- / -ROPIA ((mulier orans)) ((avis frondam carpens)) ((avis frondam carpens)) DEP(ositio) EVTROPIES XVII KAL(endas) OCT(obres); ICUR III, 8865.
ANNOTATIONS: Romae in pavimento Oratorii, apud est prope Secretarium Basilicae S. Mariae Transtiberim, lapis repertus in Coem(eterio) Callisti cum vaso cruento, et S. Martyris Lipsanae in apice Basilica translata.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

361. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 319, no. 5.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 8,6cm x 14,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' ss. martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 339.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 1824.
INSCRIPTION: FAVSTINAE VIRGINI FORTISSIMAE / QVE BIXIT ANN(os) XXI ((columba)) ((monogramma Christi in corona)) ((ancora)) IN PACE; ICUR III, 8879; Yasin 2000, pp. 51-53.
ANNOTATIONS: E(x) Coem(eterio) Callisti ad loculum Martyris.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

362. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 319, no. 9.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,6cm x 13,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' ss. martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 341.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 1863.
INSCRIPTION: DEPOSSIO FELICISSIME VIIII KAL(endas) MAR(tias) ALBANVS COIVGI DVLCISSIME dulcissime ((columba)) ((monogramma Christi in circulo)) ((columba)); ICUR III, 8882.
ANNOTATIONS: E(x) Coem(eterio) Callisti cum ampulla cruenta.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

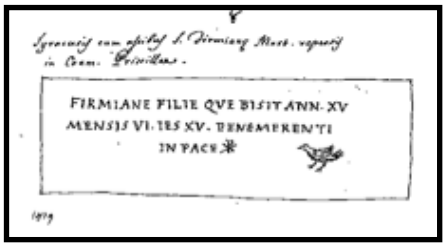


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Figurative marble inscription

363. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Antonio Bosio, *Roma subterranea novissima*…, 1659

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 319, no. 11.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6cm x 11,8cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma subterranea novissima in qua post Antonium Bosium antesignanum Ioannes Severanum congregationis oratorii presbyterum et celebres alios scriptores antiqua christianorum et praecipue martyrum coemeteria …*, Paris, Lutetiae Parisiorum, 1659, Vol. III, p. 336.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 1856.
INSCRIPTION: FELICI / SIMAPK.
ANNOTATIONS: E(x) Coem(eterio) … ad tumulum Martyris.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

364. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 320, no. 8.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6cm x 12,8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1856).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 1979.
INSCRIPTION: FIRMIANE FILIE QVE BISIT ANN(os) XV / MENSIS VI (d)IES XV BENEMERENTI / IN PACE ((Christi)) ((avis)); ICUR IX, 23933.
ANNOTATIONS: Syracusis cum opibus S. Firmanae Mart(iris) repertis in Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

365. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 320, no. 9.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,7cm x 10,4cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 2014.
INSCRIPTION: D(is) M(anibus) ((avis cum palma)) / FLAVIA VICTORIA ((avis cum palma)) / BONAE MEMORIAE QVAE / VIXIT ANNIS N(umero) XLVII M(ensibus) N(umero) II / DIES XII IN PACE; ICUR VII, 18796.
ANNOTATIONS: In Castro Poli in S. Stephani cum lipsanis Martyris effossis A(nno) 1657 in come(eteriis) Praetextati in Agro Verano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

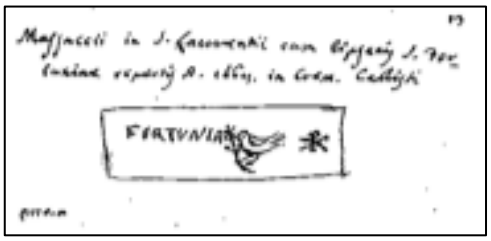


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Figurative marble inscription

366. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 321, no. 1.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,7cm x 9,4cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: Absent.
INSCRIPTION: ((christogramma cum alpha et omega)) DEP(osita) IN P(ace) XV KAL(endas) SEP(tembres) ((crux monogrammatica)) FORTISSIMA CONS(ulibus) ((crux monogrammatica)) TIMASIO ET PROMOTO V(iro) C(larissimo); ICUR VII, 17497.
ANNOTATIONS: R(omae) apud Sacristam Pontificis e(x) Coem(eterio) S. Sebastiani cum vaso sanguineo A(nno) 1786.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

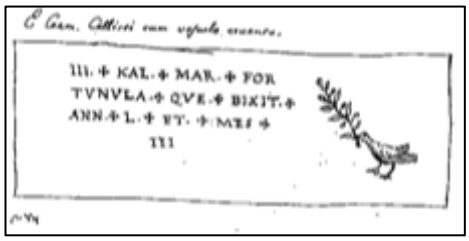


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Figurative marble inscription

367. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 321, no. 3.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,5cm x 9,9cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 2170.a.
INSCRIPTION: FORTVNIA ((columba in ramo sedens)); ICUR III, 8912.
ANNOTATIONS: Massaccii in S. Laurentii cum lipsanis S. Fortuniae repertis A(nno) 1664 in Coem(eteriis) Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

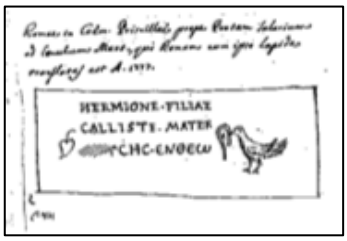


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Figurative marble inscription

368. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 321, no. 3.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,5cm x 9,9cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 2170.a.
INSCRIPTION: III + KAL(endas) + MAR(tias) + FOR- / TVNVLA + QVE + BIXIT + ANN(is) + L + ET + ME(n)S(ibus) + III ((columba ramum ferens)); ICUR III, 8915.
ANNOTATIONS: E(x) Coem(eteriis) Callisti cum vasculo cruento.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

369. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 322, no. 4.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,9cm x 10,9cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: e(x) 2451.
INSCRIPTION: HERMIONE FILIAE / CALLISTE MATER [ζ]ήσῃς ἐν θεῷ ((avis)); ICUR IX, 25239.
ANNOTATIONS: Romae in Coem(eterio) Priscillae prope Portam Salariam ad loculum Martiris, qui Romam cum ipsa Lapide translatas est A(nno) 1777.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

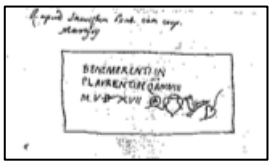


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Figurative marble inscription

370. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 323, no. 9.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,2cm x 6,5cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. Martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini .. auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 99.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 2352.
INSCRIPTION: GORGONIVS CONIVGI LAEAE / BENEMERENTI QVAE VIXIT AN- / -NOS L TE CVM PACE ((avis palma ferens)) ((avis palmam ferens)); ICUR IX, 24017; ILCV^2 2265a.
ANNOTATIONS: E(x) Coem(eteriis) Thrasonis ad loculum Mart(iris).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

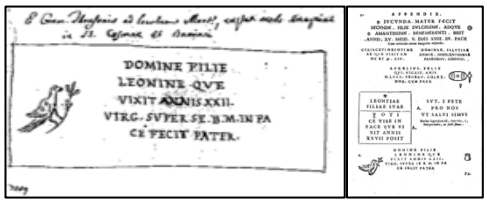


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Figurative marble inscription

371. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove and a vase.
SHELFMARK: Vat. lat. 9072, f. 323, no. 13.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,2cm x 5,5cm.
MEDIUM: Pen drawing.
SOURCE: Possibly personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: e(x).
INSCRIPTION: BENEMERENTI IN P(ace) LAVRENTIAE Q(uae) ANN(os) III M(enses) V D(ies) XVII ((monogramma Christi in corona taeniata)) ((amphora)) ((avis)) ((folium)); ICUR I, 3583; ILCV, 2597 adn.
ANNOTATIONS: R(omae) apud Sacristam Pont(ificiam) tum corp(oris) Martiris.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

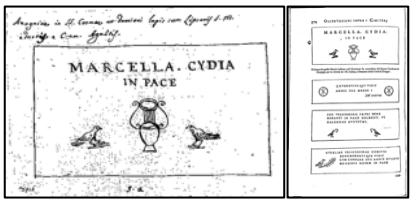


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Figurative marble inscription

372. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni*…, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 324, no. 4.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7cm x 12,2cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. Martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini ... auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 90.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 3009.
INSCRIPTION: DOMINE FILIE / LEONINE QVE / VIXIT ANNIS XXII / VIRG(o) SVPER SE B(ene) M(erenti) IN PA- / -CE FECIT PATER ((avis racemum carpens)); ICUR IX, 24020; Solin et alii 1996, pp. 104-105 no. 172.
ANNOTATIONS: E(x) Coem(eterio) thrasonis ad loculum Mart(iris), exstat modo Anagniae in SS. Cosmae et Damiani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

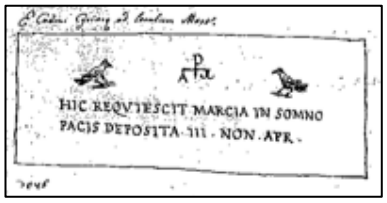


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Figurative marble inscription

373. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with two doves and a vase.
SHELFMARK: Vat. lat. 9072, f. 325, no. 5.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 8,2cm x 12,7cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 374.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 3216.
INSCRIPTION: MARCELLA CYDIA / IN PACE ((avis)) ((vas aquae plenum)) ((avis)); ICUR VIII, 22402; Solin et alii 1996, p. 97, no. 156.
ANNOTATIONS: Anagniae in SS. Cosmae et Damiani lapis cum Lipsanis S. M. eductis e(x) Coem(eterio) Agnetis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

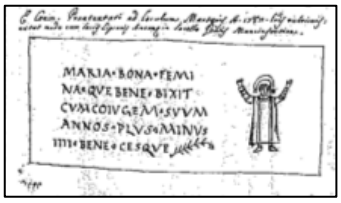


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Figurative marble inscription

374. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of the monogrammatic cross.
SHELFMARK: Vat. lat. 9072, f. 325, no. 6.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,2cm x 10,7cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano; con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 345.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: no. 3246.
INSCRIPTION: ((columba in ramo)) ((monogramma Christi in crucem translatum cum alpha et omega)) ((columba in ramo)) HIC REQVIESCET MARCIA IN SOMNO / PACIS DEPOSITA III NON(as) APR(ilis); ICUR VII, 20120.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae ad tumulum Mart(yris).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

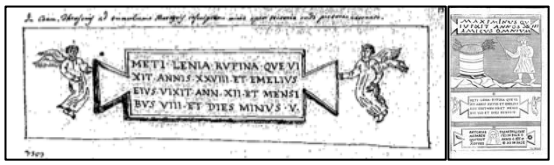


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Figurative marble inscription

375. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 325, no. 11.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 3292.
INSCRIPTION: MARIA BONA FEMI- / -NA QVE BENE BIXIT / CVM COIVGEM SVVM / ANNOS PLVS MINVS / IIII BENE CESQVE ((ovis)) ((orans)); ICUR IV, 12692; ILCV, 887a.
ANNOTATIONS: E(x) Coem(eterio) Praetextati ad loculum martyris A(nno) 1782 litteris rubricatis. Extat modo cum sacris lipsanis Anconae in sacello gentis Mancinfortiae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

376. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECTS: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 326, no. 12.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,7cm x 7,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Lupi, *Dissertatio et animadversiones nuper inventum Severae martyris epitaphium*, Palermo, Typographia Stephani Amato, 1734, Pl. VIII, p. 51, no. II.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 3503.
INSCRIPTION: METILENA RVFINA QVE VI / XIT ANNIS XXVIII ITEM FILIVS EIVS Q(ui) VIXIT ANN(is) XXIII MENSI / BVS VIIII DIES MINVS V ((genii duo)); ICUR IX, 24453.
ANNOTATIONS: In Coem(eterio) Thrasonis ad tumulum Martyris rescriptum minis operi tectorio et pictorial exornato.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

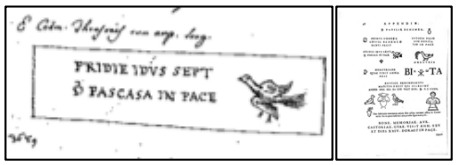


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Figurative marble inscription

377. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 327, no. 5.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,4cm x 11,6cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 3216.
INSCRIPTION: ((folio)) V KAL(endas) IENV(arias) / DEFVNCTA OLYM- ((avis cum olea)) – PNA ((monogramma Christi)) / QVE VIXIT ANNIS XIV / IN PACE; ICUR I, 1708.a; Lega 2000, 291; ILCV, 2799 A and; ICUR VII, 19142.
ANNOTATIONS: E(x) Coem(eteriis) Cyriacae ad loculum Mart(yris).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

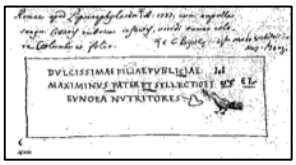


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Figurative marble inscription

378. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with two doves.
LOCATION: Vat. lat. 9072, f. 327, no. 9.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 4,8cm x 11,8cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrate: atque de eiusdem ac 83 ss. Martyrum Amiternensium coemeterio prope Aquilam in Vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 98.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 3689.
INSCRIPTION: PRIDIE IDVS SEPT(embres) ((avis)) / ((folio)) PASCAS IN PACE ((avis)); ICUR IX, 24078.
ANNOTATIONS: E(x) Coem(eteriis) Thrasonis cum amp(ulla) Sang(uinis).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

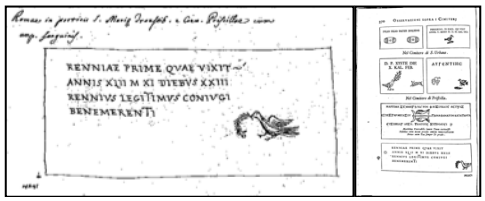


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Figurative marble inscription

379. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 328, no. 7.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,1cm x 12,5cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly indirect consultation of antiquarian sources.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: e(x) 4051.
INSCRIPTION: DVLCISSIMAE FILIAE PVBLICIAE / MAXIMINVS PATER ET SYLLECTIO ET / EVNOEA NVTRITORES ((avis cum olea in rostro)); ICUR VIII, 23256; Lega 2000, 105.
ANNOTATIONS: Romae apud Lipsanophylacem (repertus) A(nno) 1777 cum ampulla sangu(inis) litteris rubrica(tis) insectis viridi tamen colore Columba et folio. E e C(oemeteriis) Priscillae est modo Velitris Mus(eo) Borgiano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

380. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 328, no. 9.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 8,5cm x 15,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 370.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: e(x) 4241.
INSCRIPTION: RENNIAE PRIME QVAE VIXIT / ANNIS XLII M(ensibus) XI (diebus) XIII RENNIVS LEGITIMVS CONIVGI / BENEMERENTI ((avis cum olea in rostro)); ICUR VIII, 23265.1.
ANNOTATIONS: In come(eteriis) Thrasonis ad tumulum Martyris inscripta minio operi tectorio rudi pictora exornato.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

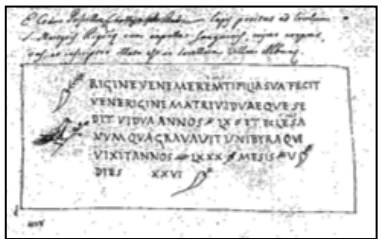


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Figurative marble inscription

381. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with female orant.
SHELFMARK: Vat. lat. 9072, f. 328, no. 10.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,5cm x 12,2cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly the result of a personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 4146.
INSCRIPTION: RERITE ((orans mulier)) / TE IN PACE; ICUR X, 27158.
ANNOTATIONS: E(x) Coem(eterio) Via Salaria Vetere ad tumulum Martyris.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

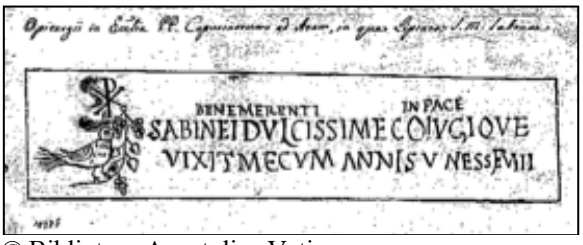


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Figurative marble inscription

382. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 329, no. 1.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,2cm x 6,5cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: e(x) 4158.
INSCRIPTION: ((cornu)) RIGINE VENEMERENTI FILIA SVA FECIT / VENE RIGINE MATRI VIDVAE QVE SE- / -DIT VIDVA ANNOS ((folio)) LX ET ECLESA / NVMQVA<m> GRAVAVIT VNIBYRA QVE / VIXIT ANNOS LXXX MESIS ((folio)) V / DIES XXVI ((avis in ramo)) ((cornu?)); ICUR IX, 24120; Eisen 2000, pp. 145-148; Felle 2006, no. 660; Carletti 2008, p. 228, no. 124.
ANNOTATIONS: E(x) Coem(eterio) Priscillae lapis positus ad loculum S. Martyris Reginae cum ampulla sanguinis, cuius corpus, vas, et inscription illata est in sacellum Villae Albanae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

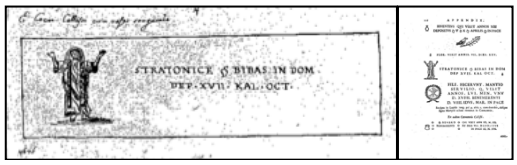


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Figurative marble inscription

383. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 330, no. 3.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,2cm x 6,5cm.
MEDIUM: Pen drawing.
SOURCE: Giulio Bernardino Tomitano.
HAND: Giuseppe Gueriggi after Giulio Bernardino Tomitano.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 4175.
INSCRIPTION: ((monogramma Christi)) ((avis racemum carpens)) ((racemum)) BENEMERENTI IN PACE / SABINEI DVLCISSIME COIVGI QVE / VIXIT MECVM ANNIS V ME(n)S(ibu)S {i} VIII; ICUR I, 3770; Supplt I, 431; ILCV, 4266E; forlati Tamaro 1976, p. 98, no. 7; CIL V, 2032; IMAI 3, 64-65, no. 22.
ANNOTATIONS: Opitergii in Eccl(es)ia PP. Capuccinorum ad Aram, in qua Lipsana S. M. Sabinae.
DOCUMENTS: Vat. lat. 9057, f. 273; Vat. lat. 9058, ff. 242-256a. «Misit ad Marinium Iulius Tomitanus comes. Reformatum dat Ughellius T. X. p. 155; A. Mai 1831: 447, no. 8».
BIBLIOGRAPHY: A. Mai 1831: 447, no. 8; Buonocore 2001: 51.



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Figurative marble inscription

384. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with female orant.
SHELFMARK: Vat. lat. 9072, f. 331, no. 4.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,6cm x 6,3cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. Martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini .. auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 116.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 4676.
INSCRIPTION: ((mulier orans)) STRATONICE BIBAS IN COM(ino) / DEP(osita) XVII KAL(endas) OCT(obres); ICUR III, 8578.
ANNOTATIONS: E(x) Coem(eterio) Callisti cum vaso sanguineo.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

385. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 331, no. 11.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,6cm x 5,3cm.
MEDIUM: Pen drawing.
SOURCE: Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 4338.
INSCRIPTION: TECLA FIDELIS / IN PACE VIX<i>T M(ensibus) VIIII / ((avis)); ICUR I, 139; ILCV, 1354 adn.
ANNOTATIONS: Romae A(nno) 1744 in molitionibus prope Eccl(esiae) S. Caeciliae Region(is) Transtib(erim) detectum sepulchrum ex quadratis laterculis compactum, in quo vas et sequens inscription lapidea.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

386. Giuseppe Gueriggi (1754-1829). Drawing after Paolo Aringhi, *Roma subterranea novissima…*, 1671

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 332, no. 1.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,7cm x 9,6cm.
MEDIUM: Pen drawing.
SOURCE: P. Aringhi, *Roma subterranea novissima, in qua antiqua christianorum et praecipue martyrum coemeteria tituli, monimenta, epitaphia, inscriptiones, ac nobiliora sanctorum sepulchra tribus libris distincta … ex absolutissimo opere Pauli Aringhi in hanc portatilem formam concinnata, cum indice capitum et rerum exactissimo*, Rome, Joan. Fredericum Hagium, 1671, Vol. I, 335.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 4803.
INSCRIPTION: DVLCISSIME FILIAE / THEODOTENI / QVE VIXIT M. DVOS ((avis)) ((vas)) ((avis)); ICUR I, 3831; ILCV, 4030A.
ANNOTATIONS: In pariete exterior eccl(esiae) SS. Nerei Achillei e(x) Coem(eterio) Callisti ad tumulum martyris.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Mai 1831 (Vol. III); 450, no. 4; Buonocore 2001: 51.

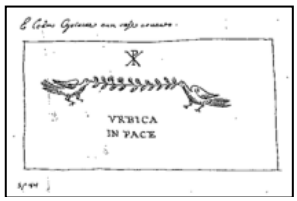


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Figurative marble inscription

387. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 332, no. 9.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,4cm x 10,7cm.
MEDIUM: Pen drawing.
SOURCE: Cardinal Stefano Borgia to Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 4897.
INSCRIPTION: ((avis in ramo)) ((monogramma Christi)) ((avis in ramo)) TVRTVRA VICTORINA / QVAE VIXIT ANNVS XLVIII / FILI<I> MATRI FECERVNT / BENEMERENTI IN PACE; ICUR IV, 12777.
ANNOTATIONS: Velitris ap(ud) S. Mariae de Sanguine anacurata cum corpore S. M. e Coem(eterio) Praetextati.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Mai 1831; Vol. V, p. 451, no. 7; Buonocore 2001: 51.



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Figurative marble inscription

388. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves holding an olive branch.
SHELFMARK: Vat. lat. 9072, f. 334, no. 7.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrium item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,6cm x 12,6cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 5244.
INSCRIPTION: ((monogramma Christi)) ((aves duae sertum tendunt)) VRBICA / IN PACE; ICUR VII, 19539.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae cum vaso cruento.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

389. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with male orant.
SHELFMARK: Vat. lat. 9072, f. 335, no. 3.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento adposito martyrum in numero haditi sunt.
DIMENSIONS: 4,5cm x 12,8cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: e(x).
INSCRIPTION: [S]ECVNDVS ((orans)) ET CONSTANTIA / [---] FILIE POSVIT Q(u)E VIX- / -IT AN(nos) VI MESIS VII; ICUR VII, 18605; Giacobello Bernard et alii 2016, pp. 130-131, no. 11.
ANNOTATIONS: R(omae) apud Sacristam Pontif(iciam) e(x) Coem(eterio) Cyriacae ad tumulum martiris.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

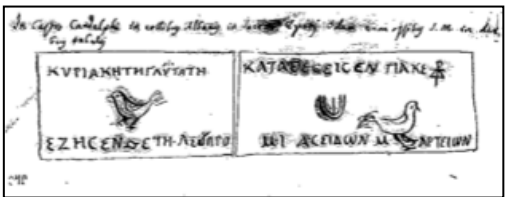


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Figurative marble inscription

390. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 335, no. 10.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento adposito martyrum in numero haditi sunt.
DIMENSIONS: 4,5cm x 12,8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Probably drawn after a sketch by Annibale degli Abati Olivieri (1708-1789).
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 447.
INSCRIPTION: ((monogramma Christi)) ((avis)) ΛΠΟΔΝΗC / ΔΕΤΕΡΙΑ ((avis)); ICUR VIII, 22789.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

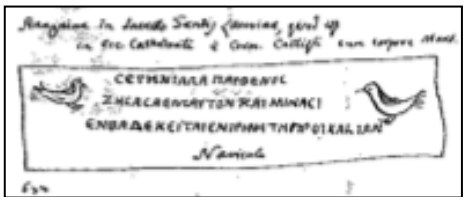


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Figurative marble inscription

391. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 336, no. 1.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,4cm x 7,6cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 242.
INSCRIPTION: KVPIAKHTH ΓΛVTATH / EZHCEN ((folio)) ETHΛE ((folio)) ΛPO; KATAΘECEICEN ΠAKE ((monogramma Christi)) / MI ACEIAWN M ((avis)) APTEIWN.
ANNOTATIONS: In Castro Candulphi in collibus Albanis in Sachrist(iae) Episc(opalis) cum ossibus S(ancti) M(artiris) in duplex tabulis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

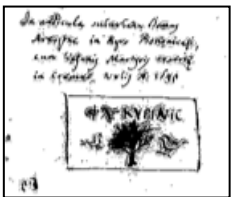


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Figurative marble inscription

392. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 336, no. 3.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,3cm x 11,8cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 633.
INSCRIPTION: CEPHNIΛΛA ΠΑΡΘΕΝΟC / ((avis)) ZHAΔCAENLAYTON KAIMINACI ((avis)) / ENAΘAΔ EKEITAIENIPHHTHΓ POIKALIAN; ((naviculo)).
ANNOTATIONS: In Castro Candulphi in collibus Albanis in Sachrist(iae) Episc(opalis) cum ossibus S(ancti) M(artiris) in duplex tabulis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

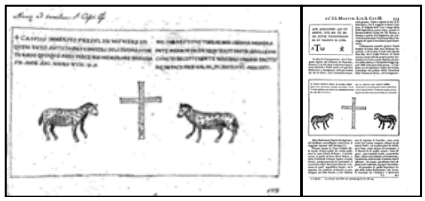


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Figurative marble inscription

393. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

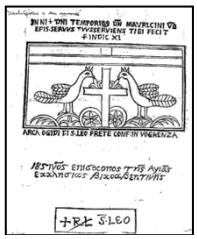
SUBJECT: Figurative marble inscription with two doves at either side of a three.
SHELFMARK: Vat. lat. 9072, f. 336, no. 5.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7cm x 8,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 213.
INSCRIPTION: EY (άβιος) KYPINIC ((avis)) ((arbore)) ((avis)); ICUR III, 9334.
ANNOTATIONS: In aedicula suburbana Domus Areostae in Agro Bononiensi, cum lipsanis Martyris repertae in Coemet(erio) Urbis A(nno) 1642.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

394. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with two sheep at the sides of the cross.
SHELFMARK: Vat. lat. 9072, f. 343, no. 1.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7cm x 8,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 353.
HAND: Gaetano Marini (1754-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 213.
INSCRIPTION: + CASSIVS IMMERITO PRESVL DE MVNERE SPI / QVEM FATO ANTICIPANS CONSORS DVLCISSIMA VITAE / TEROGO QVISQVIS ADES PRECE NOS MEMORARE BENIGNA / SD ANN XXI MENS VIIII D X / HIC SVA RESTITVTO TERRAE MIHI CREDITA MEMBRA / ANTE MEVM IN PACEM REQVIESCIT FAVSTA SEPVLCHRVM / CVNCTA RECEPTVRVM TE NOSCENS CONGRVA FACTIS / RQ IN PACE PRID KAL IVL BASILI VC ANN XVII.
ANNOTATIONS: Narniae ad tumulum S. Callisti Ep(iscop)i.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

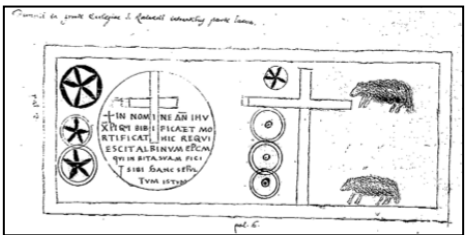


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Figurative marble inscription

395. Figurative marble inscription. Print cutting from unidentified antiquarian publication

SUBJECT: Figurative marble inscription with two doves at the sides of the cross.
SHELFMARK: Vat. lat. 9072, f. 351, no. 9.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6cm x 6,2cm.
MEDIUM: Engraving.
SOURCE: Unidentified antiquarian publication.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: Absent.
INSCRIPTION: INNI + DNI TEMPORIB(us) D(omi)N(i) MAVRICINI V(ico)B(odentiae) / EPIS(copus) SERVVS TVVS SERVIENS TIBI FECIT / + INDIC XI / ARCA OGIDI DI S. LEO PRETE CONF IN VOGHENZA.
ANNOTATIONS: Vicobodentiae in Arca marmorea.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

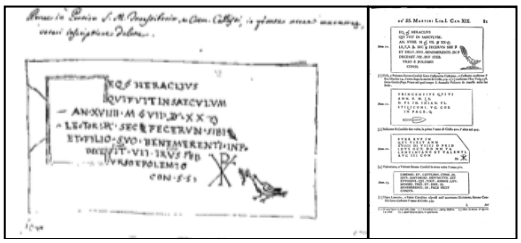


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Figurative marble inscription

396. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

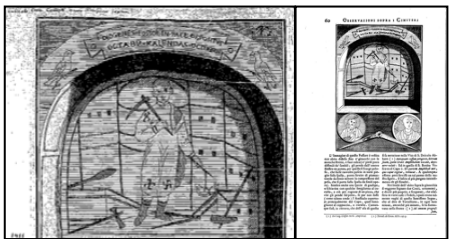
SUBJECT: Figurative marble inscription with two lambs.
SHELFMARK: Vat. lat. 9072, f. 370, no. 2.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 8cm x 8,2cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 205.
INSCRIPTION:+ IN NOMINE AN IHV / XPI QVI BIBIFICA ET MO- / RTIFICAT HIC REQVI- / -ESCIT ALBINVM EP(is)C(opu)M / QVI IN BITA SVAM FICI / SIBI hANC SEPVL- / -TVM ISTVD ((avis)) ((avis)).
ANNOTATIONS: Florentiae in fronte ecclesiae S. Ranierii entrantibus parte dextra.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

397. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

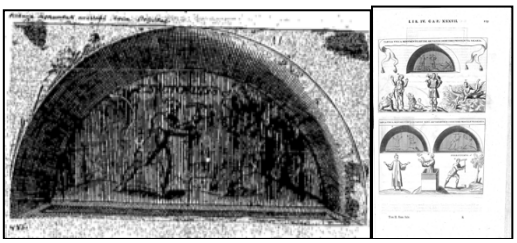
SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 407, no. 10.
CHAPTER AND HEADING: Cap. XVI. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6cm x 6,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie,* Rome, Giovanni M. Salvioni, 1720, Lib. I, p. 81.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6244.
INSCRIPTION: EQ(uitus?) HERACLIVS / QVI FVIT IN SAECVLVM / AN(nos) XVIIII M(enses) VII D(ies) XX / LE<c>T<or> R(egionis) SEC(undae) FECERVN(t) SIBI / ET FILIO SVO BENEMERENTI IN P(ace) / DECESIT VII I<d>US FEB(ruarias) / VRSO E<t> POLEMIO / CONS(ulibus) ((monogramma Christi et palma et Laurus)) ((columba ramum ferens)); ICUR III, 8719; Lega 2000; di Stefano Manzella 1997, 234-235, no. 3.3.6 (P. Liverani).
ANNOTATIONS: Romae in Porticu S. M. Transtiberim, e(x) Coem(eterio) Callisti, in fonte arae marmorea, veteri inscriptione deleta.
DOCUMENTS: Vat. lat. 9096, f. 239r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative wall inscription

398. Figurative wall inscription. Print cutting from Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

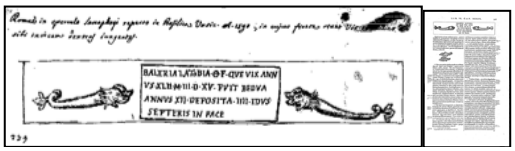
SUBJECT: Figurative marble inscription with a fossor.
SHELFMARK: Vat. lat. 9072, f. 409, no. 7.
CHAPTER AND HEADING: Cap. XXI. Epitaphia sacerdotum aliorum que ministrorum ad sacra et utroque clero.
DIMENSIONS: 11,9cm x 5,3cm.
MEDIUM: Engraving.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' ss. martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. I, p. 60.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 1455.
INSCRIPTION: ((avis)) DIOGENES FOSSOR IN PACE DEPOSITVS / OCTABV KALENDAS OCTOBRIS ((avis)); ICUR III, 6649; Cuzari 2009, 109; ILCV, 1321; Desmulliez et alii 2007, 31, nt. 38.
ANNOTATIONS: In cubiculo Coem(eterio) Callisti picta inscriptio legitur.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative wall inscription

399. Figurative wall inscription. Print cutting from Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Figurative wall inscription with a fossor.
SHELFMARK: Vat. lat. 9072, f. 410, no. 12.
CHAPTER AND HEADING: Cap. XXI. Epitaphia sacerdotum aliorum que ministrorum ad sacra et utroque clero.
DIMENSIONS: 9,9cm x 4,3cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma subterranea novissima in qua post Antonium Bosium antesignanum, Jo. Severanum …, et celebres alios scriptores antiqua christianorum et praecipue martyrum coemeteria…*, Rome, Vitalis Mascardi, 1651, Lib. VI, Cap. XXXIX, p. 335.
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 4861.
INSCRIPTION: FOSRO TOFIMVS ((fossor)) ((arbores)); ICUR IX, 24769.
ANNOTATIONS: Pictura monumenti arcuate come(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

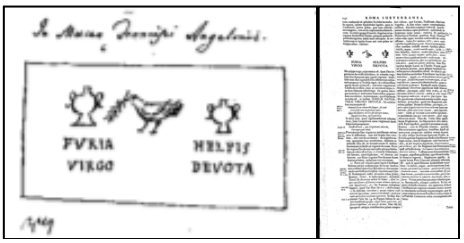


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Figurative marble inscription

400. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Figurative marble inscription with two fishes.
SHELFMARK: Vat. lat. 9072, f. 426, no. 1.
CHAPTER AND HEADING: Cap. XXI. Epitaphia sacerdotum aliorum que ministrorum ad sacra et utroque clero.
DIMENSIONS: 8,9cm x 3,3cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, Lib. VI, Cap. XXXIX, p. 335.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 739.
INSCRIPTION: BALERIA LATOBIA <ho>(nesta) F(emina) QVE VIX(it) ANN- / -VS XLII M(enses) III D(ies) XV FVIT BEDVA / ANNVS XII DEPOSITA IIII IDVS / SEPTE<mb>RIS IN PACE; ICUR II, 4225.
ANNOTATIONS: Romae in operculo sarcophagi reperto in Basilica Vatic(ana) A(nno) 1590, in cuius fronte stant Vir et mulier sibi invicem dextras iungentes.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

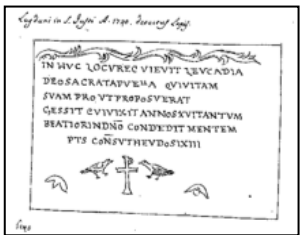


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Figurative marble inscription

401. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 433, no. 1.
CHAPTER AND HEADING: Cap. XXI. Epitaphia sacerdotum aliorum que ministrorum ad sacra et utroque clero.
DIMENSIONS: 7,9cm x 2,3cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, Lib. IV, Cap. XXXVII, p. 142.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 229.
INSCRIPTION: ((vas)) ((avis cum ulivo)) ((vas)) FVRIA / HELPIS / VIRGO / DEVOTA.
ANNOTATIONS: In Museo Francisci Angelonii.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

402. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 435, no. 6.
CHAPTER AND HEADING: Cap. XXI. Epitaphia sacerdotum aliorum que ministrorum ad sacra et utroque clero.
DIMENSIONS: 7,9cm x 2,3cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
SOURCE: Unidentified antiquarian publication.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 229.
INSCRIPTION: IN HVC LOCVREC VIEVIT LEVCADIA / DEoSACRATAPVEllA qVI VITAM / SVAM Pro VT PROPoSVERAT / CESSIT CVI VIXIT ANNoS XVITANTVM / BEATIORINDNO CONDEDIT MENTEM / PTS CoNSVTHEVDoSIXIII ((avis)) ((crux ansata)) ((avis)).
ANNOTATIONS: Lugduni in S. Justi A(nno) 1740 detectus lapis.
DOCUMENTS: Vat. lat. 9096, f. 127r.
BIBLIOGRAPHY: Buonocore 2001: 51.

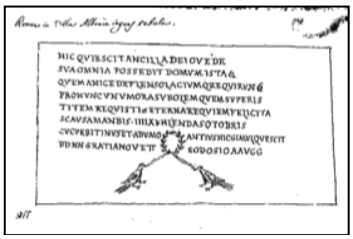


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Figurative marble inscription

403. Giuseppe Gueriggi (1754-1829). Drawing after Francisco X de la Huerta y Vega, *Anales de el Reyno de Galicia*, 1733

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 437, no. 1.
CHAPTER AND HEADING: Cap. XXI. Epitaphia sacerdotum aliorum que ministrorum ad sacra et utroque clero.
DIMENSIONS: 11,8cm x 12,7cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
SOURCE: Francisco X de la Huerta y Vega, *Anales de el Reyno de Galicia*, Santiago, 1733, Vol. I, p. 256.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 4929.
INSCRIPTION: ((avis)) ((monogramma Christi)) ((avis)) VALERIA / FAMVLA DEI VIXIT / ANNOS IIII MENSES / VIII REQ(u)IEVI(t) IN / PA- / -CE DIE X K(a)L(endas) FEBRVARI- / -AS (a)ERA DS SEXSIS; ICERV 29.
ANNOTATIONS: Emeritae, in Coenobio S. Francisci.
DOCUMENTS: Vat. lat. 9091, f. 219r.
BIBLIOGRAPHY: Buonocore 2001: 51.

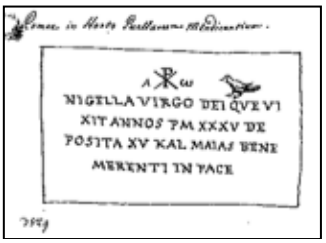


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Figurative marble inscription

404. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 438, no. 1.
CHAPTER AND HEADING: Cap. XXI. Epitaphia sacerdotum aliorum que ministrorum ad sacra et utroque clero.
DIMENSIONS: 9,8cm x 15,4cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
SOURCE: Unidentified antiquarian publication.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 5766.
INSCRIPTION: HIC QUIESCIT ANCILLA DEI <q>VE DE / SVA OMNIA POSSEDIT DOMVM ISTA / QVEM AMICE DEFIEN SOLACIVMQ(ue) REQVIRVNT / PRO HVNC VNVM ORA SVBOLEM QVEM SVPERIS / TITEM REQVISTI ETERNA REQVIEM FELICITA- / <ti>S CVASA MAN(e)BIS IIIIX K<a>LENDAS OCTOBRIS / CVCVRBITINVS ET ABV<nd>ANTIVS HIC <s>IMVL QVIESCIT / DD(ominis) NN(ostris) GRATIANO V ET TEODOSIO AAVGG(ustis) ((aves coronam tenentes)); ICUR I, 3194; ILCV, 1464.
ANNOTATIONS: Romae in Villa Albania ingens tabula.
DOCUMENTS: Vat. lat. 9091, f. 219r; Vat. lat. 9095, f. 79r.
BIBLIOGRAPHY: Buonocore 2001: 51.

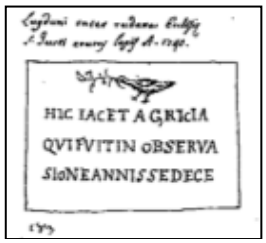


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Figurative marble inscription

405. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 438, no. 7.
CHAPTER AND HEADING: Cap. XXI. Epitaphia sacerdotum aliorum que ministrorum ad sacra et utroque clero.
DIMENSIONS: 4,9cm x 5,4cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
SOURCE: Unidentified antiquarian publication.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 3579.
INSCRIPTION: ((monogramma Christi)) ((avis)) NIGELLA VIRGO DEI QVE VI- / -XIT ANNOS P(lus) M(inus) XXXV DE- / POSITA XV KAL MAIAS BENE- / -MERENTI IN PACE.
ANNOTATIONS: Romae in Horto Puellarum Mendicantium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

406. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

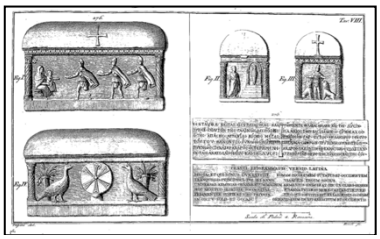
SUBJECT: Figurative marble inscription a dove.
SHELFMARK: Vat. lat. 9072, f. 438, no. 8.
CHAPTER AND HEADING: Cap. XXI. Epitaphia sacerdotum aliorum que ministrorum ad sacra et utroque clero.
DIMENSIONS: 4,9cm x 5,4cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
SOURCE: Unidentified antiquarian publication.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 183.
INSCRIPTION: ((avis cum ramo)) HIC IACET AGRICIA / QVI FVIT IN oBSERVA- / -SIONE ANNIS SEDECE.
ANNOTATIONS: Lugduni inter rudere Ecclesiae S. Justi erutus lapis A(nno) 1740.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

407. Figurative marble inscription. Print cutting from Ludovico Antonio Muratori, *Thesaurus veterum inscriptionum* …, 1739

SUBJECT: Figurative marble inscription with two angels.
SHELFMARK: Vat. lat. 9072, f. 450, no. 7.
CHAPTER AND HEADING: Cap. XXI. Epitaphia sacerdotum aliorum que ministrorum ad sacra et utroque clero.
DIMENSIONS: 5,9cm x 6,4cm.
MEDIUM: Engraving.
SOURCE: L. A. Muratori, *Novus Thesaurus Veterum Inscriptionum in praecipuis earumdem collectionibus hactenus praetermiassarum, collectore Ludovico Antonio Muratorio serenissimi ducis mutinae bibliothecae praefecto*, Milan, 1742, Vol. IV, p. 1910, no. 1.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: e(x) 3334.
INSCRIPTION: + HIC REQVIESCIT IN PA- / CE D(omi)N(i) MARTINVS DVX / QVI OBIIT DIE XX IM APRI(lis) / IND XI + ET FILIVS EIVS AGNELLVS QVI BIXIT DXX / VM SEP IND XII.
ANNOTATIONS: Arimini apud Garampius NN. VV.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble sarcophagus

408. Figurative marble inscription on a sarcophagus. Print cutting from Camillo Spreti, *De amplitudine eversione et restauratione urbis ravennae* …, 1793

SUBJECT: Figurative marble sarcophagus with Greek and Latin inscription.
SHELFMARK: Vat. lat. 9072, f. 454, no. 1.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia filiorum item alumnorum.
DIMENSIONS: 8,4cm x 12,8cm.
MEDIUM: Engraving.
SOURCE: C. Spreti, *Desiderii Spreti Historici Ravennatis De amplitudine, eversione, et restauratione Urbis Ravennae libri tres a Camillo Spreti .. in italicum idioma versi, et notis illustrati …*, 1793, Vol. I, Pl. VIII.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 261.
INSCRIPTION: ἐνταῦθα κεῖται ὁ στρατηγήσας καλῶς | Ῥώμην τε φυλάξας ἀβλαβῆ καὶ τὴν δύσιν τρὶς ἓξ ἐνιαυτοῖς τοῖς γαληνοῖς δεσπόταις | Ἰσαάκιος, τῶν βασιλέων ὁ σύμμαχος, ὁ τῆς ἁπάσης Ἀρμενίας κόσμος μέγας· | Ἀρμένιος ἦν γὰρ οὗτος ἐκ λαμπροῦ γένους. τούτου θανόντος εὐκλεῶς ἡ σύμβιος | Σώσαννα σώφρων τρυγόνος σεμνῆς τρόπῳ 5 πυκνῶς στενάζει ἀνδρὸς ἐστερημένη, | ἀνδρὸς λαχόντος ἐκ καμάτων εὐδοξίαν ἐν ταῖς ἀνατολαῖς ἡλίου καὶ τῇ δύσει· | στρατοῦ γὰρ ἦρξε τῆς δύσεως καὶ τῆς ἕω. B.1 hic iacet qui bonus dux extitit | Romam incolumem tutatus est et Occidentem tranquillis principibus ter sex annis. | Ysaacius regum socius. universae Armeniae ornamentum magnum. | Armenius enim erat hic ex claro genere. hoc mortuo gloriose socia vitae, | Susanna, prudens more castae turturis, 5 frequenter suspirat viro privata, | viro qui sortitus est ex laboribus gloriam in ortu solis et occasu. | orientis enim duxit exercitum et Occidentis
ANNOTATIONS: Ravennae in S. Vitalis in arca marmorea.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

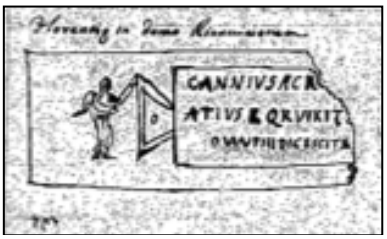


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Figurative marble inscription

409. Figurative marble inscription. Print cutting from unidentified antiquarian publication

SUBJECT: Figurative marble inscription with a lion.
SHELFMARK: Vat. lat. 9072, f. 468, no. 2.
CHAPTER AND HEADING. Cap. XXVI. Epitaphia filiorum item alumnorum.
DIMENSIONS: 9,4cm x 4,8cm.
MEDIUM: Engraving.
SOURCE: Unknown antiquarian publication.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING. 206.
INSCRIPTION: + SVB HOC TVMVLO + / QVIESCVNT MEM- / -BRA PVERI ROTBTI / FILII CONSVLIS RICAR- / D QICV SVSCEPT ESSET / DE SACRO FONTE IND- / -TVS TIB + + IN ALBIS SVIS PERRE- / -XIT AD DOMINVM / L MARCI / REQVIESCAT ANI- / -MA EIVS IN SPI NO- / -MINE AM.
ANNOTATIONS: In Eccl(es)ia Coenobi Fisci Campi, valeo Fescamp in Pallia.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

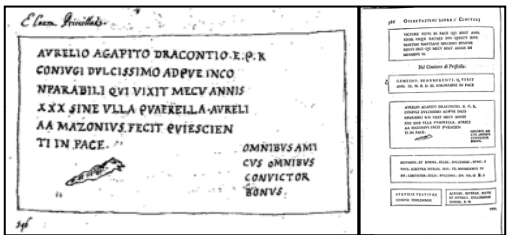


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Figurative marble inscription

410. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with an angel.
SHELFMARK: Vat. lat. 9072, f. 471, no. 8.
CHAPTER AND HEADING. Cap. XXVI. Epitaphia filiorum item alumnorum.
DIMENSIONS: 6,4cm x 6,8cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
SOURCE: Personal autopsy. The drawing is a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 723.
INSCRIPTION: CANNIVS ACR- / ATIVS E QR VIXIT / QVVTIII DICESCIT- [---].
ANNOTATIONS: Florentiae in domo Rinuccinorum.
DOCUMENTS: Vat. lat. 9091, f. 219r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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411. Figurative marble inscription. Print cutting from Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription with a fish.
SHELFMARK: Vat. lat. 9072, f. 472, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia filiorum item alumnorum.
DIMENSIONS: 8,4cm x 8,8cm.
MEDIUM: Engraving.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' ss. martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 386.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 596.
INSCRIPTION: <:a> AVRELIO AGAPITO DRACONTIO EQ(uiti) R(omano) / CONIVGI DVLCISSIMO ADQVE INCO- / NPARABILI QVI VIXIT MECV(m) ANNIS / XXX SINE VLLA QVAERELLA AVRELI- / A AMAZONIVS FECIT QVIESCIEN- / TI IN PACE ((draco)) <:b> OMNIBVS / CONVICTOR / BONVS; ICUR VIII, 23101; CIL VI, 31950.
ANNOTATIONS: E(x) Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

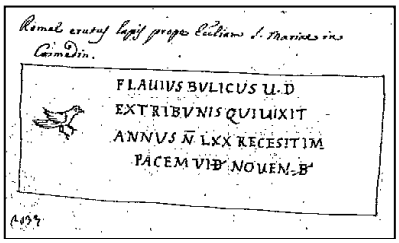


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Figurative marble inscription

412. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with male orant.
SHELFMARK: Vat. lat. 9072, f. 473, no. 6.
CHAPTER AND HEADING: Epitaphia Augustorum, Regum, Dynastarum, Comitum, Ducum.
DIMENSIONS: 4,3cm x 3,2cm.
MEDIUM: Ink drawing.
SOURCE: Cortenovis, bibl. Mun. Utin., ms. 594, f. 45, n. 78; Marini, *Gli atti de' Fratelli Arvali*, 1795, p. 296.
HAND: Giuseppe Gueriggi (1754-1829) after Angelo Maria Cortenovis.
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 1994.2003.a.
INSCRIPTION: BANE- / -MERITO; FL; APAREN- TA QVI VI- / -XIT ANNOS PLVS MINVS NONAGINTA ET NOBE EX / TRIBVNIS DE- / -POSITVS IDVS DECEMBRIS A R D; CIL V, 1652; ILCV2 439; J. B. Brusin 1991-1993: p. 1, no. 024, no. 2911.
ANNOTATIONS: Utini apud Asquinos, repertae Aquileiae A(nno) 1774 in veteri Coem(eteri) ad S. Felicem.
DOCUMENTS: Vat. lat. 9046, f. 171r-172v.
BIBLIOGRAPHY: Buonocore 2001: 51.

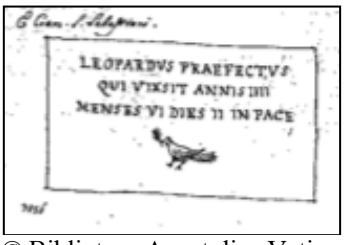


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Figurative marble inscription

413. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with male orant.
SHELFMARK: Vat. lat. 9072, f. 473, no. 7.
CHAPTER AND HEADING: Epitaphia Augustorum, Regum, Dynastarum, Comitum, Ducum.
DIMENSIONS: 5,3cm x 4,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9082, f. 112r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 2033.
INSCRIPTION: FLAVIVS BYLICVS V(ir) D(evotus) / EX TRIBVNIS QVI VIXIT / ANNVS N(umero) LXX RECESIT IM / PACEM V ID(us) NOVEMB(res) ((avis)); ICUR I, 484; CIL VI, 31979; ILCV, 438.
ANNOTATIONS: Romae erutus lapis prope Eccl(es)iam S. Mariae in Cosmedin.
DOCUMENTS: Vat. lat. 9082, f. 112r.
BIBLIOGRAPHY: Buonocore 2001: 51.

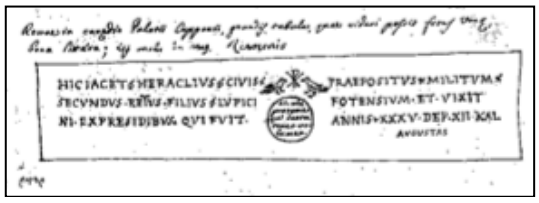


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Figurative marble inscription

414. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 475, no. 6.
CHAPTER AND HEADING: Epitaphia Augustorum, Dinastarum, Comitum, Ducum.
DIMENSIONS: 5,3cm x 5,2cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 3056.
INSCRIPTION: LEOPARDVS PRAE<I>ECTVS / QVI VIXSIT ANNIS IIII / MENSES VI DIES II IN PACE ((columba ramum gestans)); ICUR V, 13184.
ANNOTATIONS: E(x) Coem(eterio) S. Stephani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

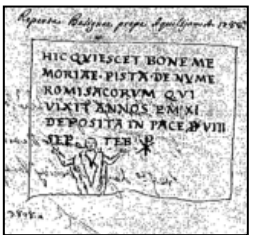


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Figurative marble inscription

415. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 491, no. 7.
CHAPTER AND HEADING: Epitaphia Augustorum, Dinastarum, Comitum, Ducum.
DIMENSIONS: 6,3cm x 5,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is a manual copy by Giuseppe Gueriggi reproducing a line drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 2432.
INSCRIPTION: <:a> HIC IACEt HERACLIVS CIVIS / SECVNDVS RETVS FILIVS LVPICI- / -NI EX PRESIDIBVS QVI FVIT; <b> PRAEPOSITVS MILITVM / FORENSIVM ET VIXIT / ANNIS XXXV DEP(ositus) XII KAL(endas) / AVGVSTAS; <:c> ((avis)) ((monogramma Christi)) ((avis)) ((protome Heracli)); ICUR I, 1640; ILS, 2786; CIL VI, 32969; ILCV, 445 add.; Di Stefano Manzella 1997, p. 314, no. 3.10.7 (c. Ricci); Lega 2000; AE, 1997, p. 166.
ANNOTATIONS: Romae in cavaedio Palatii Capponi, grandis tabula, quae videri posit frons vineae, bona littera; est modo in Mus(eo) Rusconio.
DOCUMENTS: Vat. lat. 9083, f. 166r.
BIBLIOGRAPHY: Buonocore 2001: 51.

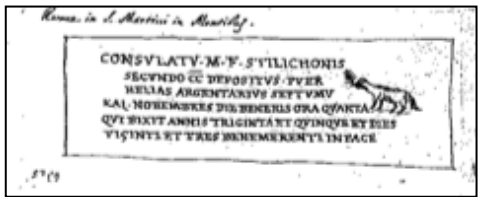


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Figurative marble inscription

416. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a male orant.
SHELFMARK: Vat. lat. 9072, f. 492, no. 6.
CHAPTER AND HEADING: Epitaphia Augustorum, Dinastarum, Comitum, Ducum.
DIMENSIONS: 8,9cm x 9,4cm.
MEDIUM: Pen drawing.
SOURCE: Angelo Maria Cortenovis.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 3878.a.
INSCRIPTION: HIC QVIESCET BONE ME / MORIAE PISTA DE NVME / ROMIS ACORVM QVI / VIXIT ANNOS PM XI / DEPOSITA IN PACE D VIII / SEP TEB ((monogramma Christi)); CIL V, 1699; ILCV 557; J. B. Brusin 1991-1993: p. 1028, no. 2920; D. Mazzoleni 1982: p. 314; G. Vergone 2007: pp. 157-158, no. 49.
ANNOTATIONS: Reperta Belignae prope Aquilaeam A(nno) 1788.
DOCUMENTS: Vat. lat. 9046, f. 171r-172v.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

417. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a lamb.
SHELFMARK: Vat. lat. 9072, f. 494, no. 5.
CHAPTER AND HEADING: Epitaphia Augustorum, Dinastarum, Comitum, Ducum.
DIMENSIONS: 9,9cm x 10,4cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy. The drawing consists of a manual copy of a line drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 5729.
INSCRIPTION: [---] CONSVLATVM F(lavi) STILICHONIS / SECVNDO CC(onsule) DEPOSITVS PVER [---] / HELIAS ARGENTARIVS SEPTIMV ((agus palmam ore tenes)) / KAL(endas) NOBEMBRES DIE BENERIS ORA QVARTA <q>VI BIXET ANNIS TRIGINTA ET QVINQVE ET DIES / VIGINTI ET TRES BENEMERENTI IN PACE; ICUR I, 1463; Ferrua 1986a, 47, no. 1463; Bisconti 2000a, 240, no. XVIIc1.2; CIL VI, 9161; Lega 2000, 76; ILCV, 693.
ANNOTATIONS: Romae in S. Martini in Montibus.
DOCUMENTS: Vat. lat. 9095, f. 37r; Vat. lat. 9095, f. 37a.
BIBLIOGRAPHY: Buonocore 2001: 51.

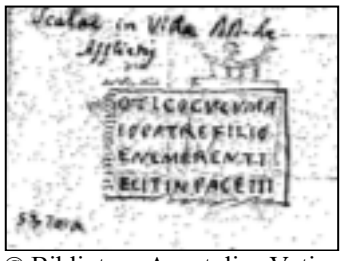


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Figurative marble inscription

418. Figurative marble inscription. Print cutting from unidentified antiquarian publication

SUBJECT: Figurative marble inscription with a fish and a boat.
SHELFMARK: Vat. lat. 9072, f. 495, no. 2.
CHAPTER AND HEADING: Epitaphia Augustorum, Dinastarum, Comitum, Ducum.
DIMENSIONS: 8,9cm x 6,4cm.
MEDIUM: Engraving.
SOURCE: Unidentified antiquarian publication.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 705.a.
INSCRIPTION: D(is) ((piscis)) M(anibus) / M(arco) AVRELIO / ERMAISCO / BENEMERENTI / QVEN OMNES SODALES / SVI QVERVNT ((navis)); ICUR I, 3335; CIL VI, 34025; Carletti 2006, 112, no. 20; Ferrua 1979b, 96, no. 3335; Caldelli 1997, 186; Ilcv, 3889A.
ANNOTATIONS: Translatum Romae in Arcam Turonis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

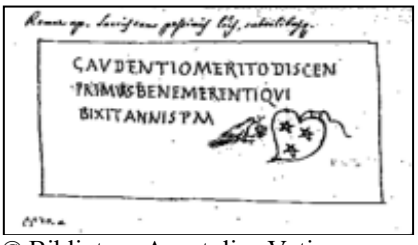


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Figurative marble inscription

419. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with Noah in the Ark.
SHELFMARK: Vat. lat. 9072, f. 495, no. 10.
CHAPTER AND HEADING: Epitaphia Augustorum, Dinastarum, Comitum, Ducum.
DIMENSIONS: 6,9cm x 4,4cm.
MEDIUM: Pen drawing.
HAND: Gaetano Marini (1742-1815).
SOURCE: Unknown. Possibly personal autopsy.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 5370.a.
INSCRIPTION: [---]OTICO CVMA / [---?]IO PATRE FILIO / [b]ENEMERENTI / [---]ECIT IN PACE III.
ANNOTATIONS: Scalae in Villa DD. De Afflictis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

420. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 496, no. 4.
CHAPTER AND HEADING: Epitaphia Augustorum, Dinastarum, Comitum, Ducum.
DIMENSIONS: 5,9cm x 3,4cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
SOURCE: Unknown. Possibly personal autopsy.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 2270.a.
INSCRIPTION: GAVDENTIO MERITO DISCEN(ti) / PRIMVS BENEMERENTI QVI / BIXIT ANNIS P(lus) M(inus) [---] ((pavo cum flore in rostro)) ((astri tres in folio)); ICUR I, 2267; Ferrua 1979b, 67; Lega 2000.
ANNOTATIONS: Romae ap(ud) Sacristam pessimis l(itte)ris, subtilibusq(ue).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

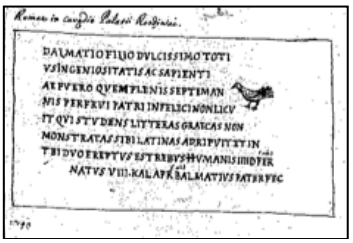


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Figurative marble inscription

421. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 500, no. 10.
CHAPTER AND HEADING: Epitaphia Augustorum, Dinastarum, Comitum, Ducum.
DIMENSIONS: 6,9cm x 4,4cm.
MEDIUM: Pen drawing.
HAND: Gaetano Marini (1742-1815).
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 3132.
INSCRIPTION: LVCIANVS ISTDIOSVS ((vir avem manibus tenens cavea)) ((vir trahens)); ICUR I, 904; Ferrua 1979b, 23, n. 904; Lega 2000, 182.
ANNOTATIONS: Romae in S. Nicolai in Carcere, tabula marm(orea), que pro mensa est ante principem.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

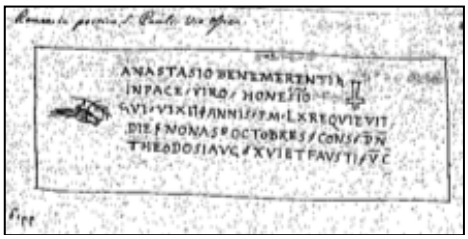


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Figurative marble inscription

422. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 501, no. 3.
CHAPTER AND HEADING: Epitaphia Augustorum, Dinastarum, Comitum, Ducum.
DIMENSIONS: 5,9cm x 3,4cm.
MEDIUM: Pen drawing.
HAND: Gaetano Marini (1742-1815).
SOURCE: Unidentified antiquarian publication.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 1392.
INSCRIPTION: ((pastor bonus cum oves)) DALMATIO FILIO DVLCISSIMO TOTI- / VS INGENIOSITATIS AC SAPIENTI- / AE PVERO QVEM PLENIS SEPTEM AN- / -NIS PERFRVI PATRI INFELICI NON LICV- / IT QVI STUDENS LITTERAS GRAECAS NON MONSTRATAS SIBI LATINAS ADRIPVIT ET IN <t>RIDVO EREPTVS EST REBVS HVMANIS III ID(us) FE(b)R(uarias) / NATVS VIII KAL(Endas) APR(iles) DALMATIVS PATER FEC(it) ((avis?)).
ANNOTATIONS: Romae in cavedio Palatii Rondinini.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

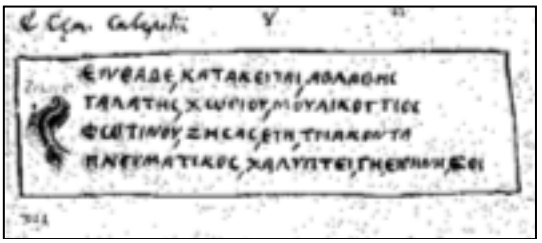


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Figurative marble inscription

423. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

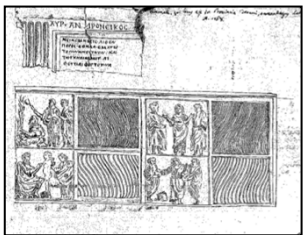
SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 503, no. 1.
CHAPTER AND HEADING: Epitaphia Augustorum, Dinastarum, Comitum, Ducum.
DIMENSIONS: 6,9cm x 4,4cm.
MEDIUM: Pen drawing.
HAND: Gaetano Marini (1742-1815).
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6122.
INSCRIPTION: ((avis)) ANASTASIO BENEMERENTI ((folium)) / IN PACE VIRO HONESTO / QVI VIXIT ANNIS P(lus) M(inus) LX REQVIEVIT / DIES NONAS OCTOBRES ((folium)) CONS ((folium)) DN / THEODOSI AVG ((folium)) XVI ET FAVSTI ((foliu)) VC.
ANNOTATIONS: Romae in porticu S. Pauli Via Ostiens(e).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

424. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription with a dove

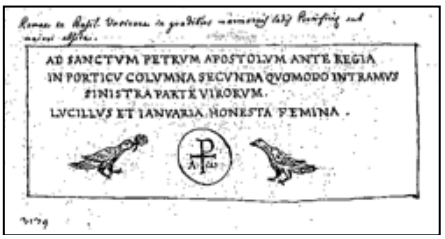
SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 504, no. 8.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 8,4cm x 6,8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Gaetano Marini (1742-1815).
NUMBERING: no. 8.
CODE LETTERING: 3011.
INSCRIPTION: ΕΝΕΑΔΕ ΚΑΤΑΚΕΙΤΑΙ ΑΒΛΑΒΗC / ΤΑΛΤΗC ΧΩΡΙΟΥ ΜΟΥΛΙΚΟΓΓΙΟC / ΘΩΤΙΝΟΥ ΖΗCΑΑCΕΤΗ ΤΡΙΑΚΟΝΤ / ΠΝΕΥΜΑΤΙΚΟS ΧΑΛΥΠΤΕΙ ΓΗΕΙΡΗΝΗΕΟΙ.
ANNOTATIONS: E(x) Coem(eterio) Calepodii.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

425. Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 505, no. 1.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 10,4cm x 8,8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Unknown mid eighteenth-century Italian copyst. Possibly drawn by Giuseppe Antinori (1776-1839).
NUMBERING: no. 1.
CODE LETTERING: 282.
INSCRIPTION: ΑΥΡ ΑΝΔΡΟΝΕΙΚΟC / ΝΕΙΚΟΜΗΔΕΙC ΛΙΘΕΝ / ΠΟΡΟC ΕΘΗΚΑ ΕΜΑΥΤW / TO ΜΝΗΜΟCΥΝΟΝ ΚΑΙ / ΤΗΓΥΝΑΙΚΙΜΟΥ ΑΙ / ΒΟΥΤΙΑΙ ΦΟΡΤΟΥΝΑ; IG, XIV, 2247 = ICI, X, 3.
ANNOTATIONS: Campli, qui locus est in Provincia Terami, sarcophagus detectus a(nno) 1768.
DOCUMENTS: Vat. lat. 9102, f. 56r.
BIBLIOGRAPHY: Buonocore 2001: 51; 70.

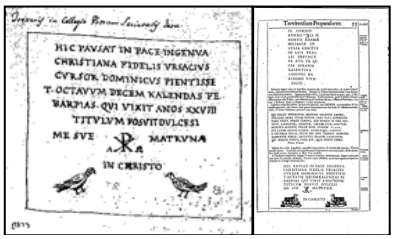


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Figurative marble inscription

426. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 507, no. 6.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 8,4cm x 6,8cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is a manual copy by Giuseppe Gueriggi reproducing a line drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 3139.
INSCRIPTION: AD SANCTVM PETRVM APOSTOLVM ANTE REGIA / IN PORTICV COLLVMNA SECVNDA QVOMODO INTRAMVS / SINISTRA PARTE VIRORVM / LVCILLVS ET IANVARIA HONESTA FEMINA / ((avis)) ((monogramma Christi in crucem translatum cum alpha et omega in corona lemniscata)) ((avis)); ICUR II, 4213.
ANNOTATIONS: Romae in Basil(ica) Vaticana in gradibus marmoreis sedis pontificiae sub maiori abside.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

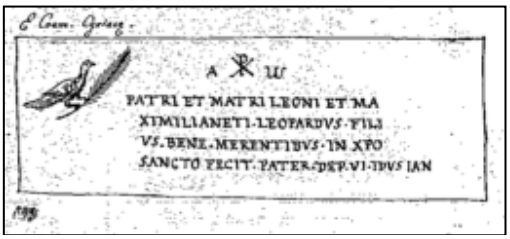


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Figurative marble inscription

427. Giuseppe Gueriggi (1754-1829). Drawing after Christopher Brouwer and Jakob Masen, *Antiquitatum et annalium trevirensium*…, 1660

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 507, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 6,4cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: C. Brouwer and J. Masen, *Antiquitatum et annalium trevirensium libri XXV duobus tomis comprehensi auctoribus rr. Pp. soc. Jesu, p. Christophoro Browero Geldro-Arnheimensi, et p. Jacobo Masenio Juliaco Dalensi …*, Liège, Officina Typographica Jo. Mathiae Hovii, 1660, p. 53.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 2573.
INSCRIPTION: HIC PAVSAT IN PACE INGENVA / CHRISTIANA FIDELIS VRSACIVS / CVRSOR DOMINICVS PIENTISSE / T OCTAVVM DECEM KALENDAS FE / BARPIAS QVI VIXIT ANOS XXVIII / TITVLVM POSVIT DVLCESI / ME SVE ((monogramma Christi inter alpha et omega)) MATRVNAE / IN CHRISTO ((avis)) ((avis)).
ANNOTATIONS: Treveris in Collegio Patrum Societatis Jesu.
DOCUMENTS: Vat. lat. 9084, f. 58r.
BIBLIOGRAPHY: Buonocore 2001: 51.

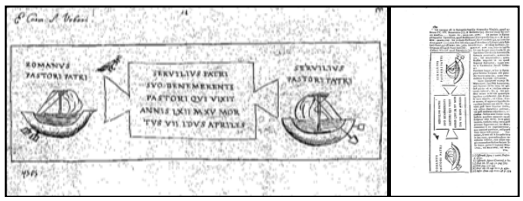


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Figurative marble inscription

428. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 511, no. 2.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 4,4cm x 6,8cm.
MEDIUM: Pen drawing.
SOURCE: Absent.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 2991.
INSCRIPTION: ((monogramma Christi cum alpha et omega)) / ((avis cum olea)) PATRI ET MATRI LEONI ET MA- / -XIMIANETI LEOPARDVS FILI- / VS BENE MERENTIBVS IN Xρ(ist)o / SANCTO FECIT PATER DEP(ositus) VI IDVS IAN(uarias); ICUR VII, 19006; ILCV, 3377A.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

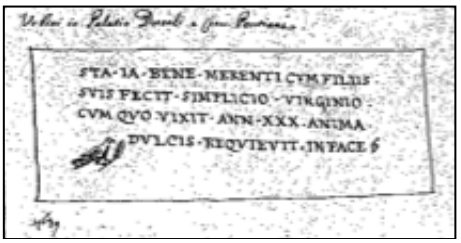


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Figurative marble inscription

429. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 511, no. 11.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 3,4cm x 8,8cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversions ad nuper inventum Severae martyris epitaphium*, Palermo, Ex typographia Stephani Amato, 1734, p. 180.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 4505.
INSCRIPTION: ROMANVS / PASTORI PATRI / ((navis)) SERVILIVS PATRI / SVO PASTORI QVI VIXIT / ANNIS LXII M(enses) XV MOR- / TVS VII IDVS APRILES / SERVILIVS / PASTORI PATRI ((navis)) ((columba ramum ferens)); ICUR V, 145239.
ANNOTATIONS: E(x) Coem(eterio) S. Urbani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

430. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 513, no. 1.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 4,4cm x 6,8cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 4639.
INSCRIPTION: ((avis)) STAIA BENEMERENTI CVM FILIIS / SVIS FECIT SIMPLICIO VIRGINIO / CVM QVO VIXIT ANN(os) XXX ANIMA / DVLCIS REQVIEVIT IN PACE; ICUR II, 4682.
ANNOTATIONS: Urbini in Palatio Ducali e(x) Coem(eterio) Pontiani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

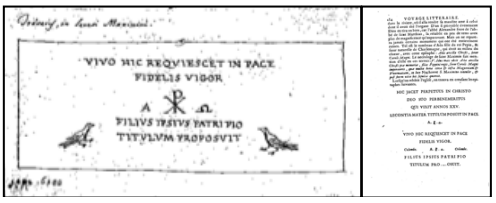


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Figurative marble inscription

431. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 513, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 5,4cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 2867.
INSCRIPTION: ((avis)) LEO TELESPHORO PATRI BENE- / MERENTI IN PACE DECESSIT VI / KALENDAS AVGVSTAS ((avis)); ICUR VIII, 22669.
ANNOTATIONS: E(x) Coem(eterio) S. Agnetis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

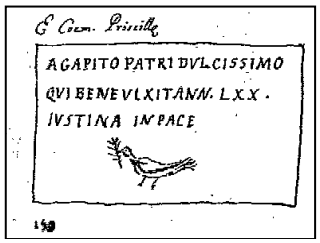


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Figurative marble inscription

432. Giuseppe Gueriggi (1754-1829). Drawing after Edmond Martène and Ursin Durand, *Voyage littéraire de deux religeux…*, 1724

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 413, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 4,4cm x 6,8cm.
MEDIUM: Pen drawing.
SOURCE: E. Martène and U. Durand, *Voyage littéraire de deux religeux bénédictins de la congrégation de S. Maur* …, Paris, Chez Montallant, 1724, p. 284.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 5292.6500.
INSCRIPTION: VIVO HIC REQVIESCET IN PACE / FIDELIS VIGOR / ((monogramma Christi inter alpha et omega)) / FILIVS IPSIVS PATRI PIO / ((avis)) TITVLVM PROPOSVIT ((avis)).
ANNOTATIONS: Treveris, in Sancti Maximini.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

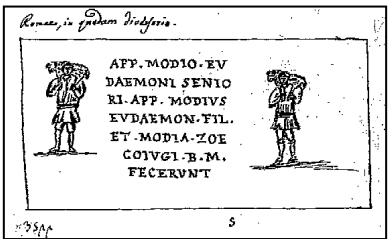


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Figurative marble inscription

433. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 514, f. 1.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 6,4cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 150.
INSCRIPTION: AGAPITO PATRI DVLCISSIMO / QVI BENE VIXIT ANN(os) LXX / IVSTINA IN PACE ((avis cum ramo)).
ANNOTATIONS: E(x) Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

434. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 514, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 6,4cm x 8,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9087, f. 119r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 3522.
INSCRIPTION: ((pastor oven humeris gestans)) APP(io) MODIO EV- / DEMONI SENIO- / -RI APP(ius) MODIVS / AVDAEMON FIL(ius) / ET MODIA ZOE / COIVGI B(ene)M(erenti) / FECERVNT ((pastor humeris gestans)); ICUR I, 3672; ILCV, 4488; CIL VI, 22581; CIL X, *1089.
ANNOTATIONS: Romae, in quondam diversorio.
DOCUMENTS: Vat. lat. 9087, f. 119r.
BIBLIOGRAPHY: Buonocore 2001: 51.

