

rôle du peintre et à l'effacer des mémoires. L'un des aspects les plus originaux du livre est de suivre, en filigrane et vue de Grèce, la rupture entre deux mondes : l'Ancien Régime et le XIX^e siècle, rupture rendue irréversible par la Révolution française, la période napoléonienne et la Restauration. Les mutations sociales, politiques, scientifiques, sont considérables et on les comprend aisément au gré des correspondances citées. À ce propos, en raison de cette complexité historique et de la structure thématique du livre, il aurait été utile pour les lecteurs de disposer d'un tableau chronologique, même sommaire, liant la biographie de Fauvel aux principaux événements contemporains, car ces deux composantes sont indissociables. Homme des Lumières, Fauvel sera l'un des premiers à promouvoir la nécessité de vivre l'archéologie autrement, d'arpenter le terrain, de mesurer, mouler, copier, dessiner, pour aider à une meilleure compréhension, plus pragmatique, de l'Antiquité, et pour atteindre à l'*Altertumswissenschaft* prônée par le XIX^e siècle. Le livre d'Alessia Zambon, grâce à son approche critique et à la mise en contexte des tentatives méthodologiques de Fauvel, réussit parfaitement à lui rendre cette justice. Annie VERBANCK-PIÉRARD

Marco BUONOCORE (Ed.), *Gaetano Marini (1742-1815). Protagonista della cultura europea. Scritti per il bicentenario della morte*. Cité du Vatican, Biblioteca Apostolica Vaticana, 2015. 2 vol. brochés, 17,5 x 24,5 cm, 1767 p., ill. (STUDI E TESTI, 492 - 493). Prix : 200 €. ISBN 978-88-210-0930-3.

The bicentennial of his death became an opportunity to celebrate the person of Gaetano Marini, a great Italian researcher whose entire life, after arriving in Rome in 1764, was connected to the archives at the Vatican. He was appointed the prefect of secret archives in 1782 and shared their fate in especially difficult Napoleonic times when in 1810 he followed them to Paris where he lived what turned out to be the last few years of his life. G. Marini's legacy includes numerous publications as well as an enormous collection of hand-written documents stored at the *Bibliotheca Apostolica Vaticana*, organized into 132 volumes by G.B. de Rossi (*Vat. lat.* 9020-9151). To a large degree it concerns ancient epigraphic sources and it is understandable that the laying of honors at the feet of this *artis epigraphicae princeps* has been undertaken by Marco Buonocore, an outstanding epigrapher greatly distinguished in his study of the Vatican's epigraphic codices and their immense importance to modern research into inscriptions. He has invited the cooperation of other researchers who have had dealings with the legacy of G. Marini and has gathered 48 works, a number that could have been much larger, and which in itself is greatly emphatic. It seems, however, that the editor did not want so much to initiate reviews and praise but rather desired to open G. Marini's legacy to new study and to provide researchers with essential tools. This is how the *recensio* of *Vat. lat.* 9042-9060 codices mainly containing letters written to G. Marini by over 200 people, usually important representatives of *res publica litterarum*, over a period of 60 years, should be understood (M. Buonocore). The alphabetical index of writers shows the potential of this correspondence to the heritage of numerous scientific disciplines of Enlightenment era Italy and Europe with the frequency of inscriptions within these letters shown in another valuable index. This image is supplemented by letters written by G. Marini himself which have been

