



Tranquillo Marangoni and his works carved with the heart

Many works by the great Friulian xylographer, Tranquillo Marangoni (1912-1992), are now preserved in the Apostolic Library. The collection has been donated by his son Aldo as a gesture of profound affection for his father.

Shortly before Christmas, and again on March 4, Aldo Marangoni and the kind lady Anna personally brought the works to the Library from the province of Genoa, where they reside. Welcoming the guests were: H.E. Msgr. José Tolentino de Mendonça, the prefect, Msgr. Cesare Pasini, the Director of the Department of Printed Books, Dr. Timothy Janz, and the Director of the Prints Cabinet, Dr. Simona De Crescenzo.

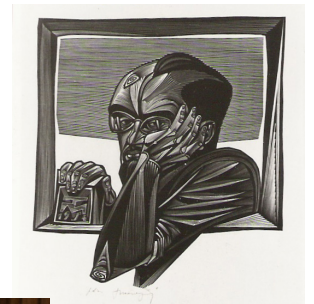
As he accepted the generous gift, Msgr. de Mendonça thanked the artist's son for the confidence placed in the venerable Vatican institution to which he was entrusting such a treasure. Marangoni's works are a significant enrichment of the collection of graphic works of the twentieth century preserved in the Library.

The artist was an honorary member of the Society of Wood Engravers and the Royal Society of Painters, Etchers and Engravers of London, as well as a corresponding member of the Royal Albertina Academy of Belgium and other institutions.

We came to know Tranquillo Marangoni through the



Self-portrait 1954
Matrix

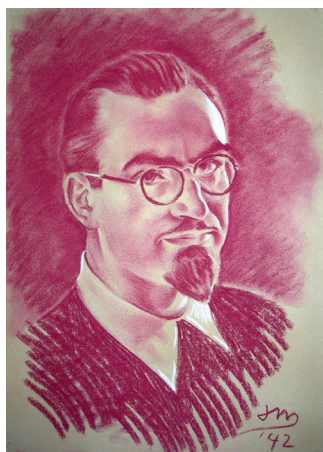


Self-portrait 1954
Print



Aldo Marangoni with H.E. Msgr. José Tolentino de Mendonça, Msgr. Cesare Pasini, Timothy Janz and Simona De Crescenzo





memories that his son Aldo wished to share with the Library; we learned of his great moral and artistic rigor. We had the opportunity to hear some episodes of his life as an artist and a father who was strict, yes, but first of all strict with himself, concerned about the responsibility of raising his own children, after he had prematurely lost the partner with whom he had chosen to share his life. The courageous and sometimes painful choices resonate in his work, whose clear and decisive trait characterizes it in all its expressions, in the techniques and materials employed throughout his artistic career.

Marangoni's woodcut works are highly recognizable in their purity and essentiality. They have such strength and feeling that it seems that the very heart of the artist has sculpted them, and not without suffering. He participates in the events that he proposes as his works and therefore chooses them and makes them his own as he tells them.

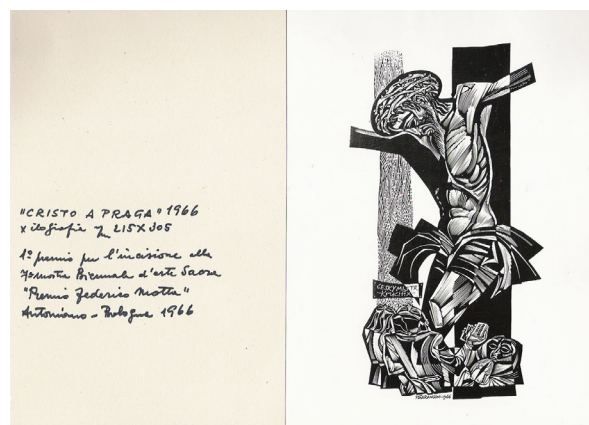
The five *Divertimenti*, for example, constitute a personal interpretation of the tragedy that took place in the Polesine in November 1951, when a tremendous flood engulfed the life of a hundred people and left over 180,000 without a home.



