

Online Window into the Library



«Avvisi» dalla Vaticana

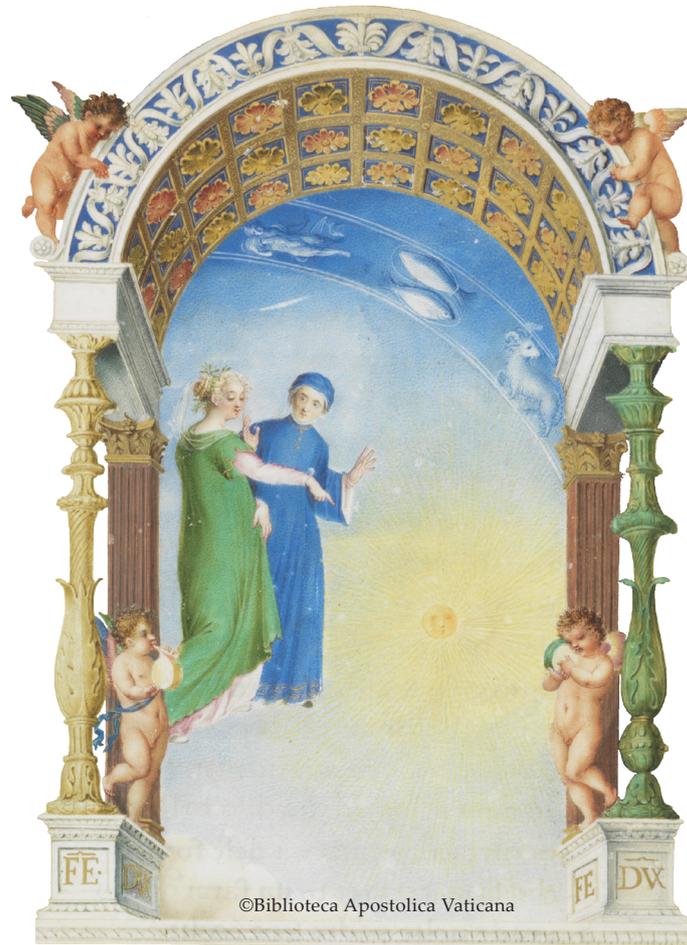
Dante in the Vatican on the seventh centenary of his death

For the year celebrating the seventh centenary of the death of Dante Alighieri, considered to be the father of the Italian language, over one hundred initiatives are to be presented throughout Italy in his honor. The Vatican is likewise sponsoring some presentations for the occasion, two of which are being organized by the Apostolic Library that, we remind you, is open to the scholars, but with reduced hours, in consonance with the rules established for the sanitary emergency.

The year of Dante began with the apostolic letter of Pope Francis, published on March 25. On this day, March 25, the year began according to the computation *ab Incarnatione*; "Because of its closeness to the spring equinox and the Church's celebration of the paschal mysteries, the feast of the Annunciation was likewise associated with the creation of the world and the dawn of the new creation through the redemption won by Christ on the cross."

On the day when scholars recall the poet's otherworldly journey narrated in the *Divine Comedy*, the Pontiff published *Candor lucis aeternae* (*Splendor of Eternal Light*