preserved and studied for many years in various Italian and European archives. Although most comfortable in libraries and archives following the histories of Papal physicians published in 1784 (G. Venditti), he led a rich social life, not only among the cardinals of the Roman Curia, and his letters are an important source of knowledge and becoming familiar with the intellectual as well as the political climate of Europe (A. Marcone). This is evidenced in his correspondence with Karl Eugen, the prince of Württemberg, of whom he was an official resident in Rome between 1782 and 1793 (I. Fosi), as well as letters resulting from his long-held (1787-1815) role as the diplomatic representative and protector of the Republic of San Marino at the Roman Curia (S. Pagano). The correspondence allows us to become better acquainted with his conservative views but also with his enormous role in the protection of the Vatican archives during the difficult years of the French occupation of Rome (1798-1799) when the two secret archives were combined (M. Maiorino) as well as later during Napoleonic times. His service, recognized by Pope Pius VII, not only gained him the position of the *primus custos* and prefect of the Vatican Library (1800) but also the opinion of a submissive collaborator of the French regime (D. Rocciolo). It is also possible to monitor these difficult times through the activities and correspondence of G. Marini's associates at the time, his nephew Marino Marini (Ch.M. Grafinger), Angelo Battaglini, Carlo Altieri (A. Manfredi, A. Rita) as well as Callisto Marini from Pesaro, the favorite pupil of Annibale degli Abati Olivieri (L. Carboni) and the explorer of the archives in Terracina (R. Bianchi). The transfer of the Vatican's archives to Paris ordered in 1810 by Napoleon abounded in numerous incidents such as the symptomatic to the epoch search for the files of the trial of Knights Templar (B. Frale). G. Marini, born in Sant'Arcangelo di Romagna and educated in Bologna and Ravenna *in utroque iure*, for his entire life maintained lively contact with the intellectual sphere of society from which he came and which played a significant role in the 18th century. It is enough to recall Giovanni Bianchi (known as Janus Plancus) whose school of classical studies, including Greek, in Rimini G. Marini attended, as well as Giovanni Cristofano Amaduzzi and Gian Vincenzo Ganganelli (later Pope Clement XIV), Pietro Borghesi, the father of the famous epigrapher Bartolomeo Borghesi or Giuseppe Garampi, who became a cardinal and prefect of the archives in the Vatican but most importantly was Marini's guide and mentor (A. Donati). During these time correspondence was an important part of scientific activity used for extensive exchange of information regarding conducted research, antiquities or publications so G. Marini's contacts with Gaetano Bugati, a doctor of the *Bibliotheca Ambrosiana* in Milan (A. Sartori), with the prominent historian Ireneo Affò from Parma (M.G. Arrigoni Bertini) or the renowned explorers of Sicilian history prince Torremuzza and Antonio Astuto (F. Muscolino) are not surprising. At times these contacts demanded that G. Marini become considerably involved in the studies of other researchers as seen in his enquiries made at the Vatican's archives for Giovanni Fantuzzi to aid his research into the legal community of Bologna (A. Bartocci). For many years he also helped Giuseppe Garampi in his never-completed work *Orbis Christianus*, especially during a period when in 1772 he had to leave the archives in Vatican to assume the position of the Papal Nuncio first in Warsaw and then in Vienna (P.P. Piergentili). He also made inquiries for Guido Antonio Zanetti in his numismatic studies (S. Balbi de Caro) and kept in touch with

the great Joseph Eckhel, collecting rare coins himself and admiring his *Nummi veteres anecdoti* (D. Williams). The wide scope of interests of G. Marini can be seen in his innovative work *I papiri diplomatici* (1805) which gathered papyri and parchments from the late antiquity including a collection from Ravenna (L. Del Corso, R. Pintaudi) fully displaying his legal, philological and paleographic erudition (L. Migliardi Zingale). G. Marini's correspondence verifies his keen interest into the publishing market of the time, the popularization and critique of new scientific publications or catalogues of antiquities (S. Rolfi Ožvald) symbolized by his part in the preparation of Dante's *Divina Commedia* (1817-1819), a monumental work which was, after all, dedicated to the famous Antonio Canova (R. Lokaj). Within the intellectual community of Rome he became an influential authority in various fields (D. Rini) although it cannot be disputed that most of his contributions have been in the study of ancient inscriptions which interested him since he became friend with the erudite Isidoro Bianchi (F. Gallo) in his youth. As far back as the publication of the epigraphic collections from the residence of Alessandro Albani and his heirs (1785), with whom he maintained close contacts, he stressed the importance of autopsy and the need for the creation of new, critical editions of corpuses of inscriptions divided into categories (A. Carapellucci). In this context a copy of the third edition (1603) of the corpus of Jan Gruter (*Vat. lat.* 9146) left as part of his legacy containing personal notes about most inscriptions handwritten by G. Marini himself, has particularly symbolic meaning (L. Benedetti). In turn the *Acta fratrum Arvalium* (1795) publication which displayed his extraordinary intuition in his analyses of Roman religious rituals showed off his epigraphic and editorial skills comparable to the practice of current epigraphers (J. Scheid). He could successfully identify the forgeries of Pirro Ligorio (G. Vagenheim) and his handwritten notes and comments possess not only historical value (M.L. Caldelli, M. Massaro) but are constantly valid to contemporary epigraphic research (S. Orlandi, H. Solin). G. Marini's studies of various categories of the so-called *instrumentum inscriptum* have turned out to be so innovative that it took almost a hundred years (1884) before G.B. de Rossi in cooperation with H. Dressel and G. Gatti finally made the decision to publish his catalogue *opus doliare* (M. Mayer i Olivé). Although other researchers of the time did not lack courage, G. Marini displayed exceptional academic bravery in taking up the less recognized categories of inscribed objects such as *tesserae monumentorum* (S. Orlandi), *fistulae aquariae* (Ch. Bruun), *signacula* (I. Di Stefano Manzella) or glass (C. Lega). No one else, however, was bold enough to prepare the first corpus *Inscriptiones Christianae Latinae et Graecae Aevi Milliari* containing approximately ten thousand inscriptions which, although never published, has survived as a ready to print version in four volumes (*Vat. lat.* 9071-9074) and has been willed by the author to the Vatican Library and interpreted by a group of researchers (M. Poddi, E. Maiani, K. Ilardi, A. Negroni under the direction of D. Mazzoleni) producing extremely valuable lists of identified ancient inscriptions. Such an enormous task required that G. Marini create a complicated and well-thought out system of systematization and categorization of various types of inscriptions which was then used again first by himself and later by his successors to organize the *Galleria Lapidaria* (R. Barbera) as well as the *Galleria delle Terre Sigillate* (G. Filippi) at the Vatican Museums, with Marini having a share in obtaining new exhibits as well (M. Ghilardi). G. Marini's