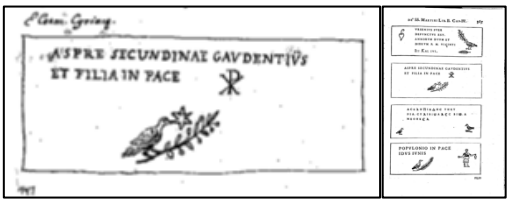


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Figurative marble inscription

435. Figurative marble inscription. Print cutting from unidentified antiquarian publication

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 515, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 9,1cm x 9cm.
MEDIUM: Engraving.
SOURCE: Unidentified antiquarian publication.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 415.
INSCRIPTION: ΚΑΛΟΚΕΡΟΕΜΑΚΕΛΟ / ΝΙΚΕΕWCΙΓΕΝΙΑΤΟΙC / ΓΛΥΚΥΤΑΤΟΙΕΓΟΝΕΥ / ΑΝΑΕ ΙΑΕΕWC ((piscis)).
ANNOTATIONS: Venetiis in Museo Narnio e(x) Thessalonica A(nno) 1754.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

436. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 516, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia matrum ab filiis.
DIMENSIONS: 7,1cm x 13cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' ss. martiri ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano. Con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 367.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 447.
INSCRIPTION: ASPRE SECVNDINAE GAVDENTIVS / ET FILIA IN PACE ((monogramma Christi)) ((avis cum ramo)); ICUR VII, 18460.
ANNOTATIONS: E(x) Coemeterio Cyriacae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

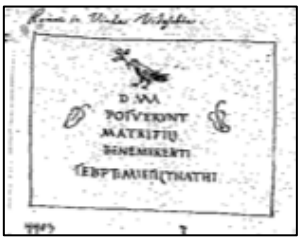


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Figurative marble inscription

437. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove on an olive branch.
SHELFMARK: Vat. lat. 9072, f. 519, no. 2.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia parentum filiorum item alumnorum.
DIMENSIONS: 6,1cm x 12cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9086, f. 34r.
HAND: Giuseppe Gueriggi (1742-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3206.
INSCRIPTION: MAR(cia) ((folium)) PANTI- / -A ((folium)) MAR(ciae) ((folium)) IV- / -LIAE ((folium)) MATR- / -I FECIT ((avis cum olea)); ICUR I, 2325; ILCV, 4049; Lega 2000.
ANNOTATIONS: Velitris in Mus(eo) Borgiano l(itte)ris rubricatis.
DOCUMENTS: Vat. lat. 9086, f. 34r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

438. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

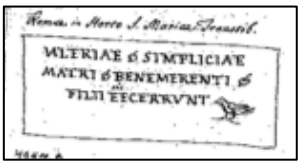
SUBJECT: Figurative marble inscription with an olive branch in its beak.
SHELFMARK: Vat. lat. 9072, f. 520, no. 6.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia matrum ab filiis.
DIMENSIONS: 4,1cm x 6cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 4403.
INSCRIPTION: ((avis cum ulivo)) D(is) M(anibus) / ((folium)) POTVERVNT ((folium)) / MATRI FILI / BENEMERENTI / TEBRTI MIETILTHATHI.
ANNOTATIONS: Romae in Vinea Vidaschia.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

439. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

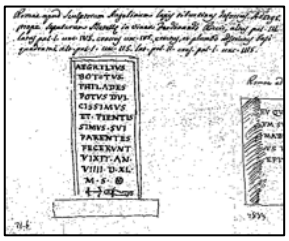
SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 521, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Epitaphia Augustorum, Regum, Dynastarum, Comitum, Ducum.
DIMENSIONS: 6,5cm x 5,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' ss. martiri ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano. Con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 380.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 4673.
INSCRIPTION: BENEMERENTI TRYPHENAE ALVM(nae) / AELIVS ET DVLCISSIMAE MATRI / PARTENOPE ET FELIX SICVT PETIVIT FECERVNT ((vasculum)) / D(eposit)A ANNO(rum) XXXX ((columba in ramo sedens)); ICUR V, 13219; Brancato 2015, no. 729.
ANNOTATIONS: Romae in pavim(ento) Eccl(esiae) S. Mariae Transtib(erim) e(x) Coem(eterio) Lucinae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

440. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 521, no. 11.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 5,9cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9091, f. 235r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
INSCRIPTION: VALERIAE SIMPLICIAE / MATRI BENEMERENTI / FILII FECERVNT ((avis)); ICUR I, 643; ILCV, 4040F.
ANNOTATIONS: Romae in Horto S. Mariae Transtib(erim).
DOCUMENTS: Vat. lat. 9091, f. 235r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

441. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, originally in the workshop of Giuseppe Angelini

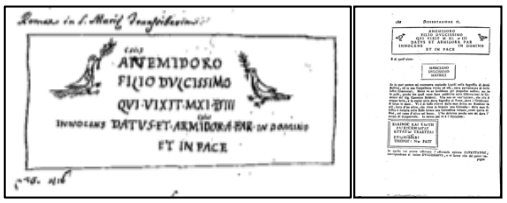
SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 524, no. 5.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 10cm x 12,1cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9075, f. 58r.
HAND: Giuseppe Gueriggi (1754-1829) after Georg Zoëga (1755-1809).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 71.b.
INSCRIPTION: AEGRILIVS / BOTTVS / PHILADES- / -POTVS DVL- / CISSIMVS ET PIENTIS- / SIMVS SVI / PARENTES / FECERVNT / VIXIT AN/nis) / VIIII D(iebus) XL / M(---) S(---) / ((piscis)) ((ancora)); ICUR V, 15360; Lega 2000; Di Stefano Manzella 1997, 223-224, no. 3.2.6; Barbera 2015, pp. 183-185; ILCV, 4650; Carletti 2006, 109, no. 13; AE, 2006, 150; Carletti 2008, pp. 138-139, no. 10.
ANNOTATIONS: Romae apud sculptorem Angelinum lapis tiburtinus defossus A(nno) 1795. prope sepulchrum Metellae in vinea Ferdinandi Riccii, altus pal. III. latus pal. I. unc. IV5. Crassus unc. IV5; erectus, et plumbo torichis basi quadratae alt. pal. I. unc. 115 lat. pal. II. cras. Pal. I unc. 1115.
DOCUMENTS: Vat. lat. 9075, f. 58r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

442. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 524, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,9cm x 10,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9072, f. 524, no. 9.
HAND: Giuseppe Gueriggi after Gaetano Marini.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 125.
INSCRIPTION: ((equus)) AFRICANE TE IN [PACE] / ((avis ramum ferens)) MAXIMINVS ET TYCH[E FILI] QVI V(ixi)T ANNOS III M(enses) VII ET [D(ies) VII]; ICUR IX, 23776.
ANNOTATIONS: Velitris in Mus(eo) Borg(iano) e(x) Coem(eterio) Saturnini.
DOCUMENTS: Vat. lat. 9072, f. 524, no. 9.
BIBLIOGRAPHY: Buonocore 2001: 51.

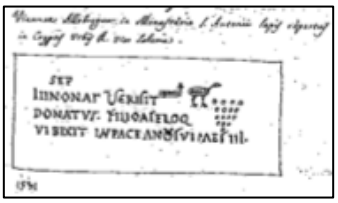


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Figurative marble inscription

443. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertazioni lettere ed altre operette…*, 1735

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 526, no. 5.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,6cm x 6,7cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertazioni lettere ed altre operette per la maggior parte non già stampate, ora ordinate, e luogo a luogo illustrate con giunta e annotazioni del chiarissimo padre Antonmaria Lupi e poste in luce da Francescantonio Zaccaria*, Faenza, Gioseffantonio Achi, 1735, Vol. I, p. 166.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 270.416.
INSCRIPTION: <:a> ((avis cum olea)) ARTEMIDORO / FILIO DVLCISSIMO / QVI VIXIT M(ensibus) XI D(iebus) III / DATVS ET ARMIDORA PAR(entes) ((avis cum olea)) / <:b> INNOCENS IN DOMINO / ET IN PACE; ICUR I, 548; ILCV, 3369A.
ANNOTATIONS: Romae in S. Mariae Transtiberim.
DOCUMENTS: Vat. lat. 9076, f. 374r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

444. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 526, no. 9.
CHAPTER AND HEADING: Cap. XXVI: Affectus parentum in filios.
DIMENSIONS: 5,6cm x 6,7cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly drawn after a currently untraceable drawing sent to Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 479.
INSCRIPTION: SEP IIINONAS VERISIT / DONATVS FILIO DAIELO Q(o) / VI BIXIT IN PACE ANOTIVI PA /// ((avis)) ((uvam)).
ANNOTATIONS: Viennae Allobrogium in Monasterio S. Antonii lapis repertus in Cryptis Urbis R(omae) Via Salaria.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

445. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 527, no. 2.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,6cm x 5,7cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly drawn after a currently untraceable drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 473.
INSCRIPTION: ATTICE SPIRITVS TV(u)S / IN BONV ORA PRO PAREN- / -TIBVS TVIS ((avis in ramo)); ICUR III, 8453.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

446. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove and a vase.
SHELFMARK: Vat. lat. 9072, f. 527, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,6cm x 5,7cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. Martyrum Amiternensium coemeterio prope Aquilam in Vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 133.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 479.
INSCRIPTION: INNOCENTI FILIO TVO / AVCVPI FECI QVI BIXIT ANIS DVO N VIIII DIE XIII / RERIDVS SEP.
ANNOTATIONS: In Tuscolano Passionei V(ir) C(larissimus) E(x) Coem(eterio) Praetexxtati.
DOCUMENTS: Vat. lat. 9076, f. 434r.
BIBLIOGRAPHY: Buonocore 2001: 51.

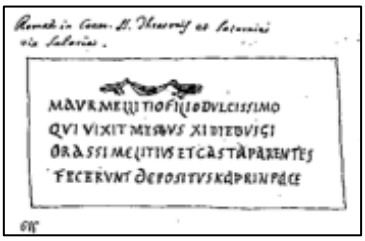


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Figurative marble inscription

447. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with the Good Shepherd.
SHELFMARK: Vat. lat. 9072, f. 527, no. 10.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctorum nomine posita epitaphia.
DIMENSIONS: 10,1cm x 13,7cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano. Con alcune Riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 362.
HAND: Giuseppe Gueriggi (1754-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 614.
INSCRIPTION: AVRELIVS CASTVS / M(ensium) VIII FECIT FILIO / SVO ANTONIA / SPERANTIA ((arbor)) ((pastor)) ((arbor)) ((oves duo)); ICUR IV, 12572; ILCV, 4121D.
ANNOTATIONS: Romae in Capella pone Sacrarium S. Mariae Transtib(erim) in pavim(ento) e(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9077, f. 116r.
BIBLIOGRAPHY: Buonocore 2001: 51.

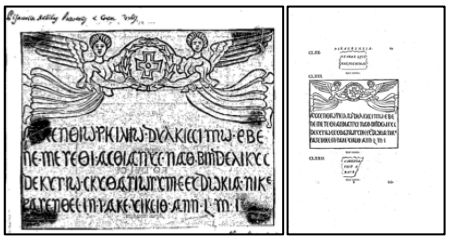


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Figurative marble inscription

448. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves holding a cloth.
SHELFMARK: Vat. lat. 9072, f. 529, no. 1.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,6cm x 4,7cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 666.
INSCRIPTION: ((aves duae sertum tendunt)) M(arco) AVR(elio) MELLITIO FILIO DVLCISSIMO / QVI VIXIT MESIBVS XI DIEBVS VII / ORAS VII MELITIVS ET CASTA PARENTES / FECERVNT DEPOSITVS K(alendis) APR(ilis) IN PACE; ICUR IX, 23828.
ANNOTATIONS: Romae in Coem(eterio) SS. Thrasonis et Saturnini Via Salaria.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

449. Figurative marble inscription. Print cutting from Annibale degli Abati Olivieri Giordani, *Marmora pisaurensia notis illustrata*, 1737

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 529, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,3cm x 10,6cm.
MEDIUM: Engraving.
SOURCE: A. degli Abati Olivieri Giordani, *Marmora pisaurensia notis illustrata*, Pesaro, Nicola Gavelli, 1737, p. 69, no. CLXXI.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 717.
INSCRIPTION: AYKENΘIWPHCI Θ IW DYλKICCI MW EBE / NE ME YEΘI ACΘIANYC NAΘ BMDEλIKYC / DEKYTIW CKYTIW CKYΘATIWPYCN EECDWKIA NIKe PAYENOEE IN PAKE YIKCIO ANN L MI.
ANNOTATIONS: Pisauri Aedibus Passeriis e(x) Coemeterio Urbis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

450. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 531, no. 1.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 10,6cm x 13,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9088, f. 24r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 3787.
INSCRIPTION: ((pueri protome)) PEREGRINVS / PATER BRVMASIO / FILIO BENEMERENTI / FECIT IN PACE ((folium)) ((piscis?)); ICUR I, 2727; Ferrua 1979b, 78; ILCV, 2708 adn.
ANNOTATIONS: E(x) Coem(eteriis) Urbis.
DOCUMENTS: Vat. lat. 9088, f. 24r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

451. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves around a vase.
SHELFMARK: Vat. lat. 9072, f. 531, no. 6.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 9,7cm x 10,4cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 1920.
INSCRIPTION: ((avis cum olea)) ((monogramma Christi)) ((vas)) ((avis cum olea)) BENEMERENTI FILIO CAL- / -PVRNIO PARENTES / FECERVNT / QVI VIXIT ANN(os) V M(enses) VIII D(ies) X DECESSIT IN PACE / XIIII KAL(endas) IVN(ias); ICUR I, 3375; Ferrua 1979b, 98; ILCV, 2817A.
ANNOTATIONS: Rome apud Martium Milisium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

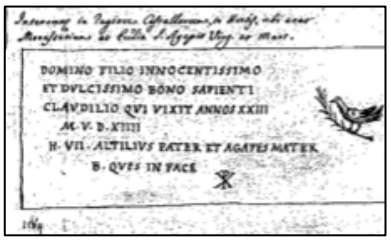


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Figurative marble inscription

452. Giuseppe Gueriggi (1754-1829). Drawing after Thomas Reinesius, *Syntagma inscriptionum antiquarum…*, 1682

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 532, no. 4.
CHAPTER AND HEADING: Cap. XXVI. P. III. Affectus parentum in filios.
DIMENSIONS: 6,3cm x 16cm.
MEDIUM: Pen drawing.
SOURCE: T. Reinesius, *Syntagma inscriptionum antiquarum cum primis Romae Veteris … Jani Gruteri opere …*, Lipsia & Frankfurt, Joh. Fritschii Haered. & Joh. Frid. Gleditsch, 1682, Class. XX. N. XVI.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 643.
INSCRIPTION: ((monogramma Christi)) EGO AVRELIVS FORTVNATVS FILIO DVLCISSIMO CERDONI / QVI VIXIT ANNIS DECE DIES BIGINTI ET DVO / ((avis in ramo)) VIII IDVS IVNIAS IN PACE ((palma)) ((avis in ramo)); ICUR VI, 15793.
ANNOTATIONS: E(x) Coem(eterio) Via Latina.
DOCUMENTS: Vat. lat. 9077, f. 143r.
BIBLIOGRAPHY: Buonocore 2001: 51.

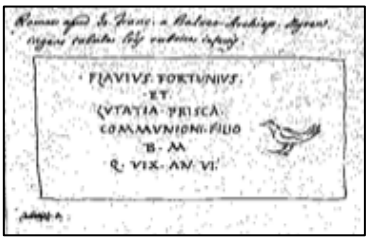


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Figurative marble inscription

453. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 532, no. 10.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 8,3cm x 12,5cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 1184.
INSCRIPTION: DOMINO FILIO INNOCENTISSIMO / ET DVLCISSIMO BONO SAPIENTI / CLAVDILIO QVI VIXIT ANNOS XXIII / M V D XIIII H VII ALTILIVS PATEr ET AGAPES MATER B QVES IN PACE ((avis in ramo)) ((monogramma Christi)); ICUR IX, 24084.
ANNOTATIONS: Interanae in Regione Castellorum in Hortis ubi erat Monasterium et Eccl(es)ia S. Agapit(is) Virg(inis) et Mart(iris).
DOCUMENTS: Vat. lat. 9079, f. 167r «e(x) sch(edae) Bibl(iothecae) Barb(eriniae) inter schedas Ughellii».
BIBLIOGRAPHY: Buonocore 2001: 51.

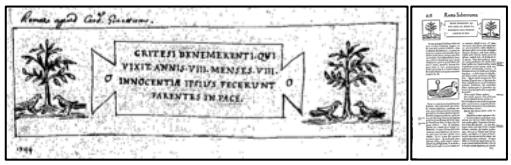


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Figurative marble inscription

454. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 533, no. 1.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,3cm x 10,5cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2044.a.
INSCRIPTION: FLAVIVS FORTVNIVS / ET / LVTATIA PRISCA / COMMVNIONI FILIO / B(ene)M(erenti) / Q(ui) VIX(it) AN(nis) VI ((avis)); ICUR I, 2699; ICUR I, p. 491; Geraci 1975, 98-99, no. 50; Ferrua 1979b, 77, 98; ICUR I, 3398; ILCV, 4124.
ANNOTATIONS: Romae apud Io(annes) Franc(iscus) a Balneo Archiep(iscopus) Myren(sis) ingens tabula l(itte)ris rubrica(tis) infectis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

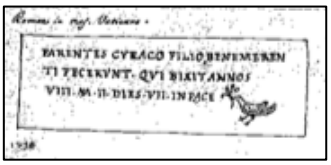


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Figurative marble inscription

455. Giuseppe Gueriggi (1754-1829). Drawing after Paolo Aringhi, *Roma subterranea novissima…*, 1651

SUBJECT: Figurative marble inscription with two couples of doves at either side of a three.
SHELFMARK: Vat. lat. 9072, f. 533, no. 6.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 8,3cm x 8,5cm.
MEDIUM: Pen drawing.
SOURCE: P. Aringhi, *Roma subterranean novissima in qua post Antonium Bosium antesignanum, Io. Severanum congreg. oratorii presbyterum. Et celebres alios scriptores antiqua christianorum et precipue martyrum coemeteria …*, Rome, Vitale Mascardi, 1651, Vol. II, Lib. VVI, Cap. XXXV, p. 608.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 1544.
INSCRIPTION: CRITESI BENEMERENTI QVI / VIXIT ANNIS VIII MENSES VIII / INNOCENTIAE IPSIVS FECERVNT / PARENTES IN PACE ((arbor inter duas columbas)) ((arbor inter duas columbas)); ICUR I, 3417; ILCV, 4688.
ANNOTATIONS: Romae apud Card(inalem) Ginettum.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

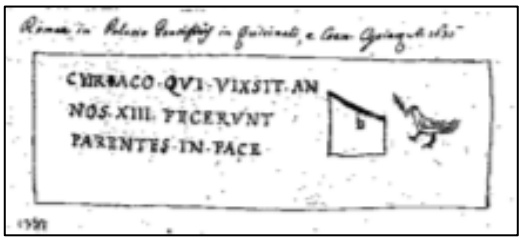


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Figurative marble inscription

456. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 533, no. 8.
CHAPTER AND HEADING: Cap. XXXVI. Affectus parentum in filios.
DIMENSIONS: 6,3cm x 6,5cm.
MEDIUM: Pen drawing.
SOURCE: Unknown antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 1370.
INSCRIPTION: PARENTES CYRACO FILIO BENEMEREN- / TI FECERVNT QVI BIXIT ANNOS / VIII M(enses) II DIES VII IN PACE ((palma)) ((avis)); ICUR I, 2206; ILCV, 2700 adn; Lega 2000.
ANNOTATIONS: Romae in Mus(eo) Vaticano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

457. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription with Noah's Ark and the dove

SUBJECT: Figurative marble inscription with Noah's Ark and the dove.
SHELFMARK: Vat. lat. 9072, f. 533, no. 9.
CHAPTER AND HEADING: Cap. XVI. Affectus parentum in filios.
DIMENSIONS: 6,5cm x 12,9cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 1381.
INSCRIPTION: CY<i>R<i>ACO QVI VIXSIT AN(is) / XIII FECERVNT / PARENTES IN PACE ((avis cum ramo)) ((arca)); ICUR VII, 18635.
ANNOTATIONS: Romae in Palatio Pontificis in Quirinali e Coem(eterio) Cyriacae A(nno) 1656.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

458. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 533, no. 10.
CHAPTER AND HEADING: Cap. XVI. Affectus parentum in filios.
DIMENSIONS: 8,1cm x 8,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9080, f. 94r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 1404.
INSCRIPTION: DATIBO FILIO QVI VIXIT / ANNOS TRES MESIBVS QV- / ATTOR SALDESA MATER FILIO ((avis cum olea)); ICUR V, 14173 = AIRF 293.
ANNOTATIONS: Romae ex Coem(eterio) Praetextati in Mus(eo) Vatic(ano).
DOCUMENTS: Vat. lat. 9080, f. 94r.
BIBLIOGRAPHY: Buonocore 2001: 51.

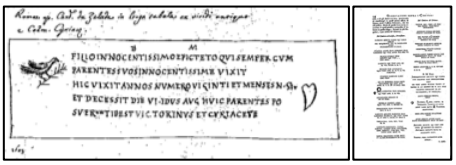


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Figurative marble inscription

459. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 534, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,2cm x 9,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9080, f. 236r.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 1550.a.
INSCRIPTION: DOROTEO ((monogramma Christi)) FILIO DVL- / CISSIMO QVI VIXIT M(enses) VI / D(ies) XX O R IIII ((avis cum ramo)) IN PACE.
ANNOTATIONS: Anagniae in SS. Cosimi et Damiani, ex Coem(eterio) Urbis.
DOCUMENTS: Vat. lat. 9080, f. 236r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

460. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 535, no. 2.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,7cm x 17,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. I, p. 54.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1603.
INSCRIPTION: B(onae) M(emoriae) / ((avis cum olea)) FILIO INNOCENTISSIMO EPICETO QVI SEMPER CVM / PARENTES SVOS INNOCENTISSIME VIXIT / HIC VIXIT ANNOS NVMERO VIGENTI ET MENSES N(umero) VII ((folium)) / ET DECESSIT DIE VI IDVS AVG(ustas) HVIC PARENTES PO- / -SVERVNT ID EST BICTORINVS ET CYRIACETE; ICUR VII, 18691; Lega 2000.
ANNOTATIONS: Romae ap(ud) Card(inalem) de Zelada in longa tabella ex viridi antique e(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9081, f. 3r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

460. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of the Chrismon.
SHELFMARK: Vat. lat. 9072, f. 536, no. 2.
CHAPTER AND HEADING: Cap. XVI. Affectus parentum in filios.
DIMENSIONS: 8,6cm x 12,1cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1718.
INSCRIPTION: HIC IACET EVSEBIVS / QVI VIXIT ANNVM / VNVM ET MENSES SEX / MENVS DIES V TITVLVM / POSVIT DVLCISSIMO / FILIO SVO VITA ((Christi)) / MATER ((avis)) ((monogramma Christi)) ((avis)).
ANNOTATIONS: Treveris in edes B(eati) Maximini, ad area primae spatium reperta.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble sarcophagus

461. Angelo Maria Cortenovis (1727-1801). Drawing reproducing a figurative marble inscription, after G. D. Bertoli, *Delle Antichità d'Aquileja…*, MS 7493

SUBJECT: Figurative marble sarcophagus.
SHELFMARK: Vat. lat. 9072, f. 536, no. 6.
CHAPTER AND HEADING: Cap. XVI. Affectus parentum in filios.
DIMENSIONS: 15,6cm x 24,1cm.
MEDIUM: Pen drawing.
SOURCE: G. D. Bertoli, *Delle Antichità d'Aquileja composte dal Canonico Gian Domenico Bertoli de' Signori di Bribir, Accademico Etrusco di Cortona, Colombario di Firenze e della nuova Accademia della Città di Udine*, Biblioteca del Seminario Arcivescovile di Udine, Fondo Cernazai, MS 7493, no. 252.
HAND: Angelo Maria Cortenovis (1727-1801) after Gian Domenico Bertoli (1676-1763).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 1653.
INSCRIPTION: EVVAGRIO IN / FANTI DVLCIS- / -SIMO QVI VIXS- / -IT AN VIIII M II / DI XX VRBANA / INFELIX MAT- / -ER CONTRA VO- / F. C.; CIL V, 1198; J. B. Brusin 1991-1993: p. 447, no. 1198.
ANNOTATIONS: In Villa Flumicella II ab Aquileia lapidi, in Viridario stabilium, arca marmorea.
DOCUMENTS: Vat. lat. 9081, f. 49r.
BIBLIOGRAPHY: R. Noll 1986: 205; R. Noll 1983: p. 248, note 6, fig. 3; Buonocore 2001: 51.



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Figurative marble inscription

463. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9072, f. 539, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,5cm x 9,5cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: e(x).
INSCRIPTION: FLORENTI / ANN(orum) IIII MESI- / -VM X PAREN-T<e>S FECERVNT ((aves duae)); ICUR IX, 23946.
ANNOTATIONS: Romae apud Sacristam Pontificis e(x) Coem(eterio) Saturnini litteris rubricatis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

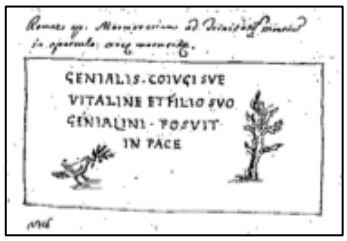


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Figurative marble inscription

464. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with one dove.
SHELFMARK: Vat. lat. 9072, f. 540, no. 7.
CHAPTER AND HEADING: Vat. lat. 9072, f. 540, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 4,5cm x 6,5cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is probably a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 3660.
INSCRIPTION: PATER PAECVLIARIS / FILIO GAVDETIO / QVI BIXIT ANN VS VI M VIIII / BENEMERENTI IN PACE ((avis cum ramo)).
ANNOTATIONS: Romae in Coemet(erio) Cyriacae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

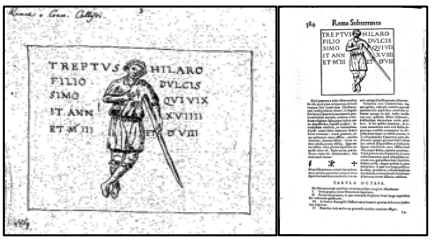


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Figurative marble inscription

465. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 540, no. 8.
CHAPTER AND HEADING: Cap. XXVI. P. III. Affectus parentum in filios.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 4,5cm x 5,5cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini. It originates from a drawing by Gregorio Giacomo Terribilini.
HAND: Giuseppe Gueriggi (1754-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 2316.
INSCRIPTION: GENIALIS COIVGI SVE / VITALINE ET FILIO SVO GENIALINI POSVIT / IN PACE ((arbor)) ((avis cum ulivo)).
ANNOTATIONS: Romae ap(ud) Marmorarium ad Trinitatis montium in operculo area mormoreae.
DOCUMENTS: Vat. lat. 9083, f. 88r.
BIBLIOGRAPHY: Buonocore 2001: 51.

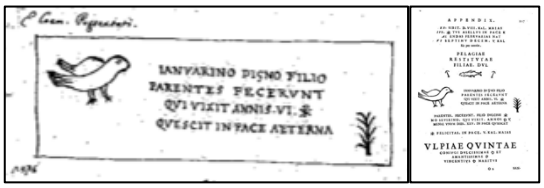


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Figurative marble inscription

466. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma subterranea novissima…*, 1651

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 541, no. 5.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 10,7cm x 13,5cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma subterranea novissima in qua post Antonium Bosium antesignanum, Io. Severanum congreg. oratorii presbyterum et celebres alios scriptores antiqua christianorum et praecipue martyrum coemeteria, tituli, monimenta, epitaphia, inscriptiones, ac nobiliore sanctorum sepulchra sex libris distincta illustrantur et quam plurimae res ecclesiasticae iconibus graphice describuntur, ac multiplici tum sacra, tum profana eruditione declarantur*, Rome, Typis Vitalis Mascardi, 1651, p. 584.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 4869.
INSCRIPTION: TREPTVS HILARO / FILIO DVLCIS- / -SIMO QVI VIX- / -IT ANN(is) XVIII / ET M(ensibus) III ET D(iebus) VIII ((pastor pedo nixus)); ICUR IV, 12653, 12653; ILCV, 4136; Vilella 2019b, 155.
ANNOTATIONS: Romae e(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9091, f. 166r.
BIBLIOGRAPHY: Buonocore 2001: 51.

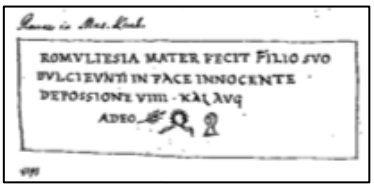


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Figurative marble inscription

467. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 541, no. 8.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,9cm x 10,7cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. Martyrum Amiternensium coemeterio prope Aquilam in Vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 107.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2526.
INSCRIPTION: ((avis)) IANVARINO DIGNO FILIO / PARENTES FECERVNT / QVI VIXIT ANNIS VI / QVAESCIT IN PACE AETERNA ((monogramma Christi)); ICUR IV, 12659; ILCV, 3113; Solin et alii 1996, p. 34; no. 13; Solin 2014, 390-391.
ANNOTATIONS: E(x) Coem(eteriis) Praetextati.
DOCUMENTS: Vat. lat. 9084, f. 17r.
BIBLIOGRAPHY: Buonocore 2001: 51.

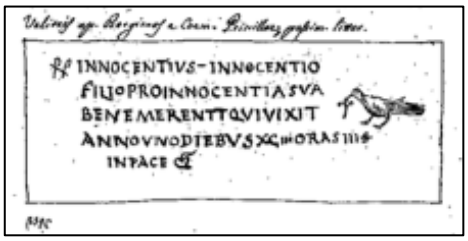


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Figurative marble inscription with a dove

468. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with the head of a boy.
SHELFMARK: Vat. lat. 9072, f. 542, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 8,9cm x 8,7cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 4195.
INSCRIPTION: ROMVLESIA MATER FECIT FILIO SVO / DV(p)CI ERVNT(i) IN PACE INNOCENTE DEPOSSIONE VIIII KAL(endas) AVG(ustas) / ADEO ((palma)) ((corona)) ((imago pueri)); ICUR I, 2027; ILCV, 2876.
ANNOTATIONS: Romae in Mus(eo) Kirch(eriano).
DOCUMENTS: Absent.

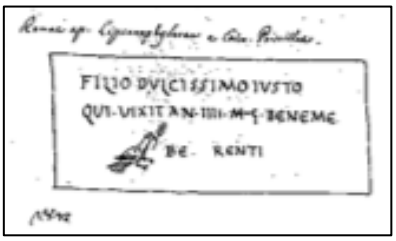


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Figurative marble inscription

469. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 542, no. 8.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7cm x 14cm.
SOURCE: Unknown..
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2316.
INSCRIPTION: INNOCENTIVS INNOCENTIO / FILIO PRO INNOCENTIA SVA / BENEMERENTI QVI VIXIT / ANNO VNO DIEBVS XVIIII ORAS III ((semis)) IN PACE ((monogramma Christi in crucem translatum)) ((monogramma Christi in crucem translatum)) ((avis ramum rostro ferens)); ICUR IX, 23987.
ANNOTATIONS: Velitris ap(ud) Borgianos e(x) Coem(eteriis) Priscillae, passim(ae) litter(ae).
DOCUMENTS: Vat. lat. 9084, f. 81r; Vat. lat. 9084, f. 82r; Vat. lat. 9102, f. 249r.
BIBLIOGRAPHY: Buonocore 2001: 51.

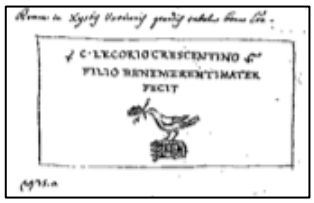


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Figurative marble inscription

470. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 543, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,3cm x 10,7cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 2837.
INSCRIPTION: FILIO DVLCISSIMO IVSTO / QVI VIXIT AN(nos) IIII M(enses) VI BENEME- / ((avis florem rostro ferens)) {BE} (neme)RENTI; ICUR IX, 24007.
ANNOTATIONS: Romae ap(ud) Lipsanophylacem e(x) Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

471. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
LOCATION: Vat. lat. 9072, f. 544, no. 3.
CHAPTER AND HEADING: Cap. XVI. Affectus parentum in filios.
DIMENSIONS: 6,8cm x 10,3cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 2935.a.
INSCRIPTION: GREGORIO CRESCENTINO FILIO BENEMERENTI MATER / FECIT ((avis in calatho sedens)); ICUR VIII, 22483; Lega 2000.
ANNOTATIONS: Romae in Xystis Vaticanis grandis tabula bona l(itte)ra.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

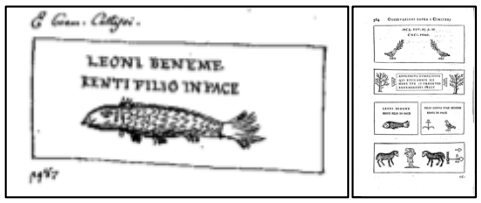


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Figurative marble inscription

472. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with two doves.
LOCATION: Vat. lat. 9072, f. 544, no. 4.
CHAPTER AND HEADING: Cap. XVI. Affectus parentum in filios.
DIMENSIONS: 6,5cm x 14,4cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 462.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 2956.
INSCRIPTION: ((avis ramum ferens)) LEO IN PACE / D(or)M(it) LEONTIVS LEA / F(ilio) BENEMERENTI FECER / VNT QVI VIXIT ANN(i)S DVO ET MESIS QVATOR ((avis ramum ferens)); ICUR VI, 15621.
ANNOTATIONS: Romae in S. Mariae Transtib(erim) e(x) Coem(eterio) Gordiani.
DOCUMENTS: Vat. lat. 9085, f. 118r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

472. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a fish.
LOCATION: Vat. lat. 9072, f. 544, no. 5.
CHAPTER AND HEADING: Cap. XVI. Affectus parentum in filios.
DIMENSIONS: 6,5cm x 11cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 364.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 2987.
INSCRIPTION: LEONI BENEME- / -RENTI FILIO IN PACE ((piscis)); ICUR III, 8986.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9085, f. 138r.
BIBLIOGRAPHY: Buonocore 2001: 51.

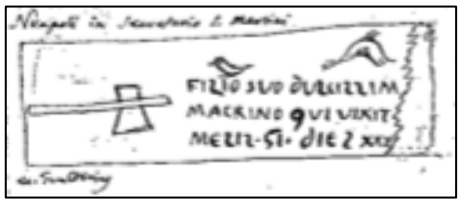


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Figurative marble inscription

473. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 544, no. 12.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,3cm x 11,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9084, f. 273r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 2820.
INSCRIPTION: ((ancora)) ((monogramma Christi in crucem translatum)) IVSTINVS ET SVCESA / FECERVNT LEOPARDO / FILIO BENEMERENTI / QVI VICXIT ANIS N(umero) ((avis cum uva in rostro)) VI ET MENSIBVS II ((monogramma Christi in crucem translatum)); ICUR I, 2309; ILCV, 4130B.
ANNOTATIONS: Velitris in Mus(eo) Borgiano ch(iarissimae) li(tter)ae.
DOCUMENTS: Vat. lat. 9084, f. 273r.
BIBLIOGRAPHY: Buonocore 2001: 51.

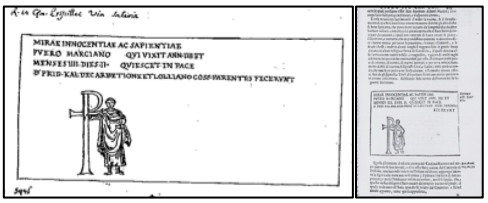


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Figurative marble inscription

475. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves and an axe.
SHELFMARK: Vat. lat. 9072, f. 545, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 5,3cm x 10,3cm.
MEDIUM: Pen drawing.
SOURCE: Francesco Saverio Gualtieri (1740-1831).
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: ex Sualterius.
INSCRIPTION: ((avis cum palma)) ((avis cum palma)) [---] / ((ascia)) FILIO SVO DVLCISSIM[o---] / MACRINO QVI BIXIT AN(nis) VII / MESIS VII DIES XXIII D(e)F(uncto) VII K(alendas) OC[t(obres) ---]; ICUR I, 2855; ILCV, 2797B adn.
ANNOTATIONS: Neapoli in secretario S. Martini.
DOCUMENTS: Vat. lat. 9051, ff. 168-191v.
BIBLIOGRAPHY: Buonocore 2001: 51; Buonocore 2015: 182-183.



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Figurative marble inscription

476. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea* …, 1710

SUBJECT: Figurative marble inscription with male figure.
SHELFMARK: Vat. lat. 9072, f. 546, no. 2.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 9,5cm 17,5cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma Sotterranea opera postuma di Antonio Bosio romano antiquario ecclesiastico singolare de' suoi tempi. Nella quale si tratta de' sacri cimiteri di Roma*, Rome, Libreria di Michel'Angelo e Pietro Vincenzo de' Rossi, 1710, p. 493.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 5436.
INSCRIPTION: MIRAE INNOCENTIAE AC SAPIENTIAE / PVERO MARCIANO QVI VIXIT ANN(os) IIII ET / MENSES IIII DIES II QVIESCET IN PACE / D(epositus) PRID(ie) KAL(andas) DEC(embres) ARBETIONE ET LOLLIANO / CO(n)SS(ulibus) PARENTES FECERVNT / ((vir tenens ((monogramma Christi in crucem translatum)))); ICUR IX, 24862.
ANNOTATIONS: R(omae) in Coem(eterio) Priscillae Via Salaria.
DOCUMENTS: Vat. lat. 9094, f. 61r.
BIBLIOGRAPHY: Buonocore 2001: 51.

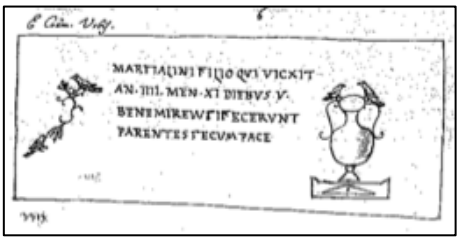


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Figurative marble inscription

477. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with male orant.
SHELFMARK: Vat. lat. 9072, f. 546, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 8,6cm x 8,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9091, f. 98r.
HAND: Giuseppe Gueriggi (1754-1829) after Angelo Maria Cortenovis (1727-1801).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 4791.a.
INSCRIPTION: [B(onae)] M(emoriae) / TIODORA MATER / QVE FECIT CONTRA / VOTVM DVLCIS / SIMO FILIO MARINI- / -ANO QVI VI(xi)T / PLVS / XSSIS M(inus) / IVS OCTO I / ANNO(s) / (i)N PACE / RECE / SSIT; CIL V, 1683; ILCV2 2842 B; Brusin 1991-1993: pp. 1122-1123, no. 3215.
ANNOTATIONS: Aquileiae.
DOCUMENTS: Vat. lat. 9091, f. 98r. Udine, Biblioteca Joppi, Fondo Principale, Ms 594, c. 81v.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

478. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 546, no. 6.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,6cm x 15cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9086, f. 134r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 3313.
INSCRIPTION: ((aves duo in pampino sedens)) MARTIALINI FILIO QVI VICXIT / AN(nis) IIII MEN(sibus) XI DIEBVS V / BENEMERENTI FECERVNT / PARENTES TE CVM PACE ((aves duo ad vas)); ICUR I, 2701; ILCV, 2265A; Geraci 1975, pp. 189-190, no. 165; Ferrua 1979b, p. 77.
ANNOTATIONS: E(x) Coem(eterio) Urbis.
DOCUMENTS: Vat. lat. 9086, f. 134r «e(x) sch(edae) Ruggerii».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

479. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 546, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,8cm x 11cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9086, f. 134r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 3313.
INSCRIPTION: MARTIALI FILIO BENE- / -MERENTI QVI VIXIT ANNOS VIII M(enses) IIII / D(ies) III ORAS VIIII IN PACE / ((avis)); ICUR I, 3650; ILCV, 2697C.
ANNOTATIONS: E(x) Coem(eterio) Urbis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

480. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 547, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,4cm x 13,2cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Delle cose gentilesche profane trasportato ad uso, e adornamento delle chiese. Opera di Giovanni Marangoni. Sacerdote Vicentino, Protonotario Apostolico, e già canonico dell'Insigne Cattedrale della Città di Anagni*, Rome, Stamperia di Niccolò e Marco Pagliarini, 1744, p. 457.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 3493.
INSCRIPTION: MERCVRIO FILIO INNOCENTE / ANORON V PARENTES / POSERON ((avis)); ICUR IX, 24061.
ANNOTATIONS: In Porticu S. M. Transtib(erim) e(x) Coem(eterio) Saturnini l(itte)ris rubricatis.
DOCUMENTS: Vat. lat. 9087, f. 28r.
BIBLIOGRAPHY: Buonocore 2001: 51.

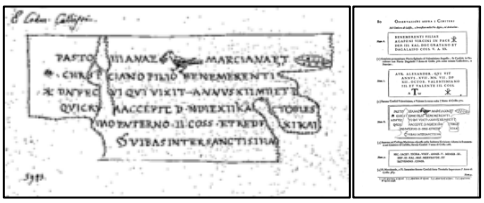


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Figurative marble inscription

481. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 548, no. 10.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,7cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 260.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 3687.
INSCRIPTION: PARENTES PART- / -ENIO BENEMEREN- / -TI Q(u)I BIXIT ANNIS XIII ((aves duae sertum tendunt)); ICUR IX, 24077.
ANNOTATIONS: Romae apud Horatium a Valle e(x) Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9087, f. 269r.
BIBLIOGRAPHY: Buonocore 2001: 51.



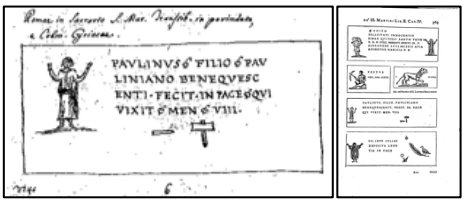
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Figurative marble inscription

482. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription.

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 548, no. 12.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 5,7cm x 8,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. I, p. 80.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 6996.
INSCRIPTION: PASTO[r et T]ITIANA E(t) MARCIANA ET / CHR[e]ST[e Mar]CIANO FILIO BENEMERENTI / [in] I(esu) CHR(isto) D(omino) N(ostro) FEC[eru]NT QVI VIXIT ANNIS XII M(enses) II ET D[ies ---] / QVI CRA[tia]M ACCEPIT D(omini) N(ostri) DIE XII KA[L(endas) o]CTOBRES / Probo II et No]NIO PATERNO II CO(n)S(ulibu)S ET REDE[dit] XI KAL(endas) [S(upra) S(criptas)] / VIBAS INTER SANCTIS IN A[eternum]; ICUR III, 8716; Mazzoleni 2014, 483 fig. 15.
ANNOTATIONS: E(x) Coem(eterio) Callisti.

DOCUMENTS: Vat. lat. 9095, f. 318r; Vat. 9095, f. 319r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

483. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 549, no. 5.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 5,7cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 369.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 3687.
INSCRIPTION: ((orans)) PAVLINVS ((folium)) FILIO ((folium)) PAV- / -LIANO BENE QVESC- / -ENTI FECIT IN PACE ((folium)) QVI / VIXIT ((folium)) MEN(sibus) ((folium)) VIII ((malleus)) ((scalpro)); ICUR VII, 19165; Lega 2000; ILCV, 659.
ANNOTATIONS: Romae in Sacrario S. Mariae Transtib(erim) in pavimento, e(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9087, f. 255r.
BIBLIOGRAPHY: Buonocore 2001: 51.

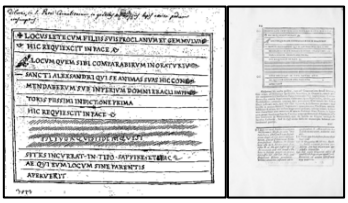


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Figurative marble inscription

484. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea …*, 1632

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9072, f. 550, no. 12.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,2cm x 13cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma Sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicato dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 430.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 2287.
INSCRIPTION: ((vas aquae)) <:b> GAIVS LEO FILIO / INCON(pa)RAVILI POM- / PETO Q(ui) VIXIT AN(nos) VI ET D(ies) P(lus) M(inus) V KAL(endis) DEC(embribus) / ((avis cum olea in rostro et in pedibus)); b. in tabula ansata; ICUR VIII, 22605.
ANNOTATIONS: In Coem(eterio) S. Agnetis via Noment(ana).
DOCUMENTS: Vat. lat. 9083, f. 64r.
BIBLIOGRAPHY: Buonocore 2001: 51.

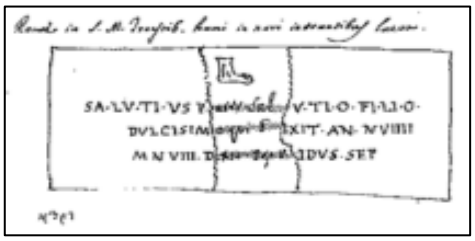


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Figurative marble inscription

485. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9072, f. 551, no. 6.
CHAPTER AND HEADING: Cap. XXVI P. III. Affectus parentum in filios.
DIMENSIONS: 12,2cm x 15cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversions ad nuper inventum Severae Martyris epitaphium*, Palermo, Typographia Stephani Amato, 1734, p. 24.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 3073.
INSCRIPTION: + LOCVS LETE CVM FILIIS SVIS PROCLANVM ET GEMMVLVM / HIC REQVIESCIT IN PACE / LOCVM QVEM SIBI COMPARABIRVM IN ORATVTIV / SANCTI ALEXSANDRI QVI SE ANIMAS SVAS HIC CON- / -MENDABERVM SVB INPERIVM DOMINI ERACLI IMPE(ra)- / -TORIS PIISIMI INDICTIONE PRIMA / HIC REQVIESCIT IN PACE / SITES INCVRRAT IN TIPO SAFFIRE ET / AE QVI EVM LOCVM SINE PARENTIS / APERVERIT; CIL XIV, 3898.
ANNOTATIONS: Tibure, in S. Petri Coemeterium, in gradibus /// lapis /// pedum ///.
DOCUMENTS: Vat. lat. 9085, f. 218r «vidi in sch. Barb. mano Suares».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

486. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a foot.
SHELFMARK: Vat. lat. 9073, f. 553, no. 1.
CHAPTER AND HEADING: Cap. XXVI P. III. Affectus parentum in filios.
DIMENSIONS: 10,2cm x 13cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 4327.
INSCRIPTION: <:a-b> SALVTIVS PATER SALVTIO FILIO / DVLCISSIMO QVI BIXIT AN(nis) N(umero) VIII / M(ensibus) N(umero) VIII D(iebus) XIII DEP(ositus) V IDVS SEP(tembres); ICUR I, 626; Ferrua 1979b, 21, n. 626; ILCV, 2955.
ANNOTATIONS: Romae in S. M. Transtib(erim) humi in navi intrantibus laeva.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

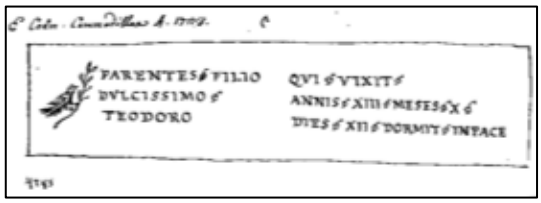


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Figurative marble inscription

487. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 554, no. 10.
CHAPTER AND HEADING: Cap. XXVI P. III. Affectus parentum in filios.
DIMENSIONS: 9,1cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly consisting of a manual copy by Giuseppe Gueriggi reproducing a line drawing by Annibale degli Abati Olivieri.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 4431.
INSCRIPTION: ((avis)) PARENTES / SECVNDINVS ET / ERMOGENIA / FILIO STERCO- / -RIO EN IRENE / C(um) P(ace) ANN(orum) XVIIII; ICUR IX, 24176; Mennella et alii 1982, 105-106, n. VI, fig. VI a-b.
ANNOTATIONS: Pisauri in Museo Oliverio e(x) Coem(eterio) Thrasonis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

488. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9073, f. 555, no. 2.
CHAPTER AND HEADING: Cap. XXVI P. III. Affectus parentum in filios.
DIMENSIONS: 6,2cm x 12cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly consisting of a manual copy by Giuseppe Gueriggi.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 4745.
INSCRIPTION: PARENTES FILIO / DVLCISSIMO / TEODORO / QVI VIXIT / ANNIS XIII MESES X / DIES XII DORMIT IN PACE ((columba)) ((ramum)); ICUR II, 6339.
ANNOTATIONS: E(x) Coem(eterio) Commodillae A(nno) 1723.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

489. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9074, f. 556, no. 9.
CHAPTER AND HEADING: Cap. XXVI P. III. Affectus parentum in filios.
DIMENSIONS: 12,1cm x 13,5cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. I, p. 215.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 1913.
INSCRIPTION: FELI- / -CLAE / VIC- / -TORI FILIO SVO / DVLCISSIMO QVEM / BIBVM FRVNISCI / NON POTVERVNT OBITO / FECERVNT QVI BIXIT AN(n)IS VIII M(ensibus) VIIII / DIE(bus) XII ((protrome aurigae)) ((equus)); ICUR III, 9226.
ANNOTATIONS: E(x) Coem(eterio) Via Nomentana.
DOCUMENTS: Vat. lat. 9082, f. 12r.
BIBLIOGRAPHY: Buonocore 2001: 51.

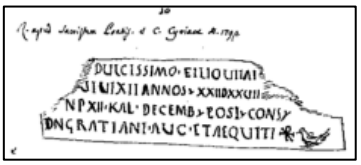


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Figurative marble inscription

490. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9073, f. 557, no. 5.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,2cm x 17,6cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 478.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 5131.
INSCRIPTION: ((columba in ramo sedens)) VICTORINO FILIO KARISSIMO / IENVARIA FEC(it) V(isit) A(nnos) XVI M(enses) X D(ies) X / DEFVNCTVS IIII KAL(endas) OCT(obres) IN PACE ((columba ramum rostro ferens)); ICUR III, 9241.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9072, f. 160r.
BIBLIOGRAPHY: Buonocore 2001: 51.

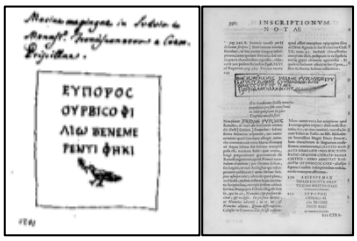


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Figurative marble inscription

491. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9073, f. 557, no. 10.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,3cm x 3,8cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: e(x).
INSCRIPTION: DVLCISSIMO FILIO VITA<l>[ino] / [q]VI VIXI<t> ANNOS XXII D(ies) XXVII / [i]N P(ace) XII KAL(endas) DECE<m>B(res) POS<t> CONS(ulatum) D(omini) / N(ostri) GRATIANI AVG(usti) ET AEQVITI ((columba)); ICUR III, 8726.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9072, f. 160r.
BIBLIOGRAPHY: Buonocore 2001: 51.

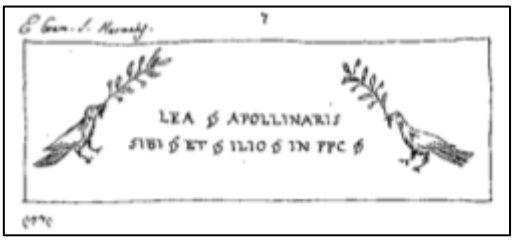


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Figurative marble inscription

492. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis…*, 1699

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9073, f. 558, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 8,5cm x7,6cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis F. Urbinatis Inscriptionum antiquarum quae in aedibus paternis asservantur explicatio et additamentum*, Rome, Officina Dominici Herculis, 1699, p. 390.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 1701.
INSCRIPTION: EYΠOPOC / OYPBICO ((folio)) I / λlω BENEME / -RENTI ΦHKI.
ANNOTATIONS: Mariae magingae in Svevia in Monast(er)o Franciscanorum e(x) Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9081, f. 90r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

493. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9073, f. 559, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,8cm x 15,2cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. Martyrum Amiternensium coemeterio prope Aquilam in Vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, Appendix, p. 122.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 2932.
INSCRIPTION: ((avis cum ulivo)) LEA ((folio)) APOLLINARIS / SIBI ((folio)) ET ((folio)) ILIO ((filio)) IN PPC ((folio)) ((avis cum ulivo)).
ANNOTATIONS: E(x) Coem(eterio) S. Hermetis.
DOCUMENTS: Vat. lat. 9085, f. 185r.
BIBLIOGRAPHY: Buonocore 2001: 51.

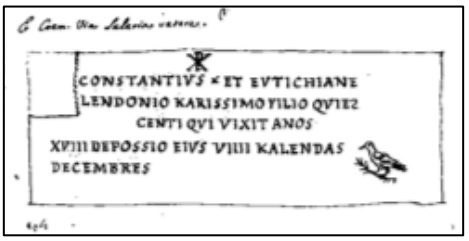


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Figurative marble inscription

494. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 559, no. 8.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum filiorum item alumnorum.
DIMENSIONS: 6,4cm x 8,1cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9085, f. 184r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2950.
INSCRIPTION: ((columba)) PRIMA FILIO / BENEMEREN- / -TI FECIT; ICUR X, 27150.
ANNOTATIONS: E(x) Coem(eterio) S. Hermetis l(itte)ris minio tinctis.
DOCUMENTS: Vat. lat. 9085, f. 184r.
BIBLIOGRAPHY: Buonocore 2001: 51.

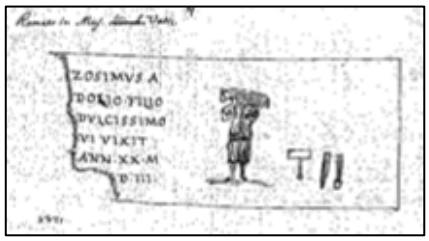


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Figurative marble inscription

495. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma subterranea novissima*…, 1651

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 561, no. 2.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,5cm x 4,3cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma subterranea novissima in qua post Antonium Bosium antesignatum, Io. Severanum congreg. oratorii presbyterum et celebres alios scriptores antiqua christianorum et praecipue martyrum coemeteria, tituli, monimenta, epitaphia, inscriptions, ac nobiliore sanctorum sepulchra sex libris distincta illustrantur et quam plurimae res ecclesiasticae iconibus graphice describuntur, ac multiplici tum sacra, tum profana eruditione declarantur*, Rome, Typis Vitalis Mascardi, 1651, p. 150.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1261.
INSCRIPTION: ((monogramma Christi)) / CONSTANTIVS ET EVTYCHIANE / [Sp]LENDONIO KARISSIMO FILIO QVI VIXIT AN(n)OS / XVIII DEPOSSIO EIVS VIIII KALENDAS / DECEMBRES ((avis)); IC I, 750b.
ANNOTATIONS: E(x) Coem(eterio) Via Salaria vetere.
DOCUMENTS: Vat. lat. 9079, f. 242r.
BIBLIOGRAPHY: Buonocore 2001: 51.

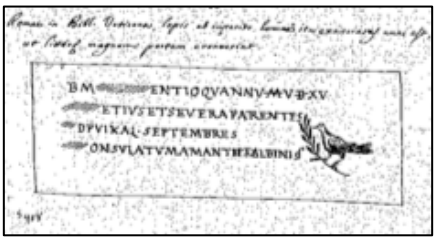


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Figurative marble inscription

496. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9073, f. 562, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,2cm x 12,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9093, f. 175r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaspare Luigi Oderici (1725-1803).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 5371.
INSCRIPTION: ZOSIMVS A- / -DOLIO FILIO / DVLCISSIMO [q]VI VIXIT ANN(is) XX M(ensibus) [---] / [---] + D(iebus) III ((pastor bonus)) ((malleus)) ((subula)) ((scalprum)) / [--- ?]; ICUR I, 1800; Ferrua 1964, 121; Lega 2000; Ferrua 1979b, 51; Bisconti 2000°, n.ld2.1.
ANNOTATIONS: Romae in Mus(eo) Kirch Vatic(ano).
DOCUMENTS: Vat. lat. 9093, f. 175r.
BIBLIOGRAPHY: Buonocore 2001: 51.

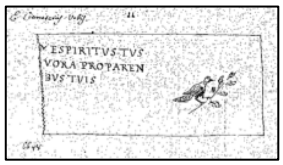


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Figurative marble inscription

497. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove on an olive branch.
SHELFMARK: Vat. lat. 9073, f. 562, no. 10.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,4cm x 14cm.
MEDIUM: Pen drawing.
SOURCE: Vt. Lat. 9094, f. 26r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 5408.
INSCRIPTION: B(ene)M(erenti) IN P(ace) CH(a)ERENTIO Q(ui) V(ixit) ANN(os) V M(enses) V D(ies) XV / CH(a)ERENTIVS ET SEVERA PARENTES / D(e)P(ositus) VI KAL(endas) SEPTEMBRES ((avis cum olea)) / POS(t) CONSVLATVM AMANTI ET ALBINI; ICUR I, 1421; ILCV, 2627; Lega 2000, p. 51; Ferrua 1964, p. 108; Ferrua 1979b, p. 36, no. 1421.
ANNOTATIONS: Romae in Bibl(iotheca) Vaticana, lapis ab imperito homine ita exasciatus nunc est ut littera magnam partem evanuerint.
DOCUMENTS: Vat. lat. 9094, f. 28r «R(omae) in Bibl(iotheca) Vaticana, lapis ab imperito homine ita exasciatus nunc est, ut litterae magnam partem evanuerint. Caus ita polita est ab nescio pro rudi homine, ut multae litterae peritus evanverint».
BIBLIOGRAPHY: Buonocore 2001: 51.

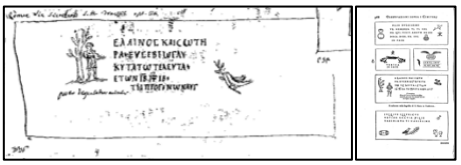


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Figurative marble inscription

498. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove on an olive branch.
SHELFMARK: Vat. lat. 9073, f. 562, no. 11.
CHAPTER AND HEADING: Cap. XXVI: Affectus parentum in filios.
DIMENSIONS: 7,5cm x 13,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 324r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 6648.
INSCRIPTION: ATTICE SPIRITVS TV(u)S / IN BONV ORA PRO PAREN- / TIBVS TVIS ((avis in ramo)); ICUR III, 8452.
ANNOTATIONS: E(x) Coem(eteriis) Thrasonis ad locum Mart(iris).
DOCUMENTS: Vat. lat. 9097, f. 324r «e(x) sch(edae) Ruggerii».
BIBLIOGRAPHY: Buonocore 2001: 51.

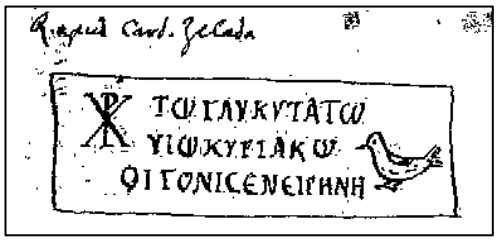


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Figurative marble inscription

499. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a shepherd and a dove.
SHELFMARK: Vat. lat. 9073, f. 564, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,6cm x 18cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 368.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 336.
INSCRIPTION: ΕΛΛΙΝΟC ΚΑΙC WTH / ΡΑ ΕVCΕΒΙW ΓΑΥ / ΚΥΤΑΤWΤΕΛΕΥΤΑ / ΕΤWΝΙΒ ΙΒ / ΤΗΠΡΟΓ ΝWΝΑΥΓ.
ANNOTATIONS: Romae in sacrario S. M. Transtib(erim) opt(imis) litt(eris).
DOCUMENTS: Vat. lat. 9102, f. 110r.
BIBLIOGRAPHY: Buonocore 2001: 51.

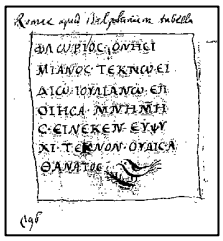


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Figurative marble inscription

500. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 564, no. 12.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 4,9cm x 9cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 12.
MARINI CODE NUIMBERING: Absent.
INSCRIPTION: ΜΆΞΙΜΟΣ; ἈΝΦΊΩΝ; Ι ΥΪΩΪ; ICVR I, 2578; IG XIV, 1828; IGCVO, 1280.
ANNOTATIONS: R(omae) apud Card(inalem) Zelada.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

501. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 565, no. 1.
CHAPTER AND HEADING: Cap. XXVI. P. III. Affectus parentum in filias.
DIMENSIONS: 8cm x 8,4cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 296.
INSCRIPTION: ΦΛWPUOC ONHCI / MIANOC TEKNCO EI / ΔIWIOYΛIANW EΠ / OIHCA MNHMH / C EINEKEN EYWY / XI TEKNON OYAICA / ΘANATOC ((avis in ramo)).
ANNOTATIONS: Romae apud Delphinium tabella.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

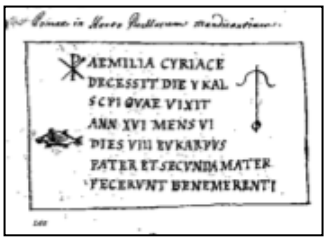


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Figurative marble inscription

502. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove, four pumpkins, and an ivy leaf.
SHELFMARK: Vat. lat. 9073, f. 565, no. 3.
CHAPTER AND HEADING: Cap. XXVI. P. III. Affectus parentum in filias.
DIMENSIONS: 7cm x 11,7cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: Absent.
INSCRIPTION: CATOPNINOEIAIWTEKNW / APHZWCMHNEIACXAPIN / EZHCENETHBMHNACΘ.
ANNOTATIONS: R(omae) in Claustro S. Pauli litt(eris) pess(imis).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

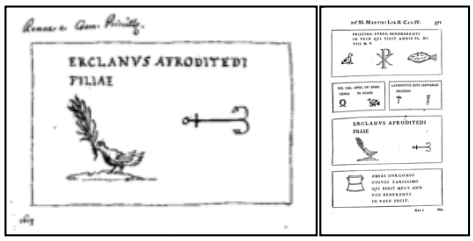


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Figurative marble inscription

503. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a fish and an anchor.
SHELFMARK: Vat. lat. 9073, f. 566, no. 10.
CHAPTER AND HEADING: Cap. XXVI. P. III. Affectus parentum in filias.
DIMENSIONS: 8,9cm x 10,7cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 100.
INSCRIPTION: ((monogramma Christi)) AEMILIA CYRIACE / DECESSIT DIE <V> KAL(endas) / s>e>P<t>(embres) QVAE VISIT / ((piscis)) ANN(os) XXVI MENS(es) VI ((ancora)) / DIES VIII EVKRAPVS / PATER ET SECVNDA MATER / FECERVNT BENEM<e>RENTI ((folium)) ((avis cum olea)); ICUR I, 3283; ILCV, 2811; Ferrua 1979b, 95.
ANNOTATIONS: Romae in Horto Puellarum Mendicantium.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

504. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription with a dove and an anchor.
SHELFMARK: Vat. lat. 9073, f. 567, no. 1.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 8,2cm x 11,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie,* Rome, Giovanni M. Salvioni, 1720, Lib. I, p. 371.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 1619.
INSCRIPTION: ((ancora)) ERCLANVS AFRODITEDI / FILIAE ((avis cum ramo in rostro)); ICUR IV, 12562.
ANNOTATIONS: Romae e(x) Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9081, f. 17r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

505. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription with female orant and the Good Shepherd.
SHELFMARK: Vat. lat. 9073, f. 567, no. 10.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 8,3cm x 14,7cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. I, p. 363.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 332.
INSCRIPTION: ANTIOCHIDI <f>ILIE / CONSTANTIVS ((mulier orans)) ((pastor ovem ferens)) ((arbor)); ICUR III, 8761.
ANNOTATIONS: E(x) C(oemeterio) Callisti.
DOCUMENTS: Vat. lat. 9076, f. 294r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

506. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with female bust.
SHELFMARK: Vat. lat. 9073, f. 567, no. 11.
CHAPTER AND HEADING: Cap. XXVI. P. IIII. Affectus parentum in filias.
DIMENSIONS: 6,7cm x 16,7cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversiones ad nuper inventum Severae martyris epitaphium*, Palermo, ex Typographia Stephani Amato, 1734, Pl. VIII, p. 51.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 332.
INSCRIPTION: ((palma)) ANTONIAE ((protome defunctae)) FILIAE DVLCISSI- / -Me (p)A(r)ENTES IN PACE / QVA(e) VIXIT ANNIS IIII MESI VIIII D(iebus) XX IN PACE ((corona)); ICUR VII, 18427.
ANNOTATIONS: Romae in S. Mariae Transtiberim e(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9076, f. 298r (Tab. VIII, Pag. 51).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

507. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 567, no. 12.
CHAPTER AND HEADING: Cap. XXVI. P. IIII. Affectus parentum in filias.
DIMENSIONS: 5,2cm x 9,3cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9076, f. 330r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 369.
INSCRIPTION: APRILENTI BENEME- / -RENTI FECIT PATER ((avis)); ICUR I, 3310; ILCV, 4041C.
ANNOTATIONS: Romae in aedibus Barberinis.
DOCUMENTS: Vat. lat. 9076, f. 330r.
BIBLIOGRAPHY: Buonocore 2001: 51.

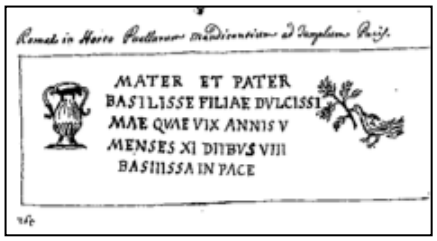


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Figurative marble inscriptions

508. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with the Chrismon and two doves.
SHELFMARK: Vat. lat. 9073, f. 568, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 7,6cm x 13,7cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9076, f. 386r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaspare Luigi Oderici (1725-1803).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 428.
INSCRIPTION: BENEMERENTI INNOCENTI QVIE CENTI … / ASELLE FILIAE DVLCISSIME PARENTES FECERVNT QVAE / VICXIT ANNOS NOVEM MENSES VNDECIM DIES / SEPTEM ((monogramma Christi)) ((avis cum olea in rostro)) ((avis cum olea in rostro)) ((monogramma Christi)); ICUR I, 929; Ferrua 1979b, 24, no. 929; ILCV, 3105D.
ANNOTATIONS: Romae in S. Petri a Vinculis.
DOCUMENTS: Vat. lat. 9076, f. 386r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

509. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a vase and a dove with an olive branch in its beak.
SHELFMARK: Vat. lat. 9073, 569, no. 8.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 7,1cm x 13,3cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9078, f. 257r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 762.
INSCRIPTION: MATER ET PATER / BASILISSE FILIAE DVLCISSI- / -MAE QVAE VIX ANNIS V / MENSES XI DIIBVS VIII / BASILISSA IN PACE; Diehl 2297C.
ANNOTATIONS: Romae in Horto Puellarum mendicantium ad templum Pacis.
DOCUMENTS: Vat. lat. 9078, f. 257r.
BIBLIOGRAPHY: Buonocore 2001: 51.

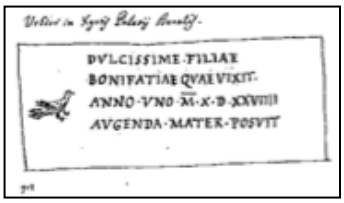


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Figurative marble inscription

510. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 570, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,6cm x 14,5cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversions ad nuper inventum Severae martyris epitaphium*, Palermo, ex Typographia Stephani Amato, 1734, p. 63.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 3293.
INSCRIPTION: MAPIE 7O7NH / ΔOAPK HCBENEME / PENTI BEIKEN / THEOLACCKAHTYTOE / OCOC AICNMIKH ANNωPOω.
ANNOTATIONS: E(x) Coem(eterio) Gordiani repertae A(nno) 1728.
DOCUMENTS: Vat. lat. 9086, f. 120r.
BIBLIOGRAPHY: Buonocore 2001: 51.

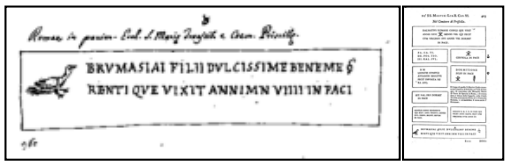


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Figurative marble inscription

511. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 570, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 6,7cm x 11,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy (?).
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 917.
INSCRIPTION: DVLCISSIME FILIAE / BONIFATIAE QVAE VIXIT / ANNO VNO M(ensibus) X D(iebus) XXVIIII / AVGENDA MATER POSVIT ((avis)); ICVR I, 3107; ILCV, 4133B; Luni et alii 1986, 70-71 tab. IV-1.
ANNOTATIONS: Urbini in Xystis Palatii ducalis.
DOCUMENTS: Vat. lat. 9078, f. 406r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

512. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 570, no. 8.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 5,5cm x 13,7cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. IIII, p. 403.
HAND: Giuseppe Gueriggi (1742-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 960.
INSCRIPTION: BRVMASIAE FILIE DVLCISSIME BENEME- / -RENTI QVE VIXIT ANN(is) I M€N(sibus) VIIII IN PACE ((avis)) ((folium)); ICUR VIII, 23115.
ANNOTATIONS: R(omae) in pavim(ento) ecc(lesiae) S. Mariae Transtib(erim) e(x) Co(e)meterio Priscillae.
DOCUMENTS: Vat. lat. 9078, f. 439r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

513. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 570, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 1111.
INSCRIPTION: CAEIONIAE LAVRIDI / FILIAE SVAE FERVNT / QVE VIXIT ANN(is) SEX DIEBVS XXVI ((columbae caput)) ((fenestella reticulata?)); ICUR X, 27047.
ANNOTATIONS: Romae in Mus(eo) Kircher(iano) e(x) Coem(eterio) S. Hermetis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

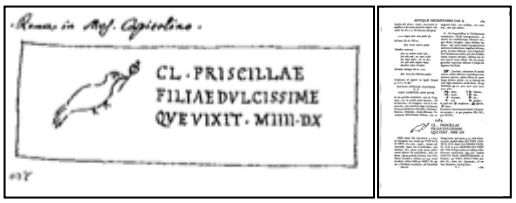


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Figurative marble inscription

514. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 571, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 7,7cm x 10,7cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 1124.
INSCRIPTION: CELIAE SERICAE FILIAE CARISSIMAE AVGVSTVS / PATER FECIT V A VIII. M. IIII. / D. XVII. ((avis in ramo)); ICUR IX, 23852.
ANNOTATIONS: E(x) Coem(eterio) Thrasonis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

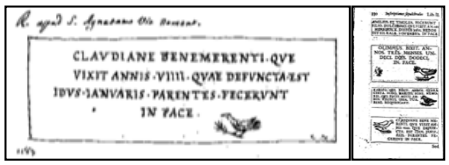


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Figurative marble inscription

515. Giuseppe Gueriggi (1754-1829). Drawing after Francesco Eugenio Guasco, *Musei Capitolini antiquae inscriptiones*…, 1775

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 571, no. 11.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 5,6cm x 11,6cm.
MEDIUM: Pen drawing.
SOURCE: F. E. Guasco, *Musei Capitolini antiquae inscriptiones a Francisco Eugenio Guasco eiusdem musei curatore P. nunc primum conjunctim editae notisque illustrate*, Rome, Giovanni Generoso Salomoni, 1775, p. 169, no. 1265.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 1178.
INSCRIPTION: ((avis cum olea)) CL(audiae) PRISCILLAE / FILIAE DVLCISSIM(a)E / QVE VIXIT M(ensibus) IIII D(iebus) X; ICUR I, 1290; Molisani 1973, p. 111; ILCV, 4030B adn.
ANNOTATIONS: Romae in Mus(eo) Capitolino.
DOCUMENTS: Vat. lat. 9079, f. 162r.
BIBLIOGRAPHY: Buonocore 2001: 51.

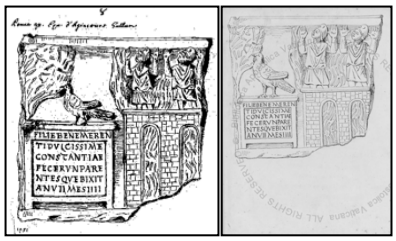


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Figurative marble inscription

516. Giuseppe Gueriggi (1754-1829). Drawing after Paolo Aringhi, *Roma subterranea novissima…*, 1671

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 572, no. 2.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,1cm x 13,3cm.
MEDIUM: Pen drawing.
SOURCE: P. Aringhi, *Roma subterranea novissima, in qua antiqua christianorum et praecipue martyrum coemeteria tituli, monimenta, epitaphia, inscriptiones, ac nobiliora sanctorum sepulchra tribus libris distincta … ex absolutissimo opere Pauli Aringhi in hanc portatilem formam concinnata, cum indice capitum et rerum exactissimo*, Arnhemiae, Joan. Fridericum Hagium, 1671, p. 330.
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1183.
INSCRIPTION: CLAVDIANE BENEMERENTI QVE / VIXIT ANNIS VIIII QVAE DEFVNCTA EST / IDVS IANVARIAS PARENTES FECERVNT / IN PACE ((avis cum olea)); ICUR VIII, 22389.
ANNOTATIONS: R(omae) apud S. Agnetis Via Noment(ana).
DOCUMENTS: Vat. lat. 9079, f. 166r.
BIBLIOGRAPHY: Buonocore 2001: 51.