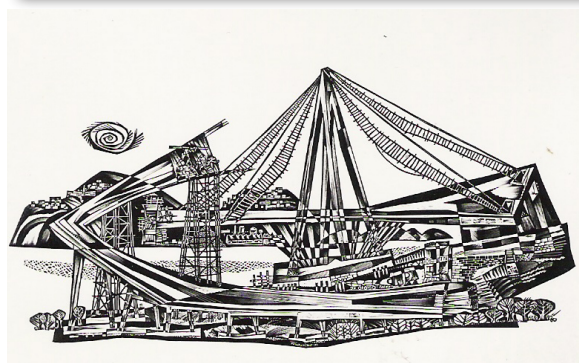
"Divertimento" 3, 1964

The characters of the five works observe the life that takes place not far from the place of the catastrophe, in normality, as if the others did not know. They are portrayed from behind and the artist is placed behind them, that is, with them, and not in front of them, like your usual artist. It is thus as if he were looking at life with the eyes of those who lost everything, and making the perspective of the character portrayed his own.

Aldo Marangoni also donated an important "tool" of his father's work to the Library: a round object made of polystyrene and cardboard that he kept in front of him when he began a new work, each time trying to find the answer to the questions that are at the building blocks of life. This is a very important element in the collection. It takes its inspiration from an ancient custom, where Cicero had formalized those questions in a hexameter verse ("*Quis, quid, ubi, quibus auxiliis, cur, quomodo, quando*"), adopted by Thomas Aquinas and many others. According to our artist, it is a sort of introduction to each graphic interpretation, and at the same time a synthesis of the entire work that aims to give maximum value to human existence.



"CRISTO A PRAGA" 1966
x 10x10 cm 2.15x3.05
1° premio per l'occasione alla
"Biennale Biennale d'arte Sacra"
"Roma Federico Motte"
Autunno - Bologna 1966



Polcevera Viaduct, 1964



O. Nemi
The absent-minded astrologer
Xylographs of S. Bartolini

"[...] And where was the life that truly would have begun again with the new year? That life, on the first of January, is buried beneath the earth, in the seeds, in the roots that are fast asleep, in the bare trunks of trees; they can really count on the return of youth in one or two months.

Then, in that hour before dawn, there are certain isolated monasteries, where in the dark and cold churches, the friars sing at Matins: "Christus natus est nobis; venite adoremus". And this prayer too is like the seed buried underground, but this is the seed of a life that does not end."



Two terracotta roundels recall the signing of the Lateran Accords



Ninety years ago, on February 11, 1929, the head of the Italian government Benito Mussolini and Card. Pietro Gasparri, signed the Lateran Accords, the agreements that sanctioned the conciliation of relations between the Holy See and the Italian State, and that determined the end of the "Roman Question." The accords constitute a political treaty by which the Vatican City State was established: the Holy See recognized the State that assumed the Catholic religion as the only official religion. It was an ecclesiastical agreement to regulate the relations between civil and religious power on topics such as marriage and teaching of Catholic doctrine at school, as well as an economic con-

vention that established the payment of compensation to the Holy See.

The two roundels here introduced can be seen at the entrance of the Library Prefecture; they recall the event and were made for Pius XI by the Ursulines of the Sacred Heart of Parma on the occasion of the signing of the Lateran Accords, in the fiftieth anniversary of priesthood of the pontiff. In the first roundel, a scroll describes the subject portrayed: "Plan of the Vatican City"; outside the scroll: "Hic domus Dei est", and "Porta coeli"; below: "A. Domini MCMXXIX."

In the second roundel, below the coat of arms of the pope and of the House of Savoy, reads the date on a blue background: "XI February 1929."

The objects and other gifts were delivered by the nuns to the pope during their pilgrimage to Rome on May 8, 1929, when Pius XI met the group of Ursulines and students from their artistic school in the Sala Clementina in the Vatican, and they were very appreciated by the librarian pope.

The two roundels are made of glazed terracotta, a technique that reached its apex with Luca della Robbia during the fifteenth century, and consists in applying glazes formed by a mixture of lead, tin, silica, an alkaline element and metal oxides onto clay that is already shaped and cooked, with a brush, to obtain colors. In a second firing of the object, the enamel undergoes a process of vitrification and is firmly fixed to the clay support.

The Director of the Vatican Department of Manuscripts is the new vice-Prefect of the Vatican Archive

On January 14 the Holy Father appointed as vice-Prefect of the Vatican Secret Archive Dr. Paolo Vian, *scriptor latinus* and Director of the Department of Manuscripts of the Apostolic Library. He began his new assignment on the feast day of Saint Agnes, January 21.

Born in Rome on August 25, 1957, Paolo Vian joined the Library in 1983. In 1999 he was appointed *scriptor* and in 2003, Director of the Department of Manuscripts. He taught Codicology at the Vatican School of Paleography, Archival sciences and Diplomatics, the school annexed to the Secret Archive, from 1989 to 1998, and from 1995 to 2005 he taught Paleography in the Center for Franciscan and medieval studies at the Pontifical University of the Antonianum.