corpus covered the entire first one thousand years of Christianity which explains his friendship and shared interests with the pioneer of medieval art history, the famous Jean-Baptiste Seroux d'Agincourt (I. Miarelli Mariani, S. Moretti). His corpus included monumental inscriptions found on medieval mosaics and painting and G. Marini used an innovative way to describe their figural context as well as include graphic material which was often borrowed from the works of Giovanni Giustino Ciampini (A. Ballardini). It has been once said that to get to know G. Marini meant getting to know Augusto Campana (R. Avesani) but from now on it will mean getting to know those two volumes and their editor, especially since they abound in various, exceptionally helpful indexes.

Jerzy ŻELAZOWSKI

Michael KIENE, Lorenzo LAZZARINI & Clemente MARCONI (Ed.), *Die Alben von Jacob Ignaz Hittorff. "Sicile ancienne": Hittorff and the architecture of classical Sicily*. Cologne, Universitäts- und Stadtbibliothek Köln, 2017. 1 vol. relié, 23 x 30 cm, 335 p. nombr. fig., 1 dépliant volant annexé. (SCHRIFTEN DER UNIVERSITÄTS- UND STADTBIBLIOTHEK KÖLN, 25 ; INVENTAR DER ZEICHNUNGEN VON JACOB IGNAZ HITTORFF IN DER UNIVERSITÄTS- UND STADTBIBLIOTHEK KÖLN, 5). Prix : 58 €. ISBN 978-3-931596-94-1. ISSN 0938-7765.

La reliure jaune ne porte que ces mots, sur la couverture et sur la tranche : *Die Alben von Jacob Ignaz Hittorff*, répétés au début de l'ouvrage, avec la mention des deux collections de la bibliothèque universitaire et municipale (USB) de Cologne où il se classe. Ce sera tout pour la langue de Goethe, hormis quelques courtes phrases, des noms de musées, deux lettres et une brève « Zusammenfassung » à la fin, après d'autres résumés donnés en anglais, en italien et en français. Édité pour l'essentiel en anglais, l'ouvrage offre aussi la traduction ou le résumé en anglais de nombreux passages en français, la langue dans laquelle Jacques Ignace Hittorff (1792-1867), qui étudia, vécut et construisit avant tout à Paris, la capitale culturelle de son époque, s'est le plus souvent exprimé. Après une présentation en français des importantes créations parisiennes de Hittorff, en 2011, l'historien de l'art M. Kiene avait édité en allemand, en 2013, l'album des archives de son ouvrage consacré à la « Sicile moderne », dans la série des *Alben von Jacob Ignaz Hittorff*. Mais une équipe internationale s'imposait pour continuer avec les archives de la « Sicile ancienne » (toujours sans numération en couverture !), en faisant intervenir deux archéologues italiens, L. Lazzarini et Cl. Marconi, respectivement spécialistes de la conservation du Patrimoine et de l'architecture ainsi que de la sculpture de la Sicile. C'est à l'implication de ce dernier, professeur à l'Université de New York, qu'est due l'option éditoriale en anglais, de toute façon désormais très encouragée en Allemagne et en Autriche. Hittorff, lui, était tout à fait polyglotte – serait-ce une espèce en voie d'extinction ? Dans son introduction, Cl. Marconi précise que ce cinquième volume de l'inventaire des dessins de Hittorff conservés à l'USB de Cologne contient aussi bien des écrits et des dessins de celui-ci que d'autres de son élève Ludwig von Zanth, qui l'avait accompagné, avec l'architecte Wilhelm Stier, dans un voyage effectué en Sicile de l'automne 1823 à janvier 1824, à ses frais et sans soutien institutionnel. D'après ses lettres éditées à la fin du volume, Hittorff voulait recueillir une documentation systématique sur les