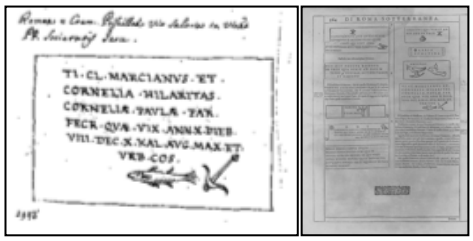


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Figurative marble sarcophagus

517. Giuseppe Gueriggi (1754-1815). Drawing reproducing a figurative marble marble sarcophagus

SUBJECT: Figurative marble sarcophagus.
SHELFMARK: Vat. lat. 9073, f. 572, no. 8.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 12,1cm x 11,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9079, f. 234r.
HAND: Giuseppe Gueriggi (1754-1829) after Giangiacomo Macchiavelli (1766-1811).
NUMBERING: no. 8.
CODE LETTERING: 1251.
INSCRIPTION: Filie BENEMEREN- / -TI DVLCISSIME / CONSTANTIAE / FECERVNT<t> PARE- / -NTES QVE BIXIT AN(nis) VII MENS(ibus) IIII; ICUR I, 1570; Ferrua 1979b, 43; ILCV, 4117B; Ferrua 1964, p. 113; Lega 2000.
ANNOTATIONS: Romae ap(ud) Equ(um) d'Agincourt Gallum.
DOCUMENTS: Vat. lat. 9079, f. 234r; Vat. lat. 9840, f. 19v.
BIBLIOGRAPHY: Buonocore 2001: 51; Mariani Moretti 2015: 1576-1577; 1587-1588.

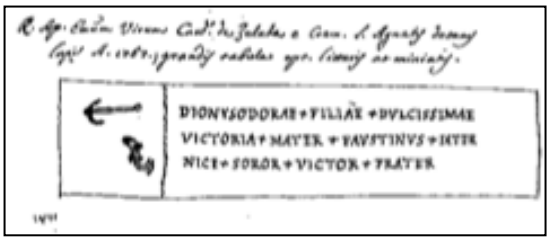


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Figurative marble inscription

518. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Figurative marble inscription with a fish and an anchor.
SHELFMARK: Vat. lat. 9073, f. 572, no. 11.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 7,9cm x 10cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 564.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 5948.
INSCRIPTION: TI(berius) CL(audius) MARCIANVS ET / CORNELIA HILARITAS / CORNELIAE PAVLAE PAR(entes) / FEC(e)R(unt) QVAE VIX(it) ANN(is) X DIEB(us) VIII DEC(essit) X KAL(endas) AVG(ustas) MAX(imo) ET VRB(ano) CO(n)S(ulibus) ((piscis)) ((ancora)); ICUR X, 27057; Carletti 2008, 133-134, no. 5.
ANNOTATIONS: Romae e(x) Coem(eterio) Priscillae via Salaria in Vinea PP. Societatis Jesu.
DOCUMENTS: Vat. lat. 9095, f. 272r.
BIBLIOGRAPHY: Buonocore 2001: 51.

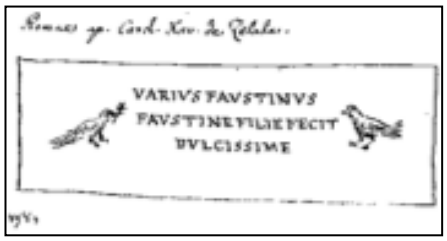


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Figurative marble inscription

519. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a fish and an anchor.
SHELFMARK: Vat. lat. 9073, f. 573, no. 14.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,3cm x 14,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9080, f. 154r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 1471.
INSCRIPTION: <:a on the left part of the support> ((ancora)) ((piscis)); <:b> DIONYSODORAE + FILIAE + DVLCISSIMAE / VICTORIA + MATER + FAVSTINVS + PATER + / NICE + SOROR + VICTOR + FRATER; ICUR VIII, 22417; CIL VI, 16890; ILCV, 4096.
ANNOTATIONS: R(omae) Ap(ud) Em(inentissim)um virumCard(inalem) de Zelada e(x) Coem(eterio) S. Agnetis detectus lapis A(nno) 1767.; grandis tabula opt(imis) litteris et miniatis.
DOCUMENTS: Vat. lat. 9080, f. 154r «exscr(ipsi) modo est in Mus(eo) Arch(ivi) Petr(i) sed minuta priore r(eper)ta».
BIBLIOGRAPHY: Buonocore 2001: 51.

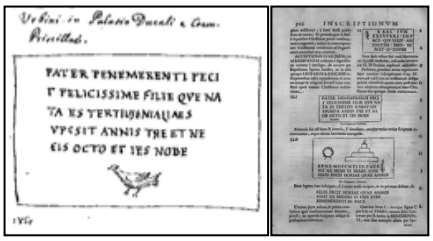


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Figurative marble inscription

520. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 575, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,2cm x 11,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9092, f. 21r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 4983.
INSCRIPTION: ((avis cum olea)) VARIVS FAVSTINVS / FAVSTINE FILIE FECIT / DVLCISSIME ((avis cum olea)); ICUR I, 2236; Lega 2000; ILCV, 4509.
ANNOTATIONS: Romae ap(ud) Card(inalem) Xav(erium) de Zelada.
DOCUMENTS: Vat. lat. 9092, f. 21r.
BIBLIOGRAPHY: Buonocore 2001: 51.

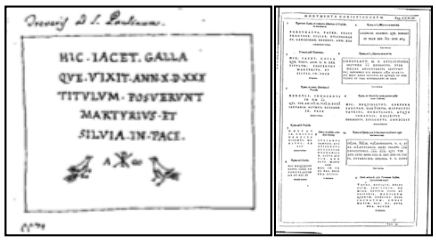


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Figurative marble inscription

521. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 575, no. 11.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 8,4cm x 10,8cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis F. urbinatis inscriptionum antiquarum quae in aedibus paternis asservantur explication et additamentum*, Rome, Officina Dominici Antonii Herculis, 1699, p. 566.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 1860.
INSCRIPTION: PATER <P>ENEMERENTI FECI- / -T FELICISSIME FILIE QVE NA- / -TA ES<t> TERTIV SENIALIAES / VPCSIT ANNIS TRE ET ME- / -E<s>IS (o)CTO ET <d>IES NOBE ((avis)); ICUR VIII, 23161.
ANNOTATIONS: Urbini in Palatio Ducali e(x) Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9081, f. 234r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

522. Giuseppe Gueriggi (1754-1829). Drawing after Janus Gruter, *Inscriptiones antiquae totius orbis romani…*, 1602

SUBJECT: Figurative marble inscription with two doves and the Chrismon.
SHELFMARK: Vat. lat. 9073, f. 577, no. 1.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 8cm x 10,4cm.
MEDIUM: Pen drawing.
SOURCE: G. Gruterus, *Inscriptiones antiquae totius orbis romani in corpus adsolutissimum redacta ingenio ac cura Iani Gruteri: auspiciis Iosephi Scaligeri ac Marci Velseri*, Amsterdam, ex Officina Commeliniana, 1602, p. MLIII, no. 2.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2239.
INSCRIPTION: HIC IACET GALLA / QVE VIXIT ANN X D XXX / TITVLVM POSVERVNT / MARTYRIVS ET SILVIA IN PACE ((avis)) ((monogramma Christi cum alpha et omega)) ((avis)).
ANNOTATIONS: Treveris ad S. Paulinum.
DOCUMENTS: Vat. lat. 9083, f. 17r.
BIBLIOGRAPHY: Buonocore 2001: 51.

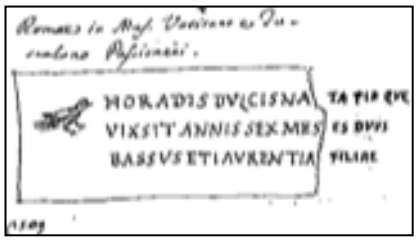


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Figurative marble inscription

523. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with female orant.
SHELFMARK: Vat. lat. 9073, f. 577, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 7,3cm x 12,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9083, f. 125r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 2370.
INSCRIPTION: [---]IVS GREGORIAE FILIE DVLCISS[ime] / [bene]MERENTI ((monogramma Christi decussatum)) ((puella orans velata)) ((monogramma Christi decussatum)) QVE VIXIT A[nnis] / [---]V M(ensibus) VIIII D(iebus) VII DEP(osita) XIII KAL(endas) [---] IN PACE; ICUR IV, 12467.
ANNOTATIONS: Romae in Mus(eo) Vaticano, effossa extra Portam Capenam in Veteri Basilica inter Appiam et Ardeatinam A(nno) 1640.
DOCUMENTS: Vat. lat. 9083, f. 125r.
BIBLIOGRAPHY: Buonocore 2001: 51.

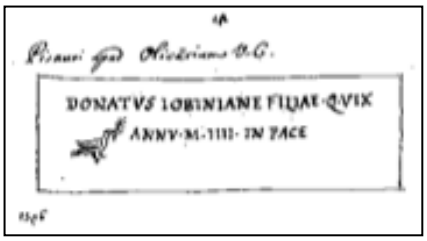


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Figurative marble inscription

524. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 578, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,7cm x 10,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9083, f. 235r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 2509.
INSCRIPTION: HORADIS DVLCIS NATA PIAQVE / VIXSIT ANNIS SEX MESES DVOS / BASSVS ET LAVRENTIA FILIE; ICUR III, 8944.
ANNOTATIONS: Romae in Mus(eo) Vaticano e(x) Tuscolano Passioneii.
DOCUMENTS: Vat. lat. 9083, f. 235r.
BIBLIOGRAPHY: Buonocore 2001: 51.

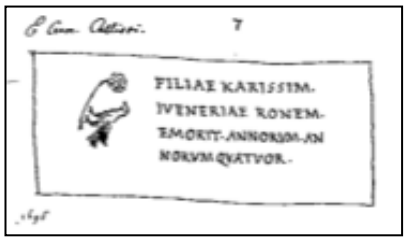


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Figurative marble inscription

525. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, no. 578, no. 12.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6cm x 11,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9080, f. 121r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 1526.
INSCRIPTION: DONATVS IOBINIANE FILIAE Q(uae) VIX(it) / ((avis cum olea)) ANNV M(enses) IIII IN PACE; ICUR I, 2955; ILCV, 2704 adn.
ANNOTATIONS: Pisauri apud Oliverium V(ir) C(larissimum).
DOCUMENTS: Vat. lat. 9080, f. 121r.
BIBLIOGRAPHY: Buonocore 2001: 51.

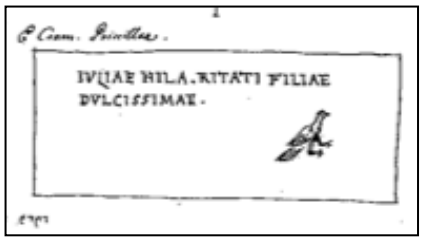


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Figurative marble inscription

526. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, no. 579, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,7cm x 11,6cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 2696.
INSCRIPTION: ((columba in ramo sedens)) FILIAE KARISSIM- / -E VENERIAE BONE M- EMORIE ANNORVM AN- / -NORVM QVATVOR; ICUR III, 9209.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

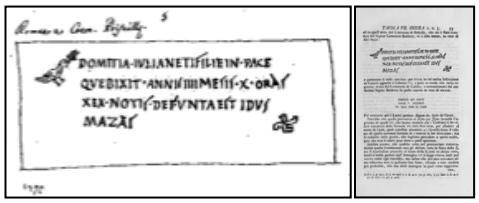


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Figurative marble inscription

527. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 580, no. 1.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,7cm x 11,6cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2727.
INSCRIPTION: IVLIAE HILARITA- / -TI FILIAE DVLCISSI- / -MAE ((avis)); ICUR IX, 25291; Solin et alii 1996, 111, no. 187.
ANNOTATIONS: E(x) Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

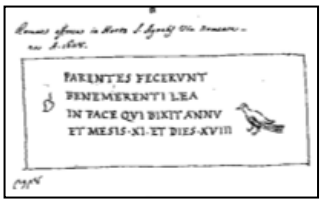


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Figurative marble inscription

528. Giuseppe Gueriggi (1754-1829). Drawing after Filippo Buonarroti, *Osservazioni sopra alcuni frammenti …*, 1716

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 580, no. 5.
CHAPTER AND HEADING: Cap. XXVI. P. III. Affectus parentum in filias.
DIMENSIONS: 6,8cm x 12,8cm.
MEDIUM: Pen drawing.
SOURCE: F. Buonarroti, *Osservazioni sopra alcuni frammenti di vasi antichi di vetro ornati di figure trovati ne' cimiteri di Roma. All'altezza reale di Cosimo III granduca di Toscana*, Florence, Stamperia di Sua Altezza Reale, J. Guiducci & S. Franchi, 1716, p. 53,
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 1792.
INSCRIPTION: ((avis cum olea in rostro)) DOMITIA IVLIANETI FILIE IN PACE / QVE BIXIT ANNI<S> IIII ME<s>I<s> X ORA<S> / <s>EX NO<c>TI<s> DEFVNTA E<s>T IDV<s> / MA<i>A<s> ((crux gammata)); ICUR VIII, 23201.
ANNOTATIONS: Romae e(x) Coem(eterio)
Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001:51.

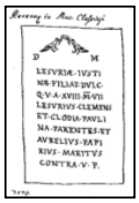


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Figurative marble inscription

529. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 581, no. 2.
CHAPTER AND HEADING: Cap. XXVI P. IIII. Affectus parentum in filias.
DIMENSIONS: 6,9cm x 12,1cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9085, f. 100r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 2928.
INSCRIPTION: PARENTES FECERVNT / BENEMERENTI LEA ((folium)) / IN PACE QVI BIXIT ANN(os) V / ET MESIS XI ET DIES XVIII ((avis)); ICUR VIII, 21141.
ANNOTATIONS: Romae effossa in Horto S. Agnetis Via Nomentana A(nno) 1628.
DOCUMENTS: Vat. lat. 9085, f. 100r «Cod. Donis p. 47 descr(ipsis) ipsius Amanvem».
BIBLIOGRAPHY: Buonocore 2001: 51.

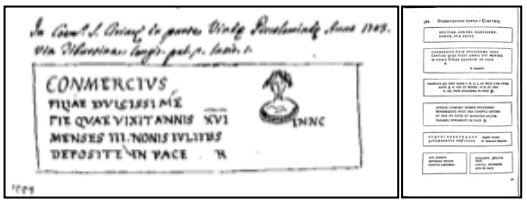


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Figurative marble inscription

530. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 581, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 9,7cm x 7,7cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9085, f. 321r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 3072.
INSCRIPTION: ((avis cum ramo in rostro)) ((avis cum ramo in rostro)) D(is) M(anibus) / LESVRIAE IVSTI- / -NAE FILIAE DVLC- / -Q V A XVIII M VII / LESVRIVS CLEMENS / ET CLODIA PAVLI- / -NA PARENTES ET AVRELIVS PAPI- / -RIVS MARITVS / CONTRA V P[---].
ANNOTATIONS: Ravennae in Mus(eo) Classensi.
DOCUMENTS: Vat. lat. 9085, f. 321r.
BIBLIOGRAPHY: Buonocore 2001: 51.

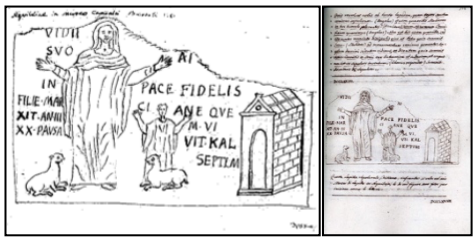


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Figurative marble inscription

531. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with female bust.
SHELFMARK: Vat. lat. 9073, f. 581, no. 9.
CHAPTER AND HEADING: XXVI. Affectus parentum in filias.
DIMENSIONS: 6,9cm x 12,7cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. IIII, p. 382.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 1229.
INSCRIPTION: CONMERCIVS ((puellae protome)) / FILIAE DVLCISSIME INNO[cen]- / -TI QVAE VIXIT ANNIS XVI [et] / MENSES III NONIS IVLIB(u)S / DEPOSITE IN PACE R(equiescit); ICUR VII, 18911.
ANNOTATIONS: In Coem(eteri)o S. Ciriacae ex parte Vineae Piccolominae Anno 1703. Via Tiburtina: longit pal 2 latit 1.
DOCUMENTS: Vat. lat. 9085, f. 32v.
BIBLIOGRAPHY: Buonocore 2001: 51.

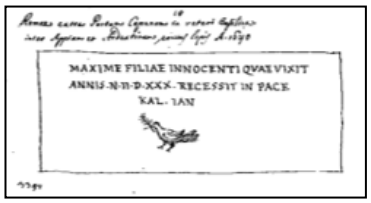


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Figurative marble inscription

532. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two praying figures and two sheep.
SHELFMARK: Vat. lat. 9073, f. 582, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 12,1cm x 16,4cm.
MEDIUM: Pen drawing.
SOURCE: Giuseppe Gueriggi (1754-1829) after Angelo Maria Cortenovis (1727-1801).
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 3355.a.
INSCRIPTION: [---]VIDIT / SVO IN / PACE FIDELIS / FILIE MAR- / -CIANE QVE (vi)XIT AN(nis) III M(enses) VI XX PAVSA- / -VIT KAL(es) SEPTIM(bris); CIL V, 1681; G. Vergone 2007: pp. 240-241, no. 105.
ANNOTATIONS: Aquileiae in Museo Canonici Bertoli V(ir) C(larissimum).
DOCUMENTS: Vat. lat. 9086, f. 83r «Iscrizione mandatami dal P(adre) Cortenovis nel 1787 / egli la prese nel tomo II. inedito del Canonico Bertoli n. 936, p. 311».
BIBLIOGRAPHY: Gruppo Archeologico Aquileiese, *Tomo II delle Antichità d'Aquileja composto dal canonico Gian Domenico Bertoli de' Signori di Bribir, Accademico Etrusco di Cortona, Colombario di Firenze e della nuova Accademia della Città di Udine. Fondo Cernazai Ms. 7493*, Aquileia, 2002, DCCCLXXVII; Buonocore 2001: 51.

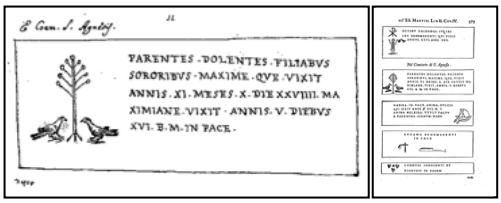


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Figurative marble inscription

533. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 583, no. 10.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 8,2cm x 14,6cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 3397.
INSCRIPTION: MAXIME FILIAE INNOCENTI QVAE VIXIT ANNIS N(umero) II D(iebus) XXX RECESSIT IN PACE KAL(endis) IAN(uariis) ((avis cum olea)); ICUR IV, 12480.
ANNOTATIONS: Romae extra Portam Capenam in veteri Basilica inter Appiam et Ardeatinam, eiectus lapis A(nno) 1640.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

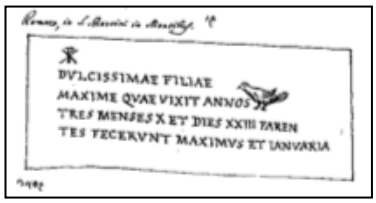


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Figurative marble inscription

534. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 583, no. 11.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 8,2cm x 16,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 373.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 3400.
INSCRIPTION: ((avis)) ((arbor pomis onusta)) ((avis)) PARENTES DOLENTES FILIABVS / SORORIBVS MAXIME QVE VIXIT / ANNIS XI MESES X DIE XXVIIII MA- / -XIMIANE VIXIT ANNIS V DIEBVS / AVI B(ene)M(erentibus) IN PACE; ICUR VIII, 22557.
ANNOTATIONS: E(x) C(oemeterio) S. Agnetis.
DOCUMENTS: Vat. lat. 9086, f. 251r.
BIBLIOGRAPHY: Buonocore 2001: 51.

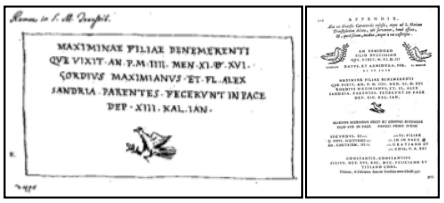


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Figurative marble inscription

535. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 583, no. 12.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 7,2cm x 13,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9086, f. 255r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 3402.
INSCRIPTION: ((monogramma Christi)) DVLCISSIMAE FILIAE / MAXIME QVAE VIXIT ANNOS ((avis)) / TRES MENSES X ET DIES XXIII PARENT- / -TES FECERVNT MAXIMVS IANVARIA; ICUR I, 823; ILCV, 4509A.
ANNOTATIONS: Romae, in S. Martini in Montibus.
DOCUMENTS: Vat. lat. 9086, f. 255r.
BIBLIOGRAPHY: Buonocore 2001: 51.

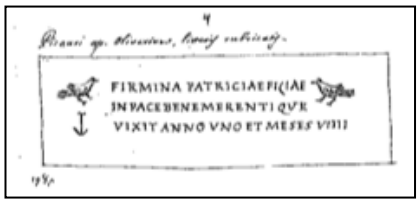


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Figurative marble inscription

536. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 584, no. 2.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 9,3cm x 14,7cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. Martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum apendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 126.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3420.
INSCRIPTION: MAXIMINAE FILIAE BENEMERENTI / QVE VIXIT AN(os) P(lus) M(inus) IIII MEN(ses) XI D(ies) XVI / GORDIVS MAXIMIANVS ET FL ALEX- / -SANDRIA PARENTES FECERVNT IN PACE / DEP(osita) KAL(endas) IAN(uarias); ICUR I, 606; ILCV, 2709.
ANNOTATIONS: Romae in S(ancta) M(aria) Transtib(erim).
DOCUMENTS: Vat. lat. 9086, f. 257r.
BIBLIOGRAPHY: Buonocore 2001: 51.

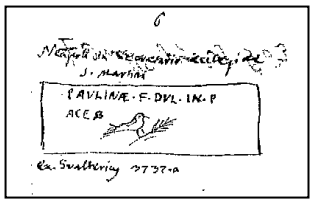


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Figurative marble inscription

537. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves and an anchor.
SHELFMARK: Vat. lat. 9073, f. 585, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,3cm x 13,7cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9082, f. 66r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 1982.
INSCRIPTION: ((avis cum olea)) FIRMINA PATRICIA FILIAE / IN PACE BENEMERENTI QVE / VIXIT ANNO VNO ET MESES VIIII ((avis cum olea)); ICUR VIII, 22586.
ANNOTATIONS: Vat. lat. 9082, f. 66r.
BIBLIOGRAPHY: Buonocore 2001: 51.

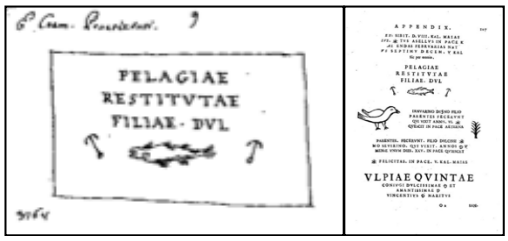


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Figurative marble inscription

538. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove on an olive branch.
SHELFMARK: Vat. lat. 9073, f. 585, no. 6.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 5,1cm x 9,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 3737.a.
INSCRIPTION: PAVLINAE F DVL IN P / ACE B ((avis in ramo)).
ANNOTATIONS: Neapoli in Sacrario ecclesiae S. Martini.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

539. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a fish and two anchors.
SHELFMARK: Vat. lat. 9073, f. 585, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,9cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. Martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 107.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 3768.
INSCRIPTION: PELAGIAE / RESTITVTAE / FILIAE DVL(cissimae) ((ancora)) ((piscis)) ((ancora)); ICUR IV, 12718.
ANNOTATIONS: E(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9088, f. 6r.
BIBLIOGRAPHY: Buonocore 2001: 51.

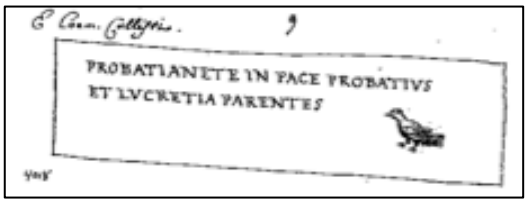


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Figurative marble inscription

540. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 585, no. 11.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,6cm x 8,7cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9077, f. 123r.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 656.a.
INSCRIPTION: AVRELIVS MAKARIVS / ET PETRONIA GEMINA / FILIE DVLCISSIME / PETRONIE MARIANETI / PARENTES FECERVNT ((avis cum olea)); ICUR VIII, 21227.
ANNOTATIONS: R(omae) in Coem(eterio) S. Agnetis A(nno) 1666.
DOCUMENTS: Vat. lat. 9077, f. 123r.
BIBLIOGRAPHY: Buonocore 2001: 51.

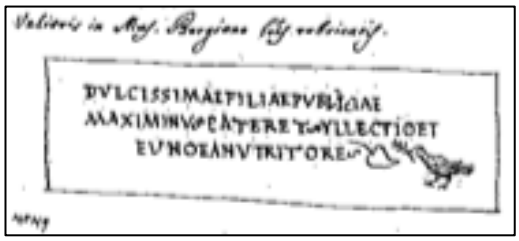


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Figurative marble inscription

541. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 586, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 5,9cm x 13,3cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9089, f. 123r.
HAND: Giuseppe Gueriggi (1759-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 4018.
INSCRIPTION: PROBATIANE TE IN PACE PROBATIVS / ET LVRETIA PARENTES ((columba)); ICUR III, 9094.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9089, f. 123r.
BIBLIOGRAPHY: Buonocore 2001: 51.

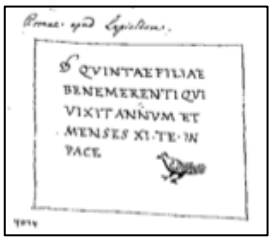


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Figurative marble inscription

542. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 586, no. 11.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 5,2cm x 12,5cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy. It is likely that the drawing is a manual copy of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 4049.
INSCRIPTION: DVLCISSIMAE FILIAE PVBLICIAE / MAXIMINVS PATER ET SYLLECTIO ET / EVNOEA NVTRITORES ((folium)) ((avis cum olea in rostro)); ICUR VIII, 23256; Lega 2000, 15.
ANNOTATIONS: Velitris in Mus(eo) Borgiano l(itte)ris rubricatis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Mai 1831, Vol. V, p. 444, no. 7; Buonocore 2001: 51.

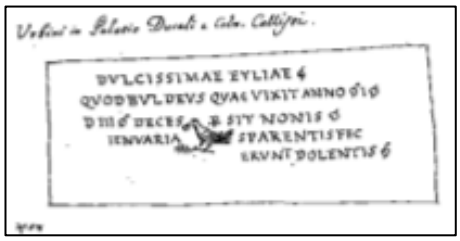


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Figurative marble inscription

543. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 586, no. 12.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 8,3cm x 9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9089, f. 325r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 4074.
INSCRIPTION: ((folium)) QVINTAE FILIAE / BENEMERENTI QVI VIXIT ANNVM ET / MENSES XI TE IN PACE ((avis)); ICUR I, 3736; Ferrua 1979b, 108; ILCV, 2266A.
ANNOTATIONS: Romae apud Lapicidam.
DOCUMENTS: Vat. lat. 9089, f. 325r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

544. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 587, no. 2.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 7cm x 13cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9089, f. 345r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 4104.
INSCRIPTION: DVLCISSIMAE EYLIAE / ((folium)) QVODBVLDEVS QVAE VIXIT ANNO I ((folium)) / D(ies) III ((folium)) DECES- ((monogramma Christi)) -SIT NONIS ((folium)) / IENVARIAS ((avis in ramo)) PARENTIS FEC- / -ERVNT DOLENTIS ((folium)); ICUR III, 9106.
ANNOTATIONS: Urbini in Palatio Ducali e(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9089, f. 345r.
BIBLIOGRAPHY: Buonocore 2001: 51.

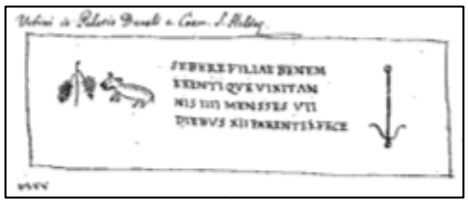


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Figurative marble inscription with a dove

545. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 588, no. 5.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 7,1cm x 13,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9087, f. 34r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3500.
INSCRIPTION: ((avis cum olea)) MESSIVS{IVS} / LEONTIVS DECVSE SVAE / BENEMAERETI FECIT / SABINA IN PACAE; ICUR VIII, 22637.
ANNOTATIONS: Romae in Bibl(iotheca) Vaticana ingens tabula e(x) Tuscolano Passioneii.
DOCUMENTS: Vat. lat. 9087, f. 34r.
BIBLIOGRAPHY: Buonocore 2001: 51.

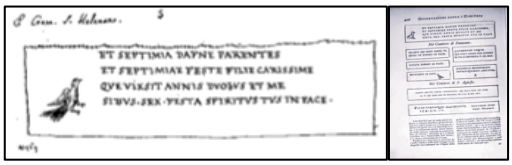


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Figurative marble inscription

546. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 588, no. 10.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,4cm x 15,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9090, f. 23r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 4388.
INSCRIPTION: ((uva)) ((lepus)) SEBERE FILIAE BENEM- / -ERENTI QVE VIXIT AN- / -NIS IIII MENSSES VII / DIEBVS XII PARENTES FECE(runt)) ((ancora)); ICUR VI, 17138; Luni et alii 1986, pp. 74-75 tab. V-1.
ANNOTATIONS: Urbini in Palatio Ducali e(x) Coem(eterio) S. Helenae.
DOCUMENTS: Vat. lat. 9090, f. 23r.
BIBLIOGRAPHY: Buonocore 2001: 51.

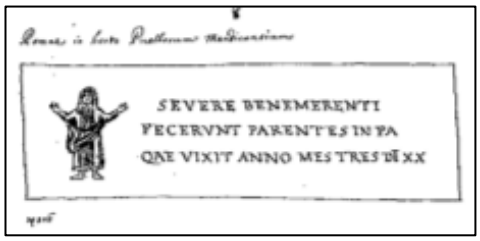


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Figurative marble inscription

547. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9073, f. 589, no. 5.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,4cm x 14,8cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 406.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 4469.
INSCRIPTION: [---] Et SEPTIMIA DAFNE PARENTES / ((avis)) ET SEPTIMIAE FESTE FILIE CARISSIME / QVE VIXSIT ANNIS DVOBVS ET ME- / -SIBVS SEX FESTA SPIRITVS TVS IN PACE; ICUR VI, 17235.
ANNOTATIONS: E(x) Coem(eterio) S. Helenae.
DOCUMENTS: Vat. lat. 9090, f. 100v.
BIBLIOGRAPHY: Buonocore 2001: 51.

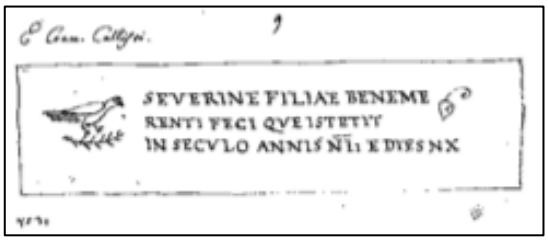


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Figurative marble inscription

548. Giuseppe Gueriggi (1754-1829). Drawing after Ludovico Antonio Muratori, *Novus Thesaurus Veterum Inscriptionum*…, 1741

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9073, f. 589, no. 8.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,7cm x 15cm.
MEDIUM: Pen drawing.
SOURCE: L. A. Muratori, *Novus Thesaurus Veterum Inscriptionum in praecipuis earundem collectionibus hactenus praetermiassarum, collectore Ludovico Antonio Muratorio serenissimi ducis mutinae bibliothecae praefecto*, Milan, ex Aedibus Palatinis, 1741, p. 1941, no. 6.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 4516.
INSCRIPTION: ((infans orans)) SEVERE BENEMERENTI ((avis)) / FECERVNT PARENTES IN PA(ce) / QVE VIXIT ANNO MES TRES DI(es) XX; ICUR I, 1756; Ferrua 1979v; Ferrua 1964, p. 120; ILCV, 2711C adn; Lega 2000.
ANNOTATIONS: Romae in horto Puellarum Mendicantium.
DOCUMENTS: Vat. lat. 9090, f. 142r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

549. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 589, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,2cm x 15,1cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicato dal commendatore fr. Carlo Aldobrandini*, Rome, Facciotti, 1632, p. 215.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 4531.
INSCRIPTION: SEVERINE FILIAE BENEME- / ((folium)) -RENTI FECI QVE ISTETIT / IN SECVLO ANNIS N(umero) II E DIES N(umero) X ((avis in ramo sedens)) ((folium)); ICUR III, 8571.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9090, f. 156r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

550. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 590, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 7cm x 9,1cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. Martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini ... auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 102.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 4620.
INSCRIPTION: SOZV- / SAE ET AM- / MONIO – FILIS ((avis cum ramo in rostro)); ICUR VI, 15644; Solin et alii 1996, p. 93, no. 149.
ANNOTATIONS: E(x) Coem(eterio) Gordiani, Anagniae in SS. Cosmae et Damiani.
DOCUMENTS: Vat. lat. 9090, f. 238r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

551. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with a dove and a vase.
SHELFMARK: Vat. lat. 9072, f. 591, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 5,7cm x 13,6cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversionis ad nuper inventum Severae martyris epitaphium*, Palermo, ex Typographia Stephani Amato, 1734, p. 61.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 4791.a.
INSCRIPTION: BENEMERENTI FILIAE / THEODORE QVE VIXIT / MESES XI DIES XVII.
ANNOTATIONS: Romae, ex Mus(eo) ~~Kircheriano~~ Vatic(ano).
DOCUMENTS: Vat. lat. 9091, f. 98r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

552. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves, a dog, and a rooster.
SHELFMARK: Vat. lat. 9073, f. 591, no. 10.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 11,1cm x 11,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9091, f. 145r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815). The drawing was made following a textual description by Giacomo Biancani Tazzi (1729-1789).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 4843.
INSCRIPTION: <:a> ((avis cum ramo)) ((arca noetica)) QVOD TIBI DI-XI ((canis)) ((avis)) ((avis)) <b:> TE IN PACE / TIMINIAE S(ote)- / RIDI DVLCIS(si)- / -ME FILIE OMNI G(enae) / SVAVIT(atis) POSIDONIVS ET V[---]; ICUR VI, 15734; ILCV, 2273; CIL XIV, 2566.
ANNOTATIONS: Bononiae apud Jac(obus) Blancanium V(ir) C(larissimum) Lapis repertus ad Cryptam Ferratam.
DOCUMENTS: Vat. lat. 9091, f. 145r.
BIBLIOGRAPHY: Rodriguez 1957: p. 101, no. XIII; Buonocore 2001: 51.

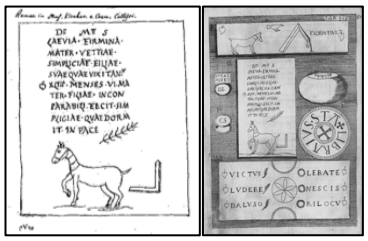


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Figurative marble inscription

553. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 592, no. 10.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 7,7cm x 12,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. I, p. 368.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 2697.
INSCRIPTION: IVLLIVS ILLYRICVS VETIHE GRATIA FILIE ((folium)) / SABIANETI CARISSIME / ((cupa)) ((avis cum olea)) ((guttus)) ((calix)); ICUR VII, 18943; Korhonen 2004, p. 348, no. 362.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9084, f. 162r.
BIBLIOGRAPHY: Buonocore 2001: 51.

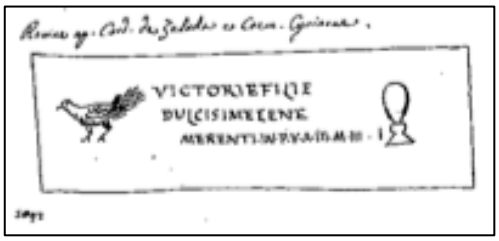


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Figurative marble inscription

554. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with trotting horse.
SHELFMARK: Vat. lat. 9073, f. 592, no. 11.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 12,2cm x 10,3cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversionis ad nuper inventum Severae martyris epitaphium*, Palermo, ex Typographia Stephani Amato, 1734, Pl. IX, p. 57.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 2870.
INSCRIPTION: D(is) M(anibus) S(acrum) / LAEVIA FIRMINA / MATER VETTIAE / SIMPLICIAE FILIAE / SVAE QVAE VIXIT ANN(os) XLIII MENSES VI MA- / -TER FILIAE INCON- / -PARABILI FECIT SIM- / -PLICIAE QVAE DORM- / -IT IN PACE ((equus)) ((palma)) ((norma)); ICUR III, 9221; Carletti 2008, pp. 193-194, no. 80; Friggeri et alii 2012, p. 571, no. IX, 26 (C. Noviello).
ANNOTATIONS: Romae in Mus(eo) Kircher(iano) e(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9085, f. 135r.
BIBLIOGRAPHY: Buonocore 2001: 51.

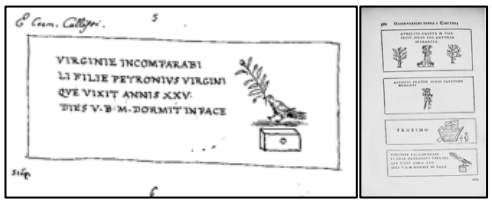


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Figurative marble inscription

555. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove and a vase.
SHELFMARK: Vat. lat. 9073, f. 593, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 5,8cm x 12,5cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9092, f. 121r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 5097.
INSCRIPTION: ((avis)) VICTORIE FILIE ((urceus)) / DVLCISIME BENI- / -MERENTI IN P(ace) V(ixit) A(nnis) III M(ensibus) IIII; ICUR VII, 19504; SICV, 100, no. 119; Lega 2000.
ANNOTATIONS: Romae ap(ud) Card(inalem) de Zelada e(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9092, f. 121r.
BIBLIOGRAPHY: Buonocore 2001: 51.

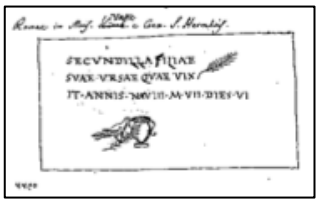


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Figurative marble inscription

556. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with the dove and Noah's ark.
SHELFMARK: Vat. lat. 9073, f. 594, no. 5.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 7,2cm x 14,6 cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 362.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 5162.
INSCRIPTION: VIRGINIE INCOMPARABI- / -LI FILIE PETRONIVS VIRGINI / QVE VIXIT ANNIS XXV / DIES V B(ene) M(erenti) DORMIT IN PACE ((columba ramum ferens)) ((arca)); ICUR III, 9245.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9092, f. 189r.
BIBLIOGRAPHY: Buonocore 2001: 51.

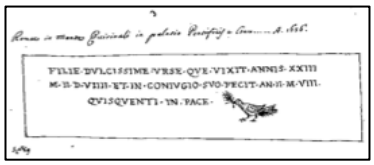


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Figurative marble inscription

557. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove and a vase.
SHELFMARK: Vat. lat. 9073, f. 595, no. 2.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 7,1cm x 11,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9090, f. 52r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 4420.
INSCRIPTION: SECVNDILLA FILIAE / SVAE VRSAE QVE VIX- / -IT ANNIS N(umero) VIII M(enses) VII DIES VIII ((palma)) ((avis cum olea e poculo bibens)); ICUR X, 27161.
ANNOTATION: Romae in Mus(eo) Kirch(eriano) Vatic(ano) e(x) Coem(eterio) S. Hermetis.
DOCUMENTS: Vat. lat. 9090, f. 52r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

558. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 595, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 5,4cm x 16cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 5289.
INSCRIPTION: FILIE DVLCISSIME VRSE QVE VIXIT ANNIS XXIII / M(ensibus) II D(iebus) VIIII ET CONIVGO SVO FECIT AN(nos) II / M(enses) VIII / QVISQVENTI IN PACE ((avis cum fronde)); ICUR I, 3882; ICUR VII, 19549.
ANNOTATIONS: Romae in Monte Quirinali in palatio Pontificis e(x) Coem(eterio) … A(nno) 1656.
DOCUMENTS: Vat. lat. 9093, f. 107r «Gudio Monum. Ch. pag. 371, no. 10 [CIDXLVII, 4]».
BIBLIOGRAPHY: Buonocore 20012: 51.

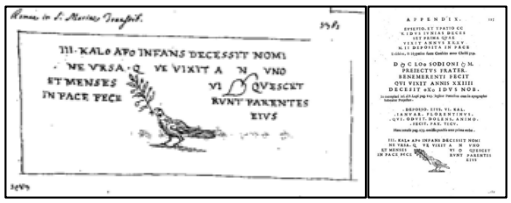


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Figurative marble inscription

559. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 595, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,8cm x 15,5cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum quae aedibus paternis asservantur explication et additamentum*, Rome, Domenico Antonio Ercole, 1699, p. 571, no. XLVIII.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 2210.
INSCRIPTION: ((columba ramum ferens)) FVLBINVS VRSVS ET FLAVIA LEONTIA / FILIE DVLCISSIME VRSE B(enemerenti) ((columba ramum ferens)); ICUR VI, 15923.
ANNOTATIONS: Urbini in Palatio Ducali e(x) Coem(eterio) Castuli litt(eris) opt(imis).
DOCUMENTS: Vat. lat. 9082, f. 260r.
BIBLIOGRAPHY: Buonocore 2001: 51.

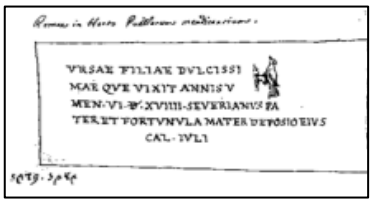


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Figurative marble inscription

560. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 595, no. 5.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 8cm x 15cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. Martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 125.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 5283.
INSCRIPTION: III KAL(endas) AP(riles) INFANS DECESSIT NOMI- / -NE VRSA QVE VIXIT AN(no) VNO / -ET MENSES VI QVESCET / IN PACE FECERVNT PARENTES EIVS ((avis cum olea)) ((folium)); ICUR I, 650; ILCV, 2811B.
ANNOTATIONS: Romae in S. Mariae Transtib(erim).
DOCUMENTS: Vat. lat. 9093, f. 101r.
BIBLIOGRAPHY: Buonocore 2001: 51.

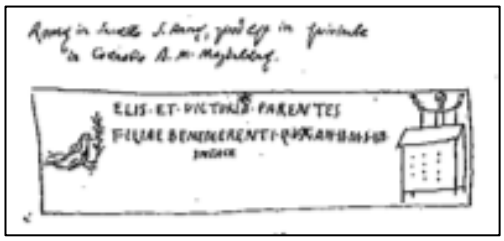


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Figurative marble inscription

561. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis…*, 1699

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 595, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,9cm x 12,6cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum quae aedibus paternis asservantur explication et additamentum*, Rome, Domenico Antonio Ercole, 1699, p. 586, chapter no. 8, no. 191.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 3687.
INSCRIPTION: ((avis cum olea)) VRSAE FILIAE DVLCISSI- / -MAE QVE VIXIT ANNIS V / MEN(sibus) VI D(iebus) XVIIII SEVERIANVS PA- / -TER ET FORTVNVLA MATER DEPOSIO EIVS / CAL(endas) IVL(ias); ICUR I, 1793; ILCV, 3018B; Lega 2000.
ANNOTATIONS: Romae apud Horatium a Valle e(x) Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9087, f. 269r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

562. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with Noah in the ark and the dove
SHELFMARK: Vat. lat. 9073, f. 596, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 5,3cm x 11,5cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: e(x).
INSCRIPTION: ((monogramma Christi)) / ((avis cum olea)) ELIS ET VICTORIA PARENTES ((noe)) ((arca)) FILIAE BENEMERENTI Q(uae) V(i)X(it) AN(nis) II M(en)S(ibus) III / IN PACE; ICUR I, 1590; ILCV, 2700 adn; Lega 2000; Calcagnini 2006, 29, n o. 3.
ANNOTATIONS: Romae in Sacello S. Annae, quod est in Quirinale in Coenobio D. M. Magdalenae.
DOCUMENTS: e(x).
BIBLIOGRAPHY: Buonocore 2001: 51.

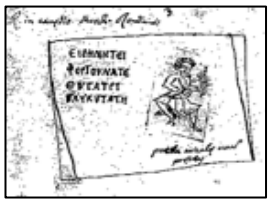


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Figurative marble inscription

563. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 598, no. 5.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,8cm x 9,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9084, f. 32r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 2545.
INSCRIPTION: ((avis)) ((palma)) IANVARIVS ET BO[- -] / PARENTES FILIAE BEN[erie? ---] / DVLCISSIME FECER[unt ---] / QVAE NOBISCVM BIX[it] / A(nnis) III M(ensibus) X D(iebus) XX[---] / IN PACE; ICUR I, 2279; Ferrua 1979b, p. 67; Lega 2000.
ANNOTATIONS: Romae in Mus(eo) ~~Kircher~~ Vatic(ano).
DOCUMENTS: Vat. lat. 9084, f. 32r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

564. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a seated woman holding a dove.
SHELFMARK: Vat. lat. 9073, f. 599, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6cm x 8,9cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: e(x).
INSCRIPTION: EICHNHTEI / ΦVΓATCT / ΓΛVKVTATH.
ANNOTATIONS: R(omae) in cavaedio March(esium) rondininis.
DOCUMENTS: e(x).
BIBLIOGRAPHY: Buonocore 2001: 51.

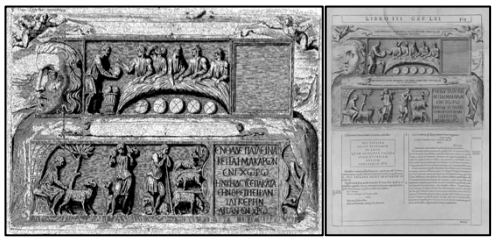


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Figurative marble inscription

565. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9073, f. 601, no. 6.
CHAPTER AND HEADING: Cap. XXVI. P. V. Epitaphia avorum nepotes nutritorum alumnorum.
DIMENSIONS: 8,2cm x 15,8cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 369.
HAND: Giuseppe Gueriggi (1754-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 1890.
INSCRIPTION: ἐν 〈 ε 〉 [ι]ρ(ή)ν(η) / FELICITATI INNOCENTIS- / -SIMAE QVI VIXIT ANNV 〈 m 〉 VNVM M(enses) X D(ies) N(umero) XVIIII MERENTI SPIRITO IN P(ace) / ALEXANDER AVVS BRISEIS AVIA ADSERTOR NABIGIA P(a)R(entes) / ((orans puella)) ((pastor bonus)); ICUR VII, 18769.
ANNOTATIONS: Romae in pavim(ento) Sacelli post sacrarium S. Mariae Transtib(erim), lapis continuo padum appolio extritus.
DOCUMENTS: Vat. lat. 9081, f. 262r.
BIBLIOGRAPHY: Buonocore 2001: 51.

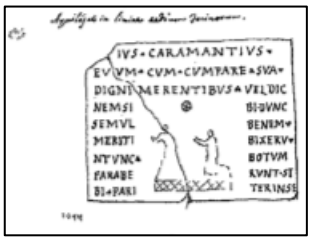


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Figurative marble inscription

566. The left end and central panel of a sarcophagus lid. Print cutting from Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Figurative marble inscription within a sarcophagus lid.
SHELFMARK: Vat. lat. 9073, f. 606, no. 1.
CHAPTER AND HEADING: Cap. XXVI. P. V. Epitaphia avorum nepotes nutritorum alumnorum.
DIMENSIONS: 8,6cm x 12,4cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma Sotterranea. Opera postuma di Antonio Bosio … compita, disposta, e accresciuta dal M. R. P. Giovanni Severani … nella quale si tratta de' sacri cimiteri di Roma … nuovamente visitati, e riconosciuti dal sig. Ottavio Pico … pubblicato dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 513.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 363.
INSCRIPTIONS: ΕΝΘΑΔΕ ΠΑΥΔΕΙΝΑ / ΚΕΙΤΑΙ ΜΑΚΑΡωΝ / ΕΝΙ ΧωΡω / ΗΝΚΗΔΕΥCΕ ΠΑΚΑΤΑ / ΕΗΝΘΡΕΠΤΕΙΡΑΝ / ΙΛΥΚΕΡΗΝ / ΑΓΙΑΝ ΕΝ ΧΡω.
ANNOTATIONS: E(x) Coem(eterio) Priscillae sarcophagus.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

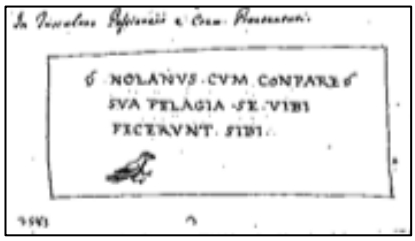


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Figurative marble inscription

567. Giuseppe Gueriggi (1754-1829). Drawing after Gian Domenico Bertoli, *Delle Antichità di Aquileia*…, 1739

SUBJECT: Figurative marble inscription with two male orants.
SHELFMARK: Vat. lat. 9073, f. 607, no. 11.
CHAPTER AND HEADING: Cap. XXVI. P. V. Epitaphia Maritorum et uxorum.
DIMENSIONS: 8,2cm x 10,7cm.
MEDIUM: Pen drawing.
SOURCE: G. D. Bertoli, *Delle Antichità di Aquileia profane e sacre e sacre, per la maggior parte finora inedite raccolte, disegnate, ed illustrate da Giandomenico Bertoli de' signori di Bribir*, canonico d'Aquileia, Venice, Giandomenico Albrizzi, 1739, p. 336.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 1044.
INSCRIPTION: [---]IVS CARAMANTIVS / EVVM CVM CVMPARE CVMPARE SVA / DIGNI MERENTIBVS VEL DIC / NEM SI / BI DVNC SEMVL / BENEM- / -MERITI / BIXERV. / NT. VNC / BOTVM / PARABE / RYNT. SI / BI. PARI / TERT IN SE.
ANNOTATIONS: Aquileiae in limine aedium forinorum.
DOCUMENTS: Vat. lat. 9077, f. 40r.
BIBLIOGRAPHY: Buonocore 2001: 51.

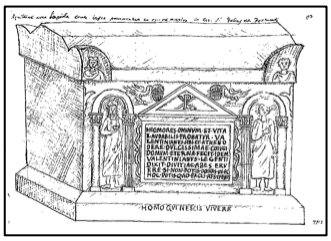


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Figurative marble inscription

568. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 610, no. 2.
CHAPTER AND HEADING: Cap. XXVI. P. V. Epitaphia avorum nepotes nutritorum alumnorum.
DIMENSIONS: 6,3cm x 11,1cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. Martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 134.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3585.
INSCRIPTION: ((folium)) NOLANVS ((palma)) CVM CONPARE ((folium)) / SVA PELAGIA SE VIBI / FECERVNT SIBI ((avis)); ICVR IV, 12482.
ANNOTATIONS: In Tuscolano Passionei e(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9087, f. 127r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble sarcophagus

569. Unknown mid-eighteenth-century Italian copyist. Drawing reproducing a figurative marble sarcophagus

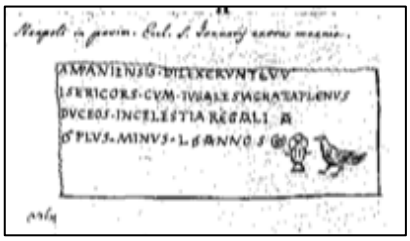
SUBJECT: Figurative marble sarcophagus.
SHELFMARK: Vat. lat. 9073, f. 611, no. 7.
CHAPTER AND HEADING: Cap. XXVI. P. V. Epitaphia maritorum et uxorum.
DIMENSIONS: 11,9cm x 17,6cm.
MEDIUM: Pen drawing.
SOURCE: Drawn on behalf of Angelo Maria Cortenovis.
HAND: Unknown mid-eighteenth-century Italian copyist.
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 4913.
INSCRIPTION: HIC MORES OMNIVM ET VITA / LAVDABILIS PROBATVR VA- / -LENTINIANVS SIBI ET ATHENO / DERE DVLCISSIMAE COIVGI / DOMVM ETERNA FECIT IDEM / VALENTINIANVS LEGENTI / DIXIT DIVITIAS ABES ERV- / -ERE SI NON POTIS DONAS IN EC / HOC POTIS QVID FACIS AT SVPERBVS / HOMO QVI NESCIS VIVERE; CIL V, 1712; J. B. Brusin 1991-1993: pp. 1127-1128, no. 3233; G. Vergone 2007: pp. 109-110, no. 21.
ANNOTATIONS: Aquileiae arca lapidea eruta infra pavimentum in opere musivo in ecc(lesia) SS. Felicis et Fortunati.
DOCUMENTS: Vat. lat. 9091, f. 203r; Vat. lat. 9091, f. 205r; Vat. lat. 9091, f. 206r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

570. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

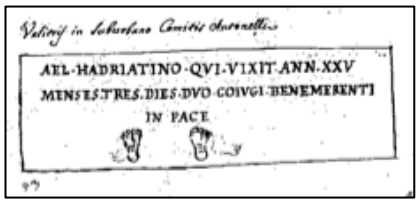
SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 612, no. 4.
CHAPTER AND HEADING: Cap. XXVI. P. V. Epitaphia maritorum et uxorum.
DIMENSIONS: 9,7cm x 11,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9096, f. 222r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 6228.
INSCRIPTION: ((monogramma Christi)) HIC REQVIESCET ((folium)) ADEO(datus) / VEL EIVS CONIVX ANNIBO(nia …) / ((folium)) D(epositi) III ((folium)) K(a)L(endas) NOV(embres) CONS(ule) ((folium)) VENAN(tio ---) ((avis)) ((monogramma Christi)) ((avis)); ICUR I, 943.b.
ANNOTATIONS: Romae in S. Praxedis, in crypta grandis tabula muro affixa veteri inscription scolpro deleta in modum, qui modum, qui infrascripta est.
DOCUMENTS: Vat. lat. 9096, f. 222r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

571. Giuseppe Gueriggi (1754-1829). Drawing after Alessio Aurelio Pelliccia, *De christianae ecclesiae*…, 1780

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 612, no. 11.
CHAPTER AND HEADING: Cap. XXVI. P. V. Epitaphia maritorum et uxorum.
DIMENSIONS: 6,9cm x 12cm.
MEDIUM: Pen drawing.
SOURCE: A. A. Pelliccia, *De christianae ecclesiae primae, mediae et novissimae aetatis polita, libri sex duobus tomis comprehensi quibus accredit tomus tertius, in quo habentur*, Vercelli, ex patrio typographeo, 1780, Vol. IV, p. 192.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 2364.
INSCRIPTION: [--] CONPANIENSIS DIXERVNT EV(m?) V / [---(m)]ISERICORS CVM IVGALES SVA GRATIA PLENVS / [---]DVC EOS IN CELESTIA REGALIA / [--- vixi]T PLVS MINVS L. ANNOS ((folium)) ((cantharus)) ((avis)); CIL X, 364.
ANNOTATIONS: Neapoli in pavim(ento) Eccl(esiae) S. Januarij extra moenia.
DOCUMENTS: Vat. lat. 9083, f. 121r.
BIBLIOGRAPHY: Buonocore 2001: 51.

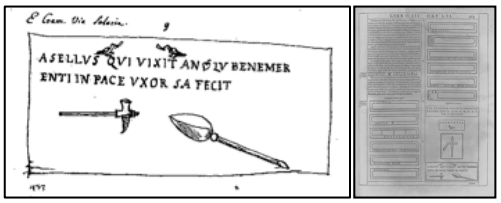


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Figurative marble inscription

572. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two feet.
SHELFMARK: Vat. lat. 9073, f. 614, no. 2.
CHAPTER AND HEADING: Cap. XXVI. P. V. Epitaphia avorum nepotes nutritorum alumnorum.
DIMENSIONS: 7,9cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 93.
INSCRIPTION: AEL(io) HADRIANO QVI VIXIT ANN(os) XXVIII / MENSES TRES DIES DVO COIVGI BENEMERENTI / IN PACE / ((pes)) ((pes)); ICUR I, 1362; Ferrua 1979b, 34, n. 1362; Bisconti 2000a; 222, n. XI 4.2.
ANNOTATIONS: Velitris in Suburbano Comitis Antonelli.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

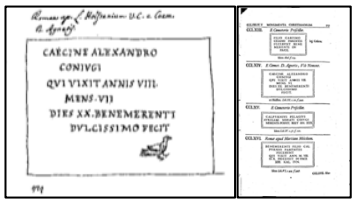


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Figurative marble inscription

573. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 615, no. 9.
CHAPTER AND HEADING: Cap. XXVI. P. V. Epitaphia avorum nepotes nutritorum alumnorum.
DIMENSIONS: 8,9cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma Sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicato dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 563.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 437.
INSCRIPTION: ((columbae ramum ferentes)) ASELLVS QVI VIXIT AN(nos) LV BENEMER- / -ENTI IN PACE VXOR S<u>A FECIT ((secures)) ((Lancia)); ICUR X, 27020.
ANNOTATIONS: E(x) Coem(eterio) Via Salaria.
DOCUMENTS: Vat. lat. 9076, p. 395r.
BIBLIOGRAPHY: Buonocore 2001: 51.

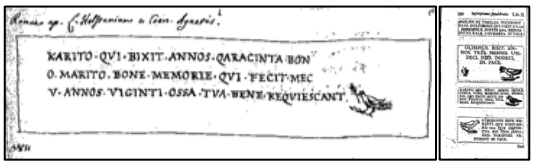


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Figurative marble inscription

574. Giuseppe Gueriggi (1754-1829). Drawing after Thomas Reinesius, *Thomae Reinesii Syntagma Inscriptionum antiquarum…*, 1682

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 617, no. 8.
CHAPTER AND HEADING: Cap. XXVI. P. V. Epitaphia avorum nepotes nutritorum alumnorum.
DIMENSIONS: 9cm x 9,7cm.
MEDIUM: Pen drawing.
SOURCE: T. Reinesius, *Thomae Reinesii Syntagma Inscriptionum antiquarum cum primis Romae veteris, quorum omissa est recensio in vasto Jani Gruteri opera cujus dici possit supplementum …*, Lipsia and Frankfurt, Johann Erici Hahnii, 1682, CCLXIVm p. 959.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 979.
INSCRIPTION: CAECINE ALEXANDRO / CONIVGI / QVI VIXIT ANNIS VIII / MEN(ses) VII / DIES XX BENEMERENTI / DVLCISSIMO FECIT ((avis)); ICUR VIII, 22371.
ANNOTATIONS: Romae ap(ud) L. Holstenium V(ir) C(larissimum) e(x) Coem(eterio) B(eatae) Agnetis.
DOCUMENTS: Vat. lat. 9078, f. 461r.
BIBLIOGRAPHY: Buonocore 2001: 51.

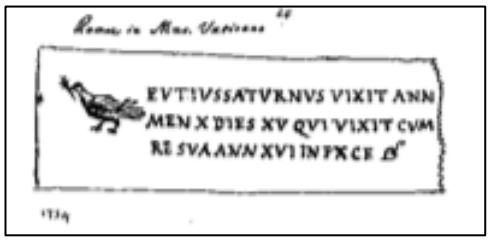


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Figurative marble inscription

575. Giuseppe Gueriggi (1754-1829). Drawing after Paolo Aringhi, *Roma subterranea novissima…*, 1671

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 618, no. 1.
CHAPTER AND HEADING: Cap. XXVI. P. V. Epitaphia avorum nepotes nutritorum alumnorum.
DIMENSIONS: 6,6cm x 17cm.
MEDIUM: Pen drawing.
SOURCE: P. Aringhi, *Roma subterranea novissima, in qua antiqua christianorum et praecipue martyrum coemeteria, tituli, monimenta, epitaphia, inscriptiones, ac nobiliora sanctorum sepulchra tribus libri distincta … ex absolutissima opera Pauli Aringhi,* Arnhemiae, Joan. Friedericum Hagium, 1671, p. 345.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2851.
INSCRIPTION: ((equus)) KARITO QVI BIXIT ANNOS Q<u>A<d>RAGINTA BON- / O MARITO BONE MEMORIE QVI FECIT MEC- V ANNOS VIGINTI OSSA TVA BENE REQVIESCANT ((Avis cum olea in rostro et cum olea in pedibus)); ICUR VIII, 22523.
ANNOTATIONS: Romae ap(ud) L. Holstenium e(x) Coem(eterio) Agnetis.
DOCUMENTS: Vat. lat. 9085, f. 329r.
BIBLIOGRAPHY: Buonocore 2001: 51.

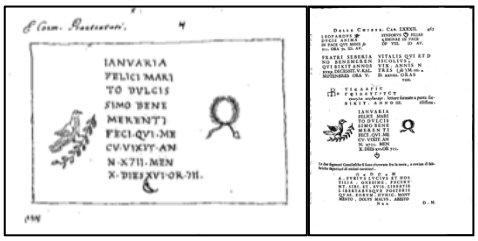


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Figurative marble inscription

576. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 619, no. 10.
CHAPTER AND HEADING: Cap. XXVII P. II. Affectus uxorum erga maritos.
DIMENSIONS: 5,3cm x 12,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9081, f. 136r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 1754.
INSCRIPTION: ((uva)) EVTIVS SATVRNVS VIXIT ANN[os ---] / ((avis)) MEN(ses) X DIES XV QVI VIXIT CVM [compa]RE SVA ANN(is) XV IN PXCE ((folium)); ICUR I, 2226; Ferrua 1979b, 66; Lega 2000; ILCV, 4233.
ANNOTATIONS: Romae in Mus(eo) Vaticano.
DOCUMENTS: Vat. lat. 9081, f. 136r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

577. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Delle cose gentilesche, e profane…*, 1744

SUBJECT: Figurative marble inscription with a dove and a wreath.
SHELFMARK: Vat. lat. 9073, f. 620, no. 4.
CHAPTER AND HEADING: Cap. XXVII P. II. Affectus uxorum erga maritos.
DIMENSIONS: 9,2cm x 12,6cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Delle cose gentilesche, e profane trasportato ad uso, e adornamento delle chiese opera di Giovanni Marangoni sacerdote vicentino*, Rome, Niccolò e Marco Pagliarini, 1744, p. 465.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 2518.
INSCRIPTION: ((avis in ramo)) D(is) M(anibus) IANVARIA / FELICI MARI- / -TO DVLCIS- / -SIMO BENE- / -MERENTI / FECI QVI ME- / -CVM VIXIT AN- / -N(os) XVIII MEN(ses) / X DIES XVI <h>OR(as) VIII ((corona taeniata)) ((folium)); ICUR IV, 12629; CIL VI, 19646; ILCV, 4266A.
ANNOTATIONS: E(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9084, f. 8r.
BIBLIOGRAPHY: Buonocore 2001: 51.

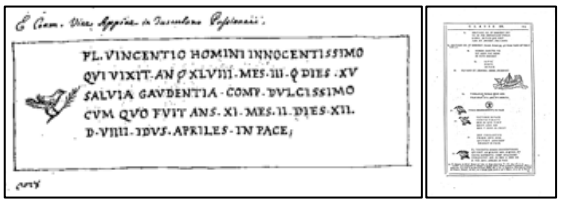


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Figurative marble inscription

578. Giuseppe Gueriggi (1754-1829). Drawing after Thomas Reinesius, *Thomae Reinesii Syntagma Inscriptionum antiquarum*…, 1682

SUBJECT: Figurative marble inscription with the Good Shepherd.
SHELFMARK: Vat. lat. 9073, f. 620, no. 7.
CHAPTER AND HEADING: Cap. XXVII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: T. Reinesius, *Thomae Reinesii Syntagma Inscriptionum antiquarum cumprimis Romae veteris, quorum omissa est recensio in vasto Jani Gruteri Opere cujus isthoc dici possit supplementum …*, Lipsia and Frankfurt, 1682, CCCII, p. 967.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 1871.
INSCRIPTION: FELICISSIMA FILOMELO / CONIVGI / DVLCISSIMO QVI VIXIT / MECVM ANNOS TRES / M(enses) OCTO ((arca)) ((pastor cum ove)); ICUR VIII, 22598; ICUR VIII, 22698.c.
ANNOTATIONS: Romae ap(ud) Holstenium e(x) Coem(eterio) S. Agnetis.
DOCUMENTS: Vat. lat. 9073, f. 242r.
BIBLIOGRAPHY: Buonocore 2001: 51.

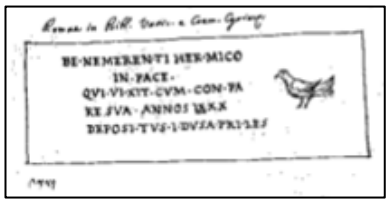


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Figurative marble inscription

579. Giuseppe Gueriggi (1754-1829). Drawing after Benedetto Passionei, *Iscrizioni antiche disposte per ordine di varie classi*…, 1763

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 621, no. 1.
CHAPTER AND HEADING: Cap. XXVII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7,4cm x 15,1cm.
MEDIUM: Pen drawing.
SOURCE: B. Passionei, *Iscrizioni antiche disposte per ordine di varie classi ed illustrate con alcune annotazioni da Benedetto Passionei*, Lucca, Giovanni Riccomini, 1763, p. 125.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2078.
INSCRIPTION: FL(avio) VINCENTIO HOMINI INNOCENTISSIMO / QVI VIXIT AN(nis) ((folium)) XLVIII ME(nse)S II DIES XII / D(epositus) VIIII IDVS APRILES IN PACE ((columba)); ICUR V, 15380.
ANNOTATIONS: E(x) Coem(eterio) Viae Appiae in Tuscolano Passioneii.
DOCUMENTS: Vat. lat. 9082, f. 148r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

580. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 622, no. 2.
CHAPTER AND HEADING: Cap. XXVII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,6cm x 12,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9083, f. 182r.
HAND: Giuseppe Gueriggi (1754-1824) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 2449.
INSCRIPTION: BENEMERENTI HERMICO / IN PACE / QVI VIXIT CVM CONPA- / -RE SVA ANNOS LXXX / DEPOSITVS IDVS APRILES ((avis)); ICUR VII, 20639; SICV, 105, no. 105; Lega 2000.
ANNOTATIONS: Romae in Bibl(iotheca) Vatic(ana) e(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9083, f. 182r.
BIBLIOGRAPHY: Buonocore 2001: 51.

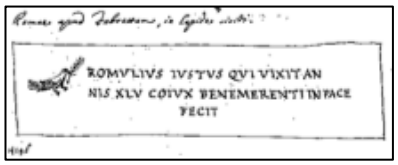


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Figurative marble inscription

581. Giuseppe Gueriggi (1754-1829). Drawing after Paolo Aringhi, *Roma subterranea novissima*…, 1671

SUBJECT: Figurative marble inscription with a male orant.
SHELFMARK: Vat. lat. 9073, f. 623, no. 4.
CHAPTER AND HEADING: Cap. XXVII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 8,4cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: P. Aringhi, *Roma subterranea novissima, in qua christianorum et praecipue martyrum coemeteria tituli, monimenta, epitaphia, inscriptiones, ac nobiliora sanctorum sepulchra tribus libris distincta … ex absolutissimo opere Pauli Aringhi in hanc portatilem formam concinnata, cum indice capitum et rerum exactissimo*, Arnhemiae, Joan. Fridericum Hagium, 1671, p. 399.
HAND: Giuseppe Gueriggi (1754-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 2990.
INSCRIPTION: LEONI DVLC- / -ISSIMO MARITO / COIVX VRSO SE / BIBA FECIT BENEME- {RE}NTI IN PACE ((orans)); ICUR VII, 19011; ILCV, 4152A.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

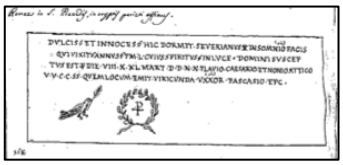


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Figurative marble inscription

582. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 627, no. 3.
CHAPTER AND HEADING: Cap. XXVII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 5,7cm x 12,8cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly drawn after a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 4196.
INSCRIPTION: ((columba in ramo sedens)) ROMVLIVS IVSTVS QVI VIXIT AN- / -NIS XLV COIVX BENEMERENTI IN PACE / FECIT; ICUR I, 3752; ILCV, 2620.
ANNOTATIONS: Romae apud Fabrettum, in lapidi viridi.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



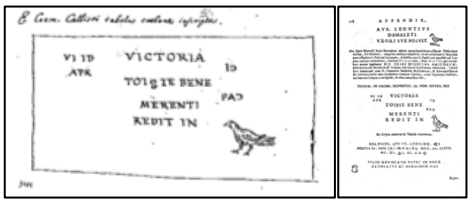
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Figurative marble inscription

583. Giuseppe Gueriggi (1754-1829). Drawing after Giacomo Bosio, *Crux triumphans et gloriosa*…, 1610

SUBJECT: Figurative marble inscription with a dove and a wreath.
SHELFMARK: Vat. lat. 9073, f. 627, no. 10.
CHAPTER AND HEADING: Cap. XXVII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 8,5cm x 16,4cm.
MEDIUM: Pen drawing.
SOURCE: G. Bosio, *Crux triumphans et gloriosa libri sex: ad sacrae et profanae historiae lucem, et christianae pietatis augmentum utilissimis*, Antwerp, Ex Officina Platiniana, apud Balthasarem et Ioannem Moretos, 1610, p. 630.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 5681.
INSCRIPTION: DVLCIS ET INNOCES HIC DORMIT SEVERIANVS ((monogramma Christi)) IN SOMNIO PACIS / QVI VIXIT ANNVS P(lus) M(inus) L CVIVS SPIRITVS IN LVCE DOMINI SVSCEP- / -TVS EST ((monogramma Christi in crucem translatum)) DIE VIIIX K(a)L(endas) MART(ias) DD(ominis) NN(ostris) FLAVIO CAESARIO ET NONIO ATTICO / VV(iris) C(larissimis) C(on)S(ulibu)S QVEM LOCVM EMIT VIRICVNDA / VX{x}OR PASCASIO EPC ((avis cum olea in rostro)) ((monogramma Christi in crucem translatum in corona)); ICUR I, 941; ILCV, 3444.
ANNOTATIONS: Romae in S. Praxedi, in cryptis parieti affixus.

DOCUMENTS: Vat. lat. 9094, f. 305r.
BIBLIOGRAPHY: Buonocore 2001: 51.

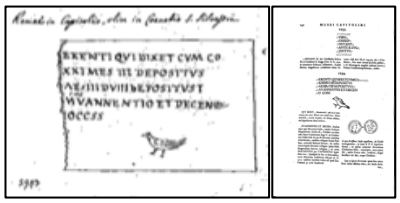


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Figurative marble inscription

584. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 630, no. 9.
CHAPTER AND HEADING: Cap. XXVII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 8,1cm x 13,4cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. Martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 118.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 5101.
INSCRIPTION: VICTORIA [V]IC- / TORIE BENE- / -MERENTI / REDIT IN PAC(e) ((avis)); ICUR III, 8590.
ANNOTATIONS: E(x) Coem(eterio) Callisti tabula carbone inscripta.
DOCUMENTS: Vat. lat. 9092, f. 124r.
BIBLIOGRAPHY: Buonocore 2001: 51.