"[...] Think often, besides God's mercy and promises:

- that often the fruit does not appear immediately but takes time to mature afterward;

- that it is up to you to work, and up to God to grant good success;

- that the reward will be given to you not in proportion to success, but to goodwill and serious work."

Card. Giovanni Mercati (1866-1957)

Archivist and Librarian of H.R.C.



Paolo Vian and Francesco D'Aiuto



A discreet, reliable and constant presence in the Manuscripts Room, Dr. Vian has always been a point of reference for many colleagues. He has a deep knowledge of the Library and its collections, and he has published, among other things, together with his colleague and friend, Prof. Francesco D'Aiuto, one of the foundational instrument of research of the Papal Institution entitled, *Guida ai fondi manoscritti, numismatici, a stampa della Biblioteca Vaticana* (Studi e testi, 466-467), published in 2011.

Dr. Vian is appreciated by the whole community of the Library, scholars and employees. With his *gravitas* and his dedication to the Institution, he embodies the virtues that seem to be in danger of extinction and are therefore all more appreciated. He will be a great asset for the Archive, to be sure.

We offer our best wishes to the vice-Prefect Paolo Vian for his new charge in the Archive, with the certainty that he will remain close to the Library in every way.

The task of directing the Department of Manuscripts has been entrusted to Dr. Claudia Montuschi, the first woman *scriptor* of the Vatican Library, serving in the Institution since 2003.

To her we also extend the warmest wishes from the Library for her new duty, and all our friendly support.



The drawings of a philosopher-poet in two Urbino manuscripts



In a letter dated June 27, 1879, Count Severino Collio Servanzi (1796-1891) from San Severino Marche asked for information from the 1st Custodian of the Library Mons. Pio Martinucci regarding the codices made by his fellow citizen, Ludovico Lazzarelli (1447-1500), a humanist with interests in alchemy, astrology and the Kabbalah.

Servanzi asked, among other things, how many images there were and what divinities were represented, whether the drawings were complete and in color. The codices in question are *Urb.lat.* 716 and 717, in parchment, and contain the work *De gentiliū deorum imaginibus*; on the side of the letter, there is a note that must have served to prepare

tended to be a Christian response to the *Fasti* of Ovid.

The author dedicated the work to Sixtus IV, who died before its completion, so the codex became a sort of rough draft with corrections and additions, and also included parts of other works and above all the minutes of many dedications to different characters of the era composed by Lazzarelli.

The drawings and sketches contained in the codex constitute a proof of Lazzarelli's autograph in the making of the drawings contained in the *De gentiliū deorum imaginibus* codices, made with writing inks and colored inks.



Urb.lat. 717, 1r; 17r; 33r

the answer to the requests: “Urb. 716. Watercolor drawings in color n. 29 - fig. 56. 717. Drawings as above n. 28 f. 55”.

The work has been handed down in five copies: two are at the Vaticana; one in Florence, at the Biblioteca Nazionale (Ms. *Nuovi Acquisti* 272), in paper and without illustrations; and two are at the Biblioteca Comunale di San Severino (nr. 135 and 207); these are incomplete paper copies of the work. All the codices date back to the 15th cent. Servanzi probably was familiar with these last two manuscripts and he could evidently compare the information that came to him from the Vaticana with these.

Recent studies have established that the codices of Urbino and those of San Severino, all autographs, present a very close relationship between text and image, which can also be explained by comparing them with another text in the Vaticana, *Vat.lat.* 2853, a manuscript that contains the work *Fasti Christianae Religionis*, which was int-

The *De Deorum* was composed in Venice, before 1471 and dedicated to Federico di Montefeltro, Duke of Urbino. The inspiration for the images of the represented deities comes almost entirely from the *Tarocchi Cards* attributed to Mantegna.

The two codices are not copies of each other. Manuscript 717 presents images of higher quality, with poorer and less elaborate frames and decorative parts than manuscript 716. MS 716 was probably made for Borso d'Este and it is possible that he died before the work was finished. We know that the decorative part was normally executed before the figurative part. Lazzarelli, in an attempt to eliminate the Borso crest from the codex in order to add Federico's, may have desisted from continuing the venture, preferring to prepare a new codex, MS 717.

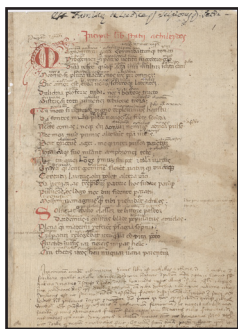
Both manuscripts are now available online; it is nice to think that Count Servanzi would also be pleased about it.

Critical edition of the “Achilleid” by Statius goes online

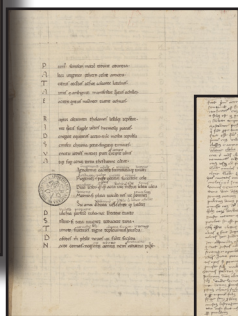
The three-year project developed by the University of Geneva with the support of the Swiss National Fund for academic research has taken on the initiative for the critical edition of the *Achilleid* written by the Roman poet Publius Papinius Statius (45-100), and work is underway. The edition will take into account the whole manuscript tradition of the poem, which implies about 230 witnesses. The project, directed by Prof. Damien Nelis, intends to publish the work on the official website of the University of Geneva, making available images of collated manuscripts, and anyone can access it for free from the personal computer.

The *Achilleid*, or *Achilleis*, is an epic poem that was left unfinished; the death of Statius prevented its completion. The work consists of the first book and the beginning of the second, with a total of 1100 hexameters. In those verses, the poet set out to narrate what was missing in Homer's *Iliad*: Achilles' childhood, his education, his childhood adventures, his journey to Troy and his death.

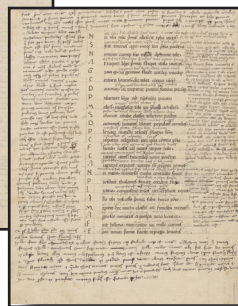
Despite its imperfections, the work “possesses a peculiar charm, which stems from the immediacy of approach and a simplicity of tone that is lacking in the other works”, *Thebaid* and *Silvae*.



Barb.lat.33, 1r



Ott.lat.2836, 1r+v



The Vatican Library contains several manuscripts containing the poem, and was involved in the project. The University of Geneva has identified ten manuscripts present at the Vaticana. Thanks to the initiative, the Library will be able to digitize five *Achilleid* manuscripts (three were already available online), and publish them in its digital library. We are grateful to the University of Geneva and the initiative that will allow us to learn more about another important poetic work from the classical world. We trust that in the near future it will also be possible to digitize the other two manuscripts that require important conservative interventions before being reproduced.

Visiting professors from Korea



The excellent relations between the Holy See and the Republic of Korea, and the friendship established between the Library and the Ambassador of Korea, H.E. Giuseppe Baek Lee, have promoted a project of collaboration announced on the occasion of the visit to the Holy Father by the Korean President H.E. Moon Jae-in. The project, which involves the study, digitization and valuation of a series of Korean or Korean-related documents stored in the Library, was mentioned in the previous issue (OWL 8, p. 14).

There is growing interest in the initiative among our Korean friends as shown by the recent visit on February 15 of a group of professors who were especially interested in the digital reproduction of archival documents. They visited the Library and the Photographic Laboratory where they could observe the procedures utilized during the reproductive processes, and some particular cases of digitization that require the technology of ultraviolet rays for reading deteriorated documents or palimpsests.



The president of Microsoft visits the Vatican Library



On Wednesday, February 13, Dr. Bradford Lee Smith, president of Microsoft, visited the Papal Library accompanied by the president of the Pontifical Academy for Life, H.E. Msgr. Vincenzo Paglia, Don Andrea Ciucci, Fr. Paolo Benanti, the director of *L'Osservatore Romano*, Dr. Andrea Monda, Fabrizio Mastrofini, John Frank, Carol Ann Browne, Silvia Candiani, Pier Luigi Dal Pino, Francesca Bitondo, Elisa Liberale.

The Plenary Assembly of the Pontifical Academy for Life in 2020 will take the theme, Artificial Intelligence, a very current subject addressed by Dr. Smith in his interview with the Holy Father before his visit to the Library, a tool to work together to have both service of the common good.

The courteous guests were shown some important works preserved in the Library: the autograph letters from Galileo to Card. Maffeo Barberini, with 9 figures of sunspots, *Barb. lat.6479*; the codex *Pal.lat.984*, from the 15th century, which contains, among other things, some works by Ramon Llull, in particular some plates and movable wheels and the *Commentary to Ars magna*; and one of the two copies of the Gutenberg Bible preserved in the Library (*Stamp.Barb.AAA.IV.16-17*).