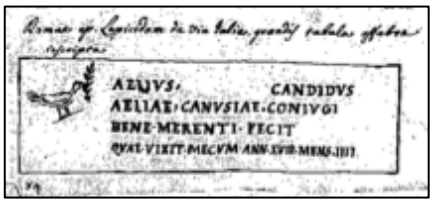


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Figurative marble inscription

585. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Fragmentary figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 632, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 5,8cm x 6,2cm.
MEDIUM: Pen drawing.
SOURCE: F. E. Guasco, *Musei Capitolini antiquae inscriptions a Francisco Eugenio Guasco eiusdem musei curator P. nunc primum conjunctum editae notisque illustrate*, Rome, Giovanni Generoso Salomoni, 1775, Vol. III, no. 1234, p. 140.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 5923.
INSCRIPTION: [--- benem]ERENTI QVI BIXET CVM CO- / [-iuge sua ann(os) ---] / XXI ME(nse)s III DEPOSITVS / [--- annorum ---] ME(n)S(ium) III D(ierum) VIII DEPOSITVS IN [pace ---] / H VANNENTIO ET DECEN- / -[ti]O CC(on)S(ulibu)S / ((avis)); ICUR I, 1252; ILCV, 2967 and; Ferrua 1979b, 30, n. 1252; Molisani 1973, 110; CLRE, 636.
ANNOTATIONS: Romae in Capitolio, olim in Coenobio S. Silvestri.
DOCUMENTS: Vat. lat. 9095, f. 246r; Vat. lat. 9095, f. 246v.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

586. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 634, no. 6.
CHAPTER AND HEADING: Cap. XXVII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 4,6cm x 12,6cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 89.
INSCRIPTION: ((avis cum olea)) AELIVS CANDIDVS / AELIAE CANVSIAE CONIVGI / BENEMERENTI FECIT / QVAE VIXIT MECVM ANN(os) XVIII MENS(es) IIII; ICUR I, 3280; ILCV, 4264C.
ANNOTATIONS: Romae ap(ud) Lapicidam de Via Julia, grandis tabula affabre inscripta.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

587. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a fish and an anchor.
SHELFMARK: Vat. lat. 9073, f. 634, no. 7.
CHAPTER AND HEADING: Cap. XXVII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 4,6cm x 12,2cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 96.
INSCRIPTION: P(ublius) AELIVS EVTY- / -CHES AELIAE / EPICTESI CON- / -IVGI BENE- / -MERENTI FECIT.
ANNOTATIONS: Florentiae apud Gaddios.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

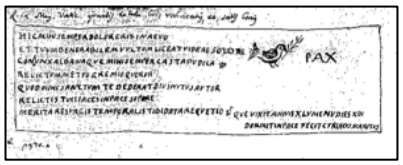


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Figurative marble inscription

588. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription with a female orant and a dove.
SHELFMARK: Vat. lat. 9073, f. 635, no. 6.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,9cm x 12,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 361.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 196.
INSCRIPTION: A<I>ETIO VALENTINAE COMPARI- / SANCTISSIME QVE VIXIT ANNIS / XXXVIII MEN(ses) XI DIES XXVI / BENEMERENTI IN PACE A(relius) CONSTANTIVS / PIVS POSVIT ((mulier orans)) ((monogramma: Alethius)) ((columba ramum ferens)); ICUR III, 8748.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

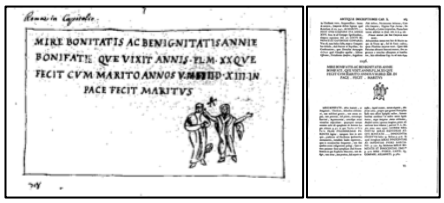


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Figurative marble inscription

589. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 635, no. 7.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 10,7cm x 14,9cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: e(x); 2930.a.
INSCRIPTION: <:a> HIC MIHI SEMPER DOLOR ERIT IN AEVO / ET TVVM BENERABILEM VVLTVM LICEAT VIDERE SOPORE / CONC<c>IVNX ALBANA QVE MIHI SEMPER CASTA PVDICA RELICTVM ME TVO GREMIO QVEROR / QVOD MIHI SANCTVM TE DEDERAT DIVINITVS AVTOR / RELICTVM ME TVO GREMIO QVEROR / QVOD MIHI SANCTVM TE DEDERAT DIVINITVS AVTOR / RELICTIS TVIS IACES IN PACE SOPORE / MERITA RESVRGIS TEMPORALIS TIBI DATA REQVETIO / QVE VIXIT ANNIS XLV MEN(ses) V DIES XIII / DORMIT IN PACE FECIT CYRIACVS MARITVS <:b> ((avis cum olea)) PAX; ICUR I, 1496; ILCV, 3459; Lega 2000; Dresken-Weiland 2009, pp. 373-374.
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano) grandi tabula l(itte)ris rubricatis, et satis boni.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

590. Giuseppe Gueriggi (1754-1829). Drawing after Francesco Eugenio Guasco, *Musei capitolini antiquae inscriptiones*…, 1775

SUBJECT: Figurative marble inscription with a married couple.
SHELFMARK: Vat. lat. 9073, f. 636, no. 7.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7,3cm x 17,2cm.
MEDIUM: Pen drawing.
SOURCE: F. E. Guasco, *Musei capitolini antiquae inscriptiones a Francisco Eugenio Guasco eiusdem musei curatore P. nunc primum conjunctim editae notisque illustratae*, Rome, Giovanni Generoso Salomoni, 1775, no. 1256, p. 163.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 308.
INSCRIPTION: MIRE BONITATIS AC BENIGNITATIS ANNIE / BONIFATIE QVE VIXIT ANNIS PL(us) M(inus) XX QVE / FECIT CVM MARITO ANNOS V M(enses) IIII D(ies) XIII IN / PACE FECIT MARITVS ((orans)) ((monogramma Christi)) ((avis cum olea)) ((orans mulier)); ICUR I, 1280; Velestino 2015, p. 2015, p. 63; Ferrua 1979b, p. 33, no. 1280; Molisani 1973, p. 111; ILCV, 4327.
ANNOTATIONS: Romae in Capitolio.
DOCUMENTS: Vat. lat. 9076, f. 280r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

591. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 637, no. 7.
CHAPTER AND HEADING: Cap. XXVII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7,3cm x 17,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 478.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 3907.
INSCRIPTION: POMPONIVS ASCLEPIODOTE CONI- / -VGI ANN(orum) XXVII VIX(it) ANN(os) LXIII / AVITVS IN PACE ((columba ramum ferens)); ICUR III, 8770.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9088, f. 131r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

592. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 639, no. 3.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 9,5cm x 9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9073, f. 268r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 774.
INSCRIPTION: BASSIVS CAMPANVS / AVREL(iae) DIONYSIAE / CONIVGI CARISSIME / BENEMERENTI / REDDEDIT PR(idie) IDVS / MARTIAS ((avis)) ((ancora)) ((avis)); ICUR VII, 18486.
ANNOTATIONS: Velitris in Mus(eo) Borgiano e(x) Coem(eterio) Cyriacae in parva tabula bonis litteris.
DOCUMENTS: Vat. lat. 9073, f. 268r.
BIBLIOGRAPHY: Buonocore 2001: 51.

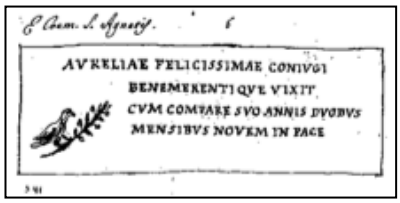


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Figurative marble inscription

593. Giuseppe Gueriggi (1754-1829). Figurative marble inscription with a dove

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 639, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum filiorum item alumnorum.
DIMENSIONS: 7,3cm x 8,2cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 539.a.
INSCRIPTION: AVRELI- / -AE FELI- / CISSI- / -ME CO(niugi) ((columba ramum gestans)); ICUR X, 27025.
ANNOTATIONS: E(x) Coem(eterio) S. Hermetis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

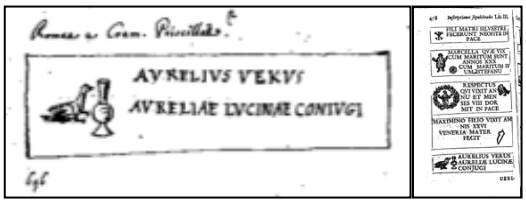


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Figurative marble inscription

594. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 639, no. 6.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxoris erga maritos.
DIMENSIONS: 6,9cm x 13,5cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9077, f. 41r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 541.
INSCRIPTION: ((avis cum ramo)) AVRELIAE FELICISSIMAE CONIVGI / BENEMERENTI QVE VIXIT / CVM COMPARE SVO ANNIS DVOBVS / MENSIBVS NOVEM IN PACE; ICUR VIII, 21678.
DOCUMENTS: Vat. lat. 9077, f. 41r.
BIBLIOGRAPHY: Buonocore 2001: 51.

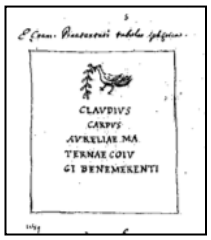


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Figurative marble inscription

595. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea* …, 1632

SUBJECT: Figurative marble inscription with a dove and a vase.
SHELFMARK: Vat. lat. 9073, f. 640, no. 2.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 5,6cm x 11,4cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 477.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 696.
INSCRIPTION: AVRELIVS VE<r>VS / AVRELIAE LVCINAE CONIVGI / ((avis)) ((vas)); ICUR IX, 23816.
ANNOTATIONS: Romae e(x) Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9077, f. 191r.
BIBLIOGRAPHY: Buonocore 2001: 51.

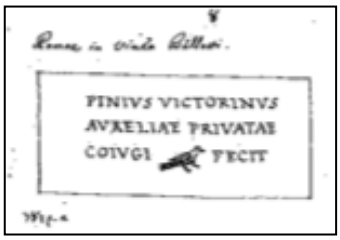


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Figurative marble inscription

596. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 640, no. 5.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 9,1cm x 8,4cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 1189.
INSCRIPTION: ((avis cum ramo)) CLAVDIVS / CARPVS / AVRELIAE MA- / -TERNAE COIV- / -GI BENEMEREN- / -TI; ICUR IV, 12568; Solin et alii 1996, 83-84, no. 130.
ANNOTATIONS: E(x) Coem(eterio) Praetextati tabula Spherica.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

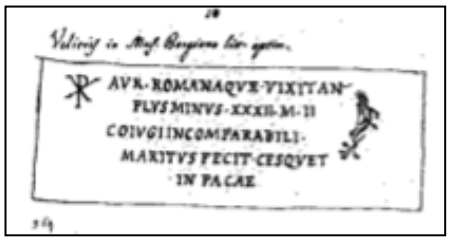


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Figurative marble inscription

597. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 640, no. 8.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 5,6cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 3872.a.
INSCRIPTION: PINIVS / AVREL(iae) / COIVGI ((avis)); ICUR IV, 9663.
ANNOTATIONS: Romae in Vinea Belletti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

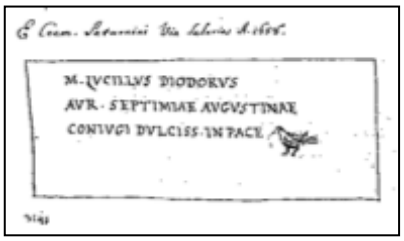


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Figurative marble inscription

598. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 640, no. 10.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,4cm x 11,5cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9077, f. 71r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 569.
INSCRIPTION: ((monogramma Christi)) AVR(elia) ROMANA QVE VIXIT ANN(is) / PLVS MINVS XXXII M(ensibus) II / COIVGI INCOMPARABILI / MARITVS FECIT CESQVET / IN PACAE ((avis cum olea)); ICUR I, 2826; ILCV, 3101F; Camodeca et alii 2000, 154, no. 457.
ANNOTATIONS: Velitris in Mus(eo) Borgiano litt(eris) optim(is).
DOCUMENTS: Vat. lat. 9077, f. 71r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

599. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 640, no. 13.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,8cm x 11,8cm.
MEDIUM: Pen drawing.
SOURCE: Absent. Possibly the drawing was produced manually by copying a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 3140.
INSCRIPTION: M(arcus) LVCILLVS DIODORVS AVR(eliae) SEPTIMIAE AVGVSTINAE CONIVGI DVLCISS(imae) IN PACE ((avis)); ICUR IX, 23821.
ANNOTATIONS: E(x) Coem(eterio) Saturnini Via Salaria A(nno) 1658.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

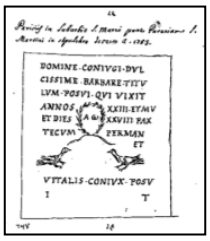


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Figurative marble inscription

600. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with female orant.
SHELFMARK: Vat. lat. 9073, f. 641, no. 1.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 11,2cm x 10,5cm.
MEDIUM: Pen drawing.
SOURCE: Absent.
HAND: Giuseppe Gueriggi (1754-1829). The provenance note was edited by Gaetano Marini.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 574.
INSCRIPTION: AVRELIA SIRICE QVAE VIXIT / ANN(is) XXXI MENSIS III D(iebus) XVI / FECIT AVRELIVS PRIMVS CO- / IVGI SVAE DVLCISSIME BE- / BEMERENTI IN PACE ((orans)); ICUR I, 1521; ILCV, 2618.
ANNOTATIONS: Romae in ~~Bibliotheca Tirocinii Societ(atis) Jesu~~ Museo Vaticano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

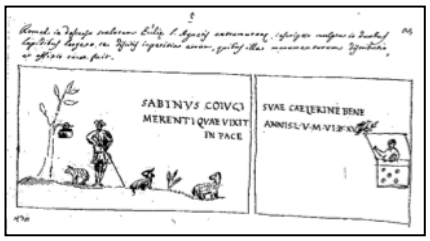


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Figurative marble inscription

601. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 641, no. 11.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 9,6cm x 17,7cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9077, f. 247r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 4361.
INSCRIPTION: DOMINE CONIVGI DVL- / -CISSIME BARBARE TITV- / -LVM POSVI QVI VIXIT ANNOS XXIII ET MV ET DIES ((corona cum alpha et omega)) XXVIII PAX TECVM PERMAN / ET / ((avis)) VITALIS CONIVX POSV- / -I- / -T.
ANNOTATIONS: Parisii in Suburbio S. Marci pone Parenciam S. Martini in sepulchro detecto a(nno) 1753.
DOCUMENTS: Vat. lat. 9077, f. 247r.
BIBLIOGRAPHY: Buonocore 2001: 51.

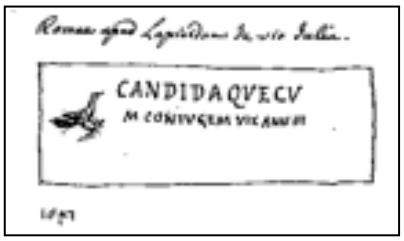


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Figurative marble inscription

602. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with the Good Shepherd and Noah in the Ark.
SHELFMARK: Vat. lat. 9073, f. 645, no. 2.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 9,6cm x 17,7cm.
MEDIUM: Pen drawing.
SOURCE: Absent. Possibly personal autopsy. The drawing is a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 4361.
INSCRIPTION: ((arbor pastor)) ((columba advolat)) ((Noe in arca)) SABINVS COIVGI SVAE CELERINE BENE- / -MERENTI QVAE VIXIT - ANNIS LV M(enses) VI D(ies) XV / IN PACE; ICUR VIII, 20967.
ANNOTATIONS: Romae in descensus scalarum Eccl(es)iae S. Agnetis extramuranae, inscription sculpta in duabus lapidibus longea se disitis imperita eorum, quibus illa monumentorum distribution et offixio curae fuit.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

603. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 645, no. 7.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,7cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy. The drawing consists of a manual copy by Giuseppe Gueriggi of a drawing made by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 1027.
INSCRIPTION: ((avis)) CANDIDA QVE CV- / -M CONIVGEM VIX(it) ANN(os) III; ICUR I, 3377; ILCV, 4245C.
ANNOTATIOS: Romae apud Lapicidam de Via Julia.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

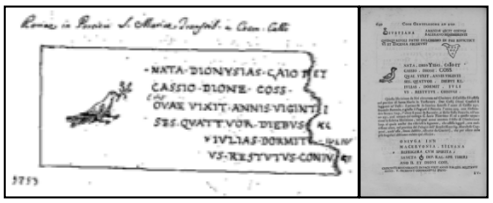


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Figurative marble inscription

604. Giuseppe Gueriggi (1754-1829). Drawing after Thomas Reinesius, *Thomae Reinesii Syntagma Inscriptionum antiquarum…*, 1682

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 648, no. 11.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,1cm x 11,6cm.
MEDIUM: Pen drawing.
SOURCE: T. Reinesius, *Syntagma inscriptionum antiquarum cum primis Romae veteris, quorum omissa est recensio in vasto Jani Gruteri opera cujus dici possit supplementum …*, Lipsia and Frankfurt, Johann Erici Hahnii, 1682, Class. XX, no. CCLXXVII, p. 962.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 1269.
INSCRIPTION: CONSTANTIVS DECIAE CONIVGI / QVE VIXIT MECVM / ANNOS XXXIII ((orans mulier)) ((avis)); ICUR IX, 23885.
ANNOTATIONS: E(x) Coem(eterio) Priscillae apud Hor(tum) Vallaeum.
DOCUMENTS: Vat. lat. 9079, f. 248r.
BIBLIOGRAPHY: Buonocore 2001: 51.

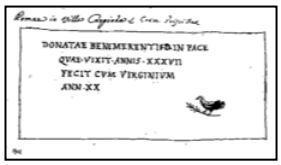


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Figurative marble inscription

605. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Delle cose gentilesche, e profane…*, 1744

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 649, no. 2.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,9cm x 12,6cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Cose gentilesche e profane trasportato ad uso, e adornamento delle chiese di Giovanni Marangoni sacerdote vicentino, protonotario apostolicao, e già canonico dell'insigne cattedrale della città di Anagni*, Rome, Niccolò e Marco Pagliarini, 1744, p. 460.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 9753.
INSCRIPTION: NATA DIONYSIAS GAIO I[unio Tiberiano II et] / CASSIO DIONE CO(n)S(ulibus) / QVAE VIXIT ANNIS VIGINTI [--- men]- / SES QVATTVOR DIEBVS I[--- deposit ---] / IVLIAS DORMIT [in pace] [---]VS / RESTVTVS CONIVG[i fecit] ((columba ramum ferens)); ICUR III, 8718.
ANNOTATIONS: Romae in Porticu S. Mariae Transtib(erim) e(x) Coem(eterio) Calli(sti).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

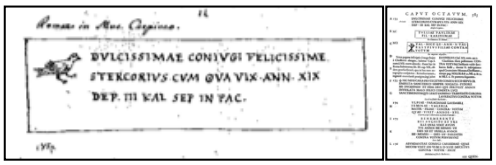


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Figurative marble inscription with a dove

606. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 649, no. 6.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7,5cm x 13,4cm.
MEDIUM: Pen drawing.
SOURCE: Absent.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 1311.
INSCRIPTION: DONATAE BENEMERENTI IN PACE / QVAE VIXIT ANNIS XXXVII / FECIT CVM VIRGINIVM; SVVM / ANN(os) XX ((avis cum ramo)); ICUR II, 6452.
ANNOTATIONS: Romae in Villa Carpinea e(x) Coem(eterio Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

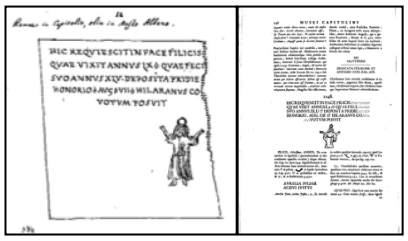


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Figurative marble inscription

607. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, p. 652, no. 11.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 4,8cm x 13cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis F. Urbinatis inscriptionum antiquarum quae in aedibus paternis asservantur explication et additamentum*, Rome, ex Officina Dominici Antonii Herculis, 1699, p. 583, no. 173.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 1862.
INSCRIPTION: DVLCISSIME CONIVGI FELICISSIME ((avis)) / STERCORIVS CVM QVA VIXIT ANN(is) XVIIII DEP(osita) III KAL(endas) SEP(tembres) IN PAC€; ICUR I, 3481; ICUR I, 3481; ICUR VI, 17036.
ANNOTATIONS: Romae in Mus(eo) Carpineo.
DOCUMENTS: Vat. lat. 9081, f. 236r.
BIBLIOGRAPHY: Buonocore 2001: 51.

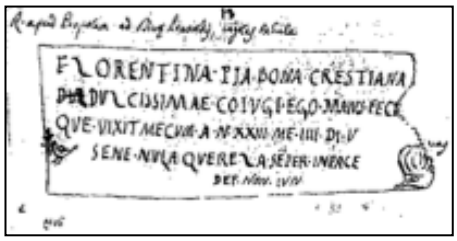


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Figurative marble inscription

608. Giuseppe Gueriggi (1754-1829). Drawing after Francesco Eugenio Guasco, *Musei capitolini antiquae inscriptiones…*, 1775

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 653, no. 11.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 10,8cm x 11cm.
MEDIUM: Pen drawing.
SOURCE: F. E. Guasco, *Musei Capitolini antiquae inscriptions a Francisco Eugenio Guasco eiusdem musei curatore P. nunc primum conjunctim editae notisque illustrate*, Rome, Giovanni Generoso Salomoni, 1775, Vol. III, no. 1248, p. 156.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 5881.
INSCRIPTION: HIC REQVIESCIT IN PACE FILICIS[---] / QVAE VIXIT ANNVS LX ((folium)) QVAE FECI[---] / SVO ANNVS XLV DEPOSITA PRIDIE / HONORIO ((folium)) AVG(usto) ((folium)) VII ((folium)) HILARANVS CO[---] / VOTVM POSVIT; ICUR I, 1261; Ferrua 1979b, 31, no. 1261; ICUR VIII, 23442.
ANNOTATIONS: Romae in Capitolio, olim in Museo Albano.
DOCUMENTS: Vat. lat. 9095, f. 46r. «exscr(ibitur) Mur(atoris) 400.1. qui integras dat omissa fuit figura mulieris velata et minibus elatis, supra cuius caput est annulus, cui pene videri affixa esse hanc protomen»; Vat. lat. 9095, f. 124r; Vat. lat. 9095, f. 125r.
BIBLIOGRAPHY: Buonocore 2001: 51.

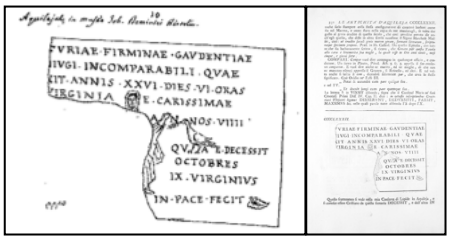


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Figurative marble inscription

609. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 654, no. 13.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,6cm x 12,3cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: e(x) 2106.
INSCRIPTION: FLORENTINA PIA BONA CRESTIANA / DVLCISSIMAE COIVGI EGO MAIVS FEC(it) / QVE VIXIT MECVM AN(nis) XXIII ME(nsibus) III DI(ebus) V / SENE NVLA QVERELA SE<m>PER IN PAKE / DEP(osita) NON(as) IVN(ias); ICUR I, 2913; Ferrua 1940a, 278; CIL X, 7173; Bivona 1970, 269-270, no. 368; ILCV, 1331 (21); Ferrua 1979b, 84.
ANNOTATIONS: R(omae) apud Propolem ad Divae Praxedis, ingens tabula.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

610. Giuseppe Gueriggi (1754-1829). Drawing after Gian Domenico Bertoli, *Delle Antichità di Aquileia*…, 1739

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 655, no. 10.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 9,4cm x 13,2cm.
MEDIUM: Pen drawing.
SOURCE: G. D. Bertoli, *Delle antichità di Aquileia profane e sacre, per la maggior parte finora inedite raccolte, disegnate, ed illustrate da Giandomenico Bertoli de' signori di Bribir, canonico d'Aquileia*, Venice, Giambattista Albrizzi, 1739, p. 352, no. CCCCLXXXII.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 2220.
INSCRIPTION: F(u)RIAE FIRMINAE GAVDENTIAE / (co)NIVGI INCOMPARABILI QVAE / (vi)XIT ANNIS XXVI DIES VI ORAS [---] /VIRGINIA KARISSIMAE / VIXIT MECVM (a)NNOS VIIII / [menses --- dies ---] QVAE DECESSIT / [---] OCTOBRES / [--- Fel]IX VIRGINIVS / [benemeritae] IN PACE FECIT; CIL V, 1661; Mazzoleni 1982, pp. 301-325; Cuscito 1993, pp. 15-37; Brusin 1993, p. 1070, no. 3050.
DOCUMENTS: Vat. lat. 9082, f. 271r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

611. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 656, no. 12.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 9,4cm x 13,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9083, f. 186r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 2455.
INSCRIPTION: HERMIONETI CONIVGI BE- / NEMERENTI FECIT ((avis)) ((monogramma Christi)) ((avis)) ((arbor)); ICUR VIII, 21090.
ANNOTATIONS: Romae in descensu Scalarum S. Agnetis.
DOCUMENTS: Vat. lat. 9083, f. 186r.
BIBLIOGRAPHY: Buonocore 2001: 51.

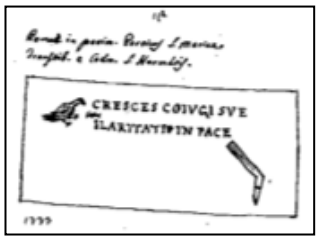


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Figurative marble inscription

612. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 657, no. 6.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,2cm x 14,6cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 478.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 2489.
INSCRIPTION: HIRENE VXORI SVE / [A]SCLEPIODOTE / petit in] MENTE HABERE ((columba)); ICUR III, 8959.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9083, f. 216r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

613. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove and a hoe.
SHELFMARK: Vat. lat. 9073, f. 657, no. 12.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 7,2cm x 11cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9080, f. 30.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 1333.
INSCRIPTION: ((columba)) CRESCES COIVGI SVE / ILARITATI IN PACE ((ascia)); ICUR X, 27095.
ANNOTATIONS: Romae in pavim(ento) Porticus S. Mariae Transtib(erim) e(x) Coem(eterio) S. Hermetis.
DOCUMENTS: Vat. lat. 9080, f. 30r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

614. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

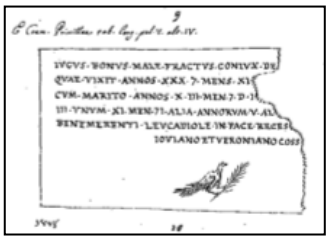
SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 658, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filias.
DIMENSIONS: 6,6cm x 9,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9084, f. 126r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 2663.
INSCRIPTION: IRENET(i) / KARE COIVGI / FECIT ((aviso leam rostro ferens)); ICUR I, 295; ILCV, 4041B; Ferrua 1979b, p. 14, no. 295.
ANNOTATIONS: Romae in Mon(asterio) S. Crucis in Her(osolim).
DOCUMENTS: Vat. lat. 9084, f. 126r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

615. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

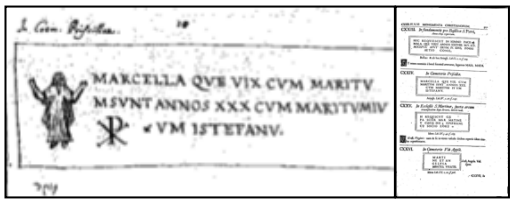
SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 660, no. 10.
DIMENSIONS: 7,5cm x 7,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9085, f. 342r.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: e(x) 2863.
INSCRIPTION: D(eposita) H(ic) VIII ID(uus) VIVL(ias) / LACERTE BENEME- / -RENTI LAVRENTIVS / MARITVS FECIT / QVAE VIXIT ANN(is) ((hedera)) / XXVIIII ((avis)); ICUR II, 5954.
ANNOTATIONS: R(omae) in Claustro Basil(icae) Ostiens(is).
DOCUMENTS: Vat. lat. 9073, f. 421r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

616. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 661, no. 9.
DIMENSIONS: 9,1cm x 12,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9085, f. 345r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 5838.
INSCRIPTION: IVGVS BONVS MALE FRACTVS CONIVX DE[---] / QVAE VIXIT ANNOS XXXVI MENS(es) XI [--- et] / CVM MARITO ANNOS XIII MENS(es) VI D(iem) I [et filii] / III VNVM XI MENS(ium) VII ALIA ANNORVM V AL[ia ---] / BENEMERENTI LEVCADIOLE IN PACE RECES[sit ---] / IOVIANO ET VERONIANO CO(n)SS(ulibus) ((avis)): ICUR IX, 23760..
ANNOTATIONS: E(x) Coem(eterio) Priscillae tab(ula) long(a) pal(mis) V alt(a) IV.
DOCUMENTS: Vat. lat. 9073, f. 425r.
BIBLIOGRAPHY: Buonocore 2001: 51.

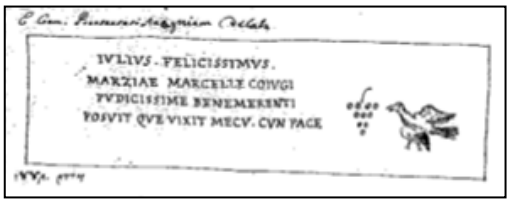


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Figurative marble inscription

617. Giuseppe Gueriggi (1754-1829). Drawing after Thomas Reinesius, *Thomae Reinesii Syntagma Inscriptionum antiquarum*…, 1682

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 662, no. 10.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,7cm x 12cm.
MEDIUM: Pen drawing.
SOURCE: T. Reinesius, *Syntagma inscriptionum antiquarum cum primis primis Romae veteris, quorum amissa est recension in vasto Jani Gruteri opera cujus dici possit supplementum …, Lipsia and Frankfurt, Johann Erici Hahnii*, 1682, Class. XX, no. CXXIV, p. 917.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 3219.
INSCRIPTION: MARCELLA QVE VIX(it) CVM MARITV- / -M SV<um> ANNOS XXX CVM MARITVM <s>V- / VM ISTEFANV ((orans mulier)); ICUR IX, 24041.
ANNOTATIONS: In Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9073, f. 46r.
BIBLIOGRAPHY: Buonocore 2001: 51.

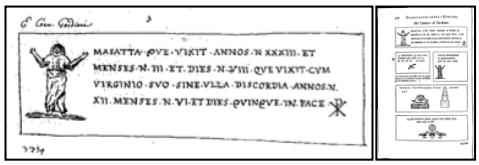


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Figurative marble inscription

618. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 663, no. 4.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,9cm x 17cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9081, f. 253r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 1882.2774.
INSCRIPTION: IVLIVS FELICISSIMVS / MARZIAE MARCELLE CO(n)IVGI / PVDICISSIME BENEMERENTI / POSVIT QVE VIXIT MECV CVM PACAE ((avis)) ((racemum)); ICUR IV, 12478.
ANNOTATIONS: E(x) Coem(eterio) Pratextati Anagniam delata.
DOCUMENTS: Vat. lat. 9081, f. 253r «e(x) sched(is) Oderici».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

619. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 663, no. 5.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7,1cm x 17,6cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 372.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 3359.
INSCRIPTION: ((defuncta orans)) MASATTA QVE VIXIT ANNOS N(umero) XXXIII ET / MENSES N(umero) III ET DIES N(umero) VIII QVE VIXIT CVM VIRGINIO SVO SINE VLLA DISCORDIA ANNOS N(umero) XII MENSES N(umero) VI ET DIES QVINQVE IN PACE ((monogramma Christi)); ICUR VI, 15625.
ANNOTATIONS: E(x) Coem(eterio) Praetextati Anagniam deleta.
DOCUMENTS: Vat. lat. 9086, f. 184r.
BIBLIOGRAPHY: Buonocore 2001: 51.

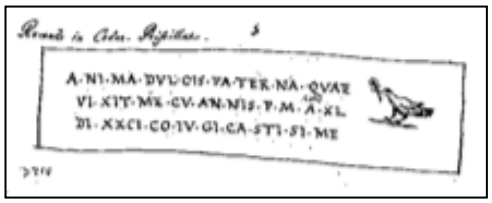


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Figurative marble inscription

620. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Delle cose gentilesche, e profane*…, 1744

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9073, f. 664, no. 8.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum in maritos.
DIMENSIONS: 10,2cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Delle cose gentilesche e profane trasportate ad uso, e adornamento delle chiese. Opera di Giovanni Marangoni. Sacerdote Vicentino, Protonotario Apostolico, e già Canonico dell'Insigne Cattedrale della Città di Anagni*, Rome, Stamperia di Niccolò e Marco Pagliarini, 1744, p. 463.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 3569.
INSCRIPTION: NEVIVS PRIS- / CINVS NVM- / MIAE CORNE- / LIANAE VXOR- / -I BENEMEREN- / -TI FECIT ((avis frondam pascitur)); ICUR X, 27133; CIL V, 192*; ICUR VIII, 22577; CIL VI, 22841a.
ANNOTATIONS: Ferrariae in aedibus Scalabriniis, e(x) Coem(eterio) S. Agnetis minio illita.
DOCUMENTS: Vat. lat. 9087, f. 90r.
BIBLIOGRAPHY: Buonocore 2001: 51.

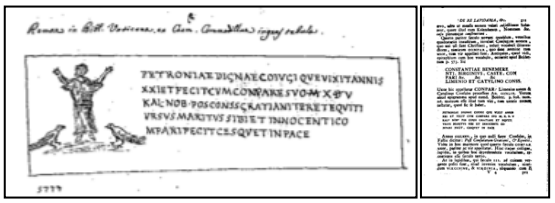


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Figurative marble inscription

621. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9073, f. 665, no. 5.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum in maritos.
DIMENSIONS: 6,1cm x 13cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 5369.
INSCRIPTION: ANIMA DVLCIS PATERNA QVAE ((avis cum fronde)) / VIXIT MECV(m) ANNIS P(lus)M(inus) <n> (numero) XL / DI(ebus) XXVII CONIVGI CASTISSIME; ICUR VI, 19160; ILCV, 4624.
ANNOTATIONS: Romae in Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

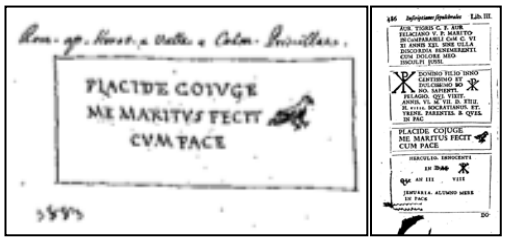


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Figurative marble inscription

622. Giuseppe Gueriggi (1754-1829). Drawing after Alessio Aurelio Pelliccia, *De christianae ecclesiae*…, 1794

SUBJECT: Figurative marble inscription with female orant between two doves.
SHELFMARK: Vat. lat. 9073, f. 666, no. 2.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 8,1cm x 16cm.
MEDIUM: Pen drawing.
SOURCE: A. A. Pelliccia, *De christianae ecclesiae primae, medie, et novissimae aetatis politia, Libri sex duobus tomis comprehensi* ..., Bassano and Venice, Remondini, 1794, p. 313.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 5773.
INSCRIPTION: PETRONIAE DIGNAE COIVGI QVE VIXIT ANNIS / XXXI ET FECIT CVM CONPARE SVO M(enses) X D(eposita) V / KAL(endas) NOB(embres)POS(t) CONSS(ulatu) GRATIANI TER ET EQVITI / VRSVS MARITVS SIBI ET INNOCENTI CO- / -MPARI FECIT CESQVET IN PACE; ICUR II, 6032.
ANNOTATIONS: Romae in Bibl(iotheca) Vaticana ex Coem(eterio) Commodillae ingens tabula.
DOCUMENTS: Vat. lat. 9095, f. 86r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

623. Giuseppe Gueriggi (1754-1829). Drawing after Paolo Aringhi, *Roma subterranea novissima…*, 1671

SUBJECT: Figurative marble inscription with female orant between two doves.
SHELFMARK: Vat. lat. 9073, f. 666, no. 5.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,5cm x 9,2cm.
MEDIUM: Pen drawing.
SOURCE: P. Aringhi, *Roma subterranea novissima, in qua antiqua christianorum et praecipue martyrum coemeteria tituli, monimenta, epitaphia, inscriptiones, ac nobiliora sanctorum sepulchra tribus libris distincta … ex absolutissimo opere Pauli Aringhi in hanc portatilem formam concinnata, cum indice capitum et rerum exactissimo*, Arnhemiae, Ioan. Fridericum Hagium, 1671, Lib. III, Cap. XXIII, p. 486.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 3883.
INSCRIPTION: PLACIDE COIVGE / ME PVDICISSIME / FIRMINVS MARITVS FECIT CVM PACE ((avis)); ICUR IX, 24092.
ANNOTATIONS: Romae ap(ud) Horat(io) a Valle e(x) Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9088, f. 103r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

624. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dolphin and a hammer.
SHELFMARK: Vat. lat. 9073, f. 666, no. 11.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7,3cm x 12,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: Absent.
INSCRIPTION: <:a> ((monogramma Christi)) <:b> POMPONIA EVIRI- / -ACE QVE NATA EST / V KAL(endas) DEC(embres) ET VIXIT / ANN(is) XXXVIII M(ensibus) IIII D(iebus) XIII / ET FECIT CVM {m}ARITO / SVO ANN(os) XXI M(enses) III D(ies) III <:b>EN(e)M<e>R(enti) <:c> ((delphinium)) ((malleus)); ICUR I, 2864; Camodeca et alii 2000, 157-158, no. 487; Ferrua 1979b, 82; ILCV, 4375F.
ANNOTATIONS: Velitris in Mus(eo) Borgiano e(x) Coem(eterio) Pontiani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

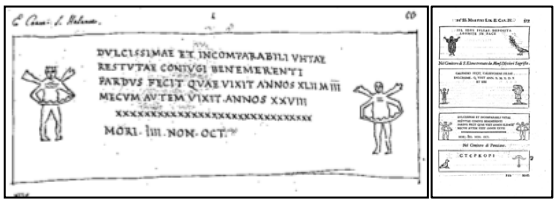


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Figurative marble inscription

625. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 668, no. 3.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 9cm x 9,2cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 4079.
INSCRIPTION: COIVGI BENEMEREN- / -TI QVINTIANETI / DEP(osita) III KAL(endas) NOB(embres); ICUR VI, 15637.
ANNOTATIONS: E(x) Coem(eterio) Gordiani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

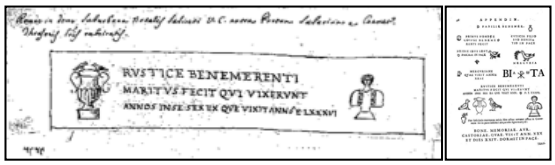


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Figurative marble inscription

626. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with two male orants.
SHELFMARK: Vat. lat. 9073, f. 669, no. 1.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 8,6cm x 17,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano, con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 377.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 4150.
INSCRIPTION: DVLCISSIMAE ET INCOMPARABILI V<i>TAE / RESTVTAE CONIVGI BENEMERENTI / PARDVS FECIT QVAE VIXIT ANNOS XLII M(enses) III / MECVM AVTEM VIXIT ANNOS XXVIII / MORI IIII NON(as) OCT(obres); ICUR VI, 17122.
ANNOTATIONS: E(x) Coem(eterio) S. Helenae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

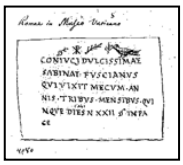


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Figurative marble inscription

627. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with two doves on a vase and a male bust.
SHELFMARK: Vat. lat. 9073, f. 670, no. 1.
CHAPTER AND HEADING: Cap. XXVIII. P. III. Affectus maritorum in uxores.
DIMENSIONS: 5,8cm x 17,2cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertation cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 98.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 4242.
INSCRIPTION: RVSTICE BENEMERENTI / MARITVS FECIT QVI VIXERVNT / ANNOS IN SE SEX {EX} QVE VIXIT ANN(os) PL(us minus) XXXVI ((calix cum avibus)) ((protome Rusticae)); ICUR IX, 24133.
ANNOTATIONS: Romae in domo suburbana Natalis Saliceti V(ir) C(larissimum) extra Portam Salariam e(x) Coemet(erio) Thrasonis l(itte)ris subricatis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

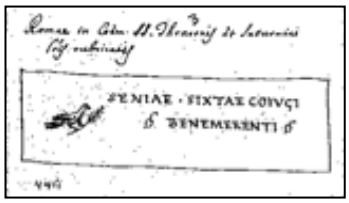


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Figurative marble inscription

628. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 670, no. 5.
CHAPTER AND HEADING: Cap. XXVII. P. III. Affectus maritorum in uxores.
DIMENSIONS: 6,1cm x 9,2cm.
MEDIUM: Pen drawing.
SOURCE: Absent. Possibly personal autopsy. The drawing is a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 4280.
INSCRIPTION: ((folium)) ((monogramma Christi)) ((palma)) ((avis cum olea)) CONIVGI DVLCISSIMAE / SABINAE FVSCIANVS / QVI VIXIT MECVM AN- / -NIS TRIBVS MENSIBVS QVI- / -NQVE DIES N(umero) XXII IN PA- / -CE; ICUR I, 2384; Lega 2000; ILCV, 4268B adn.
ANNOTATIONS: Romae in domo suburbana Natalis Saliceti V(ir) C(larissimum) extra Portam Salariam e(x) Coemet(erio) Thrasonis l(itte)ris rubricatis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

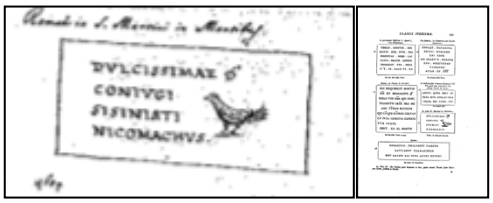


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Figurative marble inscription

629. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 671, no. 3.
CHAPTER AND HEADING: Cap. XXVII. P. III. Affectus maritorum in uxores.
DIMENSIONS: 6,1cm x 9,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9090, f. 91r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 4461.
INSCRIPTION: SENIAE SEXTAE COIVGI ((avis in ramo)) / ((folium)) BENEMERENTI ((folium)); ICUR IX, 24138.
ANNOTATIONS: Romae in Coem(eterio) SS. Thrasonis et Saturnini l(itte)ris rubricatis.
DOCUMENTS: Vat. lat. 9090, f. 91r.
BIBLIOGRAPHY: Buonocore 2001: 51.

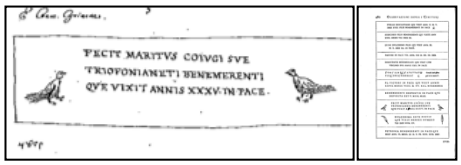


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Figurative marble inscription

630. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Battista Doni, *Ioannes Baptistae Doni patrici florentini inscriptiones antiquae…*, 1731

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 672, no. 2.
CHAPTER AND HEADING: Cap. XXVII. P. III. Affectus maritorum in uxores.
DIMENSIONS: 5,6cm x 9,9cm.
MEDIUM: Pen drawing.
SOURCE: G. B. Doni, *Ioannes Baptistae Doni patrici florentini inscriptiones antiquae nunc primum editae notisque illustratae et XXVI indicibus auctae ab Antonio Franciso Gorio publico historiarum professore accedunt deorum area tabulis aereis incisae cum observationibus*, Florence, ex Regia Typographia Magni Ducis Etruriae, 1731, Class. XX, no. 57.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 4602.
INSCRIPTION: DVLCISSIMAE ((folium)) / CONIVGI / SISINIATI / ((avis)) NICOMACHVS; ICUR I, 832; ILCV, 4069A.
ANNOTATIONS: Romae in S. Martini in Montibus.
DOCUMENTS: Vat. lat. 9090, f. 222r.
BIBLIOGRAPHY: Buonocore 2001: 51.

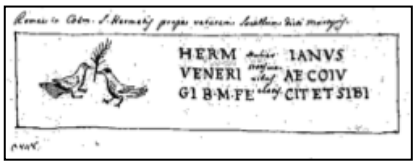


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Figurative marble inscription

631. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 673, no. 5.
CHAPTER AND HEADING: Cap. XXVII. P. III. Affectus maritorum in uxores.
DIMENSIONS: 6,6cm x 15,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano, con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 480.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 4872.
INSCRIPTION: ((avis)) FECIT MARITVS COIVGI SVE ((avis)) / TRIFONIANETI BENEMERENTI / QVE VIXIT ANNIS XXXV IN PACE; ICUR VII, 19414; ILCV, 2698.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9091, f. 168r.
BIBLIOGRAPHY: Buonocore 2001: 51.

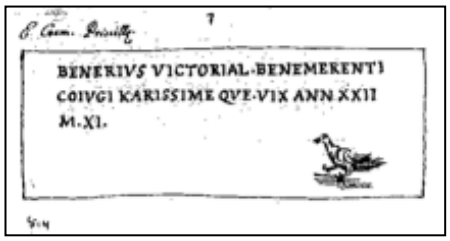


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Figurative marble inscription

632. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 674, no. 13.
CHAPTER AND HEADING: Cap. XXVII. P. III. Affectus maritorum in uxores.
DIMENSIONS: 5,7cm x 15,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9083, f. 181r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 2448.
INSCRIPTION: HERMIANVS / VENERIAE COIV- / -GI B(ene)M(erenti) FECIT ET SIBI / ((orans mulier)) ((canis)) ((columbae duae ad ramum)); ICUR X, 27183.
ANNOTATIONS: Romae in Coem(eterio) S. Hermetis prope veterum Sacellum dicti Martyris.
DOCUMENTS: Vat. lat. 9083, f. 181r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

633. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 675, no. 7.
CHAPTER AND HEADING: Cap. XXVII. P. III. Affectus maritorum in uxores.
DIMENSIONS: 6,8cm x 12,6cm.
MEDIUM: Pen drawing.
SOURCE: Unknown antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 814.
INSCRIPTION: BENERIVS VICTORIA<e> BENEMERENTI / COIVGI KARISSIME QVE VIX(it) ANN(is) XXII / M(ensibus) XI ((avis)); ICUR VIII, 23313.
ANNOTATIONS: E(x) Coemeterio Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

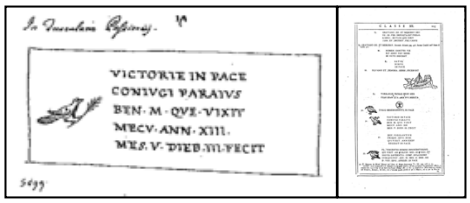


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Figurative marble inscription

634. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription.
SHELFMARK: Vat. lat. 9073, f. 675, no. 9.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,8cm x 11,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9086, f. 283r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 3443.
INSCRIPTION: MAXIMVS VIC- / -TORIAE COIVGI / BENEMERENTI; ICUR I, 609; ILCV, 4058 adn.
ANNOTATIONS: Romae in pavim(ento) Basil(icae) S. Mariae Transtib(erim).
DOCUMENTS: Vat. lat. 9086, f. 283r.
BIBLIOGRAPHY: Buonocore 2001: 51.

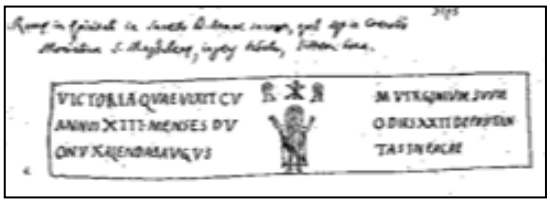


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Figurative marble inscription

635. Giuseppe Gueriggi (1754-1829). Drawing after Benedetto Passionei, *Iscrizioni antiche disposte per ordine di varie classi…*, 1763

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 675, no. 12.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7cm x 11,8cm.
MEDIUM: Pen drawing.
SOURCE: B. Passionei, *Iscrizioni antiche disposte per ordine di varie classi ed illustrate con alcune annotazioni da Benedetto Passionei*, Lucca, Giovanni Riccomini, 1763, p. 125.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 5099.
INSCRIPTION: ((avis)) VICTORIE IN PACE / CONIVGI PARAIVS / BEN(e)M(erenti) QVE VIXIT / MECV ANN(is) XIII / ME(n)S(ibus) V DIEB(us) III FECIT; ICUR VIII, 22697.
ANNOTATIONS: In Tuscolano Passioneii.
DOCUMENTS: Vat. lat. 9092, f. 122r.
BIBLIOGRAPHY: Buonocore 2001: 51.

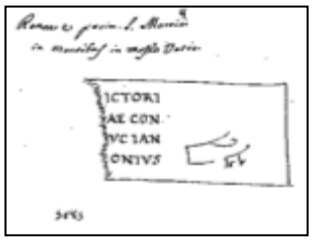


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Figurative marble inscription

636. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 676, no. 3.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 5,8cm x 14,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: e(x).
INSCRIPTION: VICTORIA QVAE VIXIT CV- / -M VIRGINIVM SVVM / ANNOS XIII MENSES DV- / O DIES XXII DEPOSITA N- / -ONV KALENDAS AVGVSTAS IN PACAE ((protome viri)) ((monogramma Christi)) ((protome viri)) ((mulier orans)); ICUR I, 1783; Ferrua 1979b, 50; Lega 2000; ILCV, 4250B adn.
ANNOTATIONS: Romae in quirinali in Sacello B(eatae) Annae sacrum, quod est in coenobio Monalium S. Magdalenae, ingens tabula, littera bona.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

637. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Fragmentary figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 676, no. 4.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7cm x 9,8cm.
MEDIUM: Vat. lat. 9092, f. 107r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 5085.
INSCRIPTION: [---]ICTORI- / -AE CON- / [---]VCIAN / [---]ONIVS ((avis)).
ANNOTATIONS: Romae e(x) pavim(ento) S. Martini in montibus in Museo Vatic(ano).
DOCUMENTS: Vat. lat. 9092, f. 107r.
BIBLIOGRAPHY: Buonocore 2001: 51.

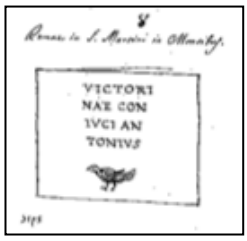


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Figurative marble inscription

638. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 676, no. 6.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 9,1cm x 9,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9092, f. 147r.
HAND: Giuseppe Gueriggi (1754-1829) after Angelo Maria Cortenovis (1727-1801).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 5121.a.
INSCRIPTION: BONE MEMORIE / VICTORINA QVI VIXIT / AMPLVS MENVS XXIIII MV / DIES VVI CVM VIRGINIO SVO QVI VIXIT ANNV(um) VNV(m) / MESE II ((monogramma Christi)) ((monogramma Christi)) DIES XXVIII / VIRGINIVS CONTRA DOLVIT FEC(it) / DEPOSITA PRID(ie) / CALENDAS NOB(embri)N; CIL V, 1715; ILCV 4204; J. B. Brusin 1993-94; p. 1133, no. 3246; G. Vergone 2007: pp. 250-252, no. 113.
ANNOTATIONS: Belignae prope Aquileia reperta A(nno) 1788.
DOCUMENTS: Vat. lat. 9092, f. 147r. Udine, Biblioteca Joppi, Fondo Principale, Ms 594, f. 81v.
BIBLIOGRAPHY: Buonocore 2001: 51.

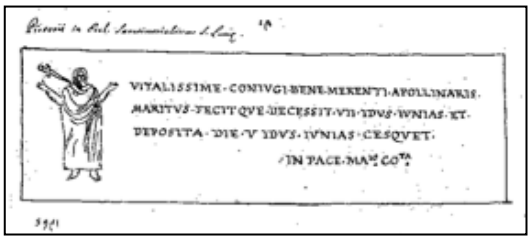


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Figurative marble inscription

639. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 676, no. 8.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7,3cm x 8,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9092, f. 153r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 5125.
INSCRIPTION: VICTORI- / -NAE CON- / IVGI AN- / TONIVS ((avis)); ICUR I, 2552; ILCV, 4051; Lega 2000.
ANNOTATIONS: Romae in S. Martini in Montibus.
DOCUMENTS: Vat. lat. 9092, f. 153r.
BIBLIOGRAPHY: Buonocore 2001: 51.



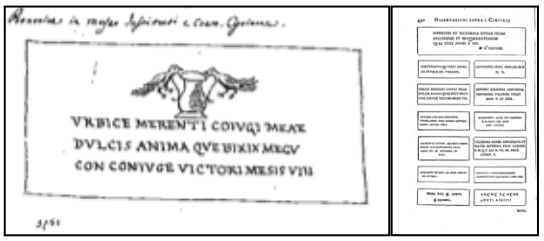
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Figurative marble inscription

640. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 676, no. 12.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7,3cm x 17,3cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
SOURCE: Vat. lat. 9095, f. 244r.
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 5921.
INSCRIPTION: ((mulier orans)) VITALISSIME CONIVGI BENEMERENTI APOLLINARIS / MARITVS FECIT QVE DECESSIT VII IDVS IVNIAS ET DEPOSITA DIE V IDVS IVNIAS CESQVET / IN PACE ((avis cum olea)); ICUR I, 3872; ILCV, 4376B.
ANNOTATIONS: Pictorii in eccl(esiae) Moniellium S. Luciae.
DOCUMENTS: Vat. lat. 9095, f. 244r «Excr(ibitur) Fr(anciscus) Zaccaria, et editus voluit in V. I excussit p. 189. F sed tabula, qua ibi ligno incisa promittit, non dedit editor. Ego excepi ex additamentis eius autopgraphis Franc(iscus). Nota sempitionis dies hic inscriptio et a die obitus, de quo ne Mur(atori) 1959.9 hanc in quem MA" CO.Ta.rem figura mulieris cum gladio in [...] F dedit ta(men) in Symbol(a) Gor(i) Vol. 6, p. 183 reliqua reperiri in Cap.

Nella Vitalissimam»; Vat. lat. 9095, f. 244br.
BIBLIOGRAPHY: Buonocore 2001: 51.

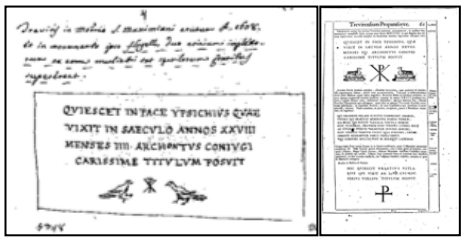


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Figurative marble inscription

641. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with two doves drinking from a vase.
SHELFMARK: Vat. lat. 9073, f. 677, no. 9.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7,3cm x 13,2cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1752-1829) after Gaetano Marini (1742-1815).
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 430.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 5251.
INSCRIPTION: ((avis)) ((cantharus)) ((avis)) VRBICE MERENTI COIVG(i) MEAE / DVLCIS ANIMA QVE BIXIX MECV- / {con} CONIVGE VICTORI MESIS VIII; ICUR VII, 19542.
ANNOTATIONS: Bononiae in Museo Instituti e(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9093, f. 71r.
BIBLIOGRAPHY: Buonocore 2001: 51.

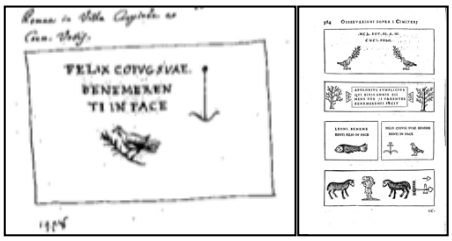


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Figurative marble inscription

642. Giuseppe Gueriggi (1754-1829). Drawing after Christopher Brouwer and Jakob Masen, *Antiquitatum et annalium trevirensium*…, 1670

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 678, no. 4.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 9,2cm x 12,3cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
SOURCE: C. Brouwer and J. Masen, *Antiquitatum et annalium trevirensium libri XXV duobus tomis comprehensi auctoribus rr. Pp. soc. Jesu, p. Christophoro Browero Geldro-Arnheimensi, et p. Jacobo Masenio Juliaco Dalensi* ..., Liège, Officina Typographica Jo. Mathiae Hovii, 1660, Vol. I, p. 61.
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 5348.
INSCRIPTION: QVIESCET IN PACE YPSICHIVS QVAE / VIXIT IN SAECVLO ANNOS XXVIII / MENSES IIII ARCHONTVS CONIVGI CARISSIME TITVLVM POSVIT ((avis)) ((monogramma Christi)) ((avis)).
ANNOTATIONS: Treviris in Mon(aste)rio S. Maximiani erutum A(nno) 1608 et in monument ipso flagella duo crinium implexorum ex coma mediati tot saecularum fratribus supererent.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

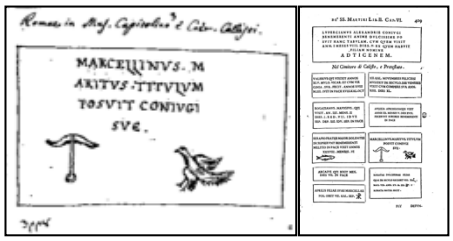


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Figurative marble inscription

643. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove and an anchor.
SHELFMARK: Vat. lat. 9073, f. 678, no. 16.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7,8cm x 10,1cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 364.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: 1928.
INSCRIPTION: FELIX COIVG(i) SVAE / BEN(e) MEREN- / -TI IN PACE ((ancora)) ((columba in ramo sedens)); ICUR III, 8888.
ANNOTATIONS: Bononiae in museo institute e(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9082, f. 24r.
BIBLIOGRAPHY: Buonocore 2001: 51.

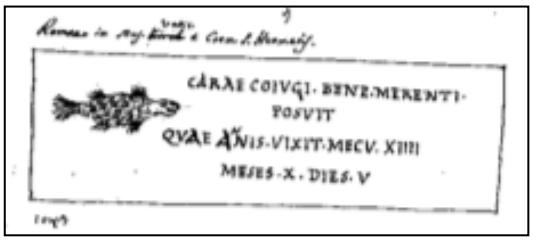


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Figurative marble inscription

644. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with an anchor and a dove.
SHELFMARK: Vat. lat. 9073, f. 679, no. 3.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 7,9cm x 10,8cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 409.
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 3228.
INSCRIPTION: ((ancora)) ((avis)) ((ancora)) MARCELLINVS M- / -ARITVS TITVLVM / POSVIT CONIVGI / SVE; ICUR III, 9014.
ANNOTATIONS: In pictura Coemeterii SS. Petri et Marcellini via Labicana.
DOCUMENTS: Vat. lat. 9086, f. 56r.
BIBLIOGRAPHY: Buonocore 2001: 51.

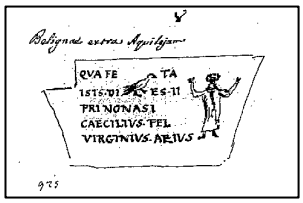


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Figurative marble inscription

645. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a fish.
SHELFMARK: Vat. lat. 9073, f. 679, no. 9.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorem erga maritos.
DIMENSIONS: 6,2cm x 13,3cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
SOURCE: Vat. lat. 9079, f. 39r.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 1043.
INSCRIPTION: CARAE COIVGI BENEMERENTI / POSVIT / QVAE ANNIS VIXIT MECV XIIII / MESES X DIES V ((piscis caput)); ICUR X, 27045; Solin 2015, 199.
ANNOTATIONS: Romae in Mus(eo) Kirch(eriano) Vatic(ano) e(x) Coem(eterio) S. Hermetis.
DOCUMENTS: Vat. lat. 9079, f. 39r.
BIBLIOGRAPHY: Buonocore 2001: 51.

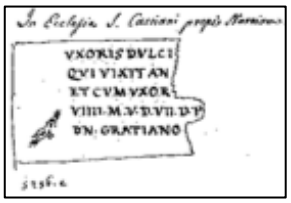


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Figurative marble inscription

646. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 680, no. 8.
CHAPTER AND HEADING: Cap. XXVIII. P. II. Affectus uxorum erga maritos.
DIMENSIONS: 6,4cm x 9,3cm.
MEDIUM: Pen drawing.
SOURCE: Angelo Maria Cortenovis (1727-1801). The drawing consists of a manual copy of a drawing sent by Cortenovis to Marini by post.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
CODE LETTERING: 975.
INSCRIPTION: QVA FE- -TA / ISTE DI- -ES II / PRI NONAS I- / CAECILIVS FEL- / - VIRGINIVS AEIVS; CIL V, 1640; J. B. Brusin 1991-1993: p. 1055, no. 3001.
ANNOTATIONS: Belignae extra Aquileiam.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

647. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 680, no. 14.
CHAPTER AND HEADING: Cap. XXVII. P. III. Affectus maritorum in uxores.
DIMENSIONS: 7,1cm x 8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9095, f. 68r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 5756.e.
INSCRIPTION: VXORIS DVLCI / QVI VIXIT AN / ET CVM VXOR / VIIII M V D VIII M V D VII D P / DN GRATIANO.
ANNOTATIONS: In Ecclesia S. Cassiani prope Narniam.
DOCUMENTS: Vat. lat. 9095, f. 68r. «e(x) schedis missi Card(inalem) Borgia A(nno) 1794».
BIBLIOGRAPHY: Buonocore 2001: 51.

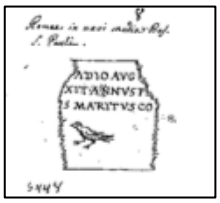


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Figurative marble inscription

648. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 680, no. 15.
CHAPTER AND HEADING: Cap. XXVII. P. III. Affectus maritorum in uxorem.
DIMENSIONS: 6,7cm x 7,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9095, f. 68r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 6647.a.
INSCRIPTION: SPIRITI BONAE CONPA / DVLCISSIME MARITVS / DOLIS FIC ET DOLISSE ((avis in ramo)) ((monogramma Christi)) ((palma)) / CVNTRA VOTVC.
ANNOTATIONS: Aquileiae.
DOCUMENTS: Vat. lat. 9097, f. 322v. «excrib. P. Cortenovis misit A(nno) 1790».
BIBLIOGRAPHY: Buonocore 2001: 51.

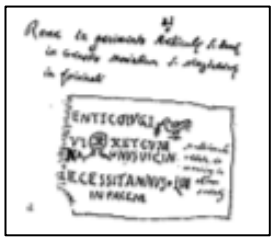


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Figurative marble inscription

649. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 681, no. 8.
CHAPTER AND HEADING: Cap. XXVII. P. II. Affectus maritorum in uxores.
DIMENSIONS: 6,7cm x 7,7cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 5448.
INSCRIPTION: [---]ADIO AVG[---] / [---]XIT ANNVS P[---] / [---]S MARITVS CO[---] ((avis)).
ANNOTATIONS: R(omae) in navi media Bas(ilicae) S. Pauli.
DOCUMENTS: Vat. lat. 9094, f. 75r.
BIBLIOGRAPHY: Buonocore 2001: 51.

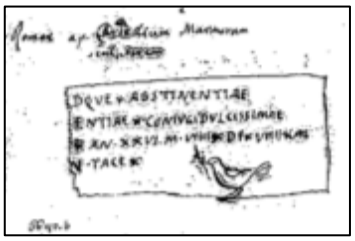


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Figurative marble inscription

650. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 681, no. 11.
CHAPTER AND HEADING: Cap. XXVII. P. III. Affectus maritorum in uxores.
DIMENSIONS: 7,1cm x 7,1cm.
MEDIUM: Pen drawing.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: e(x).
INSCRIPTION: [--- benemer]ENTI COIVGI ((avis)) / VI ((monogramma Christi in corona)) KET CVM / NA NVS VIGIN / ECESSIT ANNVS LIIII / IN PACEM.
ANNOTATIONS: Romae in pavimento aediculae S. Annae in coenobio monalium S. Magdalenae in Quirinali.
DOCUMENTS: e(x).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

651. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 682, no. 1.
CHAPTER AND HEADING: Cap. XXVII P. III. Affectus maritorum in uxores.
DIMENSIONS: 6,7cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815). The drawing by Gaetano Marini consists of a copy of a drawing by Georg Zoëga.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6647.b.
INSCRIPTION: [--- a]DQVE ABSTINENTIAE / [--- prud]ENTIAE CONIVGI DVLCISSIMAE / [--- quae vi]X(it) AN(nos) XXVI M(enses) D(e)P(posita) VIIII KAL(endas) [--- i]M PACE ((avis cum olea)); ICUR I, 3934; ILCV, 4347.
ANNOTATIONS: Romae ap(ud) Cardellium Marmorum sculptorem.
DOCUMENTS: Vat. lat. 9097, f. 323r «R(omae) ap(ud) Sculptor Cardelli opt(imis) litt(e)ris». The drawing reproduces a lost inscription kept in the studio of sculptor Domenico Cardelli (1767-1797).
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

652. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 682, no. 3.
CHAPTER AND HEADING: Cap. XXVII. P. III. Epitaphia maritorum et uxorum.
DIMENSIONS: 6,7cm x 9,1cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 279r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 6600.
INSCRIPTION: [--- = A QVE VIXIT ANN(is) XXXVII D(iebus) XI / [---]NTIVS MARIT(us) DOLENS FECIT / ((avis cum olea)); ICUR I, 2266.a; Lega 2000, 251; ILCV, 4174 adn.
ANNOTATIONS: Velitris in Museo Borgiano e(x) come(eterio) Pontiani A(nno) 1778 pess(imis) litteris.
DOCUMENTS: Vat. lat. 9097, f. 278r.
BIBLIOGRAPHY: Buonocore 2001: 51.

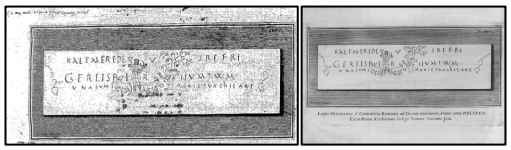


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Figurative marble inscription

653. Figurative marble inscription with two doves. Print cutting from Camillo Spreti, *Desiderii Spreti historici ravennatis*…, 1793

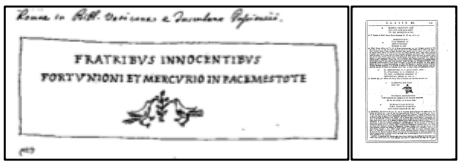
SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 685, no. 12.
CHAPTER AND HEADING: Cap. XXVIII. Epitaphia Fratrum Sororum cognatorum.
DIMENSIONS: 4,2cm x 11,4cm.
MEDIUM: Engraving.
SOURCE: C. Spreti, *Desiderii Spreti historici ravennatis de amplitudine eversione et restauratione Urbis Ravennae voluminis II pars prima in quae variant lectiones, et notae ad inscriptions I et II classis a Camillo Spreti pat. Ravennate, et equite hierosolymitano collectae*, Ravenna, Antonio Roveri apud fratres Fava, 1793, Pl. V, no. 335.
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 645.a.
INSCRIPTION: <:a> FRATRES ET AMICI / AVRELIO / GERMANIONI / QVI BIXIT ANNIS <:b> PLVS / MINVS <:c> XX- / VII / IN P- ACE <:b> ((avis cum olea)) ((avis cum olea)); ICUR I, 2983; ILCV, 2706B.
ANNOTATIONS: Ravennae in Museo Classensi.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

654. Figurative marble inscription with the Good Shepherd. Print cutting from Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with the Good Shepherd.
SHELFMARK: Vat. lat. 9073, f. 686, no. 1.
CHAPTER AND HEADING: Cap. XXVIII. Epitaphia Fratrum Sororum cognatorum.
DIMENSIONS: 14,9cm x 32cm.
MEDIUM: Engraving.
SOURCE: A. M. Lupi, *Dissertatio et animadversiones ad nuper inventum Severae martyris epitaphium*, Palermo, ex typ. Stephani Amato, 1734, p. 137.
HAND: Antonio Bova (1641-1701).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6600.
INSCRIPTION: KALEMERE DEVS REFRI- / -GERET SPIRITVM TVVM / VNA CVM SORORIS TVAE HILARE ((pastor gestans agnum)) ((oves duas)) ((hederae duae)) ((columba super arborem)); ICUR X, 27108; ILCV^2 2307.
ANNOTATIONS: R(omae) in Mus(eo) Kirch(eriano) e(x) Coem(eterio) ad Clivus Cucumeris A(nno) 1726.
DOCUMENTS: Vat. lat. 9085, f. 23r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

655. Giuseppe Gueriggi (1754-1829). Drawing after Benedetto Passionei, *Iscrizioni antiche disposte per ordine di varie classi…*, 1763

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 687, no. 10.
CHAPTER AND HEADING: Cap. XXVIII. Epitaphia Fratrorum Sororum cognatorum.
DIMENSIONS: 6,6cm x 13cm.
MEDIUM: Pen drawing.
SOURCE: B. Passionei, *Iscrizioni antiche disposte per ordine di varie classi ed illustrate con alcune annotazioni da Benedetto Passionei*, Lucca, Giovanni Riccomini, 1763, p. 119, no. 52.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 2173.
INSCRIPTION: FRATRIBVS INNOCENTIBVS / FORTVNIONI ET MERCVRIO IN PACE MESTOTE.
ANNOTATIONS: Romae in Bibl(iotheca) Vaticana e(x) Tuscolano Passioneii.
DOCUMENTS: Vat. lat. 9082, f. 235r.
BIBLIOGRAPHY: Buonocore 2001: 51.

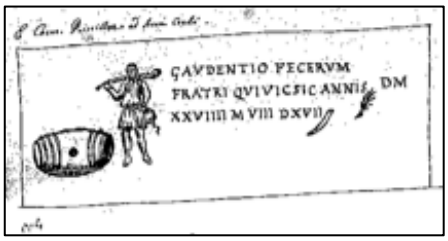


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Figurative marble inscription

656. Gaetano Marini (1742-1815). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with the Good Shepherd.
SHELFMARK: Vat. lat. 9073, f. 687, no. 12.
CHAPTER AND HEADING: Cap. XXVIII. Epitaphia Fratrorum Sororum cognatorum.
DIMENSIONS: 6,6cm x 13cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 362.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 485.
INSCRIPTION: AVFIDIVS FRA- / -TER IVNIO FAV- / -STINO MERENTI ((pastor cum pedo)); ICUR III, 8971.
ANNOTATIONS: Romae ap(ud) Sacristam Pontificis e(x) Coem(eterio) - Callisti.
DOCUMENTS: Vat. lat. 9076, f. 400r.
BIBLIOGRAPHY: Buonocore 2001: 51.

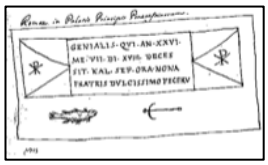


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Figurative marble inscription

657. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with the Good Shepherd and a barrel.
SHELFMARK: Vat. lat. 9073, f. 688, no. 1.
CHAPTER AND HEADING: Cap. XXVIII. Epitaphia Fratrorum Sororum cognatorum.
DIMENSIONS: 7,7cm x 14,7cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. The drawing may consist of a manual copy of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2264.
INSCRIPTION: GAVDENTIO FECERVM / FRATRI QVI VICSIC ANNIS DM / XXVIIII M VIII DXVII.
ANNOTATIONS: E(x) Coem(eterio) Priscillae ad Aram Coeli.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

658. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a fish and an anchor.
SHELFMARK: Vat. lat. 9073, f. 688, no. 2.
CHAPTER AND HEADING: Cap. XXVIII. Epitaphia Fratrorum Sororum cognatorum.
DIMENSIONS: 7,8cm x 13,2cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. The drawing may consist of a manual copy of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 2315.
INSCRIPTION: GENIALIS QVI AN XXVI / ME VII DI XVIII DECES- / -SIT KAL(endas) SEP(tima) ORA NONA / FRATRIS DVLCISSIMO FECERV(nt).
ANNOTATIONS: Romae in Palatio Principis Praenestinorum.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

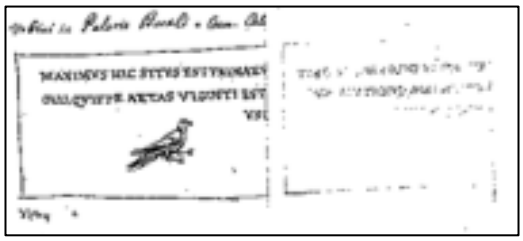


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Figurative marble inscription

659. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 688, no. 4.
CHAPTER AND HEADING: Cap. XXVIII. Epitaphia Fratrorum Sororum cognatorum.
DIMENSIONS: 6,9cm x 15,7cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 460.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 2706.
INSCRIPTION: D(is) M(anibus) IVLIA SOROR FRATRI SVO DVL- / -CISSIMO BENEMERENTI LEONI / QVI BIXIT ANNOS P(lus) M(inus) XXXIII MENS(es) N(umero) VIIII DIES N(umero) XXVI III KA(lendas) IVLIAS ((avis cum olea in rostro)); ICUR VIII, 22532.
ANNOTATIONS: E(x) Coem(eterio) S. Agnetis l(itte)ris rubricatis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

660. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 688, no. 11.
CHAPTER AND HEADING: Cap. XXVIII. Epitaphia Fratrum Sororum cognatorum.
DIMENSIONS: 6,2cm x 17,3cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. It is likely that the drawing consists of a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 8234.
INSCRIPTION: MAXIMVS <h>IC SITVS EST PRIMAEVO FLORE IVVENTAE FRATRIB(us) ET NOBIS DVLCIS AMICVS / OBIT / OLLI QVIPPE AETAS VIGINTI EST ACTA PER ANNOS QVINTVM POST MENSEM QVARTVM AD ((columba)) VSQVE DIEM IN PACE ((ramum)); ICUR III, 9035; Lega 2000.
ANNOTATIONS: Urbini in Palatio Ducali e(x) Coem(eterio) Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

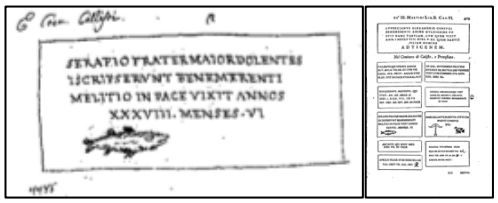


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Figurative marble inscription

661. Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814) (?). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a male orant, a dove, and a male head.
SHELFMARK: Vat. lat. 9073, f. 689, no. 7.
CHAPTER AND HEADING: Cap. XXVIII. Epitaphia Fratrum Sororum cognatorum.
DIMENSIONS: 35,7cm x 23,3cm.
MEDIUM: Pencil drawing.
SOURCE: Personal autopsy.
HAND: Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1630-1814) (?).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 401.
INSCRIPTION: ((avis cum ramo)) ((orans)) ((monogramma Christi)) ((hominis vultus)) / PRISCVS / QVI VIXIT / ANNIS XXXVI / FVNCTVS V KAL(endas) / IVNIAS FRATER / FECIT IN PACE; ICUR I, 2026; Ferrua 1979b, 60; Friggeri et alii 2012, 574 n. IX,29 con foto (C. Noviello); Carletti 2008, 230 n. 127; ILCV, 2806B.
ANNOTATIONS: Romae in Mus(eo) Chircheriano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

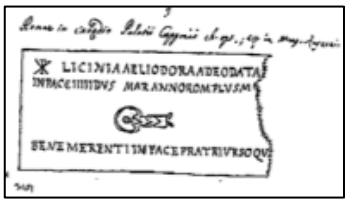


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Figurative marble inscription

662. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a fish.
SHELFMARK: Vat. lat. 690, no. 2.
CHAPTER AND HEADING: Cap. XXVIII. Epitaphia Fratrum Sororum cognatorum.
DIMENSIONS: 6,8cm x 11,9cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 409.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 4486.
INSCRIPTION: SERAPIO FRATER MAIOR / DOLENTES ISCRIPSERVNT BENEMERENTI / MELITIO IN PACE VIXIT ANNOS XXXVIII MENSES VI ((piscis)); ICUR III, 9037.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9090, f. 122r.
BIBLIOGRAPHY: Buonocore 2001: 51.