Quite interesting to relate to the context of the visit of Dr. Smith would be the message of the Holy Father prepared for the occasion of the 53rd day of social communications, entitled: "We are members one of another" (Eph 4:25). From social network communities to the human community", and which underlines: "The image of the body and the members reminds us that the use of the social web is complementary to an encounter in the flesh that comes alive through the body, heart, eyes, gaze, breath of the other. If the Net is used as an extension or expectation of such an encounter, then the network concept is not betrayed and remains a resource for communion. If a family uses the Net to be more connected, to then meet at table and look into each other's eyes, then it is a resource. If a Church community coordinates its activity through the network, and then celebrates the Eucharist together, then it is a resource. If the Net becomes an opportunity to share stories and experiences of beauty or suffering that are physically distant from us, in order to pray together and together seek out the good to rediscover what unites us, then it is a resource."

We hope that this will happen; let us all commit ourselves to make it so.



Ambrogio M. Piazzoni with Bradford Lee Smith and Fr. Paolo Benanti



Peter Wallenberg Knight Commander of the Order of Saint Gregory the Great



On Thursday March 7, 2109, a document (dated March 27, 2018) was handed to Dr. Peter Wallenberg Jr, by which the Holy Father awarded him the honor of Knight Commander of the Order of Saint Gregory the Great.

The honor was granted to him in gratitude for the support that he and the Wallenberg Foundation have given to the Vatican Library over the years, in particular for the restoration of the manuscripts of the *Reginense Collection* and for having contributed to the preparation of the Sistine Hall in view of making it available to the readers.

The “Wallenberg Foundations” were established by individual members of the Wallenberg Family, made up of public and private foundations that support high quality initiatives in scientific research, especially in the areas of medicine and the environment. They also provide aid for cultural endeavors in Sweden or projects associated with Sweden.

The delivery of the recognition by the Librarian of the Holy Roman Church, H.E. Msgr. José Tolentino de Men-

donça, took place in the Vestibule of the Library, in the presence of the family of Dr. Wallenberg and some of his guests, of H.E. Ms. Cecilia Björner, Ambassador of Sweden to the Holy See, of the Ambassador emeritus Fredrik Vahlquist, longtime friend of the Apostolic Library, the Prefect of the Library, Msgr. Cesare Pasini, the vice-Prefect, Dr. Ambrogio Piazzoni, collaborators of the Swedish Embassy and the Vatican Library. The ceremony took place in a climate of joy and deep congeniality.

In view of the occasion, a small exhibition was set up and illustrated with splendid examples of the different materials kept in the Library, which were much appreciated by the kind guests.

The guests were also able to visit the Vatican Museums and the Sistine Chapel, accompanied by Dr. Barbara Jatta, current Director of the Museums and once Curator of the Library’s Prints Cabinet.

A convivial evening concluded the beautiful day with a cordial goodbye to the welcome guests.

The last work by Angelo Canevari
(1929-2014) donated to the Vatican Library

Angelo Enrico Canevari, a well-known sculptor, passionate artist, eclectic explorer of topics and materials, worked a great deal for the Vatican since the period immediately after the Council of Vatican II. With Paul VI, he accomplished (among other things) the bronze covering for the Holy Door of St. Peter's and many nominal and celebratory coins.

On February 15, the sons of the artist, Paolo, Barbara, and Angiola Maria came to the Library to carry out the donation of the last graphic work he had created: 45 drawings (42 plus three plates outside the text) made with Chinese ink on white paper for an edition of the *Secchia rapita* by Alessandro Tassoni (1565-1635), remained unpublished.

A first edition of Tassoni's work was made in Paris in 1622, but the first official edition took place only in 1630, in Venice, by the press G. Scaglia. The Vatican Library preserves a copy of this first edition with the shelfmark, *R.I. VI.143*. In the *Urbino Collection* there is a manuscript version of the work, now available online, *Urb.lat.769*.

It was by means of this well appreciated gift that the sons of Canevari and his widow, Alessandra Zamperini, decided to pay homage to the thought and will of the artist, sealing his long association with the Holy See.

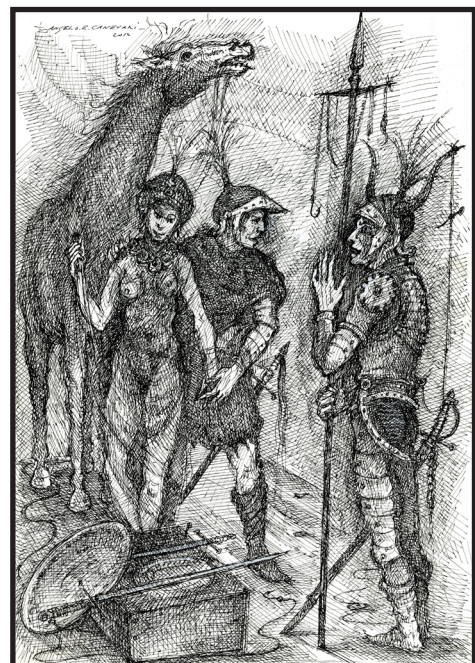
The Apostolic Library, which already holds the whole series of coins made by the artist in its Numismatic Cabinet, will therefore accommodate space for the most recent drawings that he made, which will now also be made available to scholars.



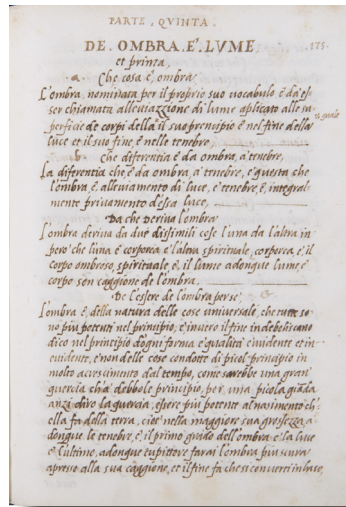
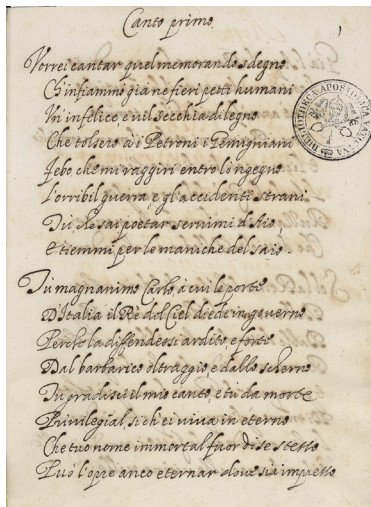
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500 years after Leonardo's death: his "Book of painting"



In the fifth centenary of the death of Leonardo (1452-1519), we recall the presence of a very important manuscript work in the Vatican Library, the *Trattato della Pittura* or *Libro di pittura*, as is the title chosen by the artist himself. This work is compiled from the writings concerning the theory and practice of painting that he put together over the course of more than thirty years. The paper manuscript bears the signature Urb.lat.1270, and is the "archetypal codex of the compilation carried out on the original manuscripts, before their well-known dispersions and mutilations ... which is worth as much as an autograph of Leonardo." Kenneth Clark wrote about fifty years ago: "It would not be an exaggeration to say that the *Trattato della pittura* by Leonardo da Vinci is the most precious document in the whole history of art."

The idea of painting as a form of creative knowledge was conceived at the end of the fifteenth century, when the master began to gather his observations on painting and those concerning perspective, optics, anatomy and physiognomy, according to the modality elaborated by Leon Battista Alberti in his work *Della pittura*.

The hand that copied the text into an elegant humanistic cursive script, much in use by early 16th century copyists, is that of Giovanni Francesco Melzi (c. 1493-c. 1570), Leonardo's favorite and best qualified pupil to compile the collection of the master's notes, as he was trained in the vibrant Milanese cultural milieu. The text is arranged in eight parts, which correspond to the same number of sections concerning theory and pictorial praxis, with drawings inserted into the text and copied from the original.

Upon the death of the artist, Melzi inherited all the

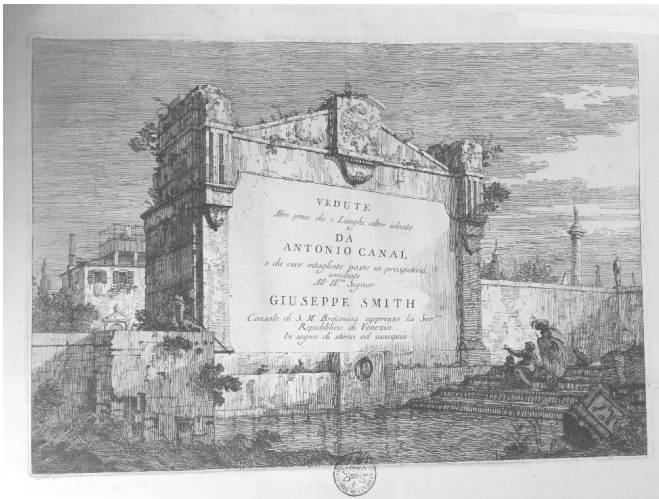
manuscripts and drawings, which he kept with him throughout his life. It is possible that Leonardo himself gave the student instructions for the composition of the work and the sequence of the parts by preparing notebooks with detailed observations from over the years, so that they would be useful teaching tools.