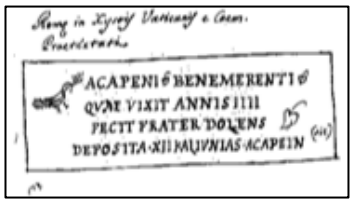


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Fragmentary figurative marble inscription with a female orant

663. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. Lat. 9073, f. 691, no. 9.
CHAPTER AND HEADING: Cap. XXVII. P. III. Epitaphia maritorum et uxorum.
DIMENSIONS: 6,1cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9085, f. 245r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: e(x) 3101.
INSCRIPTION: ((monogramma Christi)) LICINIA AELIODORA ADEODATA +[---] / IN PACE IIII IDVS MAR(tias) ANNOR<u>M PLVS MIN[us ---] / BENEMERENTI IN PACE FRATRI VRSO QV[ue ---] ((mulier iacem velato capite)); ICUR I, 1672.a; ILCV, 2630 adn.(a); Lega 2000.
ANNOTATIONS: Romae in Cavaedio Palatii Capponii ch. Ppt.; est in Mus(eo) Rusconio.
DOCUMENTS: Vat. lat. 9085, f. 245r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription with a dove

664. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 692, no. 5.
CHAPTER AND HEADING: Cap. XXVII. P. III. Epitaphia maritorum et uxorum.
DIMENSIONS: 6,7cm x 10,7cm.
MEDIUM: Pen drawing.
SOURCE: Absent. Possibly personal autopsy. The drawing may well be a manual copy by Giuseppe Gueriggi after an original drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1742-1815).
MARINI NUMBER: no. 5.
MARINI CODE LETTERING: 23.
INSCRIPTION: ((avis cum palma)) A<C>APENI ((folium)) BENEMERENTI ((folium)) / QVAE VIXIT ANNIS IIII / FECIT FRATER DOLENS / ((folium)) DEPOSITA XII KAL(endas) IVNIAS A<g>APE IN P(ace); ICUR IV, 12433; ILCV, 4176; SICV, 102, no. 922.
ANNOTATIONS: Romae in Xystis Vaticanis e(x) Coem(eterio) Praetextati.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription with a dove

665. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 692, no. 10.
CHAPTER AND HEADING: Cap. XXVII. P. III. Epitaphia maritorum et uxorum.
DIMENSIONS: 4,9cm x 9,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 484.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBER: no. 10.
MARINI CODE LETTERING: 1110.
INSCRIPTION: CEINICA SOROR IN PACE ((crux)) ((avis)).
ANNOTATIONS: E8x) C(oemeterio) Cyriacae.
DOCUMENTS: Vat. lat. 9079, f. 100r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

666. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea*…, 1632

SUBJECT: Figurative marble inscription with the Good Shepherd.
SHELFMARK: Vat. lat. 9073, f. 693, no. 1.
CHAPTER AND HEADING: Cap. XXVII. P. III. Epitaphia maritorum et uxorum.
DIMENSIONS: 9,2cm x 10,1cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicato dal commendatore fr. Carlo Aldobrandini*, Rome, Facciotti, 1632, Lib. II, Cap. VIII, p. 89.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBER: no. 1.
MARINI CODE LETTERING: 3111.a.
INSCRIPTION: LIVIA NICARVS / LIVIAE PRIMITIVAE / SORORI FECIT / Q(uae) V(ixit) AN(nos) XXIIII M(enses) VIII / ((piscis)) ((ovis)) ((pastor ovem humeris gerens)) ((ovis)) ((ancora)); ICUR II, 4212; Christern-Briesenick et alii 2003, p. 202, no. 431, taf. 104, no. 1; Baratte et alii 1985, 305-306, no. 203; ILCV, 4127; Ferrua 1981d, 151; Cucroux 1975, 223, no. 849.
ANNOTATIONS: Romae in Vinea Collegii Salviati prope Eccl(esiae) SS. IV Coronati in Marmoreo Sarcophago Longo p. m. Pal. IX alt. 77.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

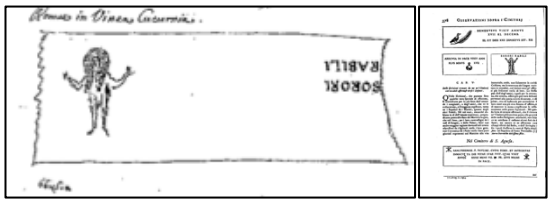


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Figurative marble inscription

667. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 693, no. 11.
CHAPTER AND HEADING: Cap. XXVII. P. III. Epitaphia maritorum et uxorum.
DIMENSIONS: 8,2cm x 6,7cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBER: no. 11.
MARINI CODE LETTERING: 3111.a.
INSCRIPTION: ((avis in ramo)) FRATER SORORI / PRIMITIBE IN PACE.
ANNOTATIONS: Romae in Coem(eterio) Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

668. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with female orant.
SHELFMARK: Vat. lat. 9073, f. 696, no. 6.
CHAPTER AND HEADING: Cap. XXVII. P. III. Epitaphia maritorum et uxorum.
DIMENSIONS: 5,2cm x 6,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 378.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBER: no. 6.
MARINI CODE LETTERING: 6646.a.
INSCRIPTION: [---] SORORI / [---incompa]RABILI ((orans mulier)); ICUR II, 6471; ICUR II, 4719a; ICUR II, 4719b.
ANNOTATIONS: Romae in Vinea Cucurnia.
DOCUMENTS: Vat. lat. 9097, f. 320r; «e(x) sch(edis) autogr(aphis) (Johannis) Marangonii».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

669. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 695, no. 4.
CHAPTER AND HEADING: Cap. XXVII. P. III. Epitaphia maritorum et uxorum.
DIMENSIONS: 4,2cm x 5,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBER: no. 4.
MARINI CODE LETTERING: 3894.
INSCRIPTION: [---]IIII ORA TERTIA D[---] / [---]VS SOCER ET POMPEa? ---] / [----]SNT ((avis in ramo)).
ANNOTATIONS: Interamnae in Coem(eterio) Valentiniano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

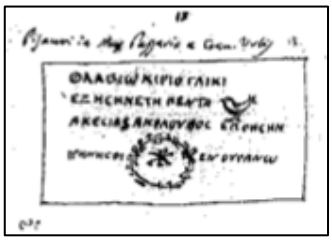


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Figurative marble inscription

670. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 696, no. 12.
CHAPTER AND HEADING: Cap. XXVII. P. III. Epitaphia maritorum et uxorum.
DIMENSIONS: 4,8cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBER: no. 12.
MARINI CODE LETTERING: 3597.
INSCRIPTION: DIS MA / NVNNIAE NAIDI / CON LIBERTAE BENEME RENTI FECIT DIOGENES ((avis)).
ANNOTATIONS: Romae in S. Pauli Via Ostiense.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

671. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 696, no. 15.
CHAPTER AND HEADING: Cap. XXVII. P. III. Epitaphia maritorum et uxorum.
DIMENSIONS: 4,2cm x 4,6cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBER: no. 12.
MARINI CODE LETTERING: 252.
INSCRIPTION: ΘΛΑΒΙΨΚΙΡΙΟΓΛΙΚΙ / ΕΖΗCΗΝΕΤΗ ΠΕΝΤΑ / ΑΚΕCΙΑS ΑΚΟΛΥΘC ΕΠΗCΗΝ / ΠΗΝΗCDI ((monogramma Christi in corona)) ΕΝ ΟΥΡΑΝω.
ANNOTATIONS: Romae in S. Pauli Via Ostiense.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

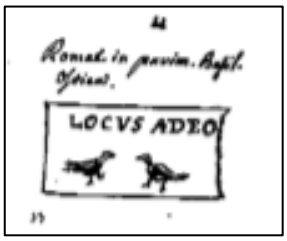


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Figurative marble inscription

672. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 697, no. 2.
CHAPTER AND HEADING: Cap. XXVII. P. III. Epitaphia maritorum et uxorum.
DIMENSIONS: 6,7cm x 8,4cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBER: no. 2.
MARINI CODE LETTERING: 15.
INSCRIPTION: ABVNDANTIO BENEM[erenti] / QVI BIXIT ANNO[s ---] ((avis)); ICUR I, 948; Ferrua 1979b, 24, no. 948.
ANNOTATIONS: R(omae) in Cryptis S. Praxedis, tabula muro affixa.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

673. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 697, no. 4.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel no. incertis posita et primum isla in quibus mortuorum nomine tantum inscribitur.
DIMENSIONS: 5,2cm x 7,3cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing possibly is a manual copy of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 53.
INSCRIPTION: LOCVS ADEO ((avis)) ((avis)).
ANNOTATIONS: Romae in pavim(ento) Basil(icae) Ostiensis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

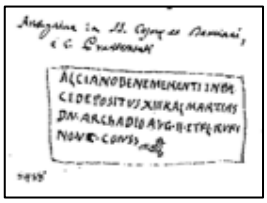


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Figurative marble inscription

674. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 698, no. 8.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel no. incertis posita et primum isla in quibus mortuorum nomine tantum inscribitur.
DIMENSIONS: 7,9cm x 8,4cm.
MEDIUM: Pen drawing.
SOURCE: Unknown antiquarian publication. Possibly personal autopsy. The drawing was made by copying a drawing by Gaetano Marini produced in a private ecclesiastical collection.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 107.
INSCRIPTION: AEMILITE IN PACE ((mulier orans)).
ANNOTATIONS: Romae ap(ud) Ab(atem) Fojetti e(x) Coem(eterio) Priscillae Via Salaria Tabulla marmorea graphice inscripta.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

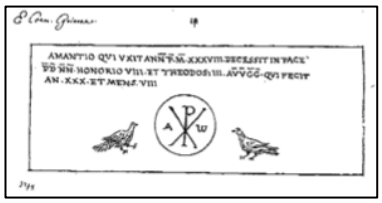


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Figurative marble inscription

675. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 699, no. 9.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel no. incertis posita et primum isla in quibus mortuorum nomine tantum inscribitur.
DIMENSIONS: 6,4cm x 8,7cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand and was likely made during a visit to the church of St Cosmas and Damian in Anagni.
HAND: Gaetano Marini (1742-1815).
NUMBERING: no. 9.
MARINI CODE LETTERING: 5458.
INSCRIPTION: ALCIANO BENEMERENTI IN PA / CE DEPOSITVS XIII KAL MARTIAS DN ARCHADIO AVG ET FL RVFI NO VE CONSS ((Avis)).
ANNOTATIONS: Anagniae in SS. Cosmas et Damiani, e(x) C(oemeterio) Praetextati.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

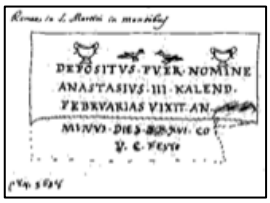


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Figurative marble inscription

676. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves around the Chrismon.
SHELFMARK: Vat. lat. 9073, f. 699, no. 12.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel no. incertis posita et primum isla in quibus mortuorum nomine tantum inscribitur.
DIMENSIONS: 8,6cm x 17,6cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing consists of a manual copy of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 5794.
INSCRIPTION: 1. AMANTIO Q(ui) V(ixit) AN(nos) P(lus) M(inus) [---] / [---] APRIL(es) RICOMERE ET CLE(archo] / AMATISSIMO TOTI[us] / [--- i]NTEGRITATIS [qui vixit a(nnos) ---] / [-- m(enses)] VI D(ies) XXV D(epositus) IN P(ace) [--- iunias] [Arc(ADIO IIII ET HONORIO [III] / 2. [meren]TI IN PACE QVI VIXIT ANNVS LVI [---] [---] ((avis)) ((monogramma Christi)) ((avis)); ICUR VII, 17485; Lega 2000, 25.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

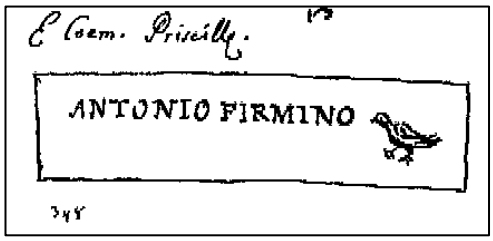


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Figurative marble inscription

677. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELKMARK: Vat. lat. 9073, f. 700, no. 13.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel no. incertis posita et primum isla in quibus mortuorum nomine tantum inscribitur.
DIMENSIONS: 7,2cm x 9,6cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing consists of a copy by Giuseppe Gueriggi after a drawing by Giuseppe Gueriggi.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 284.5654.
INSCRIPTION: ((vasculum)) ((aves duo)) ((vasculum)) DEPOSITVS PVER NOMINE / ANASTASIVS III KALEND[as] / FEBRARIAS VIXIT ANN(is) S[ex] / MINVS DIES XXXVI CON[s(ule)] / V(iro) C(larissimo) FESTO; ICUR I, 742; ILCV, 2946A adn.
ANNOTATIONS: Romae in S. Martini in Montibus.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

677. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with one dove.
SHELFMARK: Vat. lat. 9073, f. 701, no. 13.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum isla in quibus mortuorum nomine tantum inscribitur.
DIMENSIONS: 4,9cm x 5,6cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: no. 348.
INSCRIPTION: ANTONIO FIRMINO ((avis)); ICUR IX, 23797.
ANNOTATIONS: E(x) Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

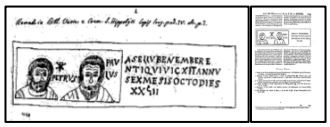


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Figurative marble inscription

678. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 702, no. 7.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nominee vel ab incertis posita item fragmenta sepulchralia omne genus.
DIMENSIONS: 5cm x 13cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9073, f. 371r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 414.
INSCRIPTION: ARSACI PASSAR ((avis)); ICUR I, 2820; Ferrua 1979b, 81; Camodeca et alii 2000, 154, n. 454 with picture.
ANNOTATIONS: Velitris in Mus(eo) Borgiano.
DOCUMENTS: Vat. lat. 9076, f. 371r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

680. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with one dove.
SHELFMARK: Vat. lat. 9073, f. 703, no. 1.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel. no. incertis posita et primum isla in quibus mortuorum nomine tantum inscribitur.
DIMENSIONS: 7cm x 15cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. I, p. 193.
HAND: Giuseppe Gueriggi (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 440.
INSCRIPTION: <:a> ((petri imago)) ((monogramma Christi)) PETRVS ((Pauli imago== PAV / LVS; <:b> ASELLVS BENEM{b}ERE / -NTI QVI VICXIT ANNV- / -NTI QVI VICXIT ANNV / SEX MESIS OCTO DIES / XXVIII; ICUR I, 1513; ICUR VII, 20018; Ferrua 1979b, 41; ILCV, 1970; Di Stefano Manzella 1997, 304, no. 3.8.5 (D. Mazzoleni); Lega 2000.
ANNOTATIONS: E(x) Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

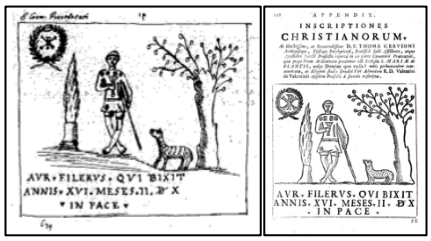


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Figurative marble inscription

681. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni*…, 1740

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 703, no. 2.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel. no. incertis posita et primum isla in in quibus mortuorum nomine tantum inscribitur.
DIMENSIONS: 7,2cm x 14,2cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertation cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 117.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 441.
INSCRIPTION: ((avis vais insidens)) ASELLO IN PACE / QVI VIXIT ANNV / DECESSIT VI KAL(endas) NOB(embres) IN PACE ((avis in arbore)); ICUR III, 8451.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9076, f. 399r.
BIBLIOGRAPHY: Buonocore 2001: 51.

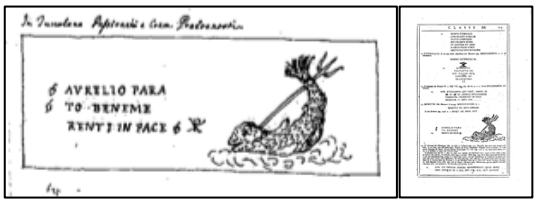


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Figurative marble inscription

682. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with the Good Shepherd.
SHELFMARK: Vat. lat. 9073, f. 704, no. 12.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 12,1cm x 13,9cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. Martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 128.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 639.
INSCRIPTION: ((monogramma Christi in corona)) ((pastor pedo nixus)) ((arbor)) ((ovis)) ((arbor)) AVR(elius) FILERVS (q)VI BIXIT / ANNIS XVI ME<n>SES II D(ies) X / IN PACE; ICUR IV, 12441.
ANNOTATIONS: E(x) Coemeterio Praetextati.
DOCUMENTS: Vat. lat. 9077, f. 139r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

683. Giuseppe Gueriggi (1754-1829). Drawing after Benedetto Passionei, *Iscrizioni antiche disposte per ordine di varie classi…*, 1763

SUBJECT: Figurative marble inscription with a dolphin.
SHELFMARK: Vat. lat. 9073, f. 705, no. 3.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 7cm x 13,2cm.
MEDIUM: Pen drawing.
SOURCE: B. Passionei, *Iscrizioni antiche disposte per ordine di varie classi ed illustrate con alcune annotazioni da Benedetto Passionei*, Lucca, Giovanni Riccomini, 1763, Class. XII, p. 113.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 672.
INSCRIPTION: ((folium)) AVRELIO PARA- ((folium)) -TO BENEME- / -RENTI IN PACE ((folium)) ((monogramma Christi)); ICUR IV, 12442; SICV, 252, no. 304.
ANNOTATIONS: In Tuscolano Passioneii e(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9077, f. 168r.
BIBLIOGRAPHY: Buonocore 2001: 51.

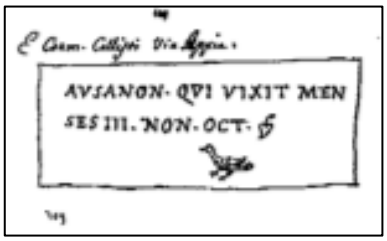


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Figurative marble inscription

684. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 705, no. 6.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6cm x 9,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9077, f. 174r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 678.
INSCRIPTION: EGO AVRELI[us C]ERDONI[---] / QVI V(i)XI[t ---] ((columba)); ICUR V, 15362.
ANNOTATIONS: Romae extra Portam Capenam ad Sepulchrum Metellae.
DOCUMENS: Vat. lat. 9077, f. 174r «e(x) Sch(edis) Barb(erinis)».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

685. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 705, no. 14.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 5,3cm x 8,9cm.
MEDIUM: Pen drawing.
SOURCE: Absent. Possibly a manual copy of an original drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 709.
INSCRIPTION: AVSANON QVI VIXIT MEN- / -SES [--- dep(ositus)] III NON(as) OCT(obres) ((folium)) ((avis)); ICUR III, 8460.
ANNOTATIONS: E(x) Coem(eterio) Callisti Via Appia.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

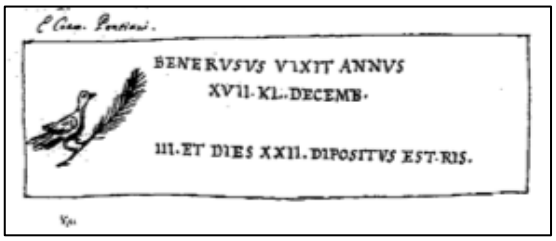


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Figurative marble inscription

686. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 707, no. 1.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 7cm x 7,8cm.
MEDIUM: Pen drawing.
SOURCE: Absent. Possibly a manual copy of an original drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 716.
INSCRIPTION: AVXANVS ((avis cum ramo in rostro)); ICUR IV, 12576; Solin et alii 1996, 132, no. 230.
ANNOTATIONS: E(x) Coem(eterio) Praetextati.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

687. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 707, no. 6.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 7,5cm x 16,6cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly a manual copy of an original drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI CODE LETTERING: 821.
INSCRIPTION: BENERVSVS VIXIT ANNVS / III ET DIES XXII DIPOSITVS EST / XVII KAL(endas) DECEM- / -RIS; ICUR II, 4556.
ANNOTATIONS: E(x) Coem(eterio) Pontiani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

688. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 707, no. 13.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6cm x 7,4cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly a manual copy of an original drawing by Gaetano Marini.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: e(x).
INSCRIPTION: ((aves duae sertum tendunt)) / ((palmae duae)) / BIBBEO VENE- / -MERENTI; ICUR IX, 23841.
ANNOTATIONS: E(x) Coem(eterio) Pontiani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

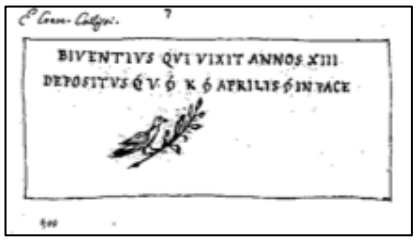


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Figurative marble inscription

689. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 707, no. 15.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 5,1cm x 13,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 482.
HAND: Giuseppe Gueriggi (1742-1815).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 884.
INSCRIPTION: BINANTIO ((avis)) BENEMERENTI; ICUR VII, 19449.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9078, f. 373r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

690. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove on an olive branch.
SHELFMARK: Vat. lat. 9073, f. 708, no. 7.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertìs posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 7,7cm x 12,6cm.
MEDIUM: Pen drawing.
SOURCE: Unknown antiquarian publication. Possibly a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 900.
INSCRIPTION: BIVENTIVS QVI VIXIT ANNOS XIII / DEPOSITVS ((folium)) V K(alendas) ((folium)) APRILIS ((folium)) IN PACE ((avis in ramo sedens)); ICUR III, 8595.
ANNOTATIONS: E(x) Coem(eterio Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

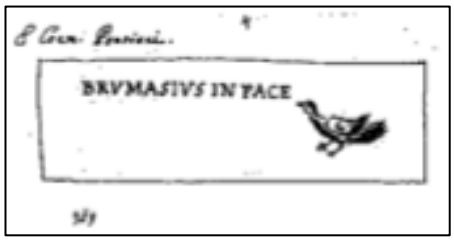


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Figurative marble inscription

691. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove on an olive branch.
SHELFMARK: Vat. lat. 9073, f. 708, no. 11.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 7,3cm x 7,8cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing consists of a manual copy of an original by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 933.
INSCRIPTION: LOCVS BONIFAT[iae] / EST AD QVISIT A C / DEP SVB DIE LIII ((folium)) ((avis in ramo sedens)).
ANNOTATIONS: Romae eruta A(nno) 1779 prope S. Sixtum ad Veterem P(ortam) Capenam.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

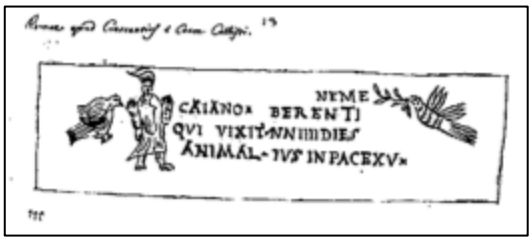


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Figurative marble inscription

692. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 709, no. 4.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 5,3cm x 10cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing consists of a manual copy of an original by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 959.
INSCRIPTION: BRVMASIVS IN PACE ((avis)).
ANNOTATIONS: E(x) Coem(eterio) Pontiani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

693. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a male orant, and two doves.
SHELFMARK: Vat. lat. 9073, f. 707, no. 13.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,4cm x 14,5cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 992.
INSCRIPTION: ((avis)) ((puer orans)) AIANO NEME BERENTI / QVI VIXIT NN IIII DIES / ANIMAL IVS IN PACE XV ((avis cum olivo)).
ANNOTATIONS: Romae apud Crescentius e(x) Coem(eterio) Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

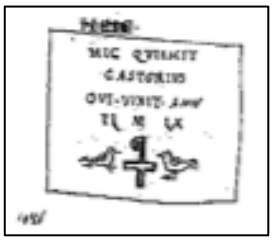


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Figurative marble inscription

694. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a ram, a male orant, and a tree.
SHELFMARK: Vat. lat. 9073, f. 710, no. 1.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,9cm x 7,8cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 998.
INSCRIPTION: CALCEDONIVS ((aries alligatus)) ((vir cum ave)) ((arbor)); ICUR IV, 12586.
ANNOTATIONS: E(x) Coem(eterio) Praetextati.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

695. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 711, no. 6.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine fragmenta sepulchralia omnis genus.
DIMENSIONS: 7,9cm x 8,1cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 1086.
INSCRIPTION: HIC QVIESCIT / CASTORIVS / QVI VIXIT ANN / II M LX ((avis)) ((crux ansata)) ((avis)).
ANNOTATIONS: Metis tabula ex parete marmorea, ad tumulum viri, quius caput aeneo et deaurato circulo cum reticulatum.
DOCUMENTS: Abdent.
BIBLIOGRAPHY: Buonocore 2001: 51.

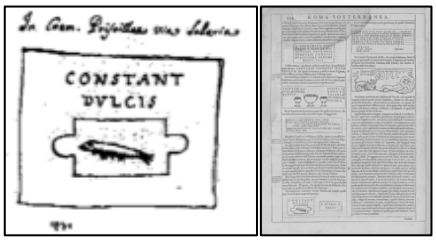


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Figurative marble inscription

696. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a chicken.
SHELFMARK: Vat. lat. 9073, f. 713, no. 5.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine fragmenta sepulchralia omnis genus.
DIMENSIONS: 5,4cm x 10,4cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 1235.
INSCRIPTION: CONSTAN- / -TI IN PACE / CESQVE ((gallus)); ICUR III, 8823.
ANNOTATIONS: E(x) Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

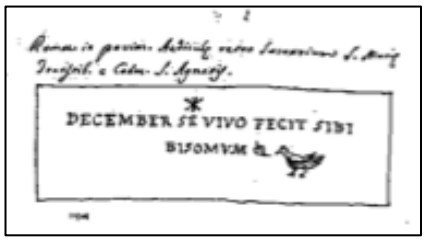


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Figurative marble inscription

697. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea*…, 1632

SUBJECT: Figurative marble inscription with a fish.
SHELFMARK: Vat. lat. 9073, f. 713, no. 6.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine fragmenta sepulchralia omnis genus.
DIMENSIONS: 7,1cm x 8,2cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicato dal commendatore fr. Carlo Aldobrandini*, Rome, Facciotti, 1632, p. 534.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 1235.
INSCRIPTION: CONSTANT DVLCIS ((piscis)).
ANNOTATIONS: In Coem(eterio) Priscillae Via Salaria.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

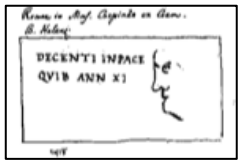


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Figurative marble inscription

698. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 716, no. 1.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine fragmenta sepulchralia omnis genus.
DIMENSIONS: 5,8cm x 11,3cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 1414.
INSCRIPTION: ((monogramma Christi)) DECEMBER SE VIVO FECIT SIBI BISONVM ((avis)); ICUR VIII, 22409; Lega 2000.
ANNOTATIONS: Romae in pavim(ento) Aediculae retro Sacrarium S. Mariae Transtib(erim) e(x) Coem(eterio) S. Agnetis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

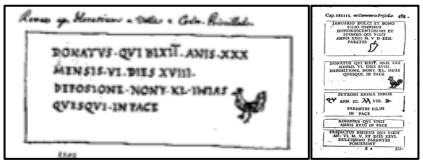


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Figurative marble inscription

699. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a male portrait in profile.
SHELFMARK: Vat. lat. 9073, f. 716, no. 2.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum in nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,7cm x 8,7cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1418.
INSCRIPTION: DECENTI IN PACE / QVI B(ixit) ANN(is) XI ((viri os)); ICUR VI, 17020.
ANNOTATIONS: Romae in Mus(eo) Carpineo ex Coem(eterio) B(eatae) Helenae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

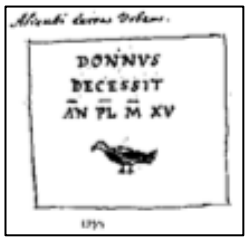


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Figurative marble inscription

700. Giuseppe Gueriggi (1754-1829). Drawing after Paolo Aringhi, *Roma subterranea novissima*…, 1671

SUBJECT: Figurative marble inscription with a chicken.
SHELFMARK: Vat. lat. 9073, f. 717, no. 16.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum in nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 5cm x 8,2cm.
MEDIUM: Pen drawing.
SOURCE: P. Aringhi, *Roma subterranea novissima. In qua antiqua christianorum et praecipue martyrum coemeteria, tituli, monimenta, epitaphia, inscriptiones, ac nobiliora sanctorum sepulchra, tribus libris distincta, Fidelis a narratione pariter ac graphicis iconibus, ceu gemina face illustrantur; Plurimaeque inde Res Ecclesiasticae declarantur: Ex absolutissimo opere Pauli Aringhi. In hanc portatilem formam concinnata, cum indice capitum et rerum exactissimo*, Arnhem, Johannes Friedrich Hagius, 1671 Cap. XXXIII, Lib. III, p. 483.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: 1525.
INSCRIPTION: DONATVS QVI BIXIT ANIS XXX / MENSIS VI DIES XVIII / DEPOSIONE NONV K(a)L(endas) IVNIAS / QVESQVI(t) IN PACE ((gallum)); ICUR IX, 23896.
ANNOTATIONS: Romae ap(ud) Horatium a Valle e(x) Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription with a dove

701. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 718, no. 2.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,8cm x 8,1cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1533.
INSCRIPTION: DONNVS / DECESSIT / AN(nos) PL(us) M(inus) XV ((avis)); ICUR I, 3434; ILCV, 2809 adn.
ANNOTATIONS: Alicubi extra urbem.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

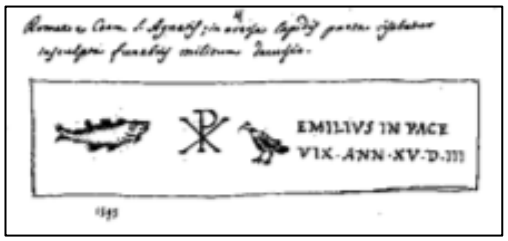


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Figurative marble inscription

702. Giuseppe Gueriggi (1754-1829). Drawing after Christopher Brouwer and Jakob Masen, *Antiquitatum et annalium trevirensium*…, 1670

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 718, no. 6.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 7,2cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: C. Brouwer and J. Masen, *Antiquitatum et annalium trevirensium libri XXV duobus tomis comprehensi auctoribus rr. Pp. soc. Jesu, p. Christophoro Browero Geldro-Arnheimensi, et p. Jacobo Masenio Juliaco Dalensi …*, Liège, Officina Typographica Jo. Mathiae Hovii, 1670, Vol. I, p. 62.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 1541.
INSCRIPTION: DOXATES HIC SEPVLTVS / IACET QVI VIXIT PLVS MINVS / ANNIS XXV IN PACE ((avis)) ((monogramma Christi)) ((avis)).
ANNOTATIONS: Treveris, in antiquo Coem(eterio) S. Eucharii, nunc S. Mathiae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

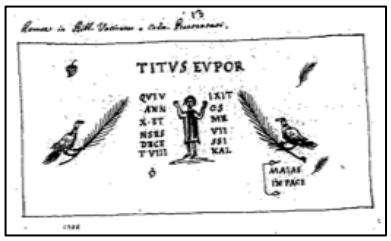


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Figurative marble inscription

703. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 719, no. 4.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,4cm x 12,6cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 1595.
INSCRIPTION: ((piscis)) ((monogramma Christi)) ((avis)) EMILIVS IN PACE VIX(it) ANN(os) XV D(ies) III; ICUR VIII, 22316.
ANNOTATIONS: Romae e(x) Coem(eterio) S. Agnetis; in aversa lapidis parte visibitur insculpta funebris militum decussio.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

704. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a male orant and two doves on a palm leaf.
SHELFMARK: Vat. lat. 9073, f. 720, no. 13.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 9,1cm x 14,4cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is possibly a manual copy by Giuseppe Gueriggi of an original drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 1700.
INSCRIPTION: <:a> ((folium)) ((palma)) ((aviso leam rostro ferens)) ((puer orans)) ((aviso leam rostro ferens)) ((folium)) ((palmula)); <:b> TITVS EVPOR / QVI VIXIT / ANNOS / X ET ME- / -NSES VII DECESSI- / -T VIII KAL(endas) I / MAIAS / IN PACE; ICUR IV, 12499.
ANNOTATIONS: Romae in Bibl(iotheca) Vaticana e(x) Coem(eterio) Praetextati.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

705. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 720, no. 14.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 7,6cm x 17,2cm.
SOURCE: Unidentified antiquarian publication.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 1716.
INSCRIPTION: <:a> EGO EVSEBIVS ANTIOCENO / ANS PL MLXX COMPARAVIE / GOSS VIVVS INCATA CVMRASAD / LVMENAREM AEOSSOREO APATOS TANE ES AMICV(m) S D III IDVS SEPT(embris) ((monogramma Christi));<:b> ((avis)) AVRELI- / -VS LEO- / -NYIVS ((avis)).
ANNOTATIONS: Mediolani in Bibl(iotheca) Ambros(iana) ex Coemet(erio) Urbis, tabula scripta utriusque.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

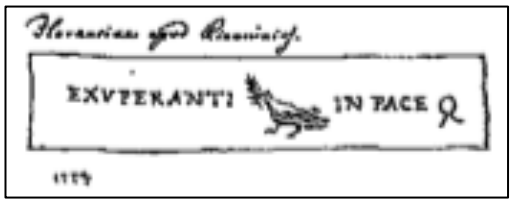


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Figurative marble inscription

706. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove and a sheep.
SHELFMARK: Vat. lat. 9073, f. 721, no. 5.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nominee vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 8,2cm x 9,4cm.
SOURCE: Angelo Maria Cortenovis (1727-1801). The drawing consists of a manual copy by Giuseppe Gueriggi of a drawing sent by Cortenovis to Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 1732.6.
INSCRIPTION: ((monogramma Christi)) ((monogramma Christi)) EVTHICHIVS / SIBI VIVO FECIT SIBI ((avis cum ramo in rostro)) ((ovis cum ramo)); CIL V, 1649; ILCV 4156; J. B. Brusin 1991-1993: p. 1065, no. 3034; G. Vergone 2007: pp. 65-66, no. 4.
ANNOTATIONS: Belignae, qui locus est Aquilejae conterminous, in culina Villici.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

707. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 721, no. 15.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 4,2cm x 10,7cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is possibly a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 1773.
INSCRIPTION: EXVPERANTI ((avis cum ramo)) IN PACE ((corona)).
ANNOTATIONS: Florentiae apud Rinuccinios.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

708. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 722, no. 2.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6cm x 7,8cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is possibly a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1776.
INSCRIPTION: EXVPERRANTIV [---] / Se BIBI è---] FECER[unt ---] / SEMPITTERNV(m) [---].
ANNOTATIONS: Romae in pavim(ento) Basil(icae) Ost(iensis).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

709. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 723, no. 2.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,2cm x 9,5cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is possibly a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1830.b.
INSCRIPTION: FAVSTINANV(um) ((avis in olea)).
ANNOTATIONS: Romae in Mus(eo) Vaticano mala l(itte)ra et minio illita.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

710. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 723, no. 14.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,3cm x 9,4cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. The drawing is a manual copy by Giuseppe Gueriggi of a drawing received by Gaetano Marini by post.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 1913.
INSCRIPTION: FELIS QVI / VIXIT ANN(os) V / ET DIES XII IN PACE ((avis)) ((avis)); ICUR I, 3095; ILCV, 2692A adn.
ANNOTATIONS: Urbaniae in Sacello domus Comitis Matarotiis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

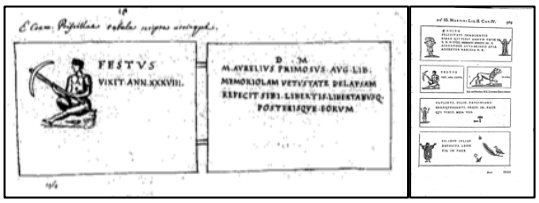


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Figurative marble inscription

711. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 723, no. 16.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 9,4cm x 11,7cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 95.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: 1913.
INSCRIPTION: FELIS QVI / VIXIT ANN(os) V / ET DIES XII IN PACE ((avis)) ((avis)); ICUR I, 3095; ILCV, 2692A adn.
ANNOTATIONS: Anagniae in Eccl(esiae) SS. Cosmae et Damiani e(x) Coem(eterio) Thrasonis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

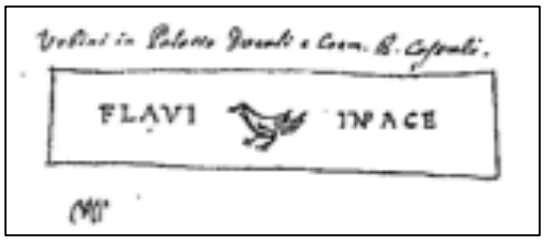


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Figurative marble inscription

712. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription with a seated grave digger.
SHELFMARK: Vat. lat. 9073, f. 724, no. 12.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 8,2cm x 17,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 369.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: 12.
MARINI CODE LETTERING: 1960.
INSCRIPTION: ((fossor)) FESTVS / VIXIT ANN(is) XXXVIII; ICUR VII, 18785.
ANNOTATIONS: E(x) Coem(eterio) Priscillae tabula inscripta utrioque.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

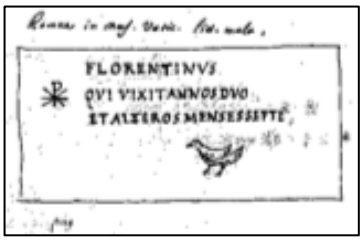


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Figurative marble inscription

713. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 725, no. 9.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 4,7cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 2022.
INSCRIPTION: FLAVI ((columba)) IN PACE; ICUR I, 3110; ICUR VI, 15910.
ANNOTATIONS: Urbini in Palatio Ducali e(x) Coem(eterio) B(eati) Castuli.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

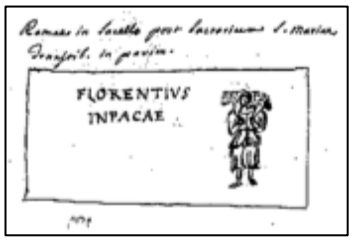


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Figurative marble inscription

714. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 726, no. 7.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,3cm x 10,5cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing may consist of a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 2110.
INSCRIPTION: ((monogramma Christi)) FLORENTNVS / QVI VIXIT ANNOS DVO / ET ALTEROS MENSES SEPTE ((avis)); ICUR I, 2253; Lega 2000.
ANNOTATIONS: Romae in Mus(eo) Vatic(ano) litt(eae) mala(e).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

715. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with the Good Shepherd.
SHELFMARK: Vat. lat. 9073, f. 727, no. 1.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 7cm x 10,5cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing may consist of a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2132.
INSCRIPTION: FLORETIVS / IN PACE ((pastor ovem ferens)) ((arbor)); ICUR I, 1623; ILCV, 2509A and; Lega 2000.
ANNOTATIONS: Romae in Sacello post Sacrarium S. Mariae Transtib(erim) in pavim(ento).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

716. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 727, no. 15.
CHAPTER AND HEADING: Cap. XX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 7,2cm x 8cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication. The drawing may consist of a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 2175.
INSCRIPTION: FORTVNIVS IN PACE ((columba)) ((columba)); ICUR VI, 15613.
ANNOTATIONS: Urbini in Palatio Ducali e(x) Coem(eterio) Pontiani.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

717. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 728, no. 3.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum, nominee vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9082, f. 266r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 2216.
INSCRIPTION: FVLVIANE ((avis cum olea)) ANIMA DVLCIS ((palma)); ICUR I, 2258; Lega 2000.
ANNOTATIONS: Romae apud Card(inalem) de Zelada V(ir) C(larissimus).
DOCUMENTS: Vat. lat. 9082, f. 266r.
BIBLIOGRAPHY: Buonocore 2001: 51.

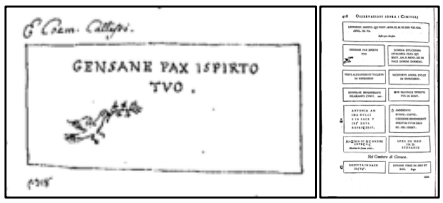


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Figurative marble inscription

718. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 729, no. 8.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum, nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 11,2cm x 11,2cm.
MEDIUM: Pen drawing.
SOURCE: Angelo Maria Cortenovis (1727-1801).
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2307.
INSCRIPTION: CVM COEPTA PRIMA AETATE / INSTITVTA GEMINIVS MABERE / IN ANNIS FERME XL MENSE / VNO DIES XV NATV EX CIVITATE TVSVRITANA AFRICAE PROC- / -AEDERE STVTO NATVS DT MATRE / MAIORE CREATVS FELIX IN DEO / DEPOSITVS SVB DIE VIII IDVS OCTOBRIS; CIL V, 1662.
ANNOTATIONS: Utini apud Asquinios tabula effossa A(nno) 1774. Aquileiae in antiquo Coemeterio ad S. Felicae.
DOCUMENTS: Vat. lat. 9083, f. 78r; Udine, Biblioteca Joppi, Fondo Principale, Ms 594, c. 45r.
BIBLIOGRAPHY: Buonocore 2001: 51.

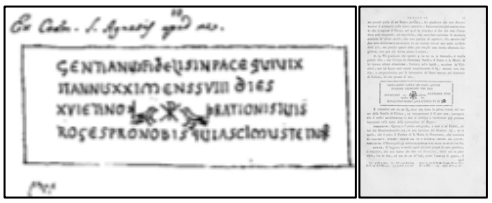


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Figurative marble inscription

719. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 729, no. 9.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum, nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,4cm x 10,7cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. I, p. 418.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 2318.
INSCRIPTION: GENSANE PAX ISPIRITO / TVO ((avis ramum ferens)); ICUR III, 8925.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9083, f. 89r.
BIBLIOGRAPHY: Buonocore 2001: 51.

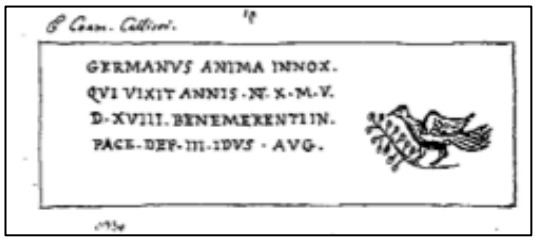


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Figurative marble inscription

720. Giuseppe Gueriggi (1754-1829). Drawing after Gaetano Marini, *Iscrizioni antiche delle ville e de' palazzi Albani*, 1785

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 729, no. 10.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum, nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,2cm x 11,9cm.
MEDIUM: Pen drawing.
SOURCE: G. Marini, *Iscrizioni antiche delle ville e de' palazzi Albani*, Rome, Stamperia di Paolo Giunci, 1785, p. 37.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 2322.
INSCRIPTION: GENTIANVS FIDELIS IN PACE QVI VIX- / -IT ANNIS XXI MENS(ibu)S VIII DIE(bu)S / XVI ET IN ORATIONI(bu)S ((in tabella ansata: aves ad monogramma Christi spectantes)) TVIS ROGES PRO NOBIS QVIA SCIMVS TE IN CHR(isto); ICUR VIII, 22480.
ANNOTATIONS: Ex Coem(eterio) S. Agnetis apud me.
DOCUMENTS: Vat. lat. 9073, f. 93r.
BIBLIOGRAPHY: Buonocore 2001: 51.

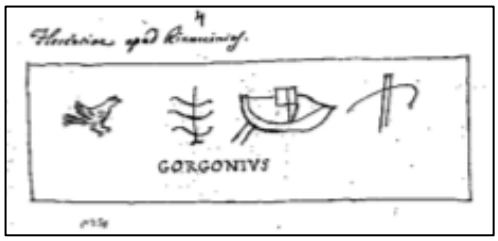


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Figurative marble inscription

721. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Delle cose gentilesche, e profane*…, 1744

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 729, no. 12.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum, nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,9cm x 14,6cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Delle cose gentilesche, e profane trasportato ad uso, e adornamento delle chiese opera di Giovanni Marangoni sacerdote vicentino*, Rome, Niccolò e Marco Pagliarini, 1744, p. 458.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 2334.
INSCRIPTION: GERMANVS ANIMA INNOX / QVI VIXIT ANNIS N(umero) X M(ensibus) V / D(iebus) XVIII BENEMERENTI IN / PACE DEP(ositus) III IDVS AVG(ustas) ((columba in ramo sedens)); ICUR III, 8928.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9083, f. 102r.
BIBLIOGRAPHY: Buonocore 2001: 51.

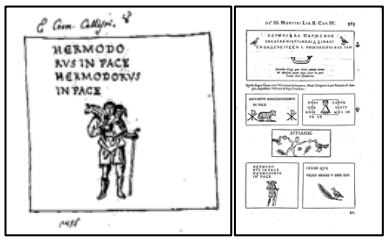


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Figurative marble inscription

722. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove, a boat, and an anchor.
SHELFMARK: Vat. lat. 9073, f. 730, no. 4.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum, nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,4cm x 13,3cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9083, f. 113r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 2350.
INSCRIPTION: ((avis cum olea)) ((navis)) ((ancora)) GORGONIVS; ICUR I, 2745; ILCV, 3867 adn.
ANNOTATIONS: Florentiae apud Rinuccinios.
DOCUMENTS: Vat. lat. 9083, f. 113r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

723. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription with the Good Shepherd.
SHELFMARK: Vat. lat. 9073, f. 731, no. 8.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum, nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 9,1cm x 9,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente di sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. I, Pl. I, p. 365.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2456.
INSCRIPTION: HERMODO- / -RVS IN PACE / HERMODORVS IN PACE ((pastor)); ICUR III, 8938; Solin et alii 1996, p. 77, no. 119.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9083, f. 187r.
BIBLIOGRAPHY: Buonocore 2001: 51.

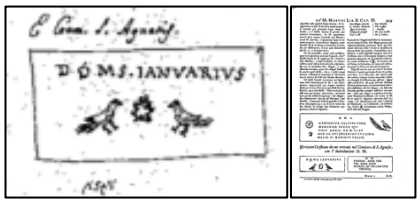


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Figurative marble inscription

724. Giuseppe Gueriggi (1754-1829). Drawing after Annibale degli Abati Olivieri, *Marmora pisaurensia notis illustrata*, 1738

SUBJECT: Figurative marble inscription with two chickens and two fishes.
SHELFMARK: Vat. lat. 9073, f. 731, no. 15.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nominee vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 7,4cm x 10,4cm.
MEDIUM: Pen drawing.
SOURCE: A. degli Abati Olivieri, *Marmora pisaurensia notis illustrata*, Pesaro, Nicola Gavelli, 1738, p. 70.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 2480.
INSCRIPTION: HILA- / -RO DVLCI ((gallus)) ((gallus)) ((piscis)) ((piscis)); ICUR I, 2954; ILCV, 3974 adn.
ANNOTATIONS: Pisauri ap(ud) Card(inalem) Oliverium e(x) Coem(eterio) Urbis.
DOCUMENTS: Vat. lat. 9083, f. 208r.
BIBLIOGRAPHY: Buonocore 2001: 51.

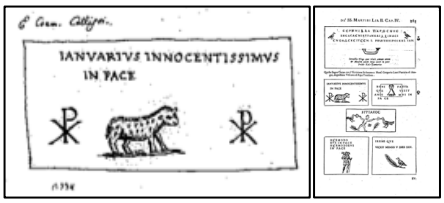


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Figurative marble inscription

725. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 732, no. 15.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum, nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 5,7cm x 8,9cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 459.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 2528.
INSCRIPTION: D(is) M(anibus) IANVARIIVS ((avis)) ((corona taeniata)) ((avis)); ICUR VIII, 22497.
ANNOTATIONS: E(x) Coem(eterio) S. Agnetis.
DOCUMENTS: Vat. lat. 9084, f. 20r.
BIBLIOGRAPHY: Buonocore 2001: 51.

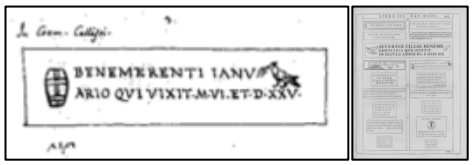


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Figurative marble inscription

726. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a sheep.
SHELFMARK: Vat. lat. 9073, f. 732, no. 17.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum, nominee vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 7,3cm x 11,9cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 365.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 17.
MARINI CODE LETTERING: 2534.
INSCRIPTION: IANVARIVS INNOCENTISSIMVS / IN PACE ((ovis)); ICUR III, 8949.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9084, f. 24r.
BIBLIOGRAPHY: Buonocore 2001: 51.

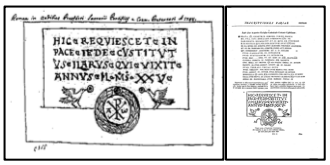


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Figurative marble inscription

727. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea…*, 1632

SUBJECT: Figurative marble inscription with a dove and a barrel.
SHELFMARK: Vat. lat. 9073, f. 733, no. 3.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum, nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 5,6cm x 12cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 215.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 2527.
INSCRIPTION: BENEMERENTI IANV- / -ARIO QVI VIXIT M(ensibus) VI ET D(iebus) XXV ((dolium)) ((avis ramum gestans)); ICUR III, 8513; CIL V, 2299.
ANNOTATIONS: In Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9084, f. 19r.
BIBLIOGRAPHY: Buonocore 2001: 51.

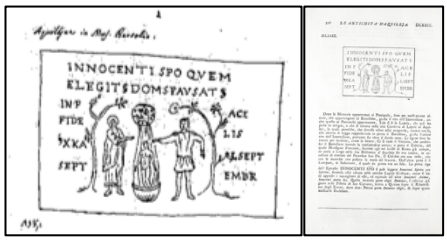


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Figurative marble inscription

728. Giuseppe Gueriggi (1754-1829). Drawing after Scipione Maffei, *Museum Veronese, hoc est antiquarum inscriptionum…*, 1749

SUBJECT: Figurative marble inscription with two doves on either side of a laurel wreath with the monogram.
SHELFMARK: Vat. lat. 9073, f. 733, no. 8.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum, nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 9cm x 3,5cm.
MEDIUM: Pen drawing.
SOURCE: S. Maffei, *Museum Veronese, hoc est antiquarum inscriptionum atque anaglyphorum collection: cui Taurinensis adiungitur et Vindobonensis; accedunt monumenta ed plurimae nondum vulgate et ubicumque collecta*, Verona, , 1749, p. 359, no. 2.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2566.
INSCRIPTION: HIC REQVIESCET I(n) / PACE FEDE QVSTITVT- / -VS ILARVS QVI VIXIT / ((cruces)) / ANNVS PL(us) M(inu)S XXV / ((avis cum rota in rostro)) ((monogramma Christi cum alpha et omega in corona)) ((avis cum rota in rostro)); ICUR IV, 12652; ILCV, 1601.
ANNOTATIONS: Romae in aedibus Praefecti Sacrarii Pontificis e(x) Coem(eterio) Praetextati A(nno) 1744.
DOCUMENTS: Vat. lat. 9073, f. 733r.
BIBLIOGRAPHY: Buonocore 2001: 51.

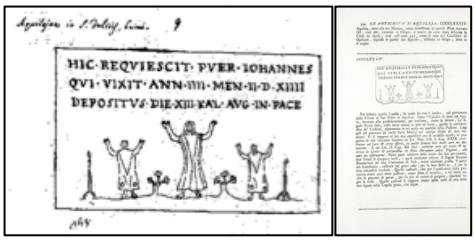


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Figurative marble inscription

729. Giuseppe Gueriggi (1754-1829). Drawing after Gian Domenico Bertoli, *Delle Antichità di Aquileia*…, 1739

SUBJECT: Figurative marble inscription with a scene of baptism.
SHELFMARK: Vat. lat. 9073, f. 734, no. 1.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 8,2cm x 11,9cm.
MEDIUM: Pen drawing.
SOURCE: G. Bertoli, *Le antichità d'Aquileia profane e sacre, per la maggior parte finora inedite raccolte, disegnate, ed illustrate da Giandomenico Bertoli de' signori di Bribir, canonico d'Aquileia*, Venice, Giambattista Albrizzi, 1739, p. 396, DLXXIX.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2582.
INSCRIPTION: INNOCENTI SP(irit)O QVEM / ELEGIT DOM(inus) PAVSAT / IN PACE / FIDELIS / KAL(endas) / SEPT(embres) / SEPT(embres); CIL V, 1722.
ANNOTATIONS: Aquileiae in Mus(eo) Bertolio.
DOCUMENTS: Vat. lat. 9084, f. 69r.
BIBLIOGRAPHY: Buonocore 2001: 51.

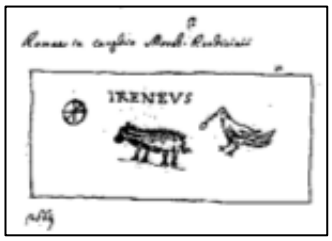


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Figurative marble inscription

730. Giuseppe Gueriggi (1754-1829). Drawing after Gian Domenico Bertoli, *Delle Antichità di Aquileia*…, 1739

SUBJECT: Figurative marble inscription with three orants.
SHELFMARK: Vat. lat. 9073, f. 734, no. 9.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 8,2cm x 12cm.
MEDIUM: Pen drawing.
SOURCE: G. Bertoli, *Le antichità d'Aquileia profane e sacre, per la maggior parte finora inedite raccolte, disegnate, ed illustrate da Giandomenico Bertoli de' signori di Bribir, canonico d'Aquileia*, Venice, Giambattista Albrizzi, 1739, p. 334, CCCCLXXXIV.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 2581.
INSCRIPTION: HIC REQVIESCIT PVER IOHANNES / QVI VIXIT ANN(os) IIII MEN(ses) II D(ies) XIII / DEPOSITVS DIE XIII KAL(endas) AVG(ustas) IN PACE; CIL V, 1673.
ANNOTATIONS: Aquileiae in S. Felicis, humi.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

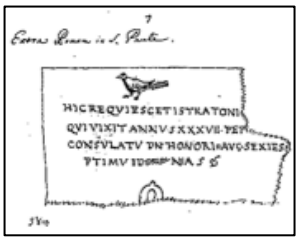


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Figurative marble inscription

731. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dog and a dove.
SHELFMARK: Vat. lat. 9073, f. 735, no. 2.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,1cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9084, f. 132r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 2699.
INSCRIPTION: ((rota radiata)) IRENEVS ((avis cum olea)) ((canis currens)); ICUR I, 1998.
ANNOTATIONS: Romae in cavaedio March(esis) Rondininii.
DOCUMENTS: Vat. lat. 9084, f. 132r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

732. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 735, no. 7.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 7,5cm x 11,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9095, f. 126r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 5812.
INSCRIPTION: HIC REQVIESCET ISTRATONI / QVI VIXIT ANNVS XXXVII PEP- / CONSVLATV DN HONORI AVG SEXIES / PTIMV ID NIAS ((folium)).
ANNOTATIONS: Extra Romam in S. Pauli.
DOCUMENTS: Vat. lat. 9095, f. 126r.
BIBLIOGRAPHY: Buonocore 2001: 51.

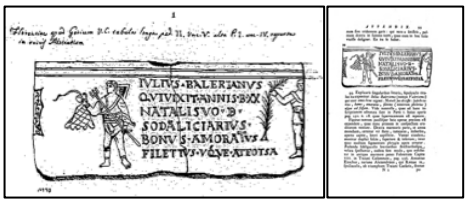


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Figurative marble inscription

733. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea*…, 1632

SUBJECT: Figurative marble inscription with two doves and a fish.
SHELFMARK: Vat. lat. 9073, f. 735, no. 13.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,6cm x 14,7cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma Sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicato dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 506.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 2752.
INSCRIPTION: IVLIANO / QVI VIXIT / ANNIS VI / MENSIBVS IIII ((dolabra)) ((dolabra)) ((avis in ramo)) ((avis in ramo)) ((delphinus)); ICUR IX, 23998.
ANNOTATIONS: Romae apud Hor(atio) a Valle e(x) Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9084, f. 214r.
BIBLIOGRAPHY: Buonocore 2001: 51.



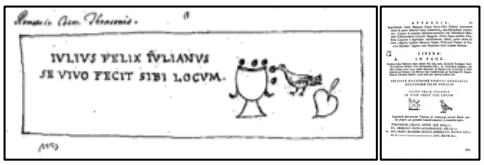
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Figurative marble inscription

734. Giuseppe Gueriggi (1754-1829). Drawing after Anton Francesco Gori, *Inscriptionum antiquarum graecarum et romanarum*…, 1743

SUBJECT: Fragmentary figurative marble inscription with a fisherman.
SHELFMARK: Vat. lat. 9073, f. 736, no. 1.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nominee vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 8,6cm x 15,5cm.
MEDIUM: Pen drawing.
SOURCE: A. F. Gori, *Inscriptionum antiquarum graecarum et romanarum quae in Etruriae urbibus extant pars tertia in qua appendix postrema adiectis tabulis L. Laconico pisano sarcophagis et urnis insignioribus anaglypho opera sculptis quae in florentinis museis ceterisque per Etruriam spectantur cum observationibus Antoni Francisci Gori Publici Historiarum Professoris*, Florence, Typis Petri Caietani Vivlianii, 1743, Appendix, p. 99.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2770.
INSCRIPTION: IVLIVS BALERIANVS QVI VIXIT ANNIS B XX / NATALI SVO D / SODALICIARIVS / BONVS AMORATVS / FILETIVS VSQVE AT FOTSA.
ANNOTATIONS: Florentiae apud Gorium V(ir) C(larissimum) tabula longa ped(es) II Unc V alta P. I. unc. IV repertae in ruinis Misenatium.

DOCUMENTS: Vat. lat. 9084, f. 227r; «Fabr. 329.481. e(x) sch(edis) Barb(erinis)».
BIBLIOGRAPHY: Buonocore 2001: 51.

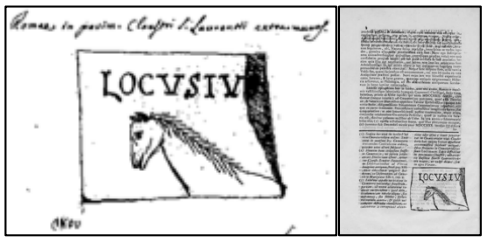


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Figurative marble inscription

735. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Fragmentary figurative marble inscription with a fisherman.
SHELFMARK: Vat. lat. 9073, f. 736, no. 2.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nominee vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 11,9cm x 15cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 87.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 2775.
INSCRIPTION: IVLIVS FELIX IVLIANVS / SE VIVO FECIT SIBI LOCV ((vas cum panibus)) ((avis)) ((folium)); ICUR IX, 2399.
ANNOTATIONS: Romae in Coem(eterio) Thrasonis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

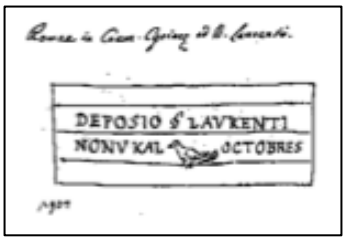


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Figurative marble inscription

736. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Fragmentary figurative marble inscription with a horse's head.
SHELFMARK: Vat. lat. 9073, f. 736, no. 5.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 7,4cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversiones ad nuper inventum Severae martyris epitaphium*, Palermo, ex Typographia Stephani Amato, 1734, p. 2.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 2800.
INSCRIPTION: LOCVS IV[---] ((equus)); ICUR VII, 18951.
ANNOTATIONS: R(omae) in pavim(ento) Claustri S. Laurentii extra muros.
DOCUMENTS: Vat. lat. 9084, f. 253r.
BIBLIOGRAPHY: Buonocore 2001: 51.

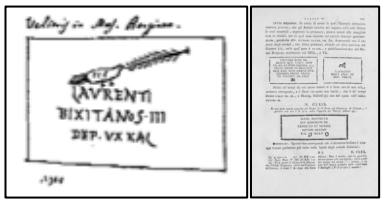


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Figurative marble inscription

737. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
LOCATION: Vat. lat. 9073, f. 736, no. 7.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 5,9cm x 9,4cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 2907.
INSCRIPTION: DEPOSIO LAVRENTI / NONV KAL(endas) ((avis)) OCTOBRES; ICUR VII, 20645.
ANNOTATIONS: Romae in Coem(eterio) Cyriacae ad D(omum) Laurentii.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

738. Giuseppe Gueriggi (1754-1829). Drawing after Gaetano Marini, *Iscrizioni antiche delle ville e de' palazzi Albani*, 1785

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 737, no. 18.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,3cm x 8,4cm.
SOURCE: G. Marini, *Iscrizioni antiche delle ville e de' palazzi Albani*, Rome, stamperia di Paolo Giunci, 1785, p. 193.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 18.
MARINI CODE LETTERING: 2900.
INSCRIPTION: ((avis cum olea in rostro)) LAVRENTI / BIXIT ANOS III / DEP(ositus) VX KAL(endas) [---?]; ICUR I, 2851; ICUR IV, 12675.
ANNOTATIONS: Velitris in Mus(eo) Borgiano.
DOCUMENTS: Vat. lat. 9085, f. 75r.
BIBLIOGRAPHY: Buonocore 2001: 51.

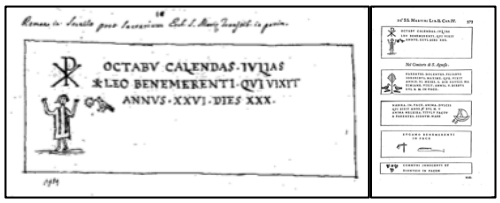


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Figurative marble inscription with two doves

739. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 738, no. 2.
CHAPTER AND HEADING: Cap. XXVII P. III. Affectus Maritorum in uxores.
DIMENSIONS: 6,2cm x 10,4cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Lupi, *Dissertatio et animadveriones ad nuper inventum Severae martyris epitaphium*, Palermo, Typographia Stephani Amato, 1734, p. 54.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 2917.
INSCRIPTION: ((avis cum olea)) LAVRENTI / INNOX ((folium)) PISCA- / -ROSE ((avis cum olea)); ICUR I, 1666; Lega 2000.
ANNOTATIONS: Romae in Horto Puellarum Mendicantium.
DOCUMENTS: Vat. lat. 9085, f. 90r.
BIBLIOGRAPHY: Buonocore 2001: 51.

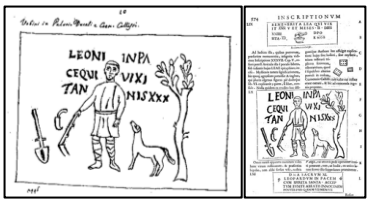


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Figurative marble inscription with two doves

740. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a male orant and a dove.
SHELFMARK: Vat. lat. 9073, f. 738, no. 10.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 8,3cm x 16,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 373.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 2959.
INSCRIPTION: OTTABV CALENDAS IVLIAS / LEO BENEMERENTI QVI VIXIT / ANNVS XXVI DIES XXX ((imago defuncti)) ((avis)); ICUR VI, 15620.
ANNOTATIONS: Romae in Sacello post Sacrarium Eccl(esiae) S. Mariae Transtib(erim) in pavim(ento).
DOCUMENTS: Vat. lat. 9085, f. 121r.
BIBLIOGRAPHY: Buonocore 2001: 51.

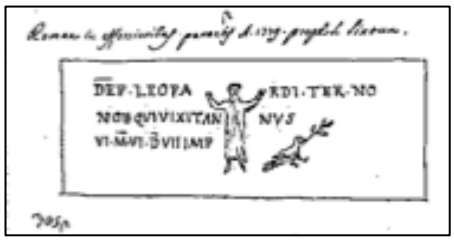


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Figurative marble inscription

741. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with a farmer and his dog.
SHELFMARK: Vat. lat. 9073, f. 739, no. 10.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 10,7cm x 13,8cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum quae aedibus paternis asservantur explication et additamentum*, Rome, Domenico Antonio Ercole, 1699, p. 574.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 2959.
INSCRIPTION: LEONI IN PA- / -CE QVI VIXI- / -T ANNIS XXX ((falx)) ((pala)) ((vir tunicatus ligonem tenens)) ((canis)) ((arbor)); ICUR III, 8988; Luni et alii 1986, p. 20 fig. 5°-b; De Angelis 1997, pp. 215-216.
ANNOTATIONS: Romae in Sacello post Sacrarium Eccl(esiae) S. Mariae Transtib(erim) in pavim(ento).
DOCUMENTS: Vat. lat. 9085, f. 145r.
BIBLIOGRAPHY: Buonocore 2001: 51.

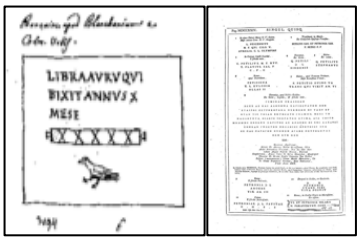


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Figurative marble inscription

742. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a male orant and a dove.
SHELFMARK: Vat. lat. 9073, f. 741, no. 2.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nominee vel ab incertis posita item fragmenta sepulchralia omni genus.
DIMENSIONS: 6,3cm x 11,3cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3052.
INSCRIPTION: DEP(osito) LEOPA- / -RDI TER(tium) NO(nas) / NOB(embres) QVI VIXIT ANNVS / VI M(enses) VI D(ies) VII IM P(ace) ((imago defuncti)) ((colomba in ramo)); ICUR V, 15390.
ANNOTATIONS: Romae in effossionibus peractis A(nno) 1779 prope S. Sixtum.
DOCUMENTS: Vat. lat. 9085, f. 196r.
BIBLIOGRAPHY: Buonocore 2001: 51.

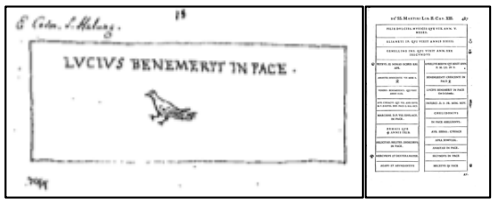


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Figurative marble inscription

743. Giuseppe Gueriggi (1754-1829). Drawing after Ludovico Antonio Muratori, *Novus thesaurus veterum inscriptionum*…, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 742, no. 5.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 5,7cm x 8,6cm.
MEDIUM: Pen drawing.
SOURCE: L. A. Muratori, *Novus thesaurus veterum inscriptionum in praecipuis earumdem collectionibus hactenus praetermissarum, collectore Ludovico Antonio Muratorio serenissimi ducis mutinae bibliothecae praefecto*, Milan, Ex Aedibus Palatinis, 1740, Vol. III, p. 824, no. 4.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 3052.
INSCRIPTION: LIBRA AVRV QVI / BIXIT ANNVS X MESE ((ornamentum?)) ((avis)); ICUR I, 2661; ILCV, 4006.
ANNOTATIONS: Bononiae apud Blanchanium e(x) Coem(eterio) Urbis.
DOCUMENTS: Vat. lat. 9085, f. 239r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

744. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 742, no. 15.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,3cm x 12,1cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 487.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 3144.
INSCRIPTION: LVCIVS BEN- / -(e)MER(en)T(i) IN PACE ((avis)); ICUR IV, 12688.
ANNOTATIONS: E(x) Coem(eterio) S. Helenae.
DOCUMENTS: Vat. lat. 9085, f. 280r.
BIBLIOGRAPHY: Buonocore 2001: 51.

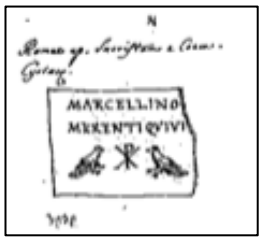


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Figurative marble inscription

745. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 743, no. 7.
CHAPTER AND HEADING: Cap. XXX. Epitaphia defunctorum nomine vel ab incertis posita, item fragmenta sepulchralia omne genus.
DIMENSIONS: 6,5cm x 11,3cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis inscriptionum antiquarum quae aedibus paternis asservantur explicatio et additamentum*, Rome, Domenico Antonio Ercole, 1699, p. 575, LXIV.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 3181.
INSCRIPTION: MACEDONIVS BONE MEMO- / -RIAE NATVS IDIBVS MAIS VIXIT / ANNIS XII MESES XI DIES XVIIII ((avis in ramo)) ((protome defuncti)) ((avis in ramo)); ICUR VI, 15914; Luni et alii 1986,p. 61, fig. 3.
ANNOTATIONS: Urbini in Palatio Ducali e(x) Coem(eterio) B(eati) Castuli.
DOCUMENTS: Vat. lat. 9086, f. 8r.
BIBLIOGRAPHY: Buonocore 2001: 51.

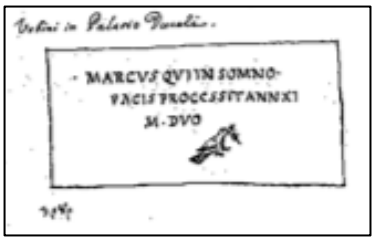


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Figurative marble inscription

746. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 744, no. 4.
CHAPTER AND HEADING: Cap. XXX. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omne genus.
DIMENSIONS: 6cm x 7,4cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing consists of a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 3232.
INSCRIPTION: MARCELLINO [--- pa]- / RENTES QVI VIX[it ---] ((avis)) ((monogramma Christi)) ((avis)); ICUR VII, 19069; Lega 2000.
ANNOTATIONS: Romae ap(ud) Sacristam e(x) Coem(eterio) Cyriacae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

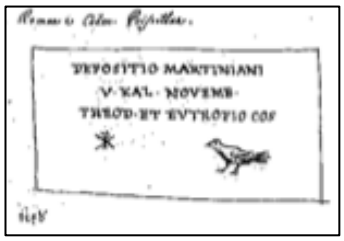


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Figurative marble inscription

747. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 744, no. 18.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita, item fragmenta sepulchralia omne genus.
DIMENSIONS: 6,4cm x 9,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9086, f. 110r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 18.
MARINI CODE LETTERING: 3282.
INSCRIPTION: MARCVS QVI IN SOMNO / PACIS PROCCSSIT ANN(is) XI / M(ensibus) DVO ((avis cum olea)); ICUR I, 3112; ILCV, 3182.
ANNOTATIONS: Urbini in Palatio Ducali.
DOCUMENTS: Vat. lat. 9086, f. 110r.
BIBLIOGRAPHY: Buonocore 2001: 51.

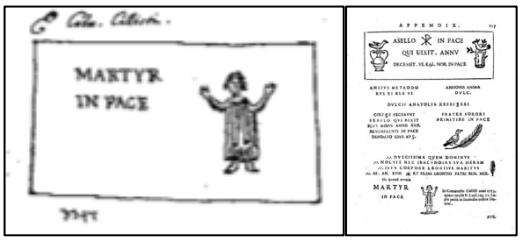


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Figurative marble inscription

748. Giuseppe Gueriggi (1754-1829). Drawing after Christopher Brouwer, *Antiquitates Annalium Trevirensium…*, 1626

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 745, no. 4.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis deposita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,9cm x 9,7cm.
MEDIUM: Pen drawing.
SOURCE: C. Brower, *Antiquitates Annalium Trevirensium et Episcoporum Trevirensis Ecclesiae suffraganaeorum ut Metensium, Tullensium, et Verdunensium,* Cologne, Bernhard Gualtherus, 1626, p. 53,
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 6128.
INSCRIPTION: DEPOSITIO MARTINIANI / V KAL(endas) NOVEMB(ris) / THEOD(oro) ET EVTROPIO COS ((monogramma Christi)) ((avis)).
ANNOTATIONS: Romae e(x) Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9073, f. 115r.
BIBLIOGRAPHY: Buonocore 2001: 51.

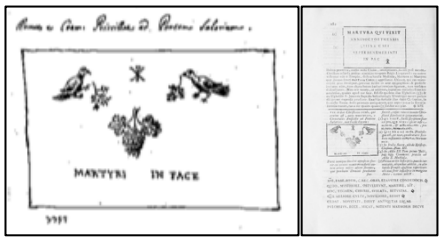


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Figurative marble inscription

749. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a male orant.
SHELFMARK: Vat. lat. 9073, f. 745, no. 12.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis deposita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,4cm x 9cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 117.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 3347.
INSCRIPTION: MARTYR / IN PACE ((orans)).
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9086, f. 172r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

750. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with two doves holding olive branches and a grape.
SHELFMARK: Vat. lat. 9073, f. 746, no. 2.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis deposita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 8,4cm x 10,9cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Lupi, *Dissertatio et animadversiones ad nuper inventum Severae martyris epitaphium*, Palermo, Typographia Stephani Amato, 1734, p. 182.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3357.
INSCRIPTION: ((monogramma Christi)) ((avis)) ((uva)) ((avis)) MARTYR IN PACE; ICUR IX, 25359.
ANNOTATIONS: Romae e(x) Coem(eterio) Priscillae ad Pontem Salarium.
DOCUMENTS: Vat. lat. 9086, f. 193r.
BIBLIOGRAPHY: Buonocore 2001: 51.