The date of the codex can be placed in the forties of the 16th century. We do not know when the manuscript became part of the collection of Federico di Montefeltro, but it is present in the inventory of June 6, 1631, which places it among the books brought to Urbino with the library of Duke Francesco Maria II della Rovere (1548-1631) from Casteldurante. Together with the *Urbino Collection*, our manuscript entered the Vatican in 1657.

It was first published in Rome by Guglielmo Manzi in 1817 with the title *Trattato della pittura di Lionardo da Vinci, taken from a codex of the Vatican Library [...]*, in the Stamperia de Romanis. A critical edition, the only one ever made, was made in 1882 by Heinrich Ludwig, *Das Buch der Malerei [...]*, and printed in Vienna in three volumes. There were also two other editions: in Rome in 1890, *Trattato della Pittura di Leonardo da Vinci*, which serves as an intermediary link between the free transcription of Manzi and the semi-diplomatic transcription of Ludwig; and that in two volumes by Carabba, Lanciano, from 1914, with the same title, *Trattato della Pittura di Leonardo da Vinci*. A graphic reproduction of the codex, with English translation, is that of A. Philip McMahon, Princeton, 1956.

In 1995, Giunti of Florence published a facsimile of the manuscript edited by Carlo Pedretti, with the title *Libro di pittura*, with a precious accompanying volume.

Cataloging of Graphic materials from the Cicognara collection



It is well known that the library collection of Count Leopoldo Cicognara (1767-1834), one of the founding fathers of the discipline of the history of art, is held in the Prints Department of the Apostolic Library. The collection contains approximately 5000 volumes and was purchased by Leo XII in 1824. It represents an indispensable bibliographic source of artistic literature, as can well be understood by browsing through the *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara*, created by the same count and printed in 1821.

Preservative operations are currently underway to permit better use of a portion of the volumes, thanks to the generous support of the Samuel H. Foundation. In addition, for the second year in succession, a phase of the project has been completed that foresees the cataloging of the graphic works present in the collection, thanks to the generosity of Mr. William and Mrs. Ann Marie Teuber. The research and work of description was carried out by the young art historian Ludovica Tiberti. The research and description work was carried out by the young art historian Ludovica Tiberti. This year, Dr. Tiberti dedicated herself to the cataloging of 284 engravings belonging to a series consisting exclusively of prints or plates that serve as an illustrative apparatus for old printed books. To these were added other copies of the same works preserved in other collections of the Library, to complete the description of the holdings relative to the individual works.

Not only was the study carried out on each work essential for the sake of correct cataloging, but it also highlighted the interests of Cicognara in the field of arts and antiquarians, his spirit of a bibliophile, as well as merchant, evident in his practice of purchasing of particularly rare works and of the most famous artists.

The works include Venetian pieces of artwork that were dear to him from his period in the lagoon city, where he was President of the Accademia from 1808 to 1816. The volume marked, *Cicognara XI.3978*, for example, preserves several series of prints depicting fancies, events of particular impor-

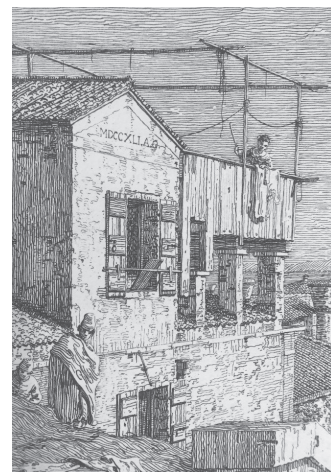
tance (such as the celebrations for the election of the doge) and views of Venice, Mestre and Padua, organized as an ideal journey.

The authors of the plates, which are for the most part etched and engraved, include Giovanni Battista Brustolon (1712-1796), Antonio Sandi (1733-1817), and the famous Giovanni Antonio Canal, better known as Canaletto (1697-1768).