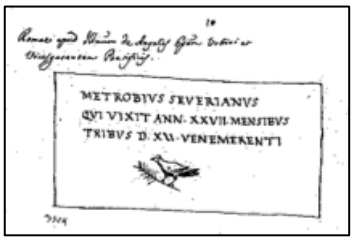


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Figurative marble inscription

751. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with a farmer and a barrel of ears.
SHELFMARK: Vat. lat. 9073, f. 746, no. 14.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,4cm x 15,7cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Lupi, *Dissertatio et animadversione ad nuper inventum Severae martyris epitaphium*, Palermo, Typographia Stephani Amato, 1734, p. 81.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 3428.
INSCRIPTION: MAXIMINVS QV- / -I VIXIT ANNOS XXIII / AMICVS OMNIVM ((modium cum spicis)) ((homo cum rutello)); ICUR I, 1695; Bisconti 2000°, 192, no. IVb1; Baratta 2013, no. 100, no. 3.
ANNOTATIONS: Romae in Mus(eo) ~~Kircher~~ Vaticano.
DOCUMENTS: Vat. lat. 9086, f. 273r.
BIBLIOGRAPHY: Buonocore 2001: 51.

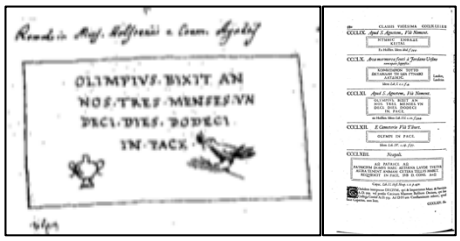


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Figurative marble inscription

752. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 748, no. 10.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 8,3cm x 16cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9087, f. 37r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 3504.
INSCRIPTION: METROBIVS SEVERIANVS / QVI VIXIT ANN(is) XXVII MENSIBVS / TRIBVS D(iebus) XII VENEMERENTI ((avis cum olea)); ICUR I, 3669; ILCV, 4011A.
ANNOTATIONS: Romae apud ill(ustrissi)mum de Angelis Ep(iscop)um Urbini et Viceregentem Pontificis.
DOCUMENTS: Vat. lat. 9087, f. 37r «e(x) sch(edis) Barb(erinis) descripsit Suares A(nno) 1668».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

753. Giuseppe Gueriggi (1754-1829). Drawing after Thomas Reinesius, *Thomae Reinesii Syntagma Inscriptionum antiquarum…*, 1682

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 750, no. 2.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia martyrum item illorum qui ex calice sanguinolento sapulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,1cm x 10,3cm.
MEDIUM: Pen drawing.
SOURCE: T. Reinesius, *Syntagma Inscriptionum antiquarum cum primis Romae veteris, quorum omissa est recensio in vasto Jani Gruteri opera cujus dici possit supplementum …*, Lipsia and Frankfurt, Johann Erici Hahnii, 1682, Class. XX, no. CCCLXI.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3623.
INSCRIPTION: OLIMPVS BIXIT AN- / -NOS TRES MENSES VN- / -DECI DIES DODECI / IN PACE ((vas)) ((avis cum olea)); ICUR VIII, 22579.
ANNOTATIONS: Romae in Mus(eo) Holsteni e(x) Coem(eterio) Agnetis.
DOCUMENTS: Vat. lat. 9087, f. 152r.
BIBLIOGRAPHY: Buonocore 2001: 51.

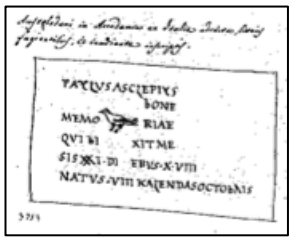


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Figurative marble inscription

754. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 751, no. 6.
CHAPTER AND HEADING: Cap. XXVIII P. I. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 5,8cm x 11,5cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9087, f. 204r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 3682.
INSCRIPTION: VII KAL(endas) MARTIAS / PAREGORIVS IN PACE ((columba ramum ferens)); ICUR V, 14528.
ANNOTATIONS: Romae in Coem(eterio) S. Urbani.
DOCUMENTS: Vat. lat. 9087, f. 204r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

755. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 752, no. 9.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 8cm x 11,1cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9087, f. 266r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 3753.
INSCRIPTION: <:a> ASCLEPIVS / PAVLVS BONE (MIMORIAE / QVI BIXIT ME- / -SI XVI DIEBVS XVIII / NATVS VIII KALENDAS OCTOBRIS / <:b> ((avis in tabula securiclata)); ICUR I, 3698.
ANNOTATIONS: Amsteledami in Accademia ex Italia aduecta, litteris fugientibus, et inordinate inscriptis.
DOCUMENTS: Vat. lat. 9087, f. 266r.
BIBLIOGRAPHY: Buonocore 2001: 51.

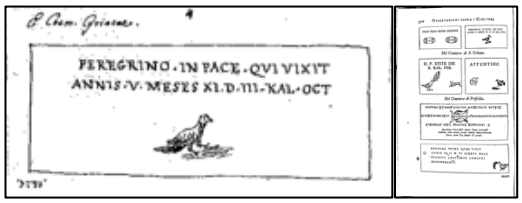


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Figurative marble inscription

756. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 753, no. 3.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 6,9cm x 10,9cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 cc. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 104.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 3774.a 3779.
INSCRIPTION: PENTVRVS ((monogramma Christi cum omega et alpha in circulo)): ICUR VII, 19462; Solin et alii 1996, pp. 95-96, no. 154.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae, est Anagniae in SS / Cosmae et Damiani.
DOCUMENTS: Vat. lat. 9088, f. 16r.
BIBLIOGRAPHY: Buonocore 2001: 51.

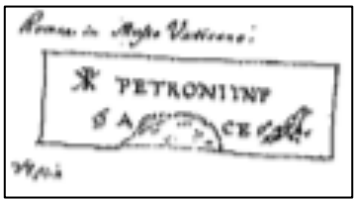


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Figurative marble inscription

757. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 753, no. 4.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia martyrum item illorum qui ex calice sanguinolento sepulchro adposito martyrum in numero haditi sunt.
DIMENSIONS: 7,1cm x 12,4cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. I, p. 370.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 3786.
INSCRIPTION: PEREGRINO IN PACE QVI VIXIT / ANNIS V MESES XI D(epositus) III KAL(endas) OCT(obres) ((avis)); ICUR VII, 19173.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9088, f. 23r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

758. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

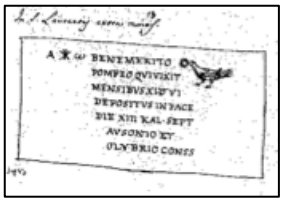
SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 753, no. 9.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia martyrum item filiorum qui ex calice sanguinolento sepulchro adposito martyrum in numero habiti sunt.
DIMENSIONS: 5cm x 8,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9088, f. 56r. The drawing consists of a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 3821.a.
INSCRIPTION: ((monogramma Christi)) PETRONI IN P- / -ACE ((avis)); ICUR I, 2360; Lega 2000; ILCV, 2297F adn.
ANNOTATIONS: Romae in Museo Vaticano.
DOCUMENTS: Vat. lat. 9088, f. 56r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

759. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

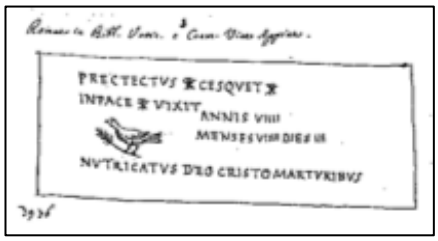
SUBJECT: Figurative marble inscription with a male orant.
SHELFMARK: Vat. lat. 9073, f. 754, no. 6.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 8,7cm x 8,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9046, f. 162r.
HAND: Giuseppe Gueriggi (1754-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 3874.a.
INSCRIPTION: I HOC SANCTORVM LO- / -CO REQVIESCIT PISINIO / QVI VIXIT ANNVM I ET / MENSIS (sic) X ET DIES II DEP(o)- / -SITVS EST XI KAL(endas) SEPTEM-/ -BRIS; CIL 1698; ILCV 2164; J. B. Brusin 1991-1993: p. 1105, no. 3162.
ANNOTATIONS: In Cryptis veteris Ecclesiae SS. M. M. Felicis et Fortunati extra Aquilejam sub Presbyterio, tabula imposita arcae marmoreae detecta A(nno) 1787, nunc in Urbe in aedibus Plebani.
DOCUMENTS: Vat. lat. 9046, f. 162r. Udine, Biblioteca Joppi, Fondo Principale, Ms 594, c. 78v.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

760. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea…*, 1632

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 754, no. 13.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 5,2cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 408.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 5480.
INSCRIPTION: ((monogramma Christi cum alpha et omega)) benemerito ((columba cum corona)) BENEMERITO ((columba cum corona)) POMPEO QVI VIXIT / MENSIBVS XI D(iebus) VI / DEPOSITVS IN PACE / DIE XIII KAL(endas) SEPT(embres) / AVSONIO ET / OLYBRIO CONS(ulibus); ICUR VII, 17473.
ANNOTATIONS: In S. Laurentiis extra muros.
DOCUMENTS: Vat. lat. 9094, f. 105r.
BIBLIOGRAPHY: Buonocore 2001: 51.

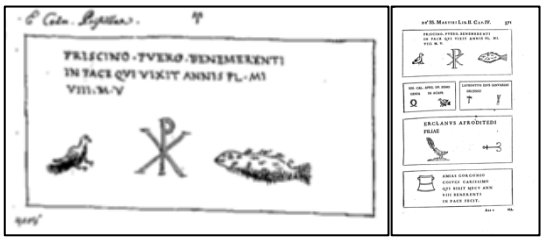


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Figurative marble inscription

761. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 755, no. 5.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,6cm x 12,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9088, f. 160r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 3936.
INSCRIPTION: PRECTECTVS ((monogramma Christi)) CESQVET ((monogramma Christi)) / IN PACE ((monogramma Christi)) VIXIT ANNIS VIIII / ((avis in ramo)) MENSES VIIII DIES III / NVTRICATVS DEO CRISTO MARTVRIBVS; ICUR VI, 17116; Mazzoleni 2015, pp. 167-168.
ANNOTATIONS: Romae in Bibl(iotheca) Vatic(ana) e(x) Coem(eterio) Viae Appiae.
DOCUMENTS: Vat. lat. 9088, f. 160r.
BIBLIOGRAPHY: Buonocore 2001: 51.

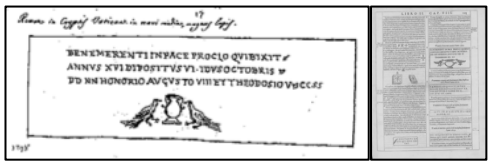


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Figurative marble inscription

762. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove and a fish.
SHELFMARK: Vat. lat. 9073, f. 755, no. 12.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 8,5cm x 13,1cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 371.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 4008.
INSCRIPTION: PRISCINO PVERO BENEMERENTI / IN PACE QVI VIXIT ANNIS PL(us) M(inus) VIII M(ensibus) V ((avis)) ((monogramma Christi)) ((piscis)); ICUR VIII, 23252.
ANNOTATIONS: E(x) Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9088, f. 226r.
BIBLIOGRAPHY: Buonocore 2001: 51.

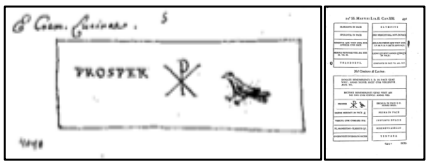


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Figurative marble inscription

763. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea*…, 1632

SUBJECT: Figurative marble inscription with two doves at either side of a vase.
SHELFMARK: Vat. lat. 9073, f. 755, no. 17.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nominee vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 7cm x 16,2cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 105.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 17.
MARINI CODE LETTERING: 5798.
INSCRIPTION: BENEMERENTI IN PACE PROCLO QVI BIXIT ((folium)) / ANNVS XVI DIPOSITVS VI IDVS OCTOBRIS ((folium)) / DD(ominis) NN(ostris) HONORIO AVGVSTO VIII ET THEODOSIO V ((folium)) CC(on)SS(ulibus) ((avis)) ((cantharus)) ((avis)); ICUR II, 4172.
ANNOTATIONS: Romae in Cryptis Vatican(is) in navi media, magnus lapis.
DOCUMENTS: Vat. lat. 9095, f. 108r.
BIBLIOGRAPHY: Buonocore 2001: 51.

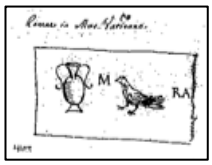


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Figurative marble inscription

764. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 756, no. 5.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 5,4cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 491.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 4040.
INSCRIPTION: PROSPER ((monogramma Christi)) ((avis)); ICUR II, 6303.
ANNOTATIONS: E(x) Coem(eterio) Lucinae.
DOCUMENTS: Vat. lat. 9088, f. 256r.
BIBLIOGRAPHY: Buonocore 2001: 51.

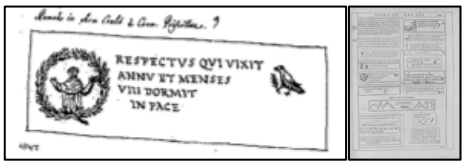


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Fragmentary figurative marble inscription with a dove

765. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove and a vase.
SHELFMARK: Vat. lat. 9073, f. 756, no. 20.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum momine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,2cm x 8,8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly, the drawing consists of a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 20.
MARINI CODE LETTERING: 4107.
INSCRIPTION: ((vas)) M ((avis)) RA.
ANNOTATIONS: Romae in Mus(eo) Vaticano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription with a male orant and a dove

766. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Antonio Bosio, *Roma sotterranea*…, 1632

SUBJECT: Figurative marble inscription with a male orant and a dove.
SHELFMARK: Vat. lat. 9073, f. 757, no. 9.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,2cm x 12,8cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma, nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandini*, Rome, Facciotti, 1632, Lib. III, Cap. LXI, p. 505.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 4147.
INSCRIPTION: RESPECTVS QVI VIXIT / ANN(os) V ET MENSES / VIII DORMIT / IN PACE / DELICIVM ((orans puer in corona)) ((avis in ramo)); ICUR IX, 24124.
ANNOTATIONS: Romae in Ara Coeli e(x) Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

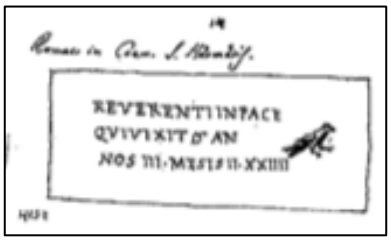


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Figurative marble inscription with a dove

767. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9083, f. 757, no. 11.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,7cm x 9,7cm.
MEDIUM: Pen drawing.
SOURCE: Absent. Possibly personal autopsy. The drawing may consist of a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 4153.a.
INSCRIPTION: RESTVTI ((avis cum olea)); ICUR I, 3749; ILCV, 3963 adn.
ANNOTATIONS: Romae in Suburbano comitis Galletti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

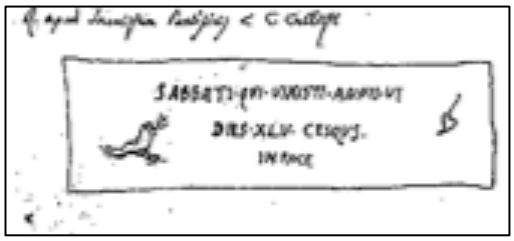


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Figurative marble inscription with a dove

768. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 757, no. 14.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: Absent. Possibly personal autopsy. The drawing may consist of a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 4157.
INSCRIPTION: REVERENTI IN PACE / QVI VIXIT ((folium)) AN- / -NOS III MESIS II <d>(ies) XXIIII ((columba)); ICUR X, 27159.
ANNOTATIONS: Romae in Coem(eterio) S. Hermetis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

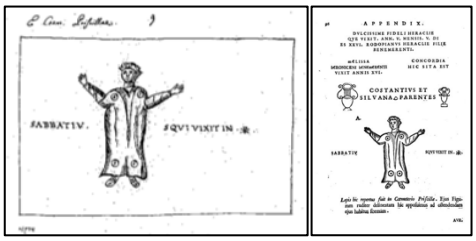


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Figurative marble inscription

769. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 760, no. 7.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 5,8cm x 10,7cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: e(x).
INSCRIPTION: ((columba)) SABBATI QVI VIXISTI ANNIS VI ((folium)) / DIES XLV CESQV(a)S / IN PACE; ICUR III, 9129.
ANNOTATIONS: R(omae) apud Sacristam Pontificis e(x) C(oemeterio) Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

770. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a male orant.
SHELFMARK: Vat. lat. 9073, f. 760, no. 9.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 10,8cm x 13,9cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 96.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 4274.
INSCRIPTION: SABBATIV- ((puer orans)) / -S QVI VIXIT IN CHR(isto); ICUR VIII, 23269; Solin et alii 1996, p. 119, no. 201.
ANNOTATIONS: E(x) Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

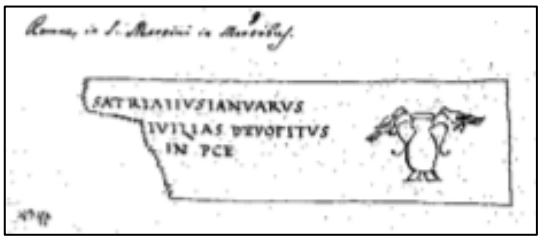


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Figurative marble inscription

771. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves holding a cloth.
SHELFMARK: Vat. lat. 9073, f. 761, no. 1.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 7,7cm x 10,3cm.
MEDIUM: Pen drawing.
SOURCE: Absent.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 4290.
INSCRIPTION: ((aves pannum tendunt)) SABINI / ANOTE / CVM PA- / -CE.
ANNOTATIONS: Romae in S. Sebastiani extra muros, in pavim(ento) Sacelli Subterranei.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

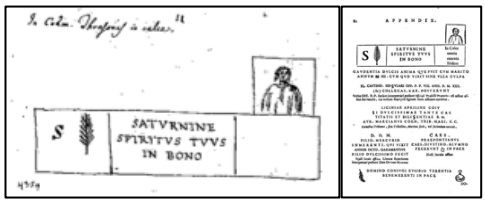


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Figurative marble inscription

772. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of a vase.
SHELFMARK: Vat. lat. 9073, f. 762, no. 9.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,7cm x 13,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is possibly a manual copy by Giuseppe Gueriggi of a drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 4342.
INSCRIPTION: [---]SATRIA IIVS IANVARVS / [---]IVLIAS DEPOSITVS / IN P(a)CE.
ANNOTATIONS: Romae in S. Martini in Montibus.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

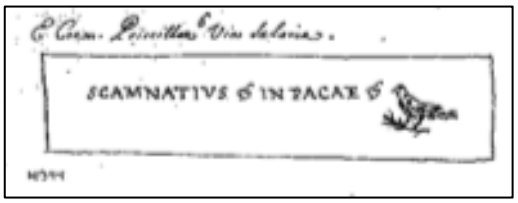


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Figurative marble inscription

773. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a male portrait.
SHELFMARK: Vat. lat. 9073, f. 762, no. 11.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 7,9cm x 12,8cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis, historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 82.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 4354.
INSCRIPTION: SATVRNINE / SPIRITVS TVVS / IN BONO ((palma)) ((protome viri)); ICUR IX, 24144.
ANNOTATIONS: In Coem(eterio) Thrasonis in calce.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

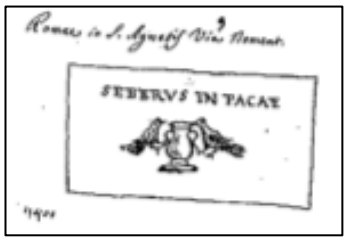


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Figurative marble inscription

774. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea…*, 1632

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 763, no. 6.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 5cm x 12,2cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio …compita, disposta, e accresciuta dal M. R. P. Giovanni Severani … nella quale si tratta de' sacri cimiterii di Roma …. nuovamente visitati, e riconosciuti dal sig. Ottavio Pico … pubblicata dal commendatore Fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 506.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 4377.
INSCRIPTION: SCAMNATIVS ((folium)) IN PACAE ((folium)) ((avis in ramo)); ICUR IX, 24148.
ANNOTATIONS: E(x) Coem(eterio) Priscillae Via Salaria.
DOCUMENTS: Vat. lat. 9090, f. 12r.
BIBLIOGRAPHY: Buonocore 2001: 51.

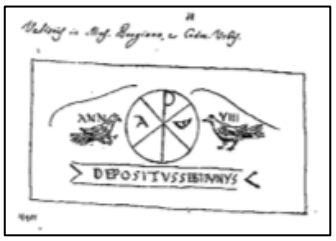


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Figurative marble inscription

775. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of a vase.
SHELFMARK: Vat. lat. 9073, f. 763, no. 9.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,6cm x 9,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9090, f. 34r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 4400.
INSCRIPTION: SEBERVS IN PACAE [---]; ((avis)) ((vas)) ((avis)); ICUR VIII, 21286.
ANNOTATIONS: Romae in S. Agnetis Via Noment(ana).
DOCUMENTS: Vat. lat. 9090, f. 34r «e(x) sch(edis) Barb(erinis) manu (François) Suaresis».
BIBLIOGRAPHY: Buonocore 2001: 51.

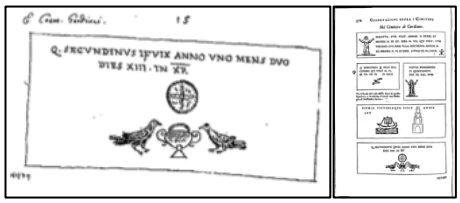


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Figurative marble inscription

776. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of a vase.
SHELFMARK: Vat. lat. 9073, f. 763, no. 11.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 8,2cm x 11,7cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9090, f. 35r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 4401.
INSCRIPTION: DEPOSITVS SEBIRINYS.
ANNOTATIONS: Velitris in Mus(eo) Borgiano, e(x) Coem(eterio) Urbis.
DOCUMENTS: Vat. lat. 9090, f. 35r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

777. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with two doves at either side of a vase.
SHELFMARK: Vat. lat. 9073, f. 763, no. 15.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 8,3cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 372.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 4439.
INSCRIPTION: Q(uintus) SECVNDINVS VIX(it) ANNO VNO MENS(es) DVO / DIES XIII IN CHR(isto) ((rota radiata)) ((avis)) ((vas)) ((avis)); ICUR VI, 15641.
ANNOTATIONS: E(x) Coem(eterio) Gordiani.
DOCUMENTS: Vat. lat. 9090, f. 70r.
BIBLIOGRAPHY: Buonocore 2001: 51.

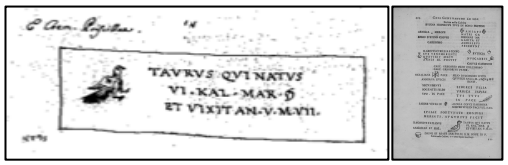


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Figurative marble inscription

778. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of a vase.
SHELFMARK: Vat. lat. 9073, f. 766, no. 5.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 7,8cm x 16,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9094, f. 446r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 5421.
INSCRIPTION: INNOCVS PVER NOMINE SIDDLHIC BIXIT MESES / QVATVOR DIES BIGINTI QVATOR PETITVS IN PACE III ID(us) / APRILIS ANICIO AVCHENIO BASO CONSVLE ((monogramma Christi cum alpha et omega in corona)) ((columbae in ramo)); ICUR II, 6081.
ANNOTATIONS: In Coem(eterio) Commodillae A(nno) 1723.
DOCUMENTS: Vat. lat. 9094, f. 446, «e(x) schedis sacraria pontificii».
BIBLIOGRAPHY: Buonocore 2001: 51.

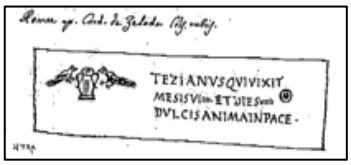


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Figurative marble inscription

779. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Delle cose gentilesche, e profane*…, 1744

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 768, no. 14.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,3cm x 13,3cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Delle cose gentilesche e profane trasportate ad uso, e adornamento delle chiese. Opera di Giovanni Marangoni sacerdote vicentino, protonotario apostolico, e già canonico dell'insigne cattedrale della città di Anagni*, Rome, Niccolò e Marco Pagliarini, 1744, p. 454.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 4735.
INSCRIPTION: TAVRVS QVI NATVS / VI KAL(endas) MAR(tias) ((folium)) / ET VIXIT AN(nis) II DIES VII ((avis palmam rostro ferens)); ICUR IX, 24180.
ANNOTATIONS: E(x) come(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9091, f. 54r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

780. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of a vase.
SHELFMARK: Vat. lat. 9073, f. 769, no. 11.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 5,8cm x 11,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9091, f. 86r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 4772.
INSCRIPTION: <:a> ((avis)) ((vas)) ((avis)) <:b> TEZIANVS QVI VIXIT / MESIS VIIII ET DIES VIIII / DVLCIS ANIMA IN PACE; ICUR I, 2420; ILCV, 2296A; Lega 2000.
ANNOTATIONS: Romae ap(ud) Card(inalem) de Zelada l(itte)ris rubr(icat)is.
DOCUMENTS: Vat. lat. 9091, f. 86r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

781. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 773, no. 15.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 7,5cm x 4,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 345.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 5060.
INSCRIPTION: VICTOR IN PACE QVI VIXIT / ANN(os) XIIII III IDVS NOB(embris) ((monogramma Christi)) ((avis cum rostro palma ferens)); ICUR VII, 20192.
ANNOTATIONS: E(x) Coem(eterio) S. Hippolyti.
DOCUMENTS: Vat. lat. 9092, f. 86r.
BIBLIOGRAPHY: Buonocore 2001: 51.

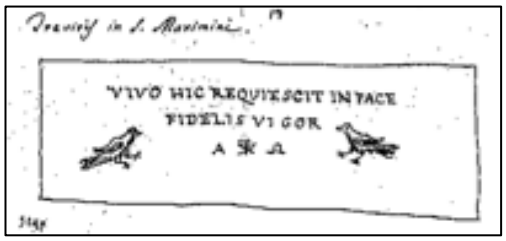


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Figurative marble inscription

782. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 774, no. 14.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,8cm x 10,9cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 475.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 5134.
INSCRIPTION: VICTORINVS / IN PACE ((columba)); ICUR III, 9240.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9092, f. 162r.
BIBLIOGRAPHY: Buonocore 2001: 51.

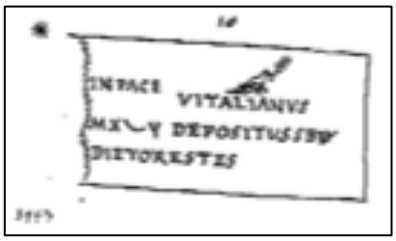


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Figurative marble inscription

783. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of the monogram.
SHELFMARK: Vat. lat. 9073, f. 774, no. 17.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 5,1cm x 12,1cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9092, f. 171r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 17.
MARINI CODE LETTERING: 5142.
INSCRIPTION: VIVO HIC REQVIESCIT IN PACE / FIDELIS VIGOR ((avis)) ((monogramma Christi cum alpha et omega)) ((avis)).
ANNOTATIONS: Treviris in S. Maximini.
DOCUMENTS: Vat. lat. 9092, f. 171r.
BIBLIOGRAPHY: Buonocore 2001: 51.

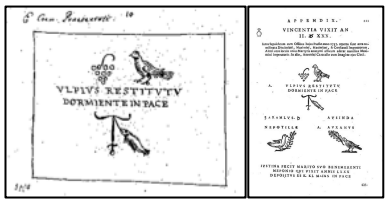


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Fragmentary figurative marble inscription

784. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 775, no. 10.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 5,6cm x 8,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9095, f. 315r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 5993.
INSCRIPTION: [hic requiescit?] IN PACE ((avis cum olea in rostro)) / VITALIANVS [annos pl(us)] M)inus) XL<l> DEPOSITVS S(ub)D(ie) / [---Lampa]DI ET ORESTES; ICUR I, 3253; ILCV, 2952C adn.
ANNOTATIONS: R(omae) apud Sacristam Pontif(icis) e(x) C(oemeterio) Callisti.
DOCUMENTS: Vat. lat. 9095, f. 315r «e(x) sch(edis) Petri Polidori».
BIBLIOGRAPHY: Buonocore 2001: 51.

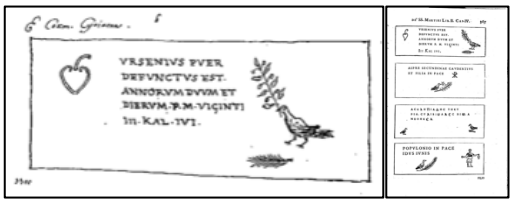


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Figurative marble inscription

785. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with grapes, a dove, an anchor, and a fish.
SHELFMARK: Vat. lat. 9073, f. 776, no. 10.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 8,7cm x 10,3cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 111.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 5220.
INSCRIPTION: ((avis ad uvam)) VLPIVS RESTITVTVS / DORMIENTE IN PACE ((ancora)) ((piscis)); ICUR IV, 12802.
ANNOTATIONS: E(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9093, f. 47r.
BIBLIOGRAPHY: Buonocore 2001: 51.

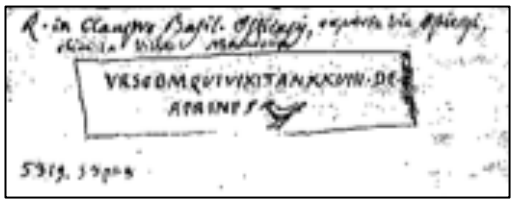


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Figurative marble inscription

786. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 777, no. 6.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 7,9cm x 5,6cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 367.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 5300.
INSCRIPTION: ((folium)) VRSENIVS PVER ((avis cum ramo)) / DEFVNCTVS EST / ANNORVM DVVM ET / DIERVM P(lus) M(inus) VIGINTI / III KAL(endas) IV<I>(ias) ((palma)); ICUR VII, 19550; ILCV, 6815.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9093, f. 119r.
BIBLIOGRAPHY: Buonocore 2001: 51.

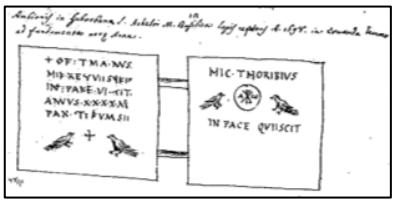


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Figurative marble inscription with a dove

787. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 778, no. 1.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 5,3cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9093, f. 133r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 5319.5321.a.
INSCRIPTION: VRSO B(ene)M(erenti) QVI VIXIT AN(nos) XXVIII DE[p(ositus) ---] / APR(il ---) IN P(ace) ((columba)); ICUR II, 6368.
ANNOTATIONS: R(omae) in Claustro Basil(ica) Ostiensis, repertae Via Ostiense, olim in Villa Mandosia.
DOCUMENTS: Vat. lat. 9093, f. 132r; Vat. lat. 9093, f. 133r.
BIBLIOGRAPHY: Buonocore 2001:51.

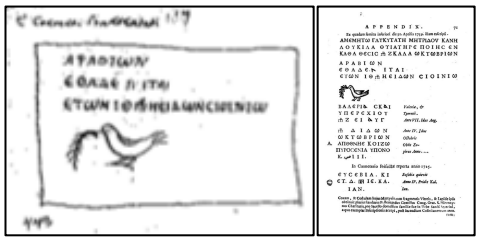


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Figurative marble inscription with two doves

788. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Jean Mabillon, *De re Diplomatica libri V*, 1681

SUBJECT: Figurative marble inscription with two doves at either side of the Chrismon.
SHELFMARK: Vat. lat. 9073, f. 779, no. 12.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 9,2cm x 17,7cm.
MEDIUM: Pen drawing.
SOURCE: J. Mabillon, *De re Diplomatica libri V*, Paris, Ludovic Billaine, 1681, Vol. I, p. 521, 280, 281.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 4206.
INSCRIPTION: SVB HOC TVMVLO / QVIESCVNT MEM / BRAPVERI ROTBTI / FILII CONSVLIS RICAR / DQICV SVSCEPT ESSET / DE SACRO FONTE IND / TVS TIBVs / IN ALBIS SVIS PERRE / XIT AQ DOMINVM / L MARCI / REQVIESCAT ANI / MAEIVS IN XPI NO / MINE AM; ECCE VICIT LEO DE TRIBV IVDA RADIX DAVID; CIF22, 161, p. 245-247.
ANNOTATIONS: In Eccl(es)ia Coenobii Fisci Campi, vulgo Fescamp in Pallia.
DOCUMENTS: Vat. lat. 9091, f. 123r.
BIBLIOGRAPHY: Buonocore 2001: 51.

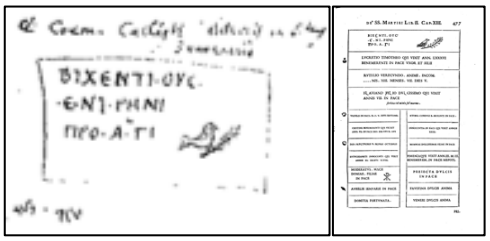


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Figurative marble inscription with a dove

789. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni*…, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 780, no. 14.
CHAPTER AND HEADING: Cap. XXVIIII P. I. Epitaphia defunctorum nomine vel ab incertis posita et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,5cm x 8,2cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini ... auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 71.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 443.
INSCRIPTION: APABIWN / EΘAΔEITAI / ETωN IΘPHEIΔωN CIOINIω.
ANNOTATIONS: E(x) Coemet(erio) Praetextati.
DOCUMENTS: Vat. lat. 9102, f. 219r.
BIBLIOGRAPHY: Buonocore 2001: 51.

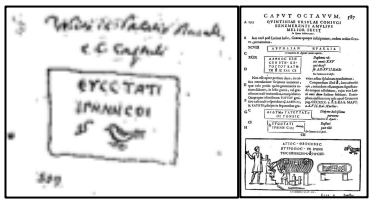


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Figurative marble inscription with a dove

790. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription, copied after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 781, no. 5.
CHAPTER AND HEADING: Cap. XXX. Epitaphia defunctorum nominee vel incertis posita et primum item in quibus mortuorum nominee tantum inscribitur.
DIMENSIONS: 5,6cm x 15,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III. p. 477.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 467.
INSCRIPTION: BIXENTI OYC / E NI PHNI / TIPO AΓI.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9102, f. 241r.
BIBLIOGRAPHY: Buonocore 2001: 51.

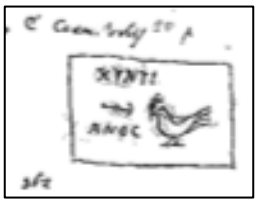


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Figurative marble inscription with a dove

791. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 782, no. 7.
CHAPTER AND HEADING: Cap. XXX. Epitaphia defunctorum nomine vel incertis posita et primum item in quibus mortuorum nomine tantum inscribitur.
DIMENSIONS: 5,7cm x 5,7cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis F. Urbinatis Inscriptionum antiquarum quae in aedibus paternis asservantur explication et additamentum*, Rome, Officina Dominici Herculis, 1699, p. 587, CI.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 509.
INSCRIPTION: EYCCTATI / IPHNHCOI ((folium)) ((avis)).
ANNOTATIONS: Urbini in Palatio Ducali, e(x) C(oemeterio) Castuli.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription with a dove

792. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 784, no. 2.
CHAPTER AND HEADING: Cap. XXX. Epitaphia defunctorum nomine vel incertis posita et primum item in quibus mortuorum nomine tantum inscribitur.
DIMENSIONS: 4,7cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 562.
INSCRIPTION: XYNTI / ((ancora)) ((avis cum ramo)) ANOC.
ANNOTATIONS: E(x) Coem(eterio Urbis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

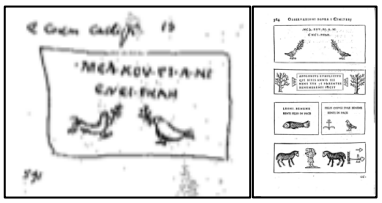


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Figurative marble inscription with a dove

793. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 784, no. 11.
CHAPTER AND HEADING: Cap. XXX. Epitaphia defunctorum nomine vel incertis posita et primum item in quibus mortuorum nomine tantum inscribitur.
DIMENSIONS: 6cm x 8cm.
MEDIUM: Pen drawing.
SOURCE; Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: e(x).
INSCRIPTION: MAPICCIKEλOC ((avis cum ramo)).
ANNOTATIONS: R(omae) in Mus(eo) Vatic(ano) e(x) Coem(eterio) -Hermetis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

794. Gaetano Marini (1742-1815). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 784, no. 15.
CHAPTER AND HEADING: Cap. XXX. Epitaphia defunctorum nomine vel ab incertis posita item sepulchralia omne genus.
DIMENSIONS: 5,4cm x 7,1cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 364.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 591.
INSCRIPTION: MEA KOV PI A NI / ENEI PNAH.
ANNOTATIONS: E(x) C(oemeterio) Callixti.
DOCUMENTS: Vat. lat. 9103, f. 115r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription with the Good Shepherd

795. Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814). Drawing reproducing a figurative marble inscription with the Good Shepherd

SUBJECT: Figurative marble inscription with the Good Shepherd.
SHELFMARK: Vat. lat. 9073, f. 785, no. 6.
CHAPTER AND HEADING: Cap. XXX. Epitaphia defunctorum nomine vel incertis posita et primum item in quibus mortuorum nominee tantum inscribitur.
DIMENSIONS: 33,5cm x 33,5cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is attributed to Seroux d'Agincourt.
HAND: Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 679.
INSCRIPTION: ΠA.
ANNOTATIONS: Romae in Museo Kircheriano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

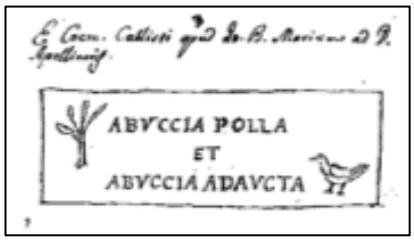


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Figurative marble inscription with a dove

796. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription.

SUBJECT: Figurative marble inscription with a dove on an olive branch.
SHELFMARK: Vat. lat. 9073, f. 786, no. 11.
CHAPTER AND HEADING: Cap. XXX. Epitaphia defunctorum nominee vel incertis posita et primum item in quibus mortuorum nominee tantum inscribitur.
DIMENSIONS: 4,4cm x 6,1cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. Possibly personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 622.
INSCRIPTION: ΡΕΚΕΠΤΟ CENEPHNH / ΠΡΟΑΤΕL ((avis in ramo)).
ANNOTATIONS: R(omae) ap(ud) Horatium a Valle e(x) Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

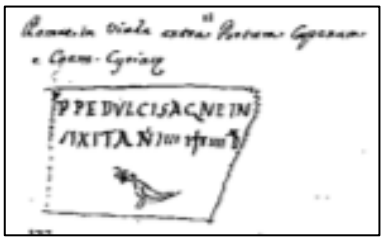


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Figurative marble inscription with a dove

797. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 788, no. 3.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,4cm x 10,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9075, f. 10r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 9.
INSCRIPTION: ABVCCIA POLLA / ET / ABVCCIA ADAVCTA / ((arbor palmae)) ((ovis)); ICUR III, 8731; CIL VI, 10462.
ANNOTATIONS: E(x) Coem(eterio) Callisti apud Jo(hannem) B. Marium ad D. Apollinaris.
DOCUMENTS: Vat. lat. 9075, f. 10r. «Tabula marmoris saligni in qua restant vasa sanguinis olim super insigni vestigia imposita arat sepulchro duorum puellam duarum in Coem(eterio) Callisti: litteris obliquis et elegantis. Longa palm. 7 lat. 2. ((arbor palmae)) ABVCCIA POLLA / ET / ABVCCIA ADAVCTA ((avis)) / Servatur ap(ud) Joh(annem) Baptistam Marium ad D. Apollinaris, descripsit. E(x) come(eterio) Callisti tabula longa pal(mi) VII lat. pal. II. in qua adhuc restabant non indubia sanguinis olim super vespersi vestigia».
BIBLIOGRAPHY: Buonocore 2001: 51.

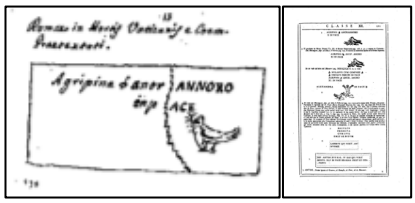


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Fragmentary figurative marble inscription with a dove

798. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 790, no. 11.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,1cm x 8,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9073, f. 158r.
HAND: Gaetano Marini (1742-1815). The provenance note added to the inscription is by Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 117.
INSCRIPTION: [Phili]PPE DVLCIS AGNE IN / [pace] VIXIT AN(nis) IIII M(ensibus) IIII D[iebus ---] / ((avis cum olea)); ICUR VII, 19187.
ANNOTATIONS: Romae in Vinea extra portam capenam e(x) Coem(eterio) cyriacae excr(ibitur).
DOCUMENTS: Vat. lat. 9073, f. 158r.
BIBLIOGRAPHY: Buonocore 2001: 51.

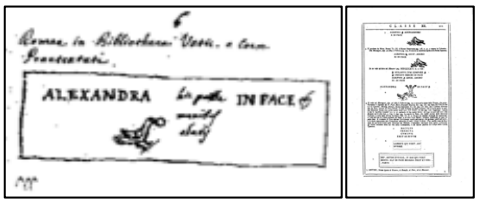


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Figurative marble inscription with a dove

799. Giuseppe Gueriggi (1754-1829). Drawing after Benedetto Passionei, *Iscrizioni antiche disposte per ordine di varie classi…*, 1763

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 790, no. 15.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,4cm x 8,7cm.
MEDIUM: Pen drawing.
SOURCE: B. Passionei, *Iscrizioni antiche disposte per ordine di varie classi ed illustrate con alcune annotazioni da Benedetto Passionei*, Lucca, Giovanni Riccomini, 1763, p. 111, no. 3.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 190.
INSCRIPTION: AGRIP<p>INA {annor} ANNORO / X IN PACE ((avis)); ICUR IV, 12434.
ANNOTATIONS: Romae in Hortis Vaticanis e(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9075, f. 172r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription with a dove

800. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription, copied after Benedetto Passionei, *Iscrizioni antiche disposte per ordine di varie classi…*, 1763

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 791, no. 6.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,6cm x 10,1cm.
MEDIUM: Pen drawing.
SOURCE: B. Passionei, *Iscrizioni antiche disposte per ordine di varie classi ed illustrate con alcune annotazioni da Benedetto Passionei*, Lucca, Giovanni Riccomini, 1763, p. 111, no. 4.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 222.
INSCRIPTION: ALEXANDRA IN PACE ((folium)) / ((avis cum corona in rostro)) ((puella orans)); ICUR IV, 12435.
ANNOTATIONS: Romae in Bibliotheca Vatic(ana) e(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9075, f. 196r.
BIBLIOGRAPHY: Buonocore 2001: 51.

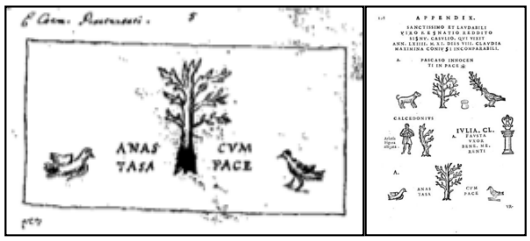


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Figurative marble inscription with a dove

801. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a barrel, a dove, and a small tree.
SHELFMARK: Vat. lat. 9073, f. 791, no. 16.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,9cm x 7,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9076, f. 237r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: 265.
INSCRIPTION: AMPELIAE ((Avis in arbore)) ((modium)) ((arbor)); ICUR I, 3129; CIL X, 949*, 2; Baratta 2013, p. 100, no. 5.
ANNOTATIONS: Velitris in mus(eo) Borgiano e(x) Coem(eterio) Urbis.
DOCUMENTS: Vat. lat. 9076, f. 237r.
BIBLIOGRAPHY: Buonocore 2001: 51.

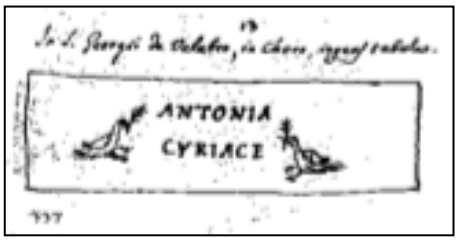


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Figurative marble inscription

802. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with two doves at either side of a tree.
SHELFMARK: Vat. lat. 9073, f. 792, no. 5.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,8cm x 11,8cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 108.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 273.
INSCRIPTION: <:a> ((avis)) / <:b> ANAS- / -TASA / <:c> ((arbor)) / <:d> CVM / PACE / <:e> ((avis)); ICUR IV, 12577; Solin et alii 1996, 82, n. 128.
ANNOTATIONS: E(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9076, f. 245r.
BIBLIOGRAPHY: Buonocore 2001: 51.

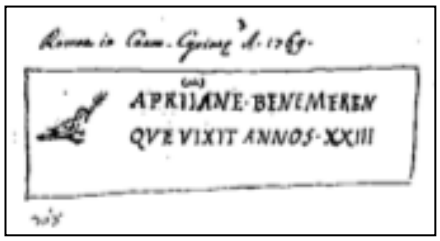


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Figurative marble inscription

803. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 792, no. 13.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,8cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9076, f. 301r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 337.
INSCRIPTION: ((avis cum olea)) ANTONIA / CYRIACE ((avis cum olea)); ICUR I, 320; ILCV, 3960A.
ANNOTATIONS: In S. Georgii de Velabro, in choro, ingens tabula.
DOCUMENTS: Vat. lat. 9076, f. 301r.
BIBLIOGRAPHY: Buonocore 2001: 51.

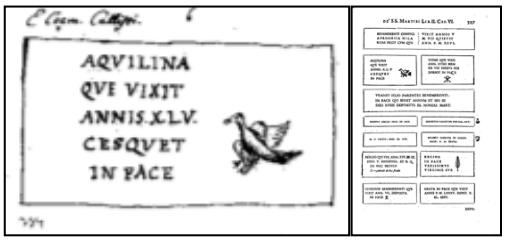


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Figurative marble inscription

804. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 793, no. 3.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9076, f. 329r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 368.
INSCRIPTION: ((avis cum ramo)) APRILIANE BENE MEREN(ti) / QVE VIXIT ANNOS XXIII; ICUR VII, 20617.
ANNOTATIONS: Romae in Coem(eterio) Cyriacae A(nno) 1769.
DOCUMENTS: Vat. lat. 9076, f. 329r.
BIBLIOGRAPHY: Buonocore 2001: 51.

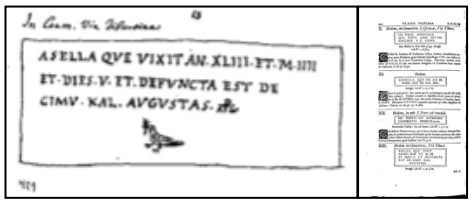


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Figurative marble inscription

805. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 793, no. 6.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,2cm x 10,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 397.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 387.
INSCRIPTION: AQVILINA / QVE VIXIT ANNIS XLV / CESQVET / IN PACE ((avis)); ICUR III, 8767; Solin et alii 1996, p. 75, no. 114.
ANNOTATIONS: e(x) C(oemeterio) Callisti.
DOCUMENTS: Vat. lat. 9076, f. 344r.
BIBLIOGRAPHY: Buonocore 2001: 51.

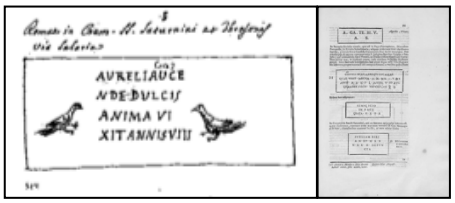


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Figurative marble inscription

806. Giuseppe Gueriggi (1754-1829). Drawing after Thomas Reinesius, *Thomae Reinesii Syntagma Inscriptionum antiquarum…*, 1682

SUBJECT: figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 793, no. 15.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,8cm x 12,4cm.
MEDIUM: Pen drawing.
SOURCE: T. Reinesius, *Thomae Reinesii Syntagma Inscriptionum antiquarum cum primis Romae Veteris … Jani Gruteri opera …*, Lipsia & Frankfurt, Typis Johann Erici Hahnii, 1682, p. 900, Class. XX, no. XIII.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 429.
INSCRIPTION: ASELLA QVE VIXIT AN(nos) XLIII ET M(enses) IIII / ET DIES V ET DEFVNCTA EST DE- / -CIMV KAL(endas) AVGVSTAS ((monogramma Christi cum alpha et omega)) ((avis cum ramo)); ICUR VII, 18455.
ANNOTATIONS: In Coem(eterio) Via Tiburtina.
DOCUMENTS: Vat. lat. 9076, f. 387r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

807. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 795, no. 5.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,4cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversiones ad nuper inventum Severae martyris epitaphium*, Palermo, ex Typographia Stephani Amato, 1734, p. 71.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 517.
INSCRIPTION: AVERLI AVCE- / -NDE DVLCIS / ANIMA VI- -XIT / ANNIS VIII ((aves duae)); ICUR IX, 23825.
ANNOTATIONS: Romae in Coem(eterio) SS. Saturnini et Thrasonis Via Salaria.
DOCUMENTS: Vat. lat. 9077, f. 19r.
BIBLIOGRAPHY: Buonocore 2001: 51.

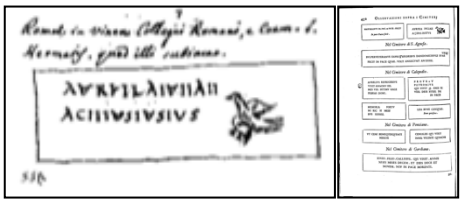


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Figurative marble inscription

808. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SHELFMARK: Vat. lat. 9073, f. 795, no. 10.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,4cm x 8,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9077, f. 25r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 525.
INSCRIPTION: AVR<e>LIA CASSANE / BENEMER<e>NTI ((palma)) ((avis)); ICUR I, 2157; Lega 2000; ILCV, 4046 adn.
ANNOTATIONS: Romae in Mus(eo) Card(inalem) de Zelada.
DOCUMENTS: Vat. lat. 9077, f. 15r.
BIBLIOGRAPHY: Buonocore 2001: 51.

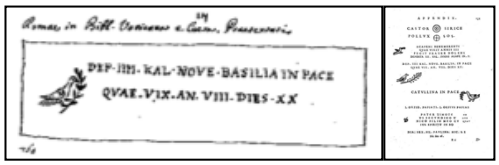


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Figurative marble inscription

809. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SHELFMARK: Vat. lat. 9073, f. 796, no. 7.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,8cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. IV, p. 432.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 552.
INSCRIPTION: AVFILA IVLIAE / AGIIAS IVSTVS ((avis)).
ANNOTATIONS: R(omae) in Vinea Collegi romani e(x) Coem(eterio) S. Hermetis, quo dilli subjacet.
DOCUMENTS: Vat. lat. 9077, f. 51r.
BIBLIOGRAPHY: Buonocore 2001: 51.

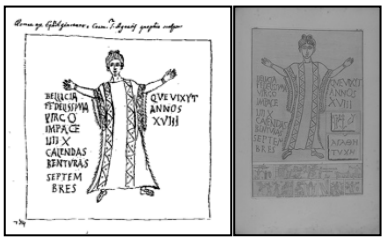


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Figurative marble inscription

810. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 797, no. 14.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6cm x 13,4cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. martyrum Amiternensium coemeterio prope Aquilam in Vestinis historica dissertatio cum appendice de coemeterio S. Saturnini ... auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 131.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 760.
INSCRIPTION: ((avis in ramo)) DEP(osita) IIII KAL(endas) NOVE(mbres) BASILIA IN PACE / QVAE VIX(it) AN(nos) VIII DIES XX; ICUR IV, 12444; ILCV, 2977 A adn.
ANNOTATIONS: Romae in Bibl(iotheca) Vaticana e(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9078, f. 250r.
BIBLIOGRAPHY: Buonocore 2001: 51.

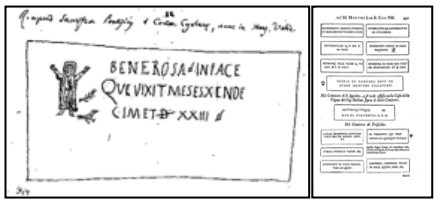


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Figurative marble inscription

811. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 798, no. 2.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 12cm x 11,9cm.
MEDIUM: Pen drawing.
SOURCE: Seroux d'Agincourt, *Histoire de l'Art, IV (Sculpture)*, Pl. VII, no. 1.
HAND: Giuseppe Gueriggi (1754-1829) after Giangiacomo Macchiavelli (1766-1811).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 784.
INSCRIPTION: BELLICIA ((Bellicia stat minibus passis)) QVE VIXIT / FEDELISSIMA ANNOS / VIRGO XVIII IN PACE IIIIX / CALENDAS / BENTVRAS / SEPTEM- / -BRES; ICUR VII, 18521; ILCV, 1354.
ANNOTATIONS: Romae ap(ud) Eq(uum) d'Agincourt, e(x) Coem(eterio) S. Agnetis graphis sculpta.
DOCUMENTS: Vat. lat. 9078, f. 277r.
BIBLIOGRAPHY: Buonocore 2001: 51; Mariani-Moretti 2015: 1577-1578; Pl. V; Moretti 2019: 249-269.



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Figurative marble inscription

812. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 798, no. 11.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,7cm x 11,4cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' ss. martiri ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 431.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 817.
INSCRIPTION: ((mulier minibus passis)) ((spica)) ((avis)) BENEROSA IN PACE QVE VIXIT / ME- SES {X}INDE- / -CIM ET D(ies) XXIII; ICUR VII, 19458.
ANNOTATIONS: R(omae) apud Sacristam Pontificis e(x) Coem(eterio) Cyriacae, nunc in Mus(eo) Vatic(ano).
DOCUMENTS: Vat. lat. 9078, f. 310r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

813. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 799, no. 4.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,4cm x 9,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9078, f. 326r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 835.
INSCRIPTION: ((monogramma Christi)) BERECVN- / -DA BIXIT / ANNOS DV / O MESES IIII / DIES XXV IN PACE; ((avis cum ulivo)); ICUR VIII, 23306; ICUR I, 1969.
ANNOTATIONS: R(omae) in cavedio Aedium March(esi) Rondinini.
DOCUMENTS: Vat. lat. 9078, f. 326r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

814. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 799, no. 11.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,8cm x 7,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9078, f. 349r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 857.
INSCRIPTION: [---]BIBIAN / [---]ENTI / [---]NIS [---]SF ((mulier orans)).
ANNOTATIONS: Romae in pavim(ento) Basil(icae) Ost(iensis).
DOCUMENTS: Vat. lat. 9078, f. 349r.
BIBLIOGRAPHY: Buonocore 2001: 51.

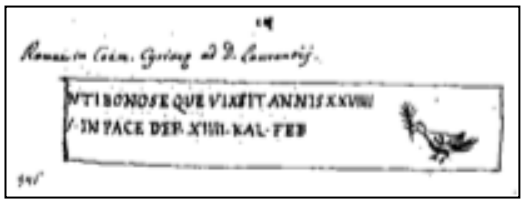


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Figurative marble inscription

815. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 800, no. 11.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9078, f. 404r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 914.a.
INSCRIPTION: BONIFATIA Q(uae) BIXIT ME(nsibus) VI / ET DIES XII ((vas ansatum)) ((avis)); ICUR VII, 18537; Lega 200, 60.
ANNOTATIONS: R(omae) ap(ud) me e(x) Coem(eterio) Cyriacae A(nno) 1793.
DOCUMENTS: Vat. lat. 9078, f. 404r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Fragmentary figurative marble inscription

816. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 800, no. 14.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,2cm x 11,8cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 946.
INSCRIPTION: [--- mere]NTI BONOSE QVE VIXSIT ANNIS XXVIIII / [---] V(ixit) IN PACE DEP(osita) XIIII KAL(endas) FEB(ruarias) ((avis cum olea)); ICUR VII, 20624.
ANNOTATIONS: R(omae) ap(ud) me e Coem(eterio) Cyriacae ad D(omo) Laurentiis.
DOCUMENTS: Vat. lat. 9078, f. 425r,
BIBLIOGRAPHY: Buonocore 2001: 51.

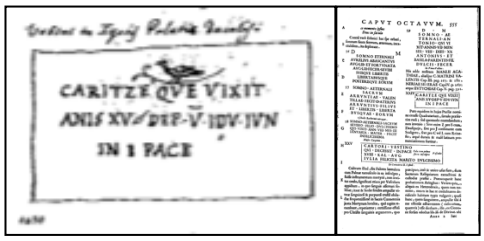


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Figurative marble inscription

817. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Francesco Gori, *Museum florentinum exhibens antiqua numismata*…, 1740

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9073, f. 801, no. 5.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: A. F. Gori, *Museum florentinum exhibens antiqua numismata maximi moduli quae in regio thesauro magni ducis Etruriae adservantur. Francisco III. duci Lotharingiae et barri regi Hierusalem Etruriae magno duci dedicatur*, Florence, Typographia Francisci Mocke, 1740, Vol. II, p. 442, no. 28.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 973.
INSCRIPTION: ((avis))) ((folium)) ((folium)) ((avis)) CAECILIA SABINA; ICUR I, 2728; ILCV, 3959A adn.
ANNOTATIONS: Florentiae in Palatio Card(inalem) de Medicis ad S. Marcum, vulgo il Casino.
DOCUMENTS: Vat. lat. 9078, f. 456r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

818. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 802, no 1.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,3cm x 8,6cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasperis f. Urbinatis Inscriptionum antiquarum quae aedibus paternis asservatur explicatio et additamentum*, Rome, Domenico Antonio Ercole, 1699, p. 555, XXIV.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 1050.
INSCRIPTION: ((avis cum olea)) CARITZE QVE VIXIT / ANIS XV DEP(osita) V IDV(s) IVN(ias) / IN {I} PACE; ICUR I, 3108; ILCV, 2984A.
ANNOTATIONS: Urbini in Xystis Palatii Ducalis.
DOCUMENTS: Vat. lat. 9079, f. 47r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

819. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 802, no. 2.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,2cm x 12,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 375.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1057.
INSCRIPTION: CARTOSA QVE VIXIT MENSIBVS X.
ANNOTATIONS: E(x) Coem(eterio) S. Agnetis.
DOCUMENTS: Vat. lat. 9079, f. 52r.
BIBLIOGRAPHY: Buonocore 2001: 51.

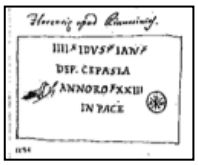


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Figurative marble inscription

820. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 802, no. 8.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,5cm x 11,4cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de ejusdem ac 83 ss. martyrum Amiternensium coemeterio prope Aquliam in Vestinis historica dissertatio cum appendice de coemeterio S. Saturnini ... auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, Appendix, p. 131.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 1097.
INSCRIPTION: CATVLLINA IN PACE ((avis cum palma)); ICUR IV, 12447.
ANNOTATIONS: Romae in Mus(eo) Kircher(iano) > Vatic(ano) > e(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9079, f. 87r.
BIBLIOGRAPHY: Buonocore 2001: 51.

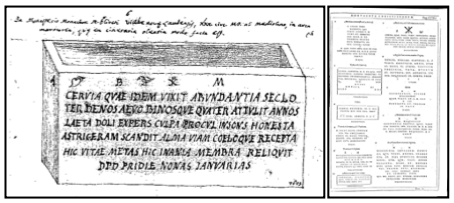


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Figurative marble inscription

821. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 803, no. 1.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 3,2cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9079, f. 117r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 1131.
INSCRIPTION: IIII IDVS IAN(uarias) / DE<P>(osita) CEPASIA / ANNORO XXIII / ((avis cum olea)) IN PACE ((monogramma Christi cum alpha et omega in circulo)); ICUR I, 2733; ILCV, 2993.
ANNOTATIONS: Florentiae apud Rinuccinios.
DOCUMENTS: Vat. lat. 9079, f. 117r.
BIBLIOGRAPHY: Buonocore 2001: 51.

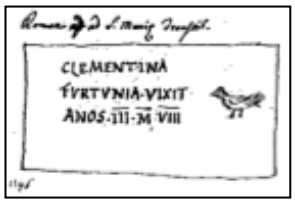


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Figurative marble sarcophagus

822. Giuseppe Gueriggi (1754-1829). Drawing after Janus Gruter, *Inscriptiones antiquae totius orbis romani*…, 1602

SUBJECT: Figurative marble sarcophagus with a dove.
SHELFMARK: Vat. lat. 9073, f. 803, no. 6.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 9,8cm x 17cm.
MEDIUM: Pen drawing.
SOURCE: J. Gruterus, *Inscriptiones antiquae totius orbis romani, in corpus absolutissimum redacta, ingenio ac cura Jani Gruteri: auspiciis Josephi Scaligeri ac Marci Velseri*, Heidelberg, ex Officina commeliniana, 1602, p. MLI, no. 2.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 7675.
INSCRIPTION: <: in ansa sinistra> / ((:astrum, Sanctus Petrus)) / A // <: in ansa dextera> / ((omega)) / ((Sanctus Paulus, astrum)) / / <:in tabula> / ((hedera)) B(onae) ((: columba, Dei manus)) ((christogramma)) ((:Dei manus, columba)) M(emoriae) ((hedera)) / CERVIA QVAE IDEM VIXIT ABVNDANTIA SAECVLO (saeculo) / TER DENOS AEVO BINOSQVE QVATER <tulist> ANNOS / LAETA DOLI EXPERS CVLPA PROCVL INSONS HONESTA / ASTRIGERAM SCANDIT ALMA VIAM CAELOQVE RECEPTA / HIC VITAE META HIC INANIA MEMBRA RELIQVIT; CIL V, 06202.
ANNOTATIONS: In Monasterio Monachor(um) M(ontis) Oliveti Villae novae Laudensis, XXX circ. M. P. ab Mediolano, in arca marmorea, quae ex cineraria olearia modo facta est.
DOCUMENTS: Vat. lat. 9099, f. 56r.
BIBLIOGRAPHY: Buonocore 2001: 51.

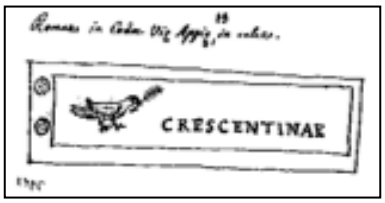


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Figurative marble inscription with a dove

823. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 804, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Affectus parentum in filios.
DIMENSIONS: 3,4cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9079, f. 179r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 1196.
INSCRIPTION: CLEMENTINA / FVRTVNIA VIXIT / ANOS III M VIII.
ANNOTATIONS: Romae ad S. Mariae Transtib(erim).
DOCUMENTS: Vat. lat. 9079, f. 179r.
BIBLIOGRAPHY: Buonocore 2001: 51.

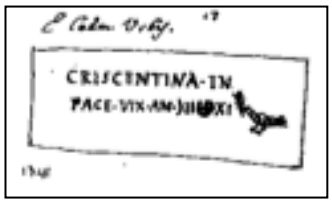


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Figurative marble inscription

824. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 805, no. 15.
CHAPTER AND HEADING: Cap. XXVI. Defunctorum nominee posita epitaphia.
DIMENSIONS: 4,8cm x 12,4cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 1722.
INSCRIPTION: ((avis cum ramo)) CRESCENTINAE.
ANNOTATIONS: Romae in Coem(eterio) Viae Appiae, in calce.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

825. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove holding an olive branch in its beak.
SHELFMARK: Vat. lat. 9073, f. 805, no. 17.
CHAPTER AND HEADING: Cap. XXVI. Defunctorum nomine posita epitaphia.
DIMENSIONS: 4,4cm x 9,4cm.
SOURCE: Vat. lat. 9080, f. 36r.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 17.
MARINI CODE LETTERING: 1341.
INSCRIPTION: CRISCENTINA IN / PACE VIX(it) AN(nos) III <dies?> XI ((avis cum olea)); ICUR I, 3407; ILCV, 2640 adn.
ANNOTATIONS: E(x) Coem(eterio) Urbis.
DOCUMENTS: Vat. lat. 9080, f. 36r.
BIBLIOGRAPHY: Buonocore 2001: 51.

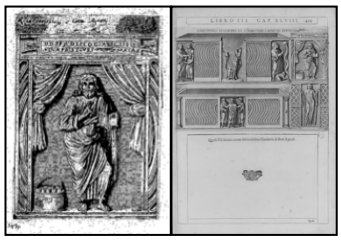


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Figurative marble inscription

826. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

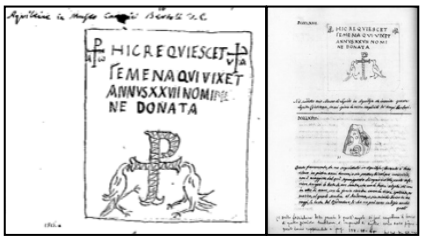
SUBJECT: Figurative marble inscription with a dove holding an olive branch in its beak.
SHELFMARK: Vat. lat. 9073, f. 806, no. 6.
CHAPTER AND HEADING: Cap. XXVI. Defunctorum nomine posita epitaphia.
DIMENSIONS: 6,4cm x 7,4cm.
SOURCE: M. A. Boldetti, Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano con alcune riflessioni pratiche sopra il culto delle sagre reliquie, Rome, Giovanni M. Salvioni, 1720, Lib. I, p. 213.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 1372.
INSCRIPTION: ((ancora)) ((monogramma Christi in corona)) ((avis cum ramo)) CYRIACAE DVLCISSIMAE DEPOSITAE / IN PACE VIXIT ANNOS XXXV / IDIBVS MARTIIS ((palma)); ICUR VII, 18628.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae;
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble sarcophagus

827. Figure of Christ blessing holding the bible, detail from Antonio Bosio, *Roma sotterranea*…, 1632

SUBJECT: Figure of Christ blessing holding the Bible. Detail from a figurative sarcophagus.
SHELFMARK: Vat. lat. 9073, f. 807, no. 1.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 10,9cm x 7,8cm.
MEDIUM: Engraving.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiteri di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 429.
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 5432.
INSCRIPTION: [--- ?] DD(e)PP(oditiones) ((folium)) DU[scoli]A IIII [---] / K(a)L(endas) APR(iles) ET VRSC[s --- k](a)L(enda)S / S[eptembres? ---] / MAIA; ICUR VIII, 21006.
ANNOTATIONS: R(omae) in sarcophagus e(x) Coem(eterio) Agnetis.
DOCUMENTS: Vat. lat. 9094, f. 57r.
BIBLIOGRAPHY: Buonocore 2001: 51.



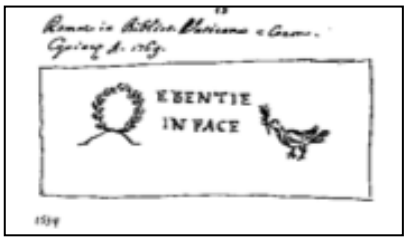
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Figurative marble inscription

828. Giuseppe Gueriggi (1754-1829). Drawing of a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of a monogrammatic cross.
SHELFMARK: Vat. lat. 9073, f. 807, no. 10.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 11cm x 13,1cm.
MEDIUM: Pen drawing.
SOURCE: Gian Domenco Bertoli, *Tomo II. delle Antichità d'Aquileja composto dal canonico Gian Domenico Bertoli de' signori di Bribir, Accademico Etrusco di Cortona, Colombario di Firenze e della nuova Accademia della Città di Udine. Osservazioni sopra la raccolta delle Antichità aquilejesi pubblicata in Venezia l'anno 1739 fatte dall'Autore della medesima. Indici delle deità, delle iscrizioni ed anticaglie, de' nomi, delle cose*, Riproduzione del ms. 7493, Fondo Cernazai della Biblioteca P. Bertolla del Seminario arcivescovile di Udine, Aquileia, Gruppo Archeologico Aquileiese, 2002, c. 102v, DCCCLXVII.
HAND: Giuseppe Gueriggi (1754-1829) after Angelo Maria Cortenovis (1727-1801).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 1506.a.
INSCRIPTION: ((monogramma Christi cum alpha et omega)) HIC REQVIESCET ((monogramma Christi cum alpha et

omega)) ΓEMENA QVI VIXET / ANNVS XXVII NOMINE / NE DONATA.
ANNOTATIONS: Aquileiae in Museo Canonici Bertoli V(iris) C(larissimus).
DOCUMENTS: 1506.a. Biblioteca del Seminario Arcivescovile di Udine, Fondo Cernazai, ms. 7493, c. 102 v, DCCCLXVII.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

829. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 807, no. 15.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,3cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9080, f. 239r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBER: no. 15.
MARINI CODE LETTERING: 1554.
INSCRIPTION: ((corona)) EBENTIE ((avis cum olea)) IN PACE; ICUR VII, 20633; Lega 2000.
ANNOTATIONS: Romae in Bibliot(eca) Vaticana e(x) Coem(eterio) Cyriacae A(nno) 1769.
DOCUMENTS: Vat. lat. 9080, f. 239r.
BIBLIOGRAPHY: Buonocore 2001: 51.

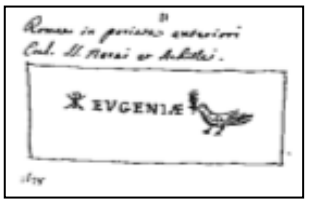


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Figurative marble inscription

830. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 809, no. 6.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7cm x 11,4cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. martyrum Amiternensium coemeterio prope Aquilam in Vestinis historica dissertatio cum appendice de coemeterio S. Saturnini ... auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 134.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 1643.
INSCRIPTION: XIII CAL(endas) APRIL(es) / D(e)P(osita) / ((corona)) ERMOGENIA / IN AGAPE; ICUR IV, 12469; ILCV, no. 2724.
ANNOTATIONS: Florentiae ap(ud) Rinuccinios e(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9081, f. 38r.
BIBLIOGRAPHY: Buonocore 2001: 51.

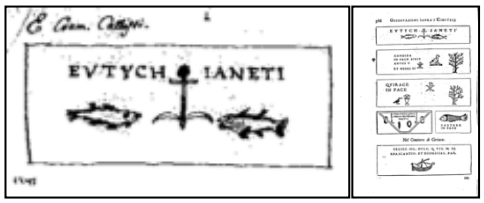


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Figurative marble inscription

831. Giuseppe Gueriggi (1754-1829). Drawing of a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 809, no. 11.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7cm x 11,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9081, f. 70r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 1678.
INSCRIPTION: ((monogramma Christi)) EVGENIAE ((avis cum ramo)).
ANNOTATIONS: Romae in pariete expetior Eccl(esiae) SS. Nerei et Achillei.
DOCUMENTS: Vat. lat. 9081, f. 70r.
BIBLIOGRAPHY: Buonocore 2001: 51.

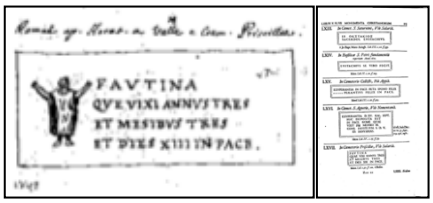


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Figurative marble inscription

832. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 810, no. 1.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6cm x 8,4cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 366.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 1741.
INSCRIPTION: EVTYCH- / -IANETI ((piscis)) ((ancora)) ((piscis)); ICUR III, 8868; Giacobello Bernard et alii 2016, 129, no. 4.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9081, f. 123r.
BIBLIOGRAPHY: Buonocore 2001: 51.

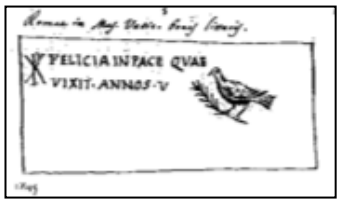


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Figurative marble inscription

833. Giuseppe Gueriggi (1754-1829). Drawing after Thomas Reinesius, *Thomae Reinesii Syntagma Inscriptionum antiquarum*…, 1682

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9073, f. 811, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,8cm x 10,4cm.
MEDIUM: Pen drawing.
SOURCE: T. Reinesius, *Syntagma Inscriptionum antiquarum cum primis Romae veteris, quarum omissa est recension in vasto Jani Gruteri opera cujus dici possit supplementum …*, Lipsia and Frankfurt, Johann Erici Hahnii, 1682, Class. XX, no. LXVII.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 1847.
INSCRIPTION: FAVTINA / QVE VIXI ANNVS TRES / ET MESIBVS TRES / ET DIES XIII IN PACE ((orans mulier)); ICUR IX, 23920.
ANNOTATIONS: Romae ap(ud) Horat(ium) a Valle e(x) Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9081, f. 223r.
BIBLIOGRAPHY: Buonocore 2001: 51.

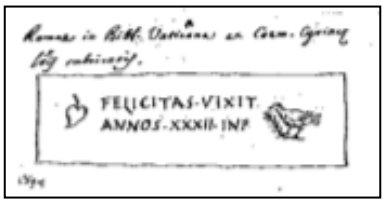


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Figurative marble inscription

834. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 811, no. 5.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,7cm x 10,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9081, f. 225r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 1849.
INSCRIPTION: ((monogramma Christi)) FELICIA IN PACE QVAE VIXIT ANNOS V ((avis cum olea)); ICUR I, 2240; ILCV, 2552 adn; Lega 2000.
ANNOTATIONS: Romae in Mus(eo) Vatic(ano) bonis litteris.
DOCUMENTS: Vat. lat. 9081, f. 225r.
BIBLIOGRAPHY: Buonocore 2001: 51.

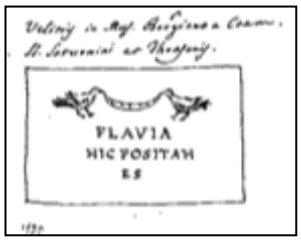


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Figurative marble inscription

835. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 812, no. 2.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,1cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9081, f. 266r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1894.
INSCRIPTION: ((folium)) FELICITAS VIXIT / ANNOS XXXII IN P(ace) ((avis in ramo)); ICUR VII, 20637; Lega 2000.
ANNOTATIONS: Romae in Bibl(iotheca) Vaticana ex Coem(eterio) Cyriacae l(itte)ris rubricatis.
DOCUMENTS: Vat. lat. 9081, f. 266r.
BIBLIOGRAPHY: Buonocore 2001: 51.

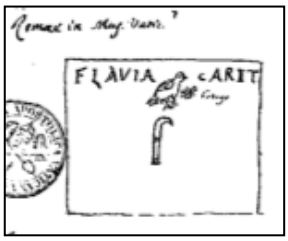


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Figurative marble inscription

836. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves holding a cloth.
SHELFMARK: Vat. lat. 9074, f. 813, no. 2.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,9cm 9,2cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1992.
INSCRIPTION: ((aves duae sertum tendunt)) FLAVIA / HIC POSITA {H} ES{t}; ICUR I, 1612; Lega 2000, 134; ICUR IX, 23934.
ANNOTATIONS: Velitris in Mus(eo) Borgiano e(x) Coem(eteris) SS. Saturnini et Thrasonis.
DOCUMENTS: Vat. lat. 9082, f. 73r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

837. Gaetano Marini (1742-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 813, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,8cm x 9,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: e(x).
INSCRIPTION: FLAVIA CARIT[osa ---] ((avis)) ((uva)) ((falx)); ICUR I, 1613; Lega 2000.
ANNOTATIONS: Romae in Mus(eo) Vatic(ano).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

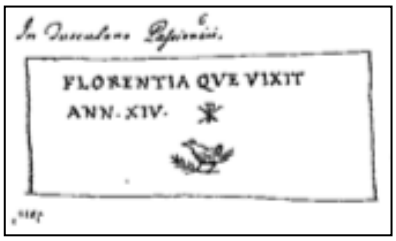


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Figurative marble inscription

838. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea*…, 1632

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 814, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,1cm x 8,6cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e accresciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 563.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 2094.
INSCRIPTION: FLORENTIA ((avis)); ICUR X, 26570.
ANNOTATIONS: In Coem(eterio) Priscillae Via Salaria.
DOCUMENTS: Vat. lat. 9082, f. 165r.
BIBLIOGRAPHY: Buonocore 2001: 51.

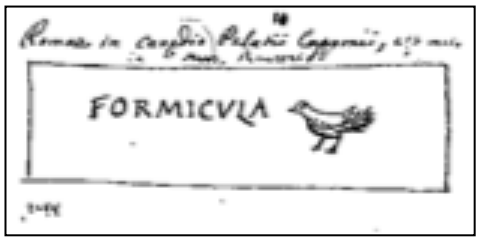


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Figurative marble inscription

839. Giuseppe Gueriggi (1754-1829). Drawing after Benedetto Passionei, *Iscrizioni antiche disposte per ordine di varie classi*…, 1763

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 814, no. 6.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nominee posita epitaphia.
DIMENSIONS: 6,5cm x 10,4cm.
MEDIUM: Pen drawing.
SOURCE: B. Passionei, *Iscrizioni antiche disposte per ordine di varie classi ed illustrate con alcune annotazioni da Benedetto Passionei*, Lucca, Giovanni Riccomini, 1763, p. 180, no. 4.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 2102.
INSCRIPTION: FLORENTIA QVE VIXIT / ANN(os) XIV ((monogramma Christi)) ((avis cum olea)); ICUR I, 2777; ILCV, 4005E adn.
ANNOTATIONS: In Tuscolano Passioneii.
DOCUMENTS: Vat. lat. 9082, f. 173r.
BIBLIOGRAPHY: Buonocore 2001: 51.

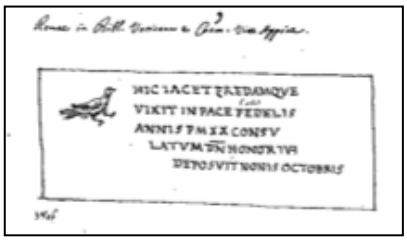


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Figurative marble inscription

840. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 814, no. 10.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,6cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9082, f. 209r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 2194.
INSCRIPTION: FORMICVLA ((avis)); ICUR I, 2254; ILCV, 3966A adn; Lega 2000.
ANNOTATIONS: Romae in cavedio Palatii Capponii, est modo in Mus(eo) Rusconio.
DOCUMENTS: Vat. lat. 9082, f. 209r.
BIBLIOGRAPHY: Buonocore 2001: 51.

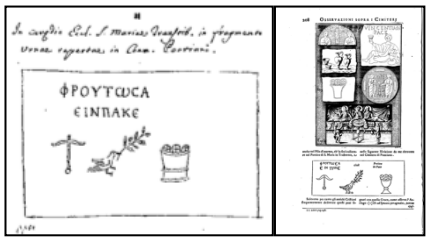


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Figurative marble inscription

841. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 815, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,1cm x 12,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9095, f. 46r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 5806.
INSCRIPTION: ((avis)) HIC IACET FREDAM QVE / VIXIT IN PACE FEDELIS / ANNIS P(lus) M(inus) XX / CONSV / LATVM D(omini) N(ostri) HONORI VI / DEPOSVIT NONIS OCTOBRIS; ICUR V, 15357.
ANNOTATIONS: Romae in Bibl(iotheca) Vatiana e(x) Coem(eterio) Via Appia.
DOCUMENTS: Vat. lat. 9095, f. 46r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

842. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove, an anchor, and the chalice and loaves.
SHELFMARK: Vat. lat. 9074, f. 815, no. 11.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nominee posita epitaphia.
DIMENSIONS: 9,5cm x 11,4cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, 208.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 2201.
INSCRIPTION: ΦPOYT ωCA / E IN ΠAKE ((ancora)) ((avis cum ramo)) ((vas)).
ANNOTATIONS: In cavaedio Eccl(Esiae) S. Mariae Transtib(erim) in fragmento urnae repertae in Coem(eterio) Pontiani.
DOCUMENTS: Vat. lat. 9082, f. 256r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

843. Giuseppe Gueriggi (1754-1829). Drawing after Paolo Aringhi, *Roma subterranea novissima*…, 1651

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9074, f. 816, no. 9.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,6cm x 3,4cm.
MEDIUM: Pen drawing.
SOURCE: P. Aringhi, *Roma subterranea novissima in qua post Antonium Bosium antesignanum Io. Severanum congreg. oratorii presbyterum, et celebres alios scriptores antiqua christianorum et praecipue martyrum coemeteria, tituli, monimenta, epitaphia, inscriptions ac nobiliora sanctorum sepulchra sex libris distinctae illustrantur …*, Rome, Typis Vitalis Mascardi, 1651, Vol. III, 602.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 2259.
INSCRIPTION: ((avis)) GAVDENTIA IN PACE ((folium)) ((avis)); ICUR IV, 12642.
ANNOTATIONS: Romae e(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9083, f. 35r.
BIBLIOGRAPHY: Buonocore 2001: 51.

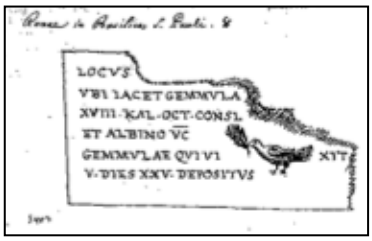


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Figurative marble inscription with a dove

844. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 816, no. 12.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 8,2cm x 7,2cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Gasparis F. Urbinatis Inscriptionum antiquarum quae in aedibus paternis asservantur explicatio et additamentum*, Rome, Domenico F. Ercoli, 1699, p. 571, no. XLIX.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 2253.
INSCRIPTION: GAVDENTIA / SVSCIPEATVR / IN PACE ((columba in ramo)); ICUR VI, 15911.
ANNOTATIONS: Urbini in Palatio Ducali, e(x) Coem(eterio) B. Castuli.
DOCUMENTS: Vat. lat. 9083, f. 28r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Fragmentary figurative marble inscription with a dove

845. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 817, no. 8.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,8cm x 11,1cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9094, f. 23r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 5403.
INSCRIPTION: LOCVS / VBI IACET GEMMVLA / XVIII KAL OCT CONSVL / ET ALBINO VC / GEMMVLAE QVI VI / V DIES XXV DEPOSITVS ((avis cum ramo)) XIT.
ANNOTATIONS: Romae in Basilica S. Pauli.
DOCUMENTS: Vat. lat. 9094, f. 23r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription with a dove

846. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Delle memorie sacre e profane dell'anfiteatro Flavio…*, 1746

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 819, no. 6.
CHAPTER AND HEADING: Cap. XXVI. Defunctorum nomine posita epitaphia.
DIMENSIONS: 5,6cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Delle memorie sacre e profane dell'anfiteatro Flavio di Roma volgarmente detto il Colosseo. Dissertazione dedicata all'illustrissimo signor marchese Alessandro Gregorio Capponi …*, Rome, Stamperia di Niccolò e Marco Pagliarini, 1746, p. 78.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 2473.
INSCRIPTION: HILARITATI / SANCTISSIME / IN PACE ((avis)); ICUR III, 8511.
ANNOTATIONS: Romae in Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9083, f. 204r.
BIBLIOGRAPHY: Buonocore 2001: 51.

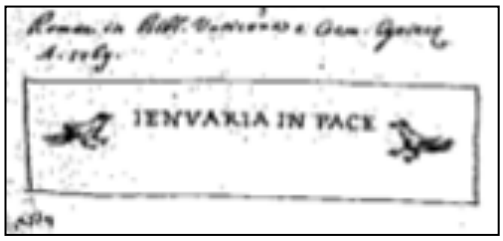


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Figurative marble inscription with two feet

847. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with two feet.
SHELFMARK: Vat. lat. 9074, f. 819, no. 10.
CHAPTER AND HEADING: Cap. XXVI. Defunctorum nominee posita epitaphia.
DIMENSIONS: 7,8cm x 9,1cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversiones ad nuper inventum Severae martyris epitaphium*, Palermo, ex typ. Stephani Amato, 1734, p. 69.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 2515.a.
INSCRIPTION: QVIE IANAE / H D.
ANNOTATIONS: Romae ap(ud) Joh(annes) Baptystam Casalium in tabella marmorea.
DOCUMENTS: Vat. lat. 9084, f. 5r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inspiration

848. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9074, f. 820, no. 5.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,8cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9084, f. 41r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 2554.
INSCRIPTION: ((avis)) IENVARIA IN PACE ((avis)); ICUR VII, 20641; Lega 2000.
ANNOTATIONS: Romae in Bibl(iotheca) Vaticana e(x) Coem(eterio) Cyriacae A(nno) 1769.
DOCUMENTS: Vat. lat. 9084, f. 41r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inspiration

849. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 821, no. 4.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,8cm x 10,7cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. martyrum Amiternensium coemeterio prope Aquilam in Vestinis historica dissertatio cum appendice de coemeterio S. Saturnini ... auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 72.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 2652.
INSCRIPTION: ((avis cum flore in rostro)) IOV(i)NA QVAE VIXSIT / ANNV VNV E(t) DIES XX / DEPOSITA VIIII KAL(endas) IVNIAS / IOVINA IN PACE ((folium)); ICUR I, 2284; ILCV, 2952C adn; Lega 2000.
ANNOTATIONS: Romae apud Sacristam Pontificiis.
DOCUMENTS: Vat. lat. 9084, f. 112r.
BIBLIOGRAPHY: Buonocore 2001: 51.

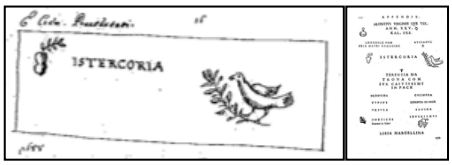


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Figurative marble inscription

850. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 821, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,8cm x 10,1cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 572.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 2681.
INSCRIPTION: IRENE QVE / VICXIT / MESIS V DIES XXV ((colomba in ramo sedens)); ICUR III, 8958; Solin et alii 1996, p. 78, no. 120.
ANNOTATIONS: E(x) Coem(eterio) Priscillae.
DOCUMENTS: Vat. lat. 9084, f. 117r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

851. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 821, no. 16.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nominee posita epitaphia.
DIMENSIONS: 6,4cm x 13,3cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. martyrum Amiternensium coemeterio prope Aquilam in Vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, giovanni M. Salvioni, 1740, p. 110.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: 2688.
INSCRIPTION: ((folium)) ISTERCORIA ((avis in ramo)); ICUR IV, 12768.
ANNOTATIONS: E(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9084, f. 152r.
BIBLIOGRAPHY: Buonocore 2001: 51.

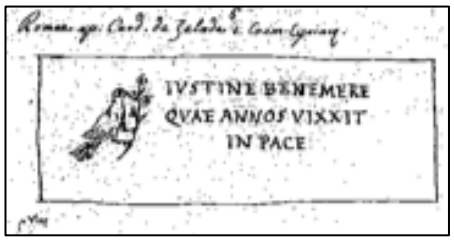


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Figurative marble inscription

852. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 822, no. 3.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,2cm x 7,1cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9084, f. 166r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 2701.
INSCRIPTION: IVLIA IN PA[(ce) ---] ((avis cum olea)); ICUR I, 903.
ANNOTATIONS: Romae in pavim(ento) Chori S. Nicolai in Carcere.
DOCUMENTS: Vat. lat. 9084, f. 166r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

853. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 823, no. 6.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,3cm x 11cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9084, f. 266r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 2814.
INSCRIPTION: ((avis cum olea)) IVSTINE BENEMERE[nti] / QVAE ANNOS VIX{X}IT / IN PACE; ICUR VII, 20644; SICV, 88, 105; Lega 2000.
ANNOTATIONS: Romae ap(ud) Card(inalem) de Zelada e(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9084, f. 266r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

854. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 823, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 4,2cm x 3,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9084, f. 283r.
MARINI HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 2811.
INSCRIPTION: IVSTINA / IN PACE ((avis)); ICUR I, 3570.
ANNOTATIONS: Romae ap(ud) Lapicidam de Via Julia.
DOCUMENTS: Vat. lat. 9084, f. 263r.
BIBLIOGRAPHY: Buonocore 2001: 51.

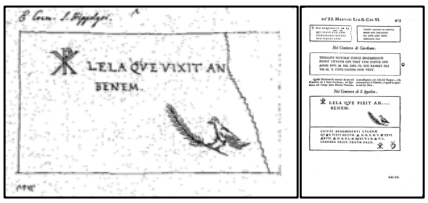


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Figurative marble inscription

855. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove and a vase.
SHELFMARK: Vat. lat. 9074, f. 824, no. 8.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,7cm x 11,4cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Marangoni, 1740, p. 85.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2922.
INSCRIPTION: LAVRENTIA MELLE DVLCIOR / QVIESCE IN PACE ((urceus)) ((avis in ramo)); ICUR IX, 24013; Solin et alii 1996, pp. 103-104, no. 170; Solin 1999, p. 195, no. 55.
ANNOTATIONS: Anagniae e(x) Coem(eterio) Thrasonis.
DOCUMENTS: Vat. lat. 9085, f. 94r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

856. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 825, no. 2.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 8,9cm x 12,8cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 413.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 2942.
INSCRIPTION: ((monogramma Christi)) LELA QVE VIXIT AN[---] / BENEM[erenti] ((avis super ramo)); ICUR VII, 20104.
ANNOTATIONS: E(x) Coem(eterio) S. Hippolyti.
DOCUMENTS: Vat. lat. 9085, f. 110r.
BIBLIOGRAPHY: Buonocore 2001: 51.

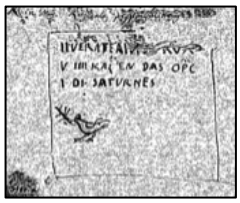


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Figurative marble inscription

857. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a female orant and a dove.
SHELFMARK: Vat. lat. 9074, f. 825, no. 12.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 9cm x 15,8cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 369.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 3014.
INSCRIPTION: ((orans)) III IDVS IVLIAS ((racemus)) ((avis cum olea)) / DEPOSITA LEON- / -TIA IN PACE ((folium?)) ((vespres?)); ICUR VII, 19016.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae, vel S. Hippolyti.
DOCUMENTS: Vat. lat. 9085, f. 161r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

858. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 826, no. 7.
CHAPTER AND HEADING: Cap. XXVI. Defunctarum nomine posita epitaphia.
DIMENSIONS: 8cm x 9,5cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 70r.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 3100.a.
INSCRIPTION: LI VERATEA ANN[o]RVM X [deposit] VIIII KALENDAS O{P}C[tobres] / I(n) DI(e) SATVRNES [---]; ICUR I, 2313; ILCV, 4407; Lega 2000.
ANNOTATIONS: R(omae) in Mus(eo) Rusconio, pessimis litteris.
DOCUMENTS: Vat. lat. 9097, f. 70r.
BIBLIOGRAPHY: Buonocore 2001: 51.

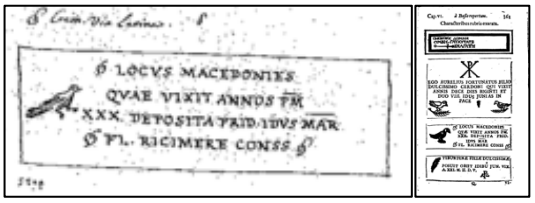


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Figurative marble inscription

859. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9074, f. 827, no. 1.
CHAPTER AND HEADING: Cap. XXX P. II. Epitaphia defunctarum nomine vel ab incertis positi et primum illa in quibus mortuorum nomen tantum inscribitur.
DIMENSIONS: 6,2cm x 9,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9085, f. 300r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 3159.
INSCRIPTION: ((avis cum olea)) ((arbor)) ((avis cum olea)) LVCRNA (!) / B(e)N(e)M(e)R(ent)I; ICUR I, 3615.
ANNOTATIONS: Romae in Cavaedio Palatii Capponii.
DOCUMENTS: Vat. lat. 9085, f. 300r.
BIBLIOGRAPHY: Buonocore 2001: 51.

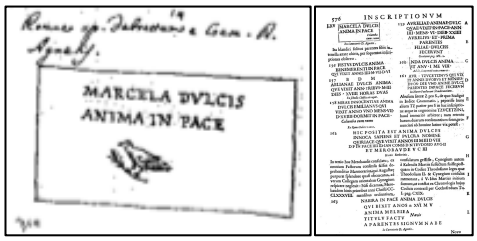


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Figurative marble inscription

860. Giuseppe Gueriggi (1754-1829). Drawing after Paolo Aringhi, *Roma subterranea novissima*…, 1671

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 827, no. 6.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,8cm x 11,6cm.
MEDIUM: Pen drawing.
SOURCE: P. Aringhi, *Roma subterranea novissima, in qua antiqua christianorum et praecipue martyrum coemeteria, tituli, monimenta, epitaphia, inscriptiones, ac nobiliora sanctorum sepulchra, tribus libris distincta, fideli enarratione, pariter ac graphicis iconibus, ceu gemina face illustrantur; planimaeque inde Res Ecclesiasticae declarantur: ex absolutissimo opera Pauli Aringhi in hanc portatilem formam concinnata, cum indice capitum et rerum exactissimo*, Arnheim, apud Joan. Fridericum Magium, 1671, p. 361.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 5722.
INSCRIPTION: LOCVS MACEDONIES / QVAE VIXIT ANNOS P(lus) M(inus) ((avis)) / XXX DEPOSITA PRID(ie) IDVS MAR(tias) / FL(avio) RICIMERE CONSS(ule); ICUR VI, 15783; ILCV^2 3507.
ANNOTATIONS: E(x) Coem(eterio) Via Latina.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

861. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 827, no. 14.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,2cm x 9cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum quae aedibus paternis asservantur explication et additamentum*, Rome, Domenico Antonio Ercole, 1699, p. 576, LXV.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 3211.
INSCRIPTION: MARCELA DVLCIS / ANIMA IN PACE ((avis cum ramo)); ICUR VIII, 22545.
ANNOTATIONS: Romae ap(ud) Fabrettum e(x) Coem(eterio) D. Agnetis.
DOCUMENTS: Vat. lat. 9086, f. 39r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

862. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper*…, 1734

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9074, f. 828, no. 1.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nominee posita epitaphia.
DIMENSIONS: 5,9cm x 11,4cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversiones ad nuper inventum Severae martyris epitaphium*, Palermo, ex typ. Stephani Amato, 1734, p. 126.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 3211.
INSCRIPTION: ((avis)) ((avis)) MARCELLA CESQVAT IN PACEM; ICUR I, 3621; ILCV, 2281 adn.
ANNOTATIONS: Romae in Coem(eterio)…
DOCUMENTS: Vat. lat. 9086, f. 44r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

863. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9074, f. 829, no. 10.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,3cm x 10,5cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9086, f. 132r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 3310.
INSCRIPTION: ((columba cum ulivo)) MARTAE ((columba cum uva)) DEPOSITVM ((palma)) ((monogramma Christi)).
ANNOTATIONS: Romae in Coem(eterio) Viae Appiae.
DOCUMENTS: Vat. lat. 9086, f. 132r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

864. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 830, no. 4.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nominee posita epitaphia.
DIMENSIONS: 5,7cm x 9,5cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum quae aedibus paternis asservantur explication et additamentum*, Rome, Domenico Antonio Ercole, 1699, p. 570, no. 138.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 3363.
INSCRIPTION: ((avis in ramo)) MATERNA / TE {h} IN PACE ((dolium)); ICUR VIII, 23231.
ANNOTATIONS: Romae in Coem(eterio) S. Hermetis.
DOCUMENTS: Vat. lat. 9086, f. 189r.
BIBLIOGRAPHY: Buonocore 2001: 51.

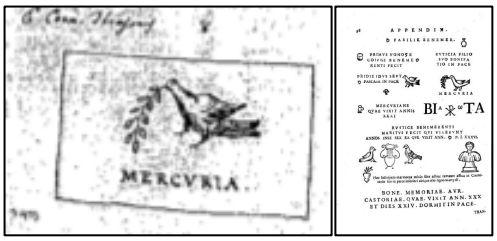


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Figurative marble inscription

865. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 830, no. 11.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6cm x 7,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9086, f. 247r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 3396.
INSCRIPTION: MAXIMA ((columba)); ICUR X, 27130.
ANNOTATIONS: Romae in Coem(eterio) S. Hermetis.
DOCUMENTS: Vat. lat. 9086, f. 247r.
BIBLIOGRAPHY: Buonocore 2001: 51.

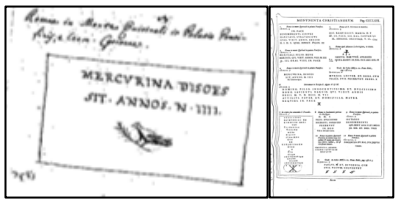


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Figurative marble inscription

866. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 831, no. 8.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nominee posita epitaphia.
DIMENSIONS: 6,4cm x 9,8cm.
MEDIUJM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 98.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 3475.
INSCRIPTION: ((avis palmam rostro ferens)) MERCVRIA; ICUR IX, 24055.
ANNOTATIONS: E(x) Coem(eterio) Thrasonis.
DOCUMENTS: Vat. lat. 9087, f. 13r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

867. Giuseppe Gueriggi (1754-1829). Drawing after Marquardo Gudio, *Antiquae inscriptions quum Graecae, tum latinae, olim a Marquardo Gudio collectae…*, 1731

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 831, no. 13.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,8cm x 9,5cm.
MEDIUM: Pen drawing.
SOURCE: M. Gudio, *Antiquae inscriptiones quum Graecae, tum latinae, olim a Marquardo Gudio collectae; nuper a Ioanne Koolio digestae hortatu consilioque Ioannis Georgii Graevii; nunc a Francisco Hesselio editae cum adnotationibus eorum*, Leuwarden, typis et impendiis heredum Francisci Halmae, 1731, p. 369, no. 5.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 3485.
INSCRIPTION: MERCVRINA DIS<c>ES- / -IT ANNOS N(umero) IIII ((avis cum olea)); ICUR VII, 19112.
ANNOTATIONS: Romae in Monte Quirinali in Palatio Pontificis, e(x) Coem(eterio) Cyriacae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

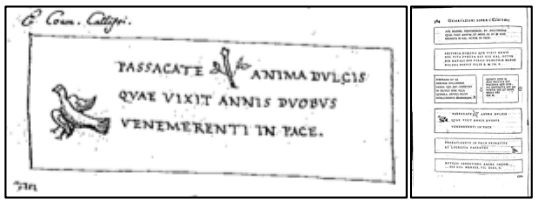


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Figurative marble inscription

868. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Francesco Gori, *Inscriptionum antiquarum graecarum et romanarum…*, 1743

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 832, no. 12.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,8cm x 8,8cm.
MEDIUM: Pen drawing.
SOURCE: A. F. Gori, *Inscriptionum antiquarum graecarum et romanarum quae in Etruriae urbibus exstant pars tertia in qua appendix postrema adiectis tabulis L. Laconico pisano sarcophagis et urnis insignioribus anaglypho opere sculptis quae in florentinis museis ceterisque per Etruriam spectantur cum observationibus Antoni Francisci Gori Publici Historiarum Professoris*, Florence, Typis Petri Caietani Vivianii, 1743, p. 261, no. 357.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 3574.
INSCRIPTION: ((avis cum olea)) NICENE / IN PACE; ICUR I, 3151; ILCV, 2524 adn; Ferrua 1979b, p. 89; CIL XI, *00259, 124.
ANNOTATIONS: Volaterris in Museo Guarnaccio.
DOCUMENTS: Vat. lat. 9087, f. 110r.
BIBLIOGRAPHY: Buonocore 2001: 51.

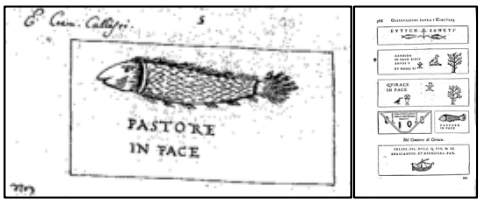


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Figurative marble inscription with a dove

869. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9073, f. 834, no. 2.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,1cm x 13,5cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 384.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3701.
INSCRIPTION: ((avis)) PASSAGATE ((ramum)) ANIMA DVLCIS / QVAE VIXIT ANNIS DVOBVS / VENEMERENTI IN PACE; ICUR III, 9063.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9087, f. 220r.
BIBLIOGRAPHY: Buonocore 2001: 51.

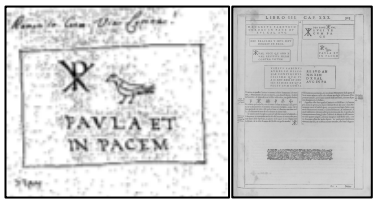


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Figurative marble inscription with a fish

870. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a fish.
SHELFMARK: Vat. lat. 9074, f. 834, no. 5.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,5cm x 11,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 366.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 3703.
INSCRIPTION: ((piscis)) PASTORE / IN PACE; ICUR III, 9065.
ANNOTATIONS: Romae apud Fabrettum e(x) Coem(eterio) Castuli.
DOCUMENTS: Vat. lat. 9087, f. 223r.
BIBLIOGRAPHY: Buonocore 2001: 51.

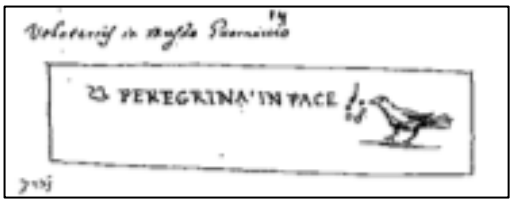


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Figurative marble inscription with a dove

871. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea*…, 1632

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 835, no. 1.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,6cm x 8,1cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio … compita, disposta, e accresciuta dal M. R. P. Giovanni Severani … nella quale si tratta de' sacri cimiterii di Roma … nuovamente visitati, e riconosciuti dal sig. Ottavio Pico … pubblicata dal commendatore fr. Carlo Aldrobrandino*, Rome, Facciotti, 1632, Vol. III, 303.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 3724.
INSCRIPTION: ((monogramma Christi)) ((columba)) PAVLA ET [---] IN PACEM; ICUR VI, 17827.
ANNOTATIONS: Romae in Coem(eterio) Via Latina.
DOCUMENTS: Vat. lat. 9088, f. 22r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription with a dove

872. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Francesco Gori, *Museum florentinum exhibens antiqua numismata*…, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 835, no. 1.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,6cm x 8,1cm.
MEDIUM: Pen drawing.
SOURCE: A. F. Gori, *Museum florentinum exhibens antiqua numismata maximi moduli quae in regio thesauro magni ducis Etruriae adservantur Francisco III*, Florence, ex Typographia Francisci Moucke, 1740, Vol. III, p. 262, no. 359.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 3285.
INSCRIPTION: ((folium)) PEREGRINA IN PACE ((avis uva carpens)); ICUR I, 3152; ILCV, 2509A adn.
ANNOTATIONS: Volaterris in Museo Guarnaccio.
DOCUMENTS: Vat. lat. 9088, f. 22r.
BIBLIOGRAPHY: Buonocore 2001: 51.

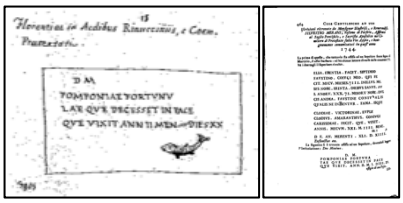


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Figurative marble inscription

873. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with a female figure, seated, and a dove.
SHELFMARK: Vat. lat. 9074, f. 836, no. 14.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,7cm x 12,2cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum quae aedibus paternis asservantur explication et additamentum*, Rome, Domenico Antonio Ercole, 1699, p. 579, XXIII.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 3848.
INSCRIPTION: POMPEIA ((avis)) ((defuncta in cathedra)) ARETVSA; ICUR VI, 15918; Luni et alii 1986, p. 60, fig. 2.
ANNOTATIONS: Romae apud Fabrettum e(x) Coem(eterio) Castuli.
DOCUMENTS: Vat. lat. 9088, f. 123r.
BIBLIOGRAPHY: Buonocore 2001: 51.

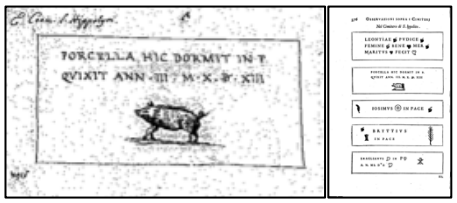


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Figurative marble inscription

874. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Delle cose gentilesche, e profane*…, 1744

SUBJECT: Figurative marble inscription with a fish.
SHELFMARK: Vat. lat. 9074, f. 836, no. 15.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,8cm x 11,2cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Delle cose gentilesche, e profane trasportate ad uso, e adornamento delle chiese. Opera di Giovanni Marangoni. Sacerdote Vicentino, Protonotario Apostolico, e già Canonico dell'Insigne Cattedrale della Città di Anagni. Dedicata all'Eminentissimo e Reverendissimo Principe il signor cardinale Giovanni Antonio Guadagni, vicario di nostro signore*, Rome, Niccolò e Marco Pagliarini, 1744, p. 464.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 3905.
INSCRIPTION: D(is) M(anibus) / POMPONIAE FORTVNV- / -LAE QVE DECESSET IN PACE / QVE VIXIT ANN(os) II MEN(sem) I DIES XX ((hippocampi duo)); ILCV, 3891 C; Ferrua 1975a, 237; AE, 1975, 41.
ANNOTATIONS: Florentiae in Aedibus Rinucciniis, e(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9088, f. 129r.
BIBLIOGRAPHY: Buonocore 2001: 51.

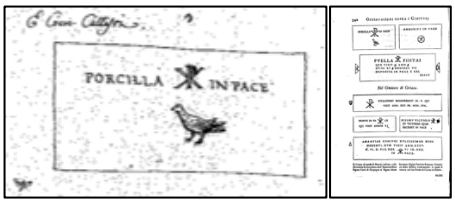


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Figurative marble inscription

875. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a wild boar.
SHELFMARK: Vat. lat. 9074, f. 837, no. 2.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,4cm x 11,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 376.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3916.
INSCRIPTION: PORCELLA HIC DORMIT IN P(ace) / Q(ue) (vi)XIT ANN(is) III M(ensibus) X D(iebus) XIII ((porci imago)); ICUR VII, 20145.
ANNOTATIONS: E(x) Coem(eterio) S. Hippolyti.
DOCUMENTS: Vat. lat. 9088, f. 139r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

876. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 837, no. 3.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,4cm x 10,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 342.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 3917.
INSCRIPTION: PORCILLA IN PACE ((columba)); ICUR III, 9085.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9088, f. 140r.
BIBLIOGRAPHY: Buonocore 2001: 51.

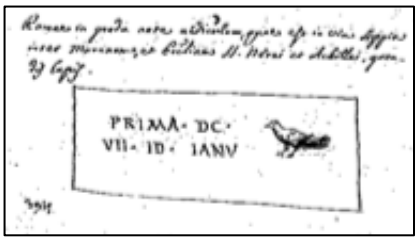


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Figurative marble inscription

877. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 837, no. 8.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,2cm x 10,4cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 324v.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 3938.
INSCRIPTION: ((corona)) PRAEIECTAE ((avis cum ramo)) / QVAE VIXIT ANNO / VNO MENSES X DIES VIIII / QVIESCET IN PACE ((Christi)); ICUR VII, 19228; Bivona 1970, pp. 266-267, no. 632, Pl. CLXXIV; ILCV, 3292A.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae apud Propilem.
DOCUMENTS: Vat. lat. 9097, f. 324v «e(x) sch(edae) Ruggerii».
BIBLIOGRAPHY: Buonocore 2001: 51.

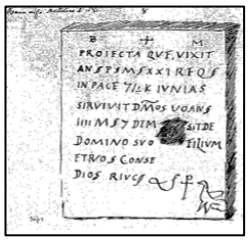


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Figurative marble inscription

878. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 838, no. 3.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,6cm x 10,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9088, f. 181r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 3959.
INSCRIPTION: PRIMA D(e)C(essit) VII ID(us) IANV(arias) ((columba)); ICUR V, 1541.
ANNOTATIONS: Romae in gradu ante aediculam, quae est in Via Appia inter Maranam, et Eccl(es)iam SS. Nerei et Achillei, grandis lapis.
DOCUMENTS: Vat. lat. 9088, f. 181r.
BIBLIOGRAPHY: Buonocore 2001: 51.

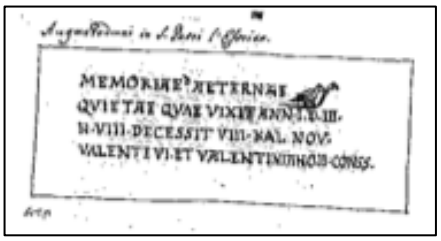


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Figurative marble inscription

879. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9074, f. 839, no. 8.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 12,1cm x 13,5cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9094, f. 250r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 5627.
INSCRIPTION: B(onae) + M(emoriae) / PROJECTA QVE VIXIT / AN(nos) P(lus) M(inus) (quattuor et viginti) REQ(uiescit) / IN PACE (sub die tertio) K(alendas) IVNIAS / SERVIVIT D(o)M(in)O S(uo) AN(nos) (quattuor) / M(enses) [sex] 7 DEMSIT / DOMINO SVO FILIVM / ET REQ(uiescit) CONS(ulatu) / DIOSVRI V(iri) C(larissimi) ((avis)) ((monogramma Christi)) ((avis)).
ANNOTATIONS: Romam missa Mediolano a(nno) 1681.
DOCUMENTS: Vat. lat. 9094, f. 250r.
BIBLIOGRAPHY: Buonocore 2001: 51.

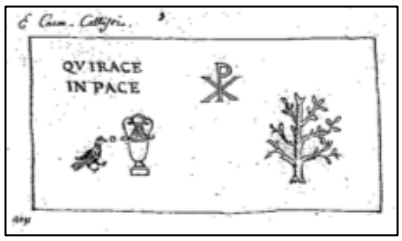


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Figurative marble inscription

880. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 839, no. 14.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,3cm x 11cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9096, f. 161r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 6172.
INSCRIPTION: MEMORIAE AETERNAE / QVIETAE QVAE VIXIT ANN(um) I D(ies) III / H(oras) VIII DECESSIT VIII KAL(endas) NOV(embres) / VALENTE VI ET VALENTINIANO II CONSS(ulibus); CIL 13, 02798; ILCV 02814.
ANNOTATIONS: Augustoduni in S. Petri l'Estrier.
DOCUMENTS: Vat. lat. 9096, f. 161r.
BIBLIOGRAPHY: Buonocore 2001: 51.

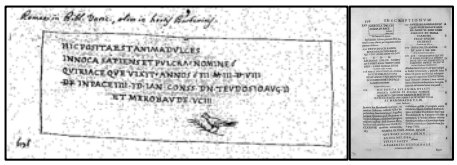


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Figurative marble inscription with a dove, a vase, and a tree

881. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

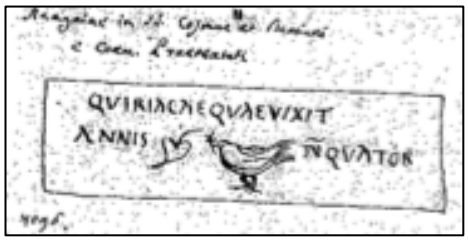
SUBJECT: Figurative marble inscription with a dove, a vase, and a tree.
SHELFMARK: Vat. lat. 9073, f. 840, no. 5.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,9cm x 13,1cm.
MEDIUM: Pen drawing.
SOURCE: Unidentified antiquarian publication.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 4092.
INSCRIPTION: QVIRACE / IN PACE CHR(isti) ((columba)) ((arbor)) ((calix)); ICUR III, 8830.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

882. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis*…, 1699

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 840, no. 9.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,2cm x 4,4cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum quae aedibus paternis asservantur explication et additamentum*, Rome, Domenico Antonio Ercole, 1699, p. 757, p. 8, no. 162.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 6136.
INSCRIPTION: HIC POSITA EST ANIMA DVL(cis) / INNOCA SAPIENS ET PVLCRA NOMINE / QVIRIACE QVE VIXIT ANNOS III M(enses) III D(ies) VIII / D(e)P(osita) IN PACE IIII ID(us) IAN(uarias) CONS(ulibu)S D(omino) / N(ostro) TEVDOSIO AVG(usto) II / ET MEROBAVDE V(iro) C(arissimo) III ((avis cum olea in pedibus)); ICUR II, 5996; ILCV, 4623.
ANNOTATIONS: Romae in Bibl(iotheca) Vatic(ana), olim in hortis Barberinis.
DOCUMENTS: Vat. lat. 9096, f. 124r.
BIBLIOGRAPHY: Buonocore 2001: 51.

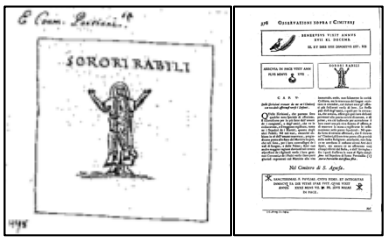


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Figurative marble inscription

883. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 840, no. 11.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,6cm x 10,5cm.
MEDIUM: Pen drawing.
SOURCE: Absent.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 4096.
INSCRIPTION: QVIRIACAE QVAE VIXIT ANNIS ((hedera)) ((avis)) N(umero) QVATOR; ICUR IV, 12597; Solin et alii 1996, pp. 84-85, no. 133.
ANNOTATIONS: Anagniae in SS. Cosmas et Damiani e(x) Coem(eterio) Praetextati.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

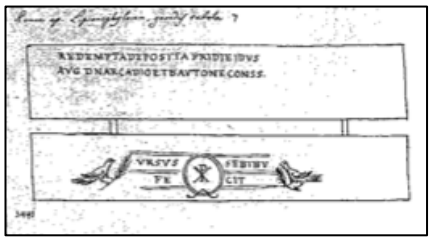


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Figurative marble inscription

884. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9074, p. 840, no. 12.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 8,4cm x 8,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 378.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 4146.
INSCRIPTION: [---] SORORI [---incompa] RABILI ((orans mulier)); ICUR II, 6471; ICUR II, 4719°; ICUR II, 4719b.
ANNOTATIONS: E(x) Coem(eterio) Pontiani.
DOCUMENTS: Vat. lat. 9097, f. 329r «R(omae) in Vinea Cucurnia tabula marmorea, virginem capite velato orans exhibens; e(x) sch(edae) auctor Marangonii».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

885. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of the monogram.
SHELFMARK: Vat. lat. 9074, f. 841, no. 7.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 8,5cm x 15,1cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9094, f. 72r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 5445.
INSCRIPTION: REDEMPTA DEPOSITA PRIDIE IDVS / AVG(ustas) D(omino) N(ostro) ARCADIO ET BAVTONE CONS(ulibu)S; ICUR I, 3001.b; ILCV, 2945° adn.
ANNOTATIONS: R(omae) ap(ud) Lipsanophylacum, grandis tabula.
DOCUMENTS: Vat. lat. 9094, f. 72r.
BIBLIOGRAPHY: Buonocore 2001: 51.

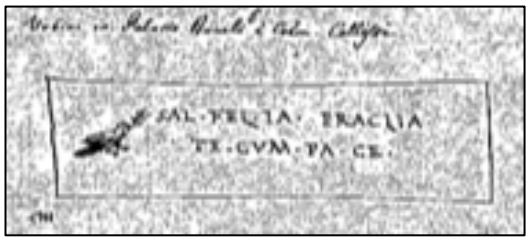


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Figurative marble inscription

886. Giuseppe Gueriggi (1754-1829). Drawing reproducing a fragmentary figurative marble inscription

SUBJECT: Fragmentary figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 842, no. 9.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,9cm x 7,5cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 4194.
INSCRIPTION: ROMVLA [---] / IN PA(ce) [---]; ICUR IV, 5460.
ANNOTATIONS: Romae in pavim(ento) Basil(icae) S. Pauli.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

887. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 844, no. 6.
CHAPTER AND HEADING: Cap. XXX P. II. Fefunctarum nomine posita epitaphia.
DIMENSIONS: 5,8cm x 11,1cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: no. 6.
INSCRIPTION: ((columba in ramo)) SAL(via) FELIA ERACLIA- / -TE CVM PACE; ICUR V, 14616.
ANNOTATIONS: Urbini in Palatio Ducali e(x) Coem(eterio) Callisti.
DOCUMENTS: Abstent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

888. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove at the side of a vase.
SHELFMARK: Vat. lat. 9074, f. 844, no. 16.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,7cm x 13,2cm.
MEDIUM: Pen drawing.
SOURCE: Absent.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: 4347.
INSCRIPTION: [Maxi]MIANVS SATVRNINA DORMIT IN PACE ((anphora)) ((columba)); ICUR III, 9033.
ANNOTATIONS: Romae in Bibl(iotheca) Vatic(ana) ingens tabula e(x) come(eterio) Viae Appiae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

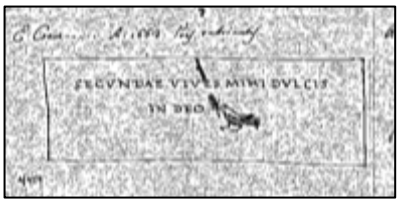


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Figurative marble inscription

889. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 845, no. 9.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,4cm x 8,7cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 479.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 4415.
INSCRIPTION: D(e)P(ositio) SECVNDES IN P(ace) / VII K(alendas) IVN(ias) ((avis in ramo sedens)); ICUR III, 9137.
ANNOTATIONS: Romae in Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9090, f. 49r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

890. Giuseppe Gueriggi (1754-1829). Drawing after Gaetano Marini of a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 845, no. 7.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nominee posita epitaphia.
DIMENSIONS: 6,4cm x 6,7cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9090, f. 48r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 4414.
INSCRIPTION: SECVNDAE VIVES MIHI DVLCIS / IN DEO ((avis cum palma)); ICUR I, 3786; ILCV, 3373B adn.
ANNOTATIONS: E(x) Coem(eterio) A(nno) 1662 l(itte)ris rubricatis.
DOCUMENTS: Vat. lat. 9090, f. 48r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

891. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9074, f. 849, no. 1.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,6cm x 7,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9091, f. 28r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 4709.
INSCRIPTION: ((monogramma Christi)) [---? Su]SANNA IN P[ace ---] / [--- dep(osita)] XV KAL(endas) [---]; ICUR II, 5962.
ANNOTATIONS: Romae in S. Mariae ad Martyres.
DOCUMENTS: Vat. lat. 9091, f. 28r «e(x) sche(edis) Barb(erinis)».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

892. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

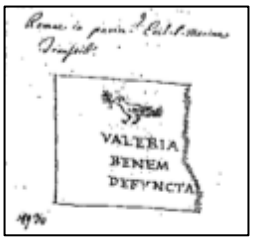
SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 849, no. 5.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7cm x 8,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9091, f. 55r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 4756.
INSCRIPTION: B(eata) ((avis)) (monogramma Christi) / HIC REQVIESCE<i> / -T EALISINIA SDV / SF SX.
ANNOTATIONS: Cinisello in agro Mediol(anensis) apud Comitem Donatum Silvam.
DOCUMENTS: Vat. lat. 9091, f. 55r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

893. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SHELFMARK: Vat. lat. 9074, f. 849, no. 6.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 8,5cm x 10,3cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9096, f. 125r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 6137.
INSCRIPTION: HIC REQVI[escit in]PACE / THEODOR[a quae v]IXIT / ANN(os) XXX M[ens(es) ---] DEPOSITA / NON(is) MAI(is) D(omino) N(ostro) [Theodosio] XI ET VALENTINIANO CAES(are) / CON[s(ulibu)s]; ICUR II, 6076.
ANNOTATIONS: Mediolani in Ecc(lesiae) S. Calimerii E. et M.
DOCUMENTS: Vat. lat. 9096, f. 125r.
BIBLIOGRAPHY: Buonocore 2001: 51.

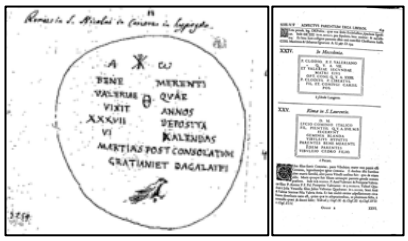


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Figurative marble inscription

894. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription
SHELFMARK: Vat. lat. 9074, f. 851, no. 9.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,1cm x 7,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9091, f. 220r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 4930.
INSCRIPTION: ((avis cum olea)) VALERIA [--- ?] / BENEM[(erenti) ---] DEFVNCTA [--- ?]; ICUR I, 2438; Lega 2000.
ANNOTATIONS: Romae in pavim(ento) Eccl(esiae) S. Mariae.
DOCUMENTS: Vat. lat. 9091, f. 220r.
BIBLIOGRAPHY: Buonocore 2001: 51.

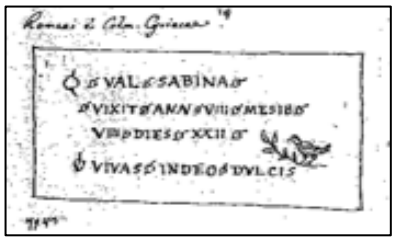


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Figurative marble inscription

895. Giuseppe Gueriggi (1754-1829). Drawing after Thomas Reinesius, *Syntagma Inscriptionum antiquarum…*, 1682

SUBJECT: Round figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 851, no. 11.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 9,2cm x 9,9cm.
MEDIUM: Pen drawing.
SOURCE: T. Reinesius, *Syntagma Inscriptionum antiquarum cum primis Romae veteris, quorum omissa est recension in vasto Jani Gruteri opera cujus dici possit supplementum …*, Lipsia and Frankfurt, Johann Erici Hahnii, 1682, p. MCLXII, no. 5.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 6759.
INSCRIPTION: ((monogramma Christi cum alpha et omega)) BENEMERENTI / VALERIAE QVAE / VIXIT ANNOS / XXXVII DEPOSITA XIIII KALENDAS / MARTIAS POST CON- / -SVLATV GRATIAN- /-I ET DAGALAIFI ((avis)); ICUR I, 896; ILCV, 2943.
ANNOTATIONS: Romae in S. Nicolai in Carcere in hypogeo.
DOCUMENTS: Vat. lat. 9095, f. 70r.
BIBLIOGRAPHY: Buonocore 2001: 51.

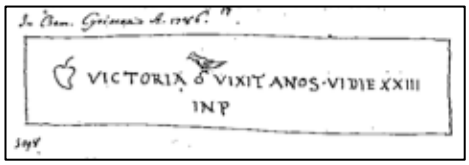


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Figurative marble inscription

896. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 851, no. 14.
CHAPTER AND HEADING: Cap. XXX. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,6cm x 10,5cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9091, f. 223r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 14.
MARINI CODE LETTERING: 4940.
INSCRIPTION: ((folio)) ((folio)) VAL(eriae) ((folio)) SABIN(a) ((folio)) / ((folio)) VIXIT ((folio)) ANN(os) ((folio)) VIII MESI(s) VIII DIES XXII ((folio)) / ((folio)) VIVAS ((folio)) IN DEO ((folio)) DVLCIS / ((avis in ramo)); ICUR VII, 19434.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9091, f. 223r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

897. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 852, no. 17.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,2cm x 13,7cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9092, f. 122r.
HAND: Giuseppe Gueriggi (1754-1829) after Seroux d'Agincourt (1730-1814).
MARINI NUMBERING: no. 17.
MARINI CODE LETTERING: 5098.
INSCRIPTION: ((folium)) VICTORIA ((avis)) VIXIT AN(n)OS VI DIE XXIII IN P(ace); ICUR VII, 19499; SICV, 224; Lega 2000.
ANNOTATIONS: In Coem(eterio) Cyriacae A(nno) 1786.
DOCUMENTS: Vat. lat. 9092, f. 122r.
BIBLIOGRAPHY: Buonocore 2001: 51; Moretti 2019: 267, footnote no. 76.

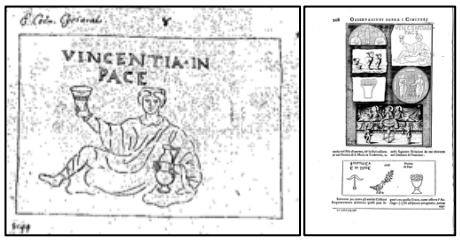


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Figurative marble inscription

898. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a female orant and a dove.
SHELFMARK: Vat. lat. 9074, f. 853, no. 9.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 8,7cm x 14,3cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 435.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 5121.
INSCRIPTION: VICTORINA / ASTAVNI BE(nemerenti?) / SVVS ((orans)) ((modius)) ((avis)); ICUR IV, 12791; Baratta 2013, p. 108, no. 42.
ANNOTATIONS: E(x) Coem(eterio) Praetextati minio scripta, non sculpta.
DOCUMENTS: Vat. lat. 9092, f. 146r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

899. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a female devotee.
SHELFMARK: Vat. lat. 9074, f. 854, no. 8.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 9,1cm x 11,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Giovanni M. Salvioni, 1720, Vol. I, p. 208.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 5149.
INSCRIPTION: VINCENTIA IN / PACE; ICUR VI, 15741.
ANNOTATIONS: E(x) Coem(eterio) Cyriacae.
DOCUMENTS: Vat. lat. 9092, f. 177r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

900. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 855, no. 7.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,2cm x 10,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9093, f. 39r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 5211.
INSCRIPTION: VLPIA PALLADIA VRSACIA / DVLCIS ((avis in arbore)); ICUR I, 2967.
ANNOTATIONS: Pisauri apud Oliverium V(ir) C(larissimum).
DOCUMENTS: Vat. lat. 9093, f. 39r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

901. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 856, no. 5.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,9cm x 11,1cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 109.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 5270.
INSCRIPTION: VRGLA / FLORENTINA / FIDELIS IN PACE / VIX(it) AN(nos) V MES VIIII / DIES VIIII ((avis arbustum rostro petit)); ICUR I, 3154; ICUR IV, 12635; CIL VI, 259.
ANNOTATIONS: E(x) Coemeteriis Urbis A(nno) 1658.
DOCUMENTS: Vat. lat. 9093, f. 89r.
BIBLIOGRAPHY: Buonocore 2001: 51.

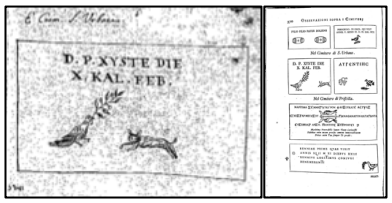


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Figurative marble inscription

902. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a vase, a dove, a male head, and a headhouse.
SHELFMARK: Vat. lat. 9074, f. 857, no. 2.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,9cm x 11,1cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9093, f. 130r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 5315.
INSCRIPTION: VRSVLA DVLCISSIM(a) ((monogramma Christi)) ((palma)) ((calix)) ((avis palmam ferens)) ((Ursulae protome)) ((pharus)); ICUR I, 3888; Bisconti 2000°, p. 230 no. XIId4.6; ICUR IX, 24228.
ANNOTATIONS: E(x) Coemeteriis Urbis A(nno) 1658.
DOCUMENTS: Vat. lat. 9093, f. 130r.
BIBLIOGRAPHY: Buonocore 2001: 51.

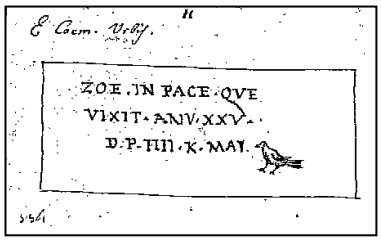


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Figurative marble inscription

903. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove and a running hare.
SHELFMARK: Vat. lat. 9074, f. 857, no. 6.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,3cm x 9,1cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 370.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 5341.
INSCRIPTION: D(e)P(ositio) XYSTE DIE / X KAL(endas) FEB(ruaria) ((avis oleam ferens)) ((lepus)); ICUR V, 14740.
ANNOTATIONS: E(x) Coem(eteriis) Urbis.
DOCUMENTS: Vat. lat. 9093, f. 149r.
BIBLIOGRAPHY: Buonocore 2001: 51.

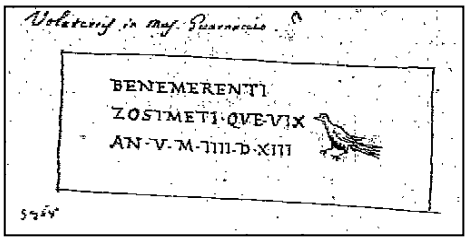


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Figurative marble inscription

904. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 857, no. 11.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 4,9cm x 9,1cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9093, f. 166r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 5361.
INSCRIPTION: ZOE IN PACE QVE / VIXIT ANN(os) XXV / D€P(osita) IIII K(alendas) MAI(as) ((avis)); ICUR I, 3893; ILCV, 2576B adn.
ANNOTATIONS: E(x) Coem(eterio) Urbis.
DOCUMENTS: Vat. lat. 9093, f. 166r.
BIBLIOGRAPHY: Buonocore 2001: 51.

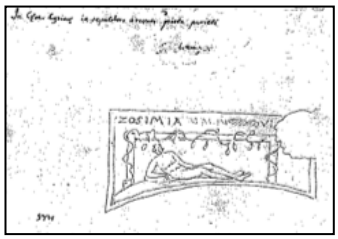


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Figurative marble inscription

905. Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814). Drawing of a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 858, p. 2.
CHAPTER AND HEADING: Cap. XXX. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,6cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9093, f. 180r.
HAND: Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 5361.
INSCRIPTION: ZOE IN PACE QVE / VIXIT ANV XXV / D P IIII K MAY ((avis)).
ANNOTIONS: In Coem(eterio) Cyriacae in sepulchro arcuate picta parieti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

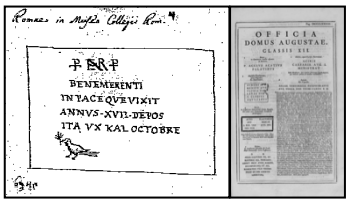


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Figurative marble inscription

906. Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814). Drawing of a figurative marble inscription

SUBJECT: Figurative marble inscription with a seated Jonah.
SHELFMARK: Vat. lat. 9074, f. 858, no. 3.
CHAPTER AND HEADING: Cap. XXX. Defunctarum nomine posita epitaphia.
DIMENSIONS: 9,6cm x 14,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9093, f. 180r.
HAND: Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 5374.
INSCRIPTION: ZOSIMA MM N VI.
ANNOTATIONS: In Coem(eterio) Cyriacae in sepulchro arcuato picta parieti.
DOCUMENTS: Vat. lat. 9093, f. 180r «copiata da d'Agincourt».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

907. Giuseppe Gueriggi (1754-1829). Drawing after Ludovico Antonio Muratori, *Novus Thesaurus Veterum Inscriptionum*…, 1742

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 858, no. 4.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,3cm x 8,8cm.
MEDIUM: Pen drawing.
SOURCE: L. A. Muratori, *Novus Thesaurus Veterum Inscriptionum in praecipuis earumdem collectionibus hactenus praetermissarum, collectore Ludovico Antonio Muratorio serenissimi ducis mutinae bibliothecae praefecto*, Milan, ex Aedibus Palatinis, 1742, p. 1898, no. 7.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 6342.
INSCRIPTION: ((monogramma Christi in crucem translatum)) ((monogramma Christi in crucem translatum)) ((Laurentiae)) / BENEMERENTI / IN PACE QVE VIXIT / ANNVS XVII DEPOS- / -ITA V KAL(endas) OCTOBRE<s> ((avis cum ramo)); ICUR I, 2000; ILCV, 2610 adn; Ferrua 1981d, 65; Friggeri et alii 2012, 573, no. IX, no. 28; Ferrua 1979b, p. 58.
ANNOTATIONS: Romae in Museo Collegii Rom(ani).
DOCUMENTS: Vat. lat. 9097, f. 11r.
BIBLIOGRAPHY: Buonocore 2001: 51.

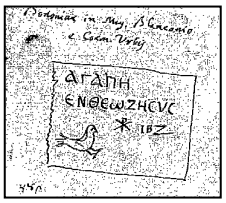


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Figurative marble inscription

908. Gaetano Marini (1742-1815). Drawing of a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 858, no. 10.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,2cm x 9cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: e(x).
INSCRIPTION: ΑΓΕΜΟΝΑ / ΕΝΕΙΑΥΤω / ΝΗΝωΗΝωΝ / ΕΚΚΑΡωΝ ((arbore)) ((avis)).
ANNOTATIONS: Velitris in Mus(eo) Borg(iano) e(x) C(oemeterio) Urbis, l(itte)ris rubricatis.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

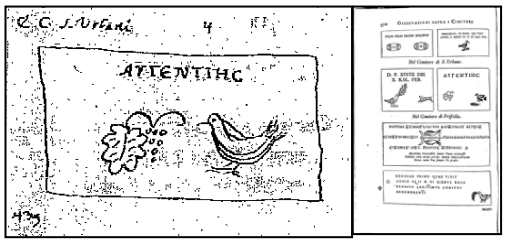


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Figurative marble inscription

909. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 858, no. 11.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,3cm x 8,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9044, f. 205r.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 482.
INSCRIPTION: ΑΓΑΠΗ / ΕΝΘΕωΖΗCVC ((avis)) ((monogramma Christi)) ΙΒΖ.
ANNOTATIONS: Bononiae in Mus(eo) Blancanio e(x) Coem(eterio) Urbis.
DOCUMENTS: Vat. lat. 9044, f. 205r.
BIBLIOGRAPHY: Buonocore 2001: 51.

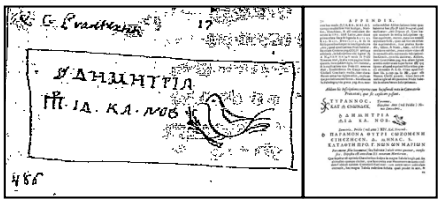


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Figurative marble inscription

910. Gaetano Marini (1742-1815). Drawing after Antonio Boldetti, *Osservazioni sopra i cimiterj de' SS. Martiri*…, 1720

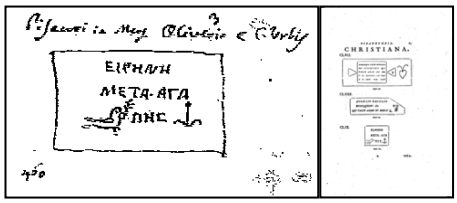
SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 859, no. 4.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6cm x 8,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano; con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 370.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 439.
INSCRIPTION: Αὐγεντίης ((palma cum raceme)) ((avis)); ICUR V, 14996.
ANNOTATIONS: E(x) C(oemeterio) S(ancti) Urbani.
DOCUMENTS: Vat. lat. 9102, f. 215r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

911. Gaetano Marini (1742-1815). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni*…, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 859, no. 17.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,2cm x 7,8cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in Vestinis historica dissertation cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 70.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 17.
MARINI CODE LETTERING: 486.
INSCRIPTION: Δημητρία πρ(ὸ) ιδ΄ κα(λανδῶν) νοβ(εμβρίων) ((avis cum olea)); ICUR 12844.
ANNOTATIONS: E(x) C(oemeterio) Praetextati.
DOCUMENTS: Vat. lat. 9103, f. 7r.
BIBLIOGRAPHY: Buonocore 2001: 51.

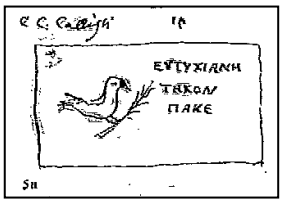


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Figurative marble inscription

912. Gaetano Marini (1742-1815). Drawing after Annibale degli Abati Olivieri, *Marmora pisaurensia notis illustrata*, 1737

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 860, no. 3.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,6cm x 8,1cm.
MEDIUM: Pen drawing.
SOURCE: A. degli Abati Olivieri, *Marmora pisaurensia notis illustrata*, Pesaro, Nicolai Gavelli, 1737, p. 65, no. CLIX.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 460.
INSCRIPTION: Εἰρήνη / μετὰ ἀγά- / -πης ((avis)) ((ancora)); ICUR I, 2976.
ANNOTATIONS: Pisauri in Mus(eo) Oliverio e(x) C(oemeterio) Urbis.
DOCUMENTS: Vat. lat. 9102, f. 234r.
BIBLIOGRAPHY: Buonocore 2001: 51.

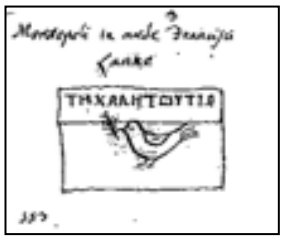


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Figurative marble inscription

913. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 860, no. 12.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 3,8cm x 4,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 511.
INSCRIPTION: EVTYXIANH / THXON / ΠΑΚΕ.
ANNOTATIONS: e(x) C(oemeterio) Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

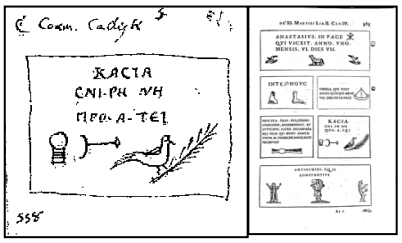


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Figurative marble inscription

914. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 861, no. 3.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,6cm x 7,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9103, f. 76r.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 553.
INSCRIPTION: THXRAAHTOYTIA ((avis cum ramo)).
ANNOTATIONS: Montopoli in aede Francisci Lante.
DOCUMENTS: Vat. lat. 9103, f. 76r «Montopoli in privata domo Franciscae Lante».
BIBLIOGRAPHY: Buonocore 2001: 51.

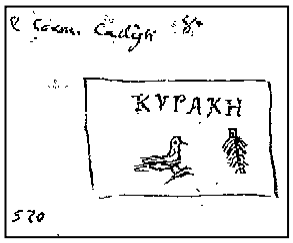


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Figurative marble inscription

915. Gaetano Marini (1742-1815). Drawing after Marco Antonio Boldetti, Osservazioni sopra i cimiterj …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 861, no. 5.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7cm x 7,9cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano; con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 363.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 558.
INSCRIPTION: Κασία / ⟨ἐ⟩ ν ἰρήνῃ / προά ⟨γ⟩ ει ((ancora)) ((avis cum olea)); ICUR III, 9308.
ANNOTATIONS: E(x) C(oemeterio) Callisti.
DOCUMENTS: Vat. lat. 9103, f. 81r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

916. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 861, no. 8.
CHAPTER AND HEADING: Cap. XXX P. II. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6cm x 6,9cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 570.
INSCRIPTION: KYPAKH.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

917. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 861, no. 15.
CHAPTER AND HEADING: Cap. XXX Epitaphia defunctarum nominee vel ab incertis posita item fragmenta sepulchralia omne genus.
DIMENSIONS: 4,2cm x 9,4cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1829).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 722.
INSCRIPTION: KYPH 〈n〉 EIKὴ ἐN ΠAXH
ANNOTATIONS: R(omae) in Suburbano Comitis Galletti.
BIBLIOGRAPHY: Buonocore 2001: 51.

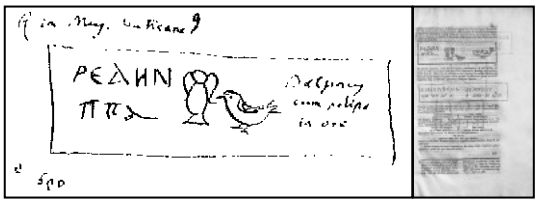


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Figurative marble inscription

918. Gaetano Marini (1742-1815). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 863, no. 8.
CHAPTER AND HEADING: Cap. XXX Epitaphia defunctarum nomine vel ab incertis posita item fragmenta sepulchralia omne genus.
DIMENSIONS: 6,2cm x 8,4cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss martyrum amiternensium coemeterio prope Aquilam in Vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 109.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 570.
INSCRIPTION: ΡΕΑΗΜΠΤΑ; ICUR IV, 12857; Solin et alii 1996, 89, no. 141.
ANNOTATIONS: E(x) Coem(eterio) Praetextati anagniae in SS. Cosmae et Damiani.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

919. Gaetano Marini (1742-1815). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 863, no. 9.
CHAPTER AND HEADING: Cap. XXX. Defunctarum nomine posita epitaphia.
DIMENSIONS: 5,3cm x 9,2cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversiones ad nuper inventum Severae martyris epitaphium*, Palermo, ex typ. Stephani Amato, 1734, p. 185.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 620.
INSCRIPTION: Ῥεδῆν-πτα ((vas)) ((avis)) ((piscis)); ICUR I, 2075.
ANNOTATIONS: R(omae) in Mus(eo) Vaticano.
DOCUMENTS: Vat. lat. 9103, f. 620r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Fragmentary figurative marble inscription

920. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, 865, no. 3.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctarum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,1cm x 9,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9075, f. 102r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 115.
INSCRIPTION: SA<<e>>O<<i>>O / ((palma)) / MARCIANO ((avis cum olea in rostro)) ((palma)) [---] ((ovis)) TROEIMVS EVSEBIVS ET / [---]+VS FRATRES ET; ICUR I, 2388; Lega 2000.
ANNOTATIONS: Romae ap(ud) Card(inalem) de Zelada V(ir) C(larissimum).
DOCUMENTS: Vat. lat. 9075, f. 102r.
BIBLIOGRAPHY: Buonocore 2001: 51.

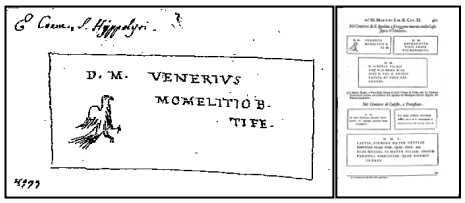


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Fragmentary figurative marble inscription

921. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove on a tree.
SHELFMARK: Vat. lat. 9074, 866, no. 1.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita epitaphia item fragmenta sepulchralia omnis genus.
DIMENSIONS: 7,8cm x 8,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9080, f. 157r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 1474.
INSCRIPTION: [--- IAN]VARIA / [--- AN]NIS / [--- S]EX / [---]C DISCOLI / [--- FEL]IX [--- BENEM]AERENTI ((arbor cum insidet avicula)); ICUR VIII, 21100.
ANNOTATIONS: Romae in pavim(ento) Eccl(esiae) S. Agnetis.
DOCUMENTS: Vat. lat. 9080, f. 157r.
BIBLIOGRAPHY: Buonocore 2001: 51.

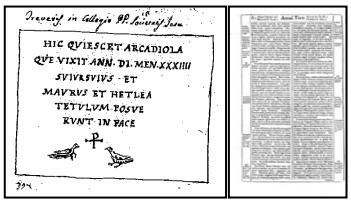


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Figurative marble inscription

922. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove on a tree.
SHELFMARK: Vat. lat. 9074, 867, no. 7.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita epitaphia item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,3cm x 10,9cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 461.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 4999.
INSCRIPTION: D(is) M(anibus) VENERIVS [filio dulcissi]- / MO MELITIO B[ene]- / [meren]TI FE[cit] ((avis)); ICUR VII, 20125.
ANNOTATIONS: E(x) Coem(eterio) S. Hyppolyti.
DOCUMENTS: Vat. lat. 9092, f. 36r.
BIBLIOGRAPHY: Buonocore 2001: 51.

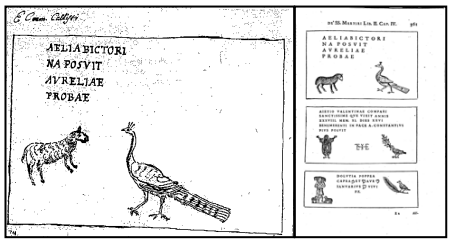


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Figurative marble inscription

923. Giuseppe Gueriggi (1754-1829). Drawing after Christopher Brouwer and Jakob Masen, *Antiquitatum et annalium trevirensium*…, 1670

SUBJECT: Figurative marble inscription with two doves at either side of a monogrammatic cross.
SHELFMARK: Vat. lat. 9074, f. 868, no. 12.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctarum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 8,9cm x 9,9cm.
MEDIUM: Pen drawing.
SOURCE: C. Brouwer and J. Masen, *Antiquitatum et annalium trevirensium libri XXV duobus tomis comprehensi auctoribus rr. Pp. soc. Jesu, p. Christophoro Browero Geldro-Arnheimensi, et p. Jacobo Masenio Juliaco Dalensi …*, Liège, Officina Typographica Jo. Mathiae Hovii, 1670, Vol. I, p. 60.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 394.
INSCRIPTION: HIC REQVIESCET ARCADIOLA / QVE VIXIT ANN(os) DI MEN(ses) XXXIIII / SVISVS ET / MAVRVS ET HETLEA / TETVLVM POSVE- / -RVNT IN PACE ((avis)) ((avis)).
ANNOTATIONS: Treveris in Collegio PP. Societatis Jesu.
DOCUMENTS: Vat. lat. 9076, f. 354r.
BIBLIOGRAPHY: Buonocore 2001: 51.

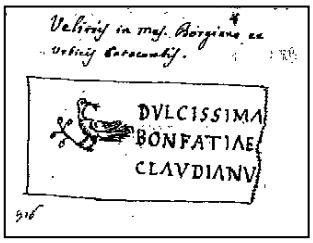


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Figurative marble inscription

924. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription with a sheep and a peacock.
SHELFMARK: Vat. lat. 9073, f. 869, no. 1.
CHAPTER AND HEADING: Cap. XXX P. IIII. Mulierum ad incertis posita epitaphia.
DIMENSIONS: 12,2cm x 5,4cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 361.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 74.
INSCRIPTION: <:a> ((ovis)) <:b> AELIA BICTORI- / -NA POSVIT / AVRELIAE / PROBAE <:c> ((pavo)); ICUR III, 8787; CIL VI, 10999; Di Stefano Manzella 1997, pp. 304-305, no. 3.8.6; Lega 2000.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9075, f. 60r.
BIBLIOGRAPHY: Buonocore 2001: 51.