The volume opens with the famous series of *Vedute altre prese da i luoghi, altre ideate da Antonio Canal e da esso intagliate poste in prospettiva*, published for the first time between 1740 and 1745, with a dedication to the British Consul Joseph Smith (1682-1770). The thirty-three engravings, derived from thirty slabs, are the expression of the genius of Canaletto, of his style, of his dynamic, nervous, and vibrant technique; they likewise stand as a witness to the moments of everyday life.

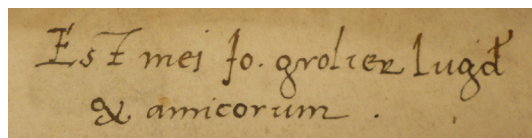


Two particularly interesting images are representations of the completely frozen Venetian lagoon, an exceptional event that occurred in December of 1788. The engravings, attributed to Antonio Sandi and published in 1791, show some citizens who are trying to reach Mestre on foot or with coaches, and others who are using channels dug into the ice expressly for gondolas.



Cicognara XI.3978 (int.1), tav. 17a-b Canaletto, "The house with the date 1741" (detail). Etching.

Cataloging of the printed books of Tammaro De Marinis



Stamp. De. Marinis. 7 Ex libris Jean Grolier

The 22 manuscripts and 222 printed volumes of the famous bibliophile and book antiquarian, Tammaro De Marinis (1878-1969), are preserved in the Vatican Library, which he had frequented for a long time. De Marinis had already united his collection to the Institution while he was still alive, donating volumes at different times, in order to avoid its dispersion.

Known for his passion as a collector of ancient works, miniatures and bindings, he was the promoter of the “Centro amici del libro” association founded in Milan in 1939, together with Ugo Ojetto and the Marchioness Gilberta Serlupi Crescenzi.

His works include *La legatura artistica in Italia nei secoli XV e XVI*, published in Florence in 1960. It is a volume that is well known and appreciated by experts and scholars of the subject.

Among the De Marinis collection, particularly interesting for the illustrations and above all for the valuable bindings, there are also 7 incunabula and 72 volumes of Aldine editions. Some of these particularly rare prints may now be consulted digitally on the digi.vatlib.it website (DVL).

In February 2019, the Rare Books Section completed the demanding work of analytical cataloging of all the printed volumes; thus, all descriptions are now available to scholars and anyone interested in the Library's opac.



The Vatican Library: staff and services



We communicate to our readers that starting with the next issue of OWL (to be published in July), from time to time, we will recount something about the Library, its functioning, the services it offers on-site and remotely, with the images and words of the people that daily guarantee them.

Starting from the reception (Secretariat), we will introduce the areas that provide the information and all those who contribute to making the documents available every day (Acquisitions, Catalog, Services in the Rooms, Bookbinding). Even the aspects of conservation, in all its multiple parts, may allow for moments of deeper reflection. Those who repair damaged documents (Conservation Laboratory), along with those who reproduce them (Photographic Laboratory), by implementing the best strategies, all contribute to the preservation of a priceless heritage for present and future generations. We will tell you about the School of Library Science, the Archives Section, the Graphic and Numismatic Collections.

Illustrating the life of the Library will be a moment of reflection and discussion with scholars and readers, so that with their observations and suggestions, they can help improve the services offered.

The personnel of the Vaticana, the beating heart of an institution with such an important role, express their gratitude in advance for every observation that is to come.

The ambassador of Portugal on a visit to the Vatican Library

On Friday, March 22, H.E. Pedro Nuno Bártolo, Ambassador of Portugal in Italy, accompanied by his wife, H.E. Inga Erstsone, Latvia's permanent Ambassador to the United Nations, and the Minister advisor of the Portuguese embassy, Dr. Sara Batoréo Crespo, met with the Librarian of the Holy Roman Church, his compatriot.

After the cordial meeting, the guests visited the venerable Institution. In a friendly and congenial atmosphere, they admired several documents preserved in the Pontifical Library: manuscripts, graphic works, coins and medals related to the history of ancient Lusitania, which were shown to them by those in charge of the various sectors.



Light exists in Spring

*Not present on the Year
At any other period –
When March is scarcely here
A Color stands abroad
On Solitary Fields
That Science cannot overtake
But Human Nature feels.
It waits upon the Lawn,
It shows the furthest Tree
Upon the furthest Slope you know*

*It almost speaks to you.
Then as Horizons step
Or Noons report away
Without the Formula of sound
It passes and we stay –
A quality of loss
Affecting our Content
As trade had suddenly encroached
Upon a Sacrament*

Emily Dickinson



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If you would like to make a contribution to the projects of the Library, please contact:
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