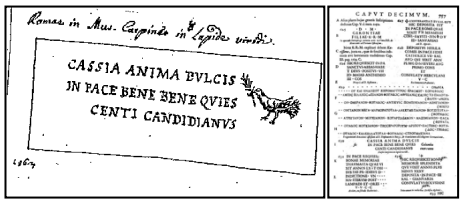


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Fragmentary figurative marble inscription

925. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 869, no. 4.
CHAPTER AND HEADING: Cap. XXX P. I. Epitaphia defunctorum nomine vel ab incertis posita item fragmenta sepulchralia omnis genus.
DIMENSIONS: 6,1cm x 8,3cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9078, f. 405r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
NUMBERING: no. 4.
MARINI CODE LETTERING: 916.
INSCRIPTION: ((avis in ramo)) DVLCISSIMA[e ---] / BONIFATIAE F[ecit ---] / CLAVDIANV[s ---]; ICUR I, 2183; Lega 2000.
ANNOTATIONS: Velitris in Mus(eo) Borgiano ex Urbicis Catacumbis.
DOCUMENTS: Vat. lat. 9078, f. 405r.
BIBLIOGRAPHY: Buonocore 2001: 51.

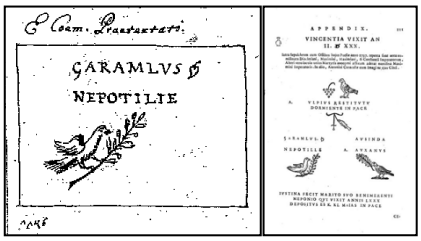


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Figurative marble inscription

926. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis…*, 1699

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 869, no. 8.
CHAPTER AND HEADING: Cap. XXX P. I. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,2cm x 10,4cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis Inscriptionum antiquarum quae aedibus paternis asservantur explication et additamentum*, Rome, Domenico Antonio Ercole, 1699, p. 757, no. 630.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 6063.
INSCRIPTION: CASSIA ANIMA DVLCIS / IN PACE BENE QVIES- / -CENTI CANDIDIANVS ((columba in ramo)); ICUR I, 3382; ILCV, 3098.
ANNOTATIONS: Romae in Mus(eo) Carpineo viridi.
DOCUMENTS: Vat. lat. 9097, f. 58r.
BIBLIOGRAPHY: Buonocore 2001: 51.

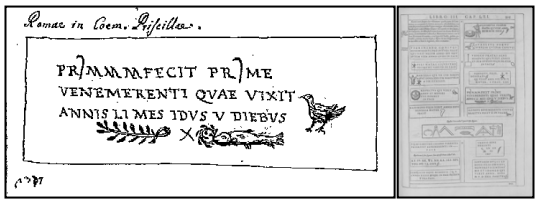


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Figurative marble inscription

927. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 871, no. 3.
CHAPTER AND HEADING: Cap. XXX P. I. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,3cm x 8,6cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem a 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 111.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 2246.
INSCRIPTION: GARAMLVS ((folio)) / NEPOTILIE ((avis in ramo)); ICUR IV, 12641.
ANNOTATIONS: E(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9083, f. 21r.
BIBLIOGRAPHY: Buonocore 2001: 51.

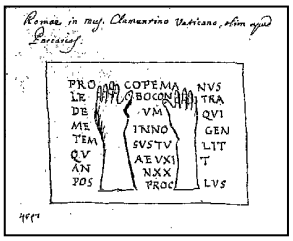


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Figurative marble inscription

928. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea*…, 1632

SUBJECT: Figurative marble inscription with a dove and a fish.
SHELFMARK: Vat. lat. 9074, f. 871, no. 7.
CHAPTER AND HEADING: Cap. XXX P. I. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,4cm x 11,7cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ... nella quale si tratta de' sacri cimiterii di Roma ... nuovamente visitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal comendatore fr Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 505.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 2377.
INSCRIPTION: PRIMILLA FECIT PRIME / VENEMERENTI QVAE VIXIT / ANNIS LI LE(n)SI(b)VS V DIEBVS / X ((palma)) ((corona)) ((piscis)) ((avis)); ICUR IX, 24100.
ANNOTATIONS: Romae in Coem(eterio) Priscillae.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

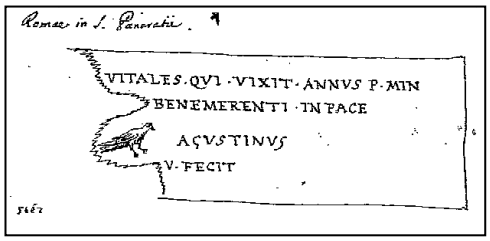


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Figurative marble inscription

929. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two hands.
SHELFMARK: Vat. lat. 9074, f. 871, no. 8.
CHAPTER AND HEADING: Cap. XXX P. I. Defunctarum nomine posita epitaphia.
DIMENSIONS: 8cm x 9,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9088, f. 241r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 4027.
INSCRIPTION: PRO COPEMA- -NVS / -LE BOCON TRA- / -DE- / -VM QVI / ME- -INNO- -GEN- / -TEM SVSTV- -LIT / QV- -AE V(i)XI- -T / AN(os) NXX / POS PROCLVS.
ANNOTATIONS: Romae in Mus(eo) Clementino Vaticano, olim apud Porcarios.
DOCUMENTS: Vat. lat. 9088, f. 241r.
BIBLIOGRAPHY: Buonocore 2001: 51.

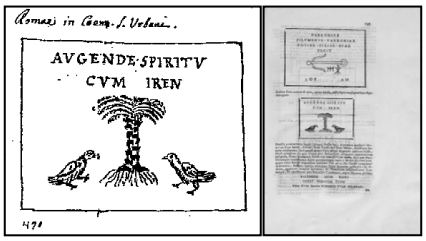


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Fragmentary figurative marble inscription

930. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 872, no. 4.
CHAPTER AND HEADING: Cap. XXX P. IIII. Mulierum ab posita epitaphia.
DIMENSIONS: 6,9cm x 13,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9092, f. 194r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 5167.
INSCRIPTION: [---] VITALES QVI VIXIT ANNVS P(lus) M(inus) XX [---] / [---] BENEMERENTI IN {in} PACE / [---] ((monogramma Christi in corona)) ((avis)) [---] AVGVSTINVS / [--- se viv]V FECIT; ICVR II, 4407.a.
ANNOTATIONS: Romae in S. Pancratii. DOCUMENTS: Vat. lat. 9092, f. 194r «e(x) sch(edis) Barb(erinis) manu Suares».
BIBLIOGRAPHY: Buonocore 2001: 51.

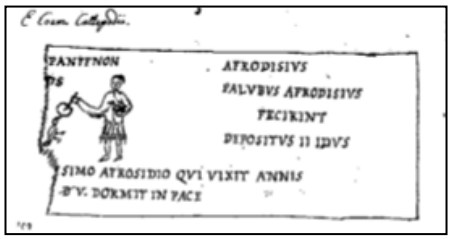


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Figurative marble inscription

931. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper…*, 1734

SUBJECT: Figurative marble inscription with two doves at either side of a palm tree.
SHELFMARK: Vat. lat. 9074, f. 873, no. 12.
CHAPTER AND HEADING: Cap. XXX P. V. Epitaphia pluribus inscriptionum sed ignotis.
DIMENSIONS: 7,6cm x 8,8cm.
MEDIUM: Pen drawing.
SOURCE: A. M. Lupi, *Dissertatio et animadversiones ad nuper inventum severae martyris epitaphium*, Palermo, Typographia Stephani Amato, 1734, p. 137.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 490.
INSCRIPTION: AVGENDE SPIRIT CVM IREN(e) ((avis)) ((palma)) ((arbor)) ((avis)); ICUR V, 14045.
ANNOTATIONS: E(x) Coem(eterio) S. Urbani.
DOCUMENTS: Vat. lat. 9076, f. 444r.
BIBLIOGRAPHY: Buonocore 2001: 51.

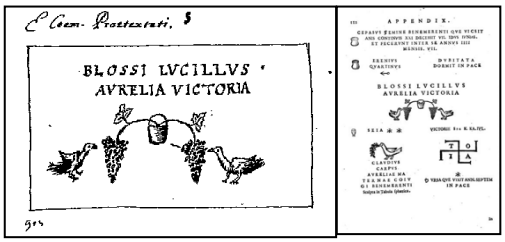


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Fragmentary figurative marble inscription

932. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a young boy and a dove.
SHELFMARK: Vat. lat. 9074, f. 876, no. 5.
CHAPTER AND HEADING: Cap. XXX P. V. Mulierum ab posita epitaphia.
DIMENSIONS: 9,1cm x 15,2cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 127.
INSCRIPTION: PANFENON(?) AFRODISIVS / 1[---]VS1 PALVBVS AFRODISIVS [---] FECERINT / DEPOSITVS III IDVS / [--- dulci]SSIMO AFRODISIO QVI VIXIT ANNIS / [---] D(iebus) V DORMIT IN PACE ((puer)) ((avis)) ((instrumentum)); ICUR II, 4294.
ANNOTATIONS: E(x) Coem(eterio) Callepodii.
DOCUMENTS: Vat. lat. 9075, f. 120r.
BIBLIOGRAPHY: Buonocore 2001: 51.

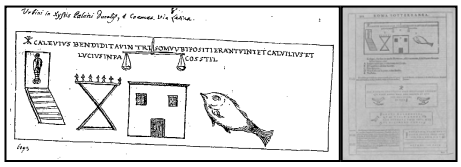


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Figurative marble inscription

933. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

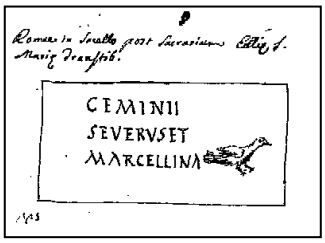
SUBJECT: Figurative marble inscription with two doves at either side of a basket with grapes.
SHELFMARK: Vat. lat. 9074, f. 877, no. 5.
CHAPTER AND HEADING: Cap. XXX P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 8,1cm x 9,8cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta S. Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. martyrum amiternensiusm coemeterio prope aquilam in vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 112.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 903.
INSCRIPTION: BLOSSI(us) LVCILLVS / AVRELIA VICTORIA ((avis ad racemum)) ((vas cum palmis)) ((avis ad racemum)); ICUR IV, 12580.
ANNOTATIONS: Romae in Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9078, f. 395r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

934. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea*…, 1632

SUBJECT: Figurative marble inscription with a buried man, a candlestick, a façade, and a fish.
SHELFMARK: Vat. lat. 9074, f. 877, no. 8.
CHAPTER AND HEADING: Cap. XXX P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,8cm x 11,4cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea. Opera postuma di Antonio Bosio ... compita, disposta, e accresciuta dal M. R. P. Giovanni Severani ...nella quale si tratta de' sacri cimiterii di Roma ... nuovamente vixitati, e riconosciuti dal sig. Ottavio Pico ... pubblicata dal commendatore fr. Carlo Aldobrandino*, Rome, Facciotti, 1632, p. 302.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 6093.
INSCRIPTION: ((monogramma Christi)) CALEVIVS BENDIDIT AVIN(io) TRISOMV- VBI POSITI ERANT VINI ET CALVILIVS / ET LVCIVS IN PA(ce) CO(n)S(ulatu) STIL(ichonis) ((Lazarus)) ((heptalyshnus)) ((libra)) ((frons domus)) ((piscis)); ICUR VI, 15780; Luni et alii 1986, p. 76, fig. 2.
ANNOTATIONS: Urbini in Xystis Palatii Ducalis, e(x) Coemet(erio) Via Latina.
DOCUMENTS: Vat. lat. 9096, f. 77r.
BIBLIOGRAPHY: Buonocore 2001: 51.

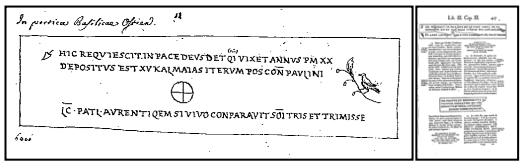


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Figurative marble inscription

935. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 877, no. 9.
CHAPTER AND HEADING: Cap. XXX P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 3,8cm x 4,2cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. It is likely that the drawing consists of a manual copy by Giuseppe Gueriggi of an original drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 225.
INSCRIPTION: <C>EMINII / SEVERVS ET / MARCELLINA ((avis)); ICUR I, 631; ILCV, 3988C.
ANNOTATIONS: Romae in Sacello post Sacrarium Eccl(esi)ae S. Mariae (in) Transtib(erim).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

936. Giuseppe Gueriggi (1754-1829). Drawing after Paolo Aringhi, *Roma subterranea novissima…*, 1659

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 878, no. 11.
CHAPTER AND HEADING: Cap. XXX P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,6cm x 16,4cm.
MEDIUM: Pen drawing.
SOURCE: P. Aringhi, *Roma subterranea novissima in qua post Antonium Bosium antesignanum Jo. Severanum Congreg. Oratorii Presbyterum, et celebres alios scriptores antiqua christianorum et praecipue martyrum coemeteria, tituli, monumenta, epitaphia, inscriptions, ac nobiliora sanctorum sepulchra sex libris distincta illustranturet quam plurimae res ecclesiasticae iconibus graphice describitur, ac multiplici tum sacra, tum profana erudition declarantur*, Köln, 1659, Lib. III, Cap. III, p. 417.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 006.
INSCRIPTION: ((folium)) HIC REQVIESCIT IN PACE DEVS DET QI VIXET ANNVS P(lus) M(inus) XX / DEPOSITVS EST XV KAL(endas) MAIAS ITERVM POS CON PAVLINI / LC PAT LAVRENTI QEM SI VIVO CONPARAVIT SOI TRIS ET TRIMISSE; ICUR, 5001.
ANNOTATIONS: In portico Basilicae Ostien(sis).
DOCUMENTS: Vat. lat. 9095, f. 333r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

937. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj …*, 1720

SUBJECT: Figurative marble inscription with the Good Shepherd and a dove.
SHELFMARK: Vat. lat. 9074, f. 879, no. 1.
CHAPTER AND HEADING: Cap. XXX P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 8cm x 14,8cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che sino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 361.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 1780.
INSCRIPTION: DOLVTIA POPPEA / CAPRA ((folium)) ET AVR(elius) ((folium)) / IANVARIVS VIVI / FECERVNT ((pastor inter duas oves)) ((avis cum fronde in pedibus)); ICUR III, 884.
ANNOTATIONS: E(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9080, f. 164r.
BIBLIOGRAPHY: Buonocore 2001: 51.

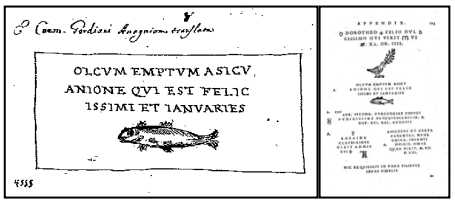


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Fragmentary figurative marble inscription

938. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription (lost)

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9074, f. 880, no. 7.
CHAPTER AND HEADING: Cap. XXX P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 9,7cm x 8,9cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9081, f. 250r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 1878.a.
INSCRIPTION: IV CEIIDL / DEPOSITVS / EREBRV / HIC REQVI- / -ESCIT / FELICISSIMO / QVE VIXIT AN- / -NOS IIII REQV- / -SIT IN PACE DEI.
ANNOTATIONS: Aquileiae apud Morcheurinos, tabula arci imposita detecta A(nno) 1787 in coemeterio veteris Basilicae SS. MM. Felicis et Fortunati extra Urbem, Praesegrerio subiceto.
DOCUMENTS: Vat. lat. 9081, f. 96r; Vat. lat. 9081, f. 250r.
BIBLIOGRAPHY: Buonocore 2001: 51.

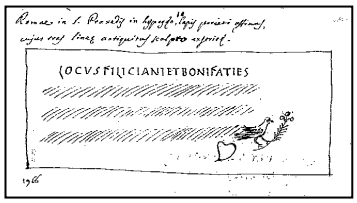


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Figurative marble inscription

939. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a fish.
SHELFMARK: Vat. lat. 9074, f. 880, no. 8.
CHAPTER AND HEADING: Cap. XXX P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,8cm x 11,4cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata: atque de eiusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in Vestinis historica dissertatio cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 103.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 4555.
INSCRIPTION: OLCVM EMPTVM ASICV / ANIONE QVI EST FELIC- / -ISSIMI ET IANVARIES ((piscis)); ICUR Vi, 15607; Solin et alii 1996, p. 92, no. 146.
ANNOTATIONS: E(x) Coem(eterio) Gordiani Anagniam translata.
DOCUMENTS: Vat. lat. 9090, f. 179r.
BIBLIOGRAPHY: Buonocore 2001: 51.

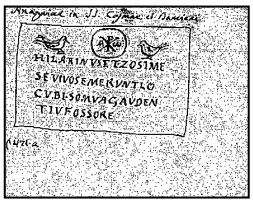


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Figurative marble inscription

940. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 880, no. 10.
CHAPTER AND HEADING: Cap. XXX P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,5cm x 13,5cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9082, f. 52r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 1966.
INSCRIPTION: [--- ?] LOCVS F<I>LICIANI ET BONIFATIES ((folium)) ((avis in ramo)); ICUR I, 955.a; ILCV, 3517A.
ANNOTATIONS: Romae in S. Praxedis in hypogeo, lapis parieti affixus, cujus tres lineae antiquitus sculpto exsteritae.
DOCUMENTS: Vat. lat. 9082, f. 52r.
BIBLIOGRAPHY: Buonocore 2001: 51.

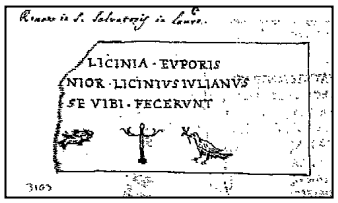


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Figurative marble inscription

941. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of the monogram.
SHELFMARK: Vat. lat. 9074, f. 882, no. 8.
CHAPTER AND HEADING: Cap. XXX P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 4,2cm x 3,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9083, f. 202r.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2471.a.
INSCRIPTION: ((avis)) ((monogramma Christi cum alpha et omega in circulo)) ((avis)) / HILARINVS ET ZOSIME / SE VIVOS EMERVNT LO- / -CV BISOMV A GAVDEN- / -TIV FOSSORE; ICUR I, 2607, Solin et alii 1996, 54 no. 57, ILCV, 3811B, Conde Guerri 1979, p. 152, no. 80.
ANNOTATIONS: Vat. lat. 9083, f. 2092r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Fragmentary figurative marble inscription

942. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of an anchor.
SHELFMARK: Vat. lat. 9074, f. 884, no. 2.
CHAPTER AND HEADING: Cap. XXX P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 7,2cm x 10,5cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9085, f. 247r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3103.
INSCRIPTION: IVLIA LICINIA EVPORIS / ET IVNIOR LICINIVS IVLIANVS / SE VIBI FECERVNT / ((piscis)) ((ancora)) ((avis cum olea in rostro)); ICUR I, 1178; CIL VI, 20549, cfr. 2918*; Carletti 2006, p. 111, no. 17; ILCV, 4150A.
ANNOTATIONS: Romae in S. Salvatoris in Lauro.
DOCUMENTS: Vat. lat. 9085, f. 247r «Cod. Donis p. 540 ex sch(edis) Vatic(anis)».
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

943. Giuseppe Gueriggi (1754-1829). Drawing after Raffaele Fabretti, *Inscriptionum antiquarum quae in aedibus paternis…*, 1699

SUBJECT: Figurative marble inscription with a dove next to a vase.
SHELFMARK: Vat. lat. 9074, f. 885, no. 2.
CHAPTER AND HEADING: Cap. XXX P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 8,2cm x 13,9cm.
MEDIUM: Pen drawing.
SOURCE: R. Fabretti, *Raphaelis Fabretti Gasparis f. Urbinatis inscriptionum antiquarum quae aedibus paternis asservantur explicatio et additamentum*, Rome, Domenico Antonio Ercole, 1699, p. 553, no. 40.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3411.
INSCRIPTION: MAXIMIANVS SATVRNINA DORMIT IN PACE ((anphora)) ((columba)); ICUR III, 9033.
ANNOTATIONS: E(x) Coem(eterio) Urbis.
DOCUMENTS: Vat. lat. 9086, f. 257r.
BIBLIOGRAPHY: Buonocore 2001: 51.

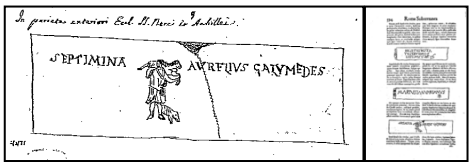


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Fragmentary figurative marble inscription

944. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 887, no. 4.
CHAPTER AND HEADING: Cap. XXX P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 4,2cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown. It is likely that the drawings consist of a manual copy by Giuseppe Gueriggi after an original drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 4131.
INSCRIPTION: ((palma)) ((Avis)) CON[iugi? ---] / MELISSV[---]; ICUR II, 4668.
ANNOTATIONS: Romae apud Lipsanophylacem e(x) Coem(eterio) Pontiani char(acteris) non bon(is).
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

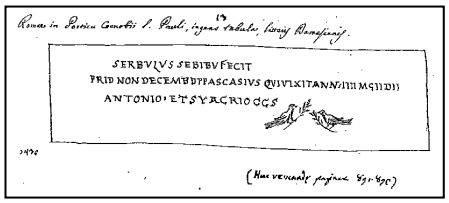


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Figurative marble inscription

945. Giuseppe Gueriggi (1754-1829). Drawing after Paolo Aringhi, *Roma subterranea novissima*…, 1671

SUBJECT: Figurative marble inscription with the Good Shepherd.
SHELFMARK: Vat. lat. 9074, f. 888, no. 9.
CHAPTER AND HEADING: Cap. XXXI. Epitaphia pluribus inscriptionum sed ignotis.
DIMENSIONS: 3,2cm x 6,8cm.
MEDIUM: Pen drawing.
SOURCE: P. Aringhi, *Roma subterranea novissima in qua post Antonium Bosium antesignanum Jo. Severanum Congreg. Oratorii Presbyterum, et celebres alios scriptores antiqua christianorum et praecipue martyrum coemeteria, tituli, monumenta, epitaphia, inscriptions, ac nobiliora sanctorum sepulchra sex libris distincta illustraturet quam plurimae res ecclesiasticae iconibus graphice describitur, ac multiplici tum sacra, tum profana erudition declarantur*, Rome, Arnhemia Hagius, 1671, Vol. I, p. 594.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 4471.
INSCRIPTION: SEPTIMINA ((pastor oves pascens)) AVRELIVS GALYMEDES; ICUR III, 9141; ICUR IV, 10177.
ANNOTATIONS: In pariete exterior Eccl(esiae) SS. Nerei et Achillei.
DOCUMENTS: Vat. lat. 9090, f. 102r.
BIBLIOGRAPHY: Buonocore 2001: 51.

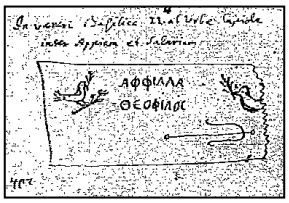


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Figurative marble inscription

946. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 888, no. 13.
CHAPTER AND HEADING: Cap. XXXI. Epitaphia pluribus inscriptionum sed ignotis.
DIMENSIONS: 7,9cm x 16,4cm.
MEDIUM: Pen drawing.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 5430.
INSCRIPTION: SERBVLVS BIBV FECIT / PRID(ie) NON(as) DECEMB(res) D(e)P(ositus est) PASCALIVS QVI VIXIT / ANN(os) IV M(enses) VIII D(ies) III / ANTONIO ET SYACRIO CC(on)S(ulibus) ((aves duo cum ramo)); ICUR II, 5791.
ANNOTATIONS: Romae in Porticu Coenobi S. Pauli, ingens tabula, litteris Damascenis.
DOCUMENTS: Vat. lat. 9094, f. 54r.
BIBLIOGRAPHY: Buonocore 2001: 51.

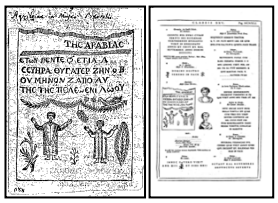


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Figurative marble inscription

947. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

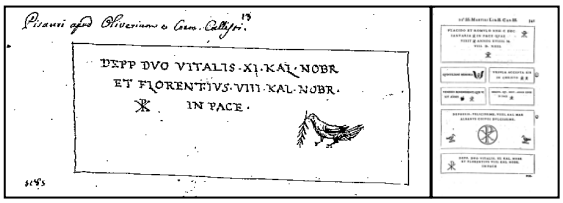
SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9074, f. 890, no. 4.
CHAPTER AND HEADING: Cap. XXXI. P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 6,4cm x 8,8cm.
MEDIUM: Pen drawing.
HAND: Gaetano Marini (1742-1815).
SOURCE: Vat. lat. 9102, f. 200r.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 427.
INSCRIPTION: ΑΦΦΛΛΑ / ΘΕΟΦΙΛΟC ((avis cum olea)) ((ancora)).
DOCUMENTS: Vat. lat. 9102, f. 200r «e(x) sch(edis) J. J. Bouycardi in B. B. cui dedit Card(inalem) Franc(isci) Barberinis».
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

948. Figurative marble inscription with two orants. Print cutting from Ludovico Antonio Muratori, *Novus Thesaurus Veterum Inscriptionum*…, 1742

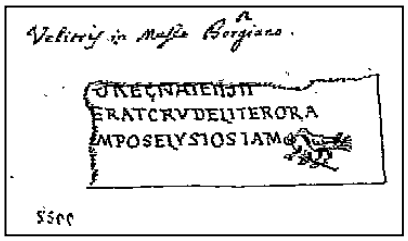
SUBJECT: Figurative marble inscription with two orants.
SHELFMARK: Vat. lat. 9074, f. 890, no. 9.
CHAPTER AND HEADING: Cap. XXXI P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 10,9cm x 7,8cm.
MEDIUM: Engraving.
SOURCE: L. A. Muratori, *Novus Thesaurus Veterum Inscriptionum in praecipuis earumdem collectionibus hactenus praetermiassarum, collectore Ludovico Antonio Muratorio serenissimi ducis mutinae bibliothecae praefecto*, Milan, ex Aedibus Palatinis, 1742, Vol. IV, p. MCMXLI, no. 5.
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 284.
INSCRIPTION: THC APABIAC / ETωN ΠENTE ((folium)) ETIA Λ / CEYHPA ΘYΓ̲ATEP ZHN o B / OV MHNON ZAΓΠO AV / THC ΠOΛEωENI ΛωOY ((avis)) ((orans)) ((orans)) ((palma)).
ANNOTATIONS: Aquileiae in Museo Bertolio.
DOCUMENTS: Vat. lat. 9046, ff. 162-169v.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

949. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 892, no. 13.
CHAPTER AND HEADING: Cap. XXXI. Epitaphia pluribus inscriptionum sed ignotis.
DIMENSIONS: 3,2cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma; aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano; con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. II, p. 341.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 5185.
INSCRIPTION: DEPP(ositi) DVO VITALIS XI KAL(endas) NOB(emb)R(es) / ET FLORENTIVS VIII KAL(endas) NOB(emb)R(es) / IN PACE ((monogramma Christi)) ((columba ramum ferens)); ICUR III, 9247; Mennella et alii 1982, p. 103, no. III, fig. III.
ANNOTATIONS: Pisauri apud Oliverium e(x) Coem(eterio) Callisti.
DOCUMENTS: Vat. lat. 9093, f. 13r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Fragmentary figurative marble inscription

950. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 896, no. 2.
CHAPTER AND HEADING: Cap. XXXI. Epitaphia pluribus inscriptionum sed ignotis.
DIMENSIONS: 2,2cm x 3,8cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing consists of a manual copy by Giuseppe Gueriggi of an untraceable drawing by Gaetano Marini.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 5522.
INSCRIPTION: GREGNATEISTI / ERAT CRVDELI TERORA / MPOSELYSIOSIAM ((avis in ramo)).
ANNOTATIONS: Velitris in Museo Borgiano.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

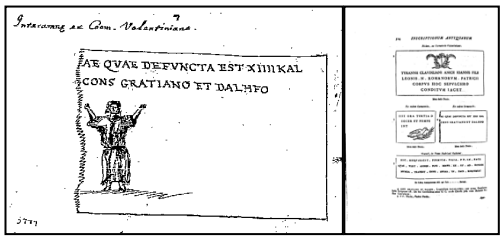


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Fragmentary figurative marble inscription

951. Giuseppe Gueriggi (1754-1829). Drawing of a fragmentary marble inscription

SUBJECT: Fragmentary figurative marble inscription.
SHELFMARK: Vat. lat. 9074, f. 898, no. 6.
CHAPTER AND HEADING: Cap. XXXI. P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 4,2cm x 6,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9094, f. 191r.
HAND: Giuseppe Gueriggi (1742-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 5572.
INSCRIPTION: [--- ?] ((avis)) [---?] / [---Sa?]BINA IN PAC[e ---?] / [Cae]SARIO ET [Attico cons(ulibu)s] / [--- qua]E VIXIT [---]; ICUR I, 1451; Lega 2000, 61.
ANNOTATIONS: Romae in Mus(eo) Vatic(ano) e(x) pavim(ento) S. Martini in Montibus.
DOCUMENTS: Vat. lat. 9094, f. 191r.
BIBLIOGRAPHY: Buonocore 2001: 51.

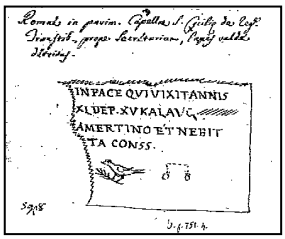


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Fragmentary figurative marble inscription

952. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Battista Doni, *Ioannes Baptistae Doni patrici florentini inscriptiones antiquae…*, 1731

SUBJECT: Figurative marble inscription with a female orant.
SHELFMARK: Vat. lat. 9074, f. 900, no. 7.
CHAPTER AND HEADING: Cap. XXXI. P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 3,2cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: G. B. Doni, *Io. Baptistae Donii patrici florentini inscriptiones antiquae nunc primum editae notisque illustratae et XXVI indicibus auctae ab Antonio Francisco Gorio publico historiarum professore accedunt deorum arae tabulis aereis incisae cum observationibus*, Florence, Typographia Magni Ducis Etruriae, 1731, Class. XX, no. 4.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 5777.
INSCRIPTION: [--- ?]AE QVAE DEFVNCTA EST XIIII KAL / [---]CONS GRATIANO ET DALHFO; CIL XI, 4328.
ANNOTATIONS: Interamnae ex Coem(eterio) Valentiniano.
DOCUMENTS: Vat. lat. 9095, f. 88r.
BIBLIOGRAPHY: Buonocore 2001: 51.

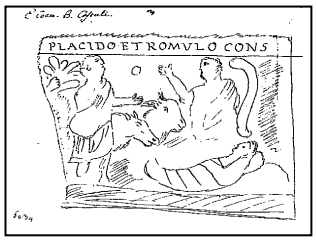


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Fragmentary figurative marble inscription

953. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 902, no. 3.
CHAPTER AND HEADING: Cap. XXXI. P. V. Defunctarum nomine posita epitaphia.
DIMENSIONS: 4,2cm x 3,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9095, f. 251r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 5928.
INSCRIPTION: [--- ?] IN PACE QVI VIXIT ANNIS / XL DEP XV KAL(endas) AVG(ustas) / [---]AMERTINO ET NEBIT / [---]TA ANSS(ulibus).
ANNOTATIONS: Romae in pavim(ento) Capellae S. Ceciliae de Reg(ion)e Transtib(erim) prope Secretarium, lapis velde detritus.
DOCUMENTS: Vat. lat. 9095, f. 251r.
BIBLIOGRAPHY: Buonocore 2001: 51.

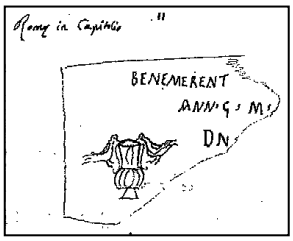


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Figurative marble inscription

954. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a creche.
SHELFMARK: Vat. lat. 9074, f. 908, no. 3.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 9,9cm x 12,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9096, f. 10r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 3.
MARINI CODE LETTERING: 6034.
INSCRIPTION: [---] PLACIDO ET ROMVLO CONSS(ulibus); ICUR VI, 16966.
ANNOTATIONS: E(x) Coem(eterio) B(eati) Castuli.
DOCUMENTS: Vat. lat. 9096, f. 10r.
BIBLIOGRAPHY: Buonocore 2001: 51.

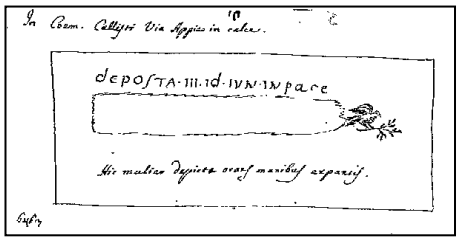


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Fragmentary figurative marble inscription

955. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of a vase.
SHELFMARK: Vat. lat. 9074, f. 909, no. 11.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulcralia item fragmenta omnis generis.
DIMENSIONS: 3,8cm x 3,6cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Gaetano Marini's hand.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: e(x).
INSCRIPTION: BENEMERENT[is] / [---] ANN G M[---]- / -DN / ((avis)) ((vas)) ((avis)).
ANNOTATIONS: Romae in Capitolio.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

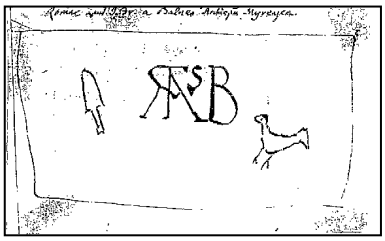


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Figurative marble inscription

956. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 911, no. 12.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,8cm x 3,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 126r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 6463.
INSCRIPTION: DEPOSTA III ID(us) IVN(ias) IN PACE; ICUR III, 7965.
ANNOTATIONS: In coem(eterio) Callisti Via Appia in calce.
DOCUMENTS: Vat. lat. 9097, f. 126r.
BIBLIOGRAPHY: Buonocore 2001: 51.

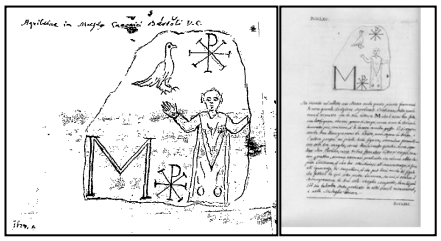


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Fragmentary figurative marble inscription

957. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

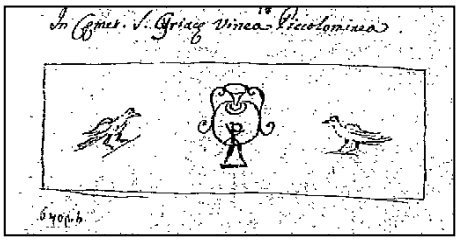
SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 913, no. 9.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,8cm x 4,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 399r.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 6703.
INSCRIPTION: RTAB.
ANNOTATIONS: Romae apud J. Fr. a Balneo Antiqua Myrensea (?).
DOCUMENTS: Vat. lat. 9097, f. 399r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

958. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

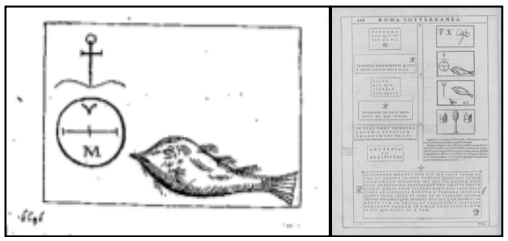
SUBJECT: Figurative marble inscription.
LOCATION: Vat. lat. 9074, f. 914, no. 5.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,2cm x 3,8cm..
MEDIUM: Pen drawing.
SOURCE: A. Bertoli, *Antichità di Aquileia, Biblioteca del Seminario Arcivescovile di Udine*, Fondo Cernazai, ms. 7493, c. 101 v, DCCCLXV.
HAND: Giuseppe Gueriggi (1754-1829).
NUMBERING: no. 5.
CODE LETTERING: 5634.a.
INSCRIPTION: ((avis)) ((monogramma Christi)) / M(arcus?) ((monogramma Christi)) ((orans manibus expansis)).
ANNOTATIONS: Aquileiae in Museo Canonici Bertoli V(ir) C(larissimus).
DOCUMENTS: Fondo Cernazai, ms 7493, c. 101v, DCCCLXV.
BIBLIOGRAPHY: Buonocore 2001: 51; G. D. Bertoli 2002ed: Fondo Cernazai, ms 7493, c. 101v, DCCCLXV.


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Figurative marble inscription

959. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

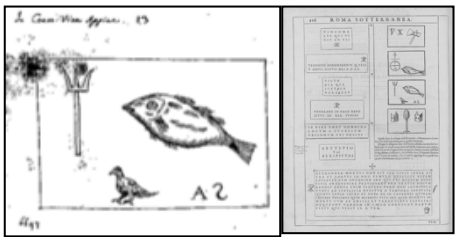
SUBJECT: Figurative marble inscription with two doves at either side of a vase.
SHELFMARK: Vat. lat. 9074, f. 914, no. 10.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 3,2cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 45r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 10.
MARINI CODE LETTERING: 6402.b.
INSCRIPTION: ((avis)) ((monogramma Christi in vaso)) ((avis)).
ANNOTATIONS: In Coemet(erio) S. Cyriacae Vinea Piccolominea.
DOCUMENTS: Vat. lat. 9097, f. 45r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

960. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea*…, 1650

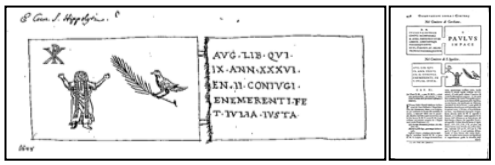
SUBJECT: Figurative marble inscription with a fish.
SHELFMARK: Vat. lat. 9074, f. 914, no. 12.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 5,2cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea opera postuma di Antonio Bosio romano antiquario ecclesiastico singolare de' suoi tempi. Nella quale si tratta de' sacri cimiterj di Roma … accresciuta dal p. Giovanni Severani da S. Severino*, Rome, Ludovico Grignani, 1650, p. 216.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 6696.
INSCRIPTION: V / M ((piscis)).
ANNOTATIONS: In Coem(eterio) Viae Appiae.
DOCUMENTS: Vat. lat. 9074, f. 393r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

961. Giuseppe Gueriggi (1754-1829). Drawing after Antonio Bosio, *Roma sotterranea*…, 1650

SUBJECT: Figurative marble inscription with a dove and a fish.
SHELFMARK: Vat. lat. 9074, f. 914, no. 13.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 3,2cm x 4,3cm.
MEDIUM: Pen drawing.
SOURCE: A. Bosio, *Roma sotterranea opera postuma di Antonio Bosio romano antiquario ecclesiastico singolare de' suoi tempi. Nella quale si tratta de' sacri cimiterj di Roma … accresciuta dal p. Giovanni Severani da S. Severino*, Rome, Ludovico Grignani, 1650, p. 216.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 6697.
INSCRIPTION: 6697.
INSCRIPTION: AS ((tridens)) ((piscis)) ((avis)).
ANNOTATIONS: In Coem(eterio) Viae Appiae.
DOCUMENTS: Vat. lat. 9097, f. 396r.
BIBLIOGRAPHY: Buonocore 2001: 51.

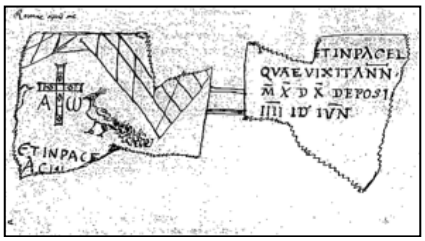


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Figurative marble inscription

962. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Figurative marble inscription with a female orant and a dove.
SHELFMARK: Vat. lat. 9074, f. 915, no. 2.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,3cm x 4,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Vol. III, p. 458.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6678.
INSCRIPTION: [---]AVG LIB QVI / IX ANN XXXVI / EN II CONIVGI / [---]ENEMERENTI FE / T IVLIA IVSTA; CIL VI, 20542.
ANNOTATIONS: E(x) Coem(eterio) S. Hippolyti.
DOCUMENTS: Vat. lat. 9097, f. 377r.
BIBLIOGRAPHY: Buonocore 2001: 51.

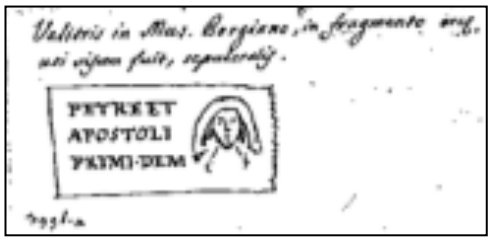


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Fragmentary figurative marble inscription

963. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a peacock.
SHELFMARK: Vat. lat. 9074, f. 917, no. 1.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,3cm x 4,5cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing is in Giuseppe Gueriggi's hand and reproduces an inscription originally in Gaetano Marini's private collection.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: e(x).
INSCRIPTION: ((avis)) ((crux cum alpha et omega)) ((pavo)) [---]ET IN PACE L[---] / QVAE VIXIT ANN / M X D X DEPOSI / IIII ID IVN / ET IN PACE / AC [---].
ANNOTATIONS: Romae apud me.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Figurative marble inscription

964. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Fragmentary figurative marble inscription with a female head.
SHELFMARK: Vat. lat. 9074, f. 917, no. 2.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 5,3cm x 5,2cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy. The drawing consists of a manual copy by Giuseppe Gueriggi (1754-1829) of an original drawing by Gaetano Marini (1742-1815) which survives at this location: Vat. lat. 9088, f. 216r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 3996.a.
INSCRIPTION: PETRE ET [Pauli] / APOSTOLI [suscipite animam?] / PRIMI DE M[undo revertentem?] ((caput mulieri)); ICUR I, 3135; ILCV, 2323 adn; Ferrua 1979b, 88.
ANNOTATIONS: Velitris in Mus(eo) Borgiano, in fragmento arcae, uti vistum fuit, sepulchralis.
DOCUMENTS: Vat. lat. 9088, f. 616r.
BIBLIOGRAPHY: Buonocore 2001: 51.

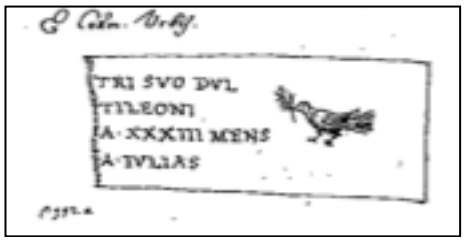


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Fragmentary figurative marble inscription

965. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a male orant.
SHELFMARK: Vat. lat. 9074, f. 917, no. 12.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,3cm x 3,8cm.
MEDIUM: Pen drawing.
SOURCE: Angelo Maria Cortenovis (1727-1801).
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 2565.a.
INSCRIPTION: [---]IN MERITIS / HONORATO E[t] / FES QVO RV[m] / NDAS MAI[---] / RECESSIT / OTM SV ((orans)) ((monogramma Christi)) ((arbores duae)) ((avis cum ramo)) ((arbores duae)) ((avis cum ramo)); CIL V, 1669.
ANNOTATIONS: Gradi in pavimento Presbyterii Eccl(esiae) S. Eugeniae.
DOCUMENTS: Vat. lat. 9046, ff. 162r-165r.
BIBLIOGRAPHY: Buonocore 2001: 51.

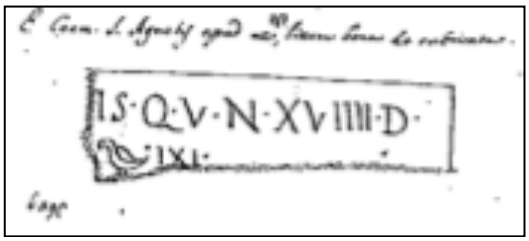


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Figurative marble inscription

966. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 918, no. 1.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 3,3cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 2565.a.
INSCRIPTION: [---]TRI SVO DVL / [---]TILEONI / [---?]A XXXIII MENS / [---?]A IVLIAS ((avis)).
ANNOTATIONS: Romae in cavaedio Palatii Capponii.
DOCUMENTS: Vat. lat. 9097, f. 70r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Fragmentary figurative marble inscription

967. Giuseppe Gueriggi (1754-1829). Drawing reproducing a fragmentary figurative marble inscription

SUBJECT: Fragmentary figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 918, no. 12.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta.
DIMENSIONS: 4,8cm x 5,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 265(bis)r.
HAND: Giuseppe Gueriggi (1754-1829) after Jean-Baptiste-Louis-Georges Seroux d'Agincourt (1730-1814) (?).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 6592.
INSCRIPTION: [---]IS Q(u ---) V(ixit) <a>N(nos) XVIIII D(ies) ((avis)) LXI; ICUR VIII, 22731; Lega 2000.
ANNOTATIONS: E(s) Coem(eterio) S. Agnetis apud me, littera bona et rubricata.
DOCUMENTS: Vat. lat. 9097, f. 265(bis)r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Fragmentary figurative marble inscription

968. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 921, no. 16.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 3,8cm x 4,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 70r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: 6414.
INSCRIPTION: <L>AIVERA<t>IE ANN[o]RVM X [deposit] / KALENDAS O{p}C[tobres] / l(n) DI(e) SATVRES [---] ((avis cum ramo)); ICUR I, 2313; ILCV, 4407; Lega 2000.
ANNOTATIONS: Romae in cavaedio Palatii Capponii.
DOCUMENTS: Vat. lat. 9097, f. 70r.
BIBLIOGRAPHY: Buonocore 2001: 51.

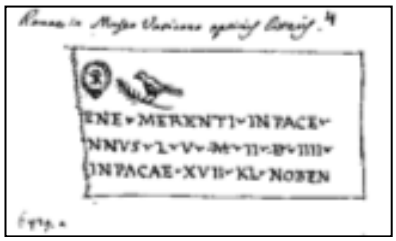


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Fragmentary figurative marble inscription

969. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with two doves at either side of a vase.
SHELFMARK: Vat. lat. 9074, f. 922, no. 1.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 3,2cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 79r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6422.
INSCRIPTION: [---]TAE ANNORV(m) / XII -MESORV(m) XI MERENTI ((avis)) / CE ((avis)) ((vas)) ((avis)).
ANNOTATIONS: Romae apud Lapicidam de Via Julia.
DOCUMENTS: Vat. lat. 9097, f. 79r.
BIBLIOGRAPHY: Buonocore 2001: 51.

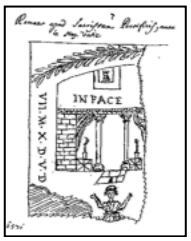


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Fragmentary figurative marble inscription

970. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Fragmentary figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 923, no. 4.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,2cm x 3,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 98r.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 6439.a.
INSCRIPTION: ((monogramma Christi in circulo)) ((avis cum olea)) [--- b]ENEMERENTI IN PACE / [--- vixit a]NNVS LV M(ensibus) II D(iebus) IIII / [--- i]N PACAE XVII K(a)L(endas) NOBEN(bres); ICUR I, 2521; ICUR VII, 19678; Lega 2000, 51.
ANNOTATIONS: Romae in Museo Vaticano optimis litteris.
DOCUMENTS: Vat. lat. 9097, f. 98r.
BIBLIOGRAPHY: Buonocore 2001: 51.



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Fragmentary figurative marble inscription

971. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Fragmentary figurative marble inscription with a female orant in front of a temple.
SHELFMARK: Vat. lat. 9074, f. 923, no. 7.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 6,3cm x 10,6cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 203r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 6536.
INSCRIPTION: <:a> ((palma)) IN PACE [---?] ((templum)) [---] ((orans)) / <:b> VII M(ensibus) X D(iebus) V DE[p(osit ---) ---]; ICUR I, 1821; Lega 2000, p. 407.
ANNOTATIONS: Romae apud Sacristam Pontificis, nunc in Mus(eo) Vatic(ano).
DOCUMENTS: 6536. Vat. lat. 9097, f. 203r. «sembra un tempio cui sono i veli alzati di qua e di là dal(l)e due colonne, cui sono due ceri accesi tra le colonne e i pilastri, la donna sta colle mani alzate, ed ha come un tu(ri)bolo in capo».
BIBLIOGRAPHY: Buonocore 2001: 51.

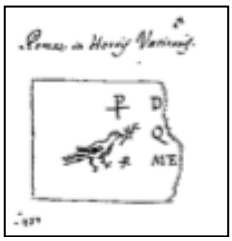


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Figurative marble inscription

972. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Fragmentary figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 924, no. 1.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,3cm x 5,2cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 137r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 6474.
INSCRIPTION: [--- ani]MA DVLCIS PIE ZESES ((monogramma Christi)) DORMIT IN PACE / [---)] ((flos)) ((pavo)) / [--- vixit a]NNVM VNVM MESIS QVINQVAE / DIEBVS XXVI; ICUR I, 3030.
ANNOTATIONS: Romae apud Lipsanophylacem.
DOCUMENTS: Vat. lat. 9097, f. 137r.
BIBLIOGRAPHY: Buonocore 2001: 51.

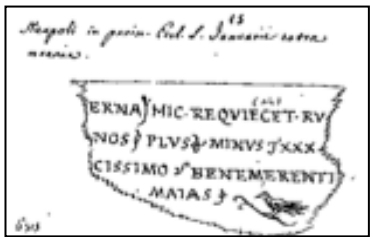


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Fragmentary figurative marble inscription

973. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription (lost)

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 924, no. 2.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 3,2cm x 2,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 120r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 6457.
INSCRIPTION: ((crux monogrammaticai)) D[---?] Q[---?] ((avis cum ramo)).
ANNOTATIONS: Romae in Hortis Vaticanis.
DOCUMENTS: Vat. lat. 9097, f. 120r.
BIBLIOGRAPHY: Buonocore 2001: 51.

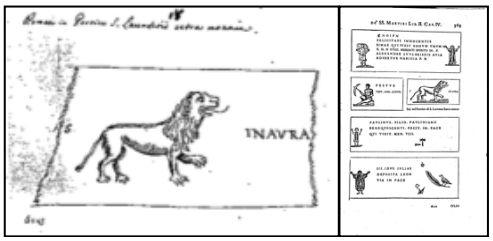


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Fragmentary figurative marble inscription

974. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Fragmentary figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 925, no. 15.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,3cm x 3,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 183r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 15.
MARINI CODE LETTERING: 6515.
INSCRIPTION: [---]ERNA HIC REQVIESCET RV[---] / NOS ((folium)) PLVS ((folium)) MINVS IXXX / [---]CISSIMO ((folium)) BENEMERENTI / MAIAS ((avis in ramo)); CIL X, 1529.
ANNOTATIONS: Neapoli in pavim(ento) Eccl(esiae) S. Januarii extra moenia.
DOCUMENTS: Vat. lat. 9097, f. 183r.
BIBLIOGRAPHY: Buonocore 2001: 51.

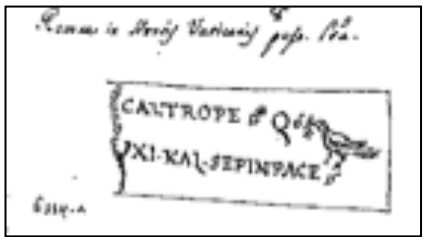


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Fragmentary figurative marble inscription

975. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

SUBJECT: Fragmentary figurative marble inscription with a lion.
SHELFMARK: Vat. lat. 9074, f. 926, no. 18.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 3,2cm x 4,2cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Vol. II, p. 369.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 18.
MARINI CODE LETTERING: 6545.
INSCRIPTION: S ((leo)) / INAVRA.
ANNOTATIONS: Romae in Porticu S. Laurentis extra moenia.
DOCUMENTS: Vat. lat. 9097, f. 214r.
BIBLIOGRAPHY: Buonocore 2001: 51.

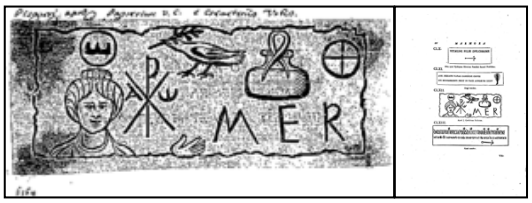


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Fragmentary figurative marble inscription

976. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Fragmentary figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 927, no. 8.
CHAPTER AND HEADING: Cap. XXXI.VI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,2cm x 5,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 225r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 6554.a.
INSCRIPTION: [---?] CALTROPE Q(uae) ((palma)) ((avis cum ulivo)) [vixit ---] V XI KAL(endas) SEP(tembres) IN PACE ((folio)); ICUR I, 2187; Lega 2000.
ANNOTATIONS: Romae in Hortis Vaticanis pessimis l(itter)is.
DOCUMENTS: Vat. lat. 9097, f. 225r.
BIBLIOGRAPHY: Buonocore 2001: 51.

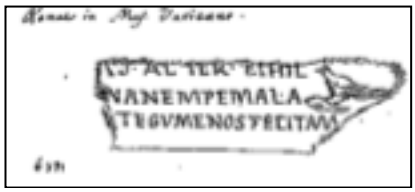


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Figurative marble inscription

977. Figurative marble inscription with a female orant, a dove, a vase, and a bread loaf. Print cutting from Annibale degli Abbati Olivieri Giordani, *Marmora Pisaurensia notis illustrata*, 1732

SUBJECT: Figurative marble inscription with a female orant, a dove, a vase, and a bread loaf.
SHELFMARK: Vat. lat. 9074, f. 927, no. 16.
CHAPTER AND HEADING: Cap. XXXI.VI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 9,9cm x 12,8cm.
MEDIUM: Engraving.
SOURCE: A. degli Abbati Olivieri Giordani, *Marmora Pisaurensia notis illustrata*, Pesaro, Typographia Nicolai Gavelli, 1732, p. 66, no. CLXII.
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: 6564.
INSCRIPTION: ((monogramma Christi cum alpha et omega)) ((avis cum ramo)) ((mulier orans)) ((vas)) ((crux in circulo)) / MER.
ANNOTATIONS: Pisauri apud Passerium V(ir) C(larissimus) e(x) Coemeterio Urbis.
DOCUMENTS: Vat. lat. 9097, f. 235r.
BIBLIOGRAPHY: Buonocore 2001: 51.

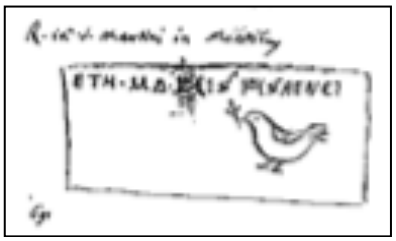


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Figurative marble inscription

978. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 928, no. 4.
CHAPTER AND HEADING: Cap. XXXI.VI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 5,9cm x 8,8cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9097, f. 242r.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 6571.
INSCRIPTION: [---?]AL TER EIAIL / [---?]NA MEMPE MALA ((avis in ramo)) / TEGVMENOS FECIT AM[---?].
ANNOTATIONS: R(omae) in Mus(eo) Vaticano.
DOCUMENTS: Vat. lat. 9097, f. 242r.
BIBLIOGRAPHY: Buonocore 2001: 51.

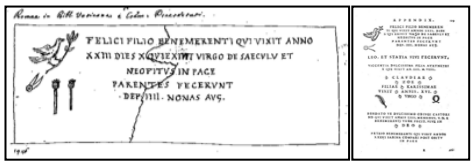


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Figurative marble inscription

979. Gaetano Marini (1742-1815). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 931, no. 13.
CHAPTER AND HEADING: Cap. XXXI. Epitaphia Neophitorum et Cathecuminorum.
DIMENSIONS: 3,2cm x 4,3cm.
MEDIUM: Pen drawing.
SOURCE: Vat. lat. 9103, f. 214r.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 13.
MARINI CODE LETTERING: 691.
INSCRIPTION: ETH MAMIN ((folio)) H ((folio)) [---]AENEI ((avis in ulivo)).
ANNOTATIONS: R(omae) in S. Martini in Montibus.
DOCUMENTS: Vat. lat. 9103, f. 214r «e(x) sch(edis) Barber(inis) a(nno) 1631».
BIBLIOGRAPHY: Buonocore 2001: 51.

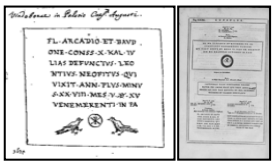


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Figurative marble inscription

980. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Marangoni, *Acta S. Victorini episcopi Amiterni…*, 1740

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 933, no. 2.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 3,2cm x 5,8cm.
MEDIUM: Pen drawing.
SOURCE: G. Marangoni, *Acta Sancti Victorini episcopi Amiterni et martyris illustrata atque de ejusdem ac 83 ss. martyrum amiternensium coemeterio prope Aquilam in vestinis historica dissertation cum appendice de coemeterio S. Saturnini … auctore Joanne Marangoni*, Rome, Giovanni M. Salvioni, 1740, p. 129.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 2.
MARINI CODE LETTERING: 1946.
INSCRIPTION: <:a> ((avis avolans cum fronde in rostro)) ((circinus)) ((stilus)) ((pencili duo)) / <:b> FELICI FILIO BENEMERENTI QVI VIXIT ANNOS / XXIII DIES X QVI EXIVIT VIRGO DE SAECVLV ET / NEOFITVS IN PACE / PARENTES FECERVNT / DEP(ositus) IIII NONAS AV<g>(ustas); ICUR IV, 12459; Bisconti 2000a, 248, XXb5; ILCV, 2764; Lega 2000, 127; ICUR I, 3935; Martorelli 2000, 282, no. 30.
ANNOTATIONS: Romae in Bibl(iotheca) Vaticana e(x) Coem(eterio) Praetextati.
DOCUMENTS: Vat. lat. 9082, f. 37r.
BIBLIOGRAPHY: Buonocore 2001: 51.

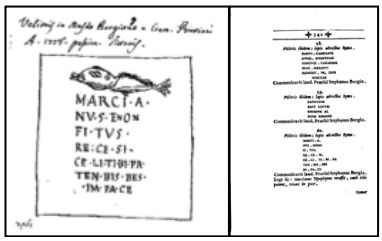


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Figurative marble inscription

981. Giuseppe Gueriggi (1754-1829). Drawing after Ludovico Antonio Muratori, *Novus Thesaurus Veterum Inscriptionum…*, 1739

SUBJECT: Figurative marble inscription with two doves at either side of the Christogram.
SHELFMARK: Vat. lat. 9074, f. 933, no. 7.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,2cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: L. A. Muratori, *Novus thesaurus veterum inscriptionum in praecipuis earundem collectionibus hactenus praetermissarum collectore Ludovico Antonio Muratorio serenissimi ducis mutinae bibliothecae praefecto*, Milan, ex aedibus palatini, 1739, Vol. I, p. CCCXC, no. 3.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 7.
MARINI CODE LETTERING: 5672.
INSCRIPTION: FL(avio) ARCADIO ET BAVD- / -ONE CONS(ulibu)S KAL(endas) IV- / -LIAS DEFVNCTVS LEO- / -NTIVS NEOFITVS QVI / VIXIT ANN(os) PLVS MINV- / -S XXVIII ME(n)S(es) V D(ies) XV / VENEMERENTI IN PA- / -(ce) ((avis)) ((monogramma Christi in corona)) ((avis)); ICUR I, 3202; ILCV, 1480.
ANNOTATIONS: Vindobonae in Palatio Caes(aris) Augusti.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

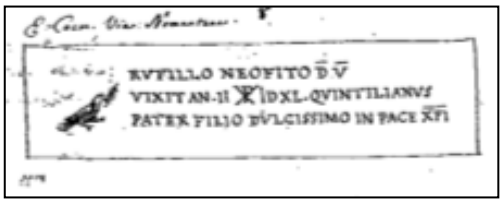


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Figurative marble inscription

982. Giuseppe Gueriggi (1754-1829). Drawing after Giovanni Cristofano Amaduzzi, *Anecdota Litteraria ex mss. codicibus eruta*, 1783

SUBJECT: Figurative marble inscription with a fish.
SHELFMARK: Vat. lat. 9074, f. 933, no. 9.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 3,8cm x 4,2cm.
MEDIUM: Pen drawing.
SOURCE: G. C. Amaduzzi, *Anecdota Litteraria ex mss. codicibus eruta*, Rome, Antonio Fulgoni, 1783, Vol. IV, p. 452.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 9.
MARINI CODE LETTERING: 3261.
INSCRIPTION: ((piscis)) / MARCIA- / -NVS <ne>O<n> -FITVS RECESI<t> BISBES IN PACE; ICUR II, 4640.
ANNOTATIONS: Velitris in Museo Borgiano e(x) Coem(eterio) Pontiani A(nno) 1778 pessim(is) litteris.
DOCUMENTS: Vat. lat. 9086, f. 90r.
BIBLIOGRAPHY: Buonocore 2001: 51.

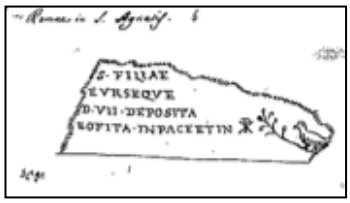


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Figurative marble inscription

983. Giuseppe Gueriggi (1754-1829). Drawing reproducing a figurative marble inscription

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 934, no. 8.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,2cm x 6,2cm.
MEDIUM: Pen drawing.
SOURCE: Unknown.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 8.
MARINI CODE LETTERING: 2214.
INSCRIPTION: RVFI{I}LLO NEOFITO D(ie) V / VIXIT AN(nos) II D(ies) XL QVINTILIANVS / PATER FILIO DVLCISSIMO IN PACE CHR(isti) / ((avis cum olea)); ICUR VIII, 21260.
ANNOTATIONS: E(x) Coem(eterio) Via Nomentana.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.

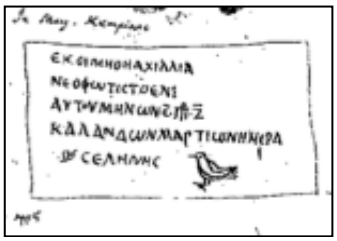


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Fragmentary figurative marble inscription

984. Giuseppe Gueriggi (1754-1829). Drawing reproducing a fragmentary figurative marble inscription

SUBJECT: Fragmentary figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 936, no. 6.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 3,2cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: François Suares, Barb. lat. LXXIV.69, f. 60r.
HAND: Giuseppe Gueriggi (1754-1829) after Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 6.
MARINI CODE LETTERING: 5291.
INSCRIPTION: [---]S FILIAE / [---]E VRSE QVE / [---]D(ies) DEPOSITA / [---]EOFITA IN PACE ET IN CHRISTO ((avis cum olea)); ICUR VIII, 21359.
ANNOTATIONS: Romae in S. Agnetis.
DOCUMENTS: Vat. lat. 9093, f. 109r «e(x) sch(edae) Barb(erinis) mano (François) Suares».
BIBLIOGRAPHY: Buonocore 2001: 51.

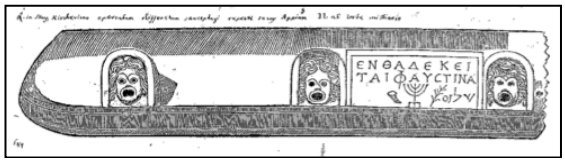


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Figurative marble inscription

985. Gaetano Marini (1742-1815). Figurative marble inscription with a dove. Currently untraceable.

SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 937, no. 1.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 3,8cm x 7,4cm.
MEDIUM: Pen drawing.
SOURCE: Personal autopsy.
HAND: Gaetano Marini (1742-1815).
MARINI NUMBERING: no. 1.
MARINI CODE LETTERING: 428.
INSCRIPTION: ΕΧΟΙΜΗΘΗΑΧΙλλΙΑ / ΝΕ ΟΦWΤΙCΤΟΕΝΙ / ΛΑΑΑΝΑWΝΜΑΡΤΙWΝΗΝΕΡΑ / ((folium)) CEΛΗΝΗC.
ANNOTATIONS: In Mus(eo) Kempiano.
DOCUMENTS: Vat. lat. 9076, f. 386r.
BIBLIOGRAPHY: Buonocore 2001: 51.



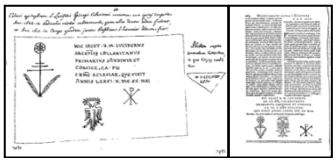
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Figurative marble inscription

986. Figurative marble inscription within a sarcophagus lid. Print cutting from Antonio Maria Lupi, *Dissertatio et animadversiones ad nuper*…, 1734

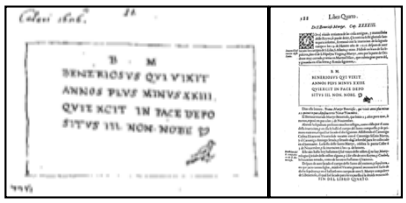
SUBJECT: Figurative marble inscription within a sarcophagus lid.
SHELFMARK: Vat. lat. 9074, f. 941, no. 5.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 2,8cm x 6,4cm.
MEDIUM: Engraving.
SOURCE: A. M. Lupi, *Dissertatio et animadversiones ad nuper inventum Severae martyris epitaphium*, Palermo, Typographia Stephani Amato, 1734, p. 177.
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 644.
INSCRIPTION: ENΘAΔEKEJ / TAIΘAYCTINA.
ANNOTATIONS: R(omae) in Mus(eo) Kircheriano operculum diffractum sarcophagi repertum Viam Appiam.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

987. Giuseppe Gueriggi (1754-1829). Drawing after Marco Antonio Boldetti, *Osservazioni sopra i cimiterj* …, 1720

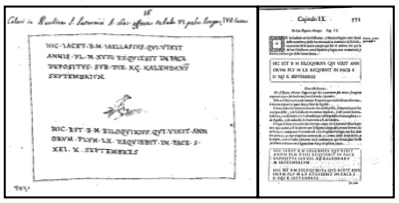
SUBJECT: Figurative marble inscription with a double-headed eagle.
SHELFMARK: Vat. lat. 9074, f. 943, no. 12.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 6,2cm x 5,8cm.
MEDIUM: Pen drawing.
SOURCE: M. A. Boldetti, *Osservazioni sopra i cimiterj de' santi martiri, ed antichi cristiani di Roma. Aggiuntavi la serie di tutti quelli, che fino al presente si sono scoperti, e di altri simili, che in varie parti del mondo si trovano: con alcune riflessioni pratiche sopra il culto delle sagre reliquie*, Rome, Giovanni M. Salvioni, 1720, Lib. III, p. 262.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 12.
MARINI CODE LETTERING: 7487.
INSCRIPTION: HIC IACET B M LVCIFERVS / ARCEPIS 9 CIILLARITANVS / PRIMARIVS SARDINIE ET CORICE CA F19 / S RME ECLESIAE QVE VIXIT / ANNIS LXXXI K DIE XX MAI ((monogramma Christi)).
ANNOTATIONS: Calari epitaphium S. Luciferi Episcopi Calaritani inventum cum ipsius corpore ann(o) 1623 in aedicula veteri subterranea, quae olim dicata eidem fuerat, et Ann(o) 1615 in Campo quodam iuxta Basilicam S. Saturnini detecta fuit.
DOCUMENTS: Vat. lat. 9098, f. 134r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

988. Giuseppe Gueriggi (1754-1829). Drawing after Dionisio Bonfant, *Triumphos de los santos del reyno de Cerdeña…*, 1635

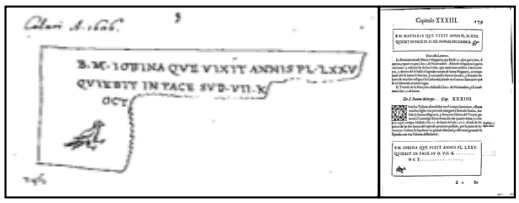
SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 949, no. 11.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,2cm x 3,8cm.
MEDIUM: Pen drawing.
SOURCE: D. Bonfant, *Triumphos de los santos del reyno de Cerdeña, á la magestad catholica del rey don Phelipe IIII por Dionisio Bonfant de la ciudad de calle doctor en Theologia, y en Derechos*, Cagliari, Empresa del Doctor Antonio Galcerin, 1635, Lib. IV, p. 188.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 11.
MARINI CODE LETTERING: 7381.
INSCRIPTION: B M / BENERIOSVS QVI VIXIT / ANNOS PLVS MINVS XXIII / QVIESCIT IN PACE DEPO- / -SITVS III NON NOBE ((folium)) ((avis)).
ANNOTATIONS: Calari 1626.
DOCUMENTS: Absent.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription with a dove

989. Giuseppe Gueriggi (1754-1829). Drawing after Dionisio Bonfant, *Triumphos de los santos del reyno de Cerdeña…*, 1635

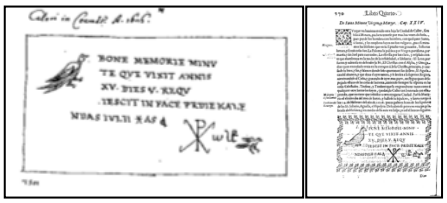
SUBJECT: Figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 962, no. 16.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,2cm x 4,8cm.
MEDIUM: Pen drawing.
SOURCE: D. Bonfant, *Triumphos de los santos del reyno de Cerdeña, á la magestad catholica del rey don Phelipe IIII por Dionisio Bonfant de la ciudad de calle doctor en Theologia, y en Derechos*, Cagliari, Empresa del Doctor Antonio Galcerin, 1635, Lib. IV, p. 371.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 16.
MARINI CODE LETTERING: 7452.
INSCRIPTION: HIC IACET B M IAELLASIVS QVI VIXIT / ANNIS PL M XVIII REQVIEBIT IN PACE / DEPOSITVS SVB DIE XG KALENDARV / SEPTEMBRIVM ((avis)) HIC EST B M EILOQVIRIVS QVI VIXIT ANN- / -ORVM PLVM LX REQVIEBIT IN PACE S / XEI K SEPTEMBRES.
ANNOTATIONS: Calari in Basilica S. Saturnini A(nno) 1621 effossa tabula VI palm(is) longa IVX lata.
DOCUMENTS: Vat. lat. 9098, f. 99r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription with a dove

990. Giuseppe Gueriggi (1754-1829). Drawing after Dionisio Bonfant, *Triumphos de los santos del reyno de Cerdeña…*, 1635

SUBJECT: Fragmentary figurative marble inscription with a dove.
SHELFMARK: Vat. lat. 9074, f. 953, no. 5.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,2cm x 3,8cm.
MEDIUM: Pen drawing.
SOURCE: D. Bonfant, *Triumphos de los santos del reyno de Cerdeña, á la magestad catholica del rey don Phelipe IIII por Dionisio Bonfant de la ciudad de calle doctor en Theologia, y en Derechos*, Cagliari, Empresa del Doctor Antonio Galcerin, 1635, p. 179.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 5.
MARINI CODE LETTERING: 7460.
INSCRIPTION: B M IOBINA QVE VIXIT ANNIS PL LXXV / QVIEVIT IN PACE SVD VII K / OCT ((avis)).
ANNOTATIONS: Calari A(nno) 1626.
DOCUMENTS: Vat. lat. 9098, f. 107r.
BIBLIOGRAPHY: Buonocore 2001: 51.


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Figurative marble inscription

991. Giuseppe Gueriggi (1754-1829). Drawing after Dionisio Bonfant, *Triumphos de los santos del reyno de Cerdeña…*, 1635

SUBJECT: Figurative marble inscription with two doves.
SHELFMARK: Vat. lat. 9074, f. 955, no. 4.
CHAPTER AND HEADING: Cap. XXXI. Miscellanea sepulchralia item fragmenta omnis generis.
DIMENSIONS: 4,8cm x 4,3cm.
MEDIUM: Pen drawing.
SOURCE: D. Bonfant, *Triumphos de los santos del reyno de Cerdeña, á la magestad catholica del rey don Phelipe IIII por Dionisio Bonfant de la ciudad de calle doctor en Theologia, y en Derechos*, Cagliari, Empresa del Doctor Antonio Galcerin, 1635, Lib. IV, p. 170.
HAND: Giuseppe Gueriggi (1754-1829).
MARINI NUMBERING: no. 4.
MARINI CODE LETTERING: 7501.
INSCRIPTION: ((avis)) BONE MEMORIE MINV- / -TE QVE VIXIT ANNIS / XV DIES V REQV- / -IESCIT IN PACE PR(i)DIE KALE- / -NDAS IVLII- -AS ((monogramma Christi)) ((avis)).
ANNOTATIONS: Calari in Coemet(erio) A(nno) 1606.
DOCUMENTS: Vat. lat. 9098, f. 151r.
BIBLIOGRAPHY: Buonocore 2001: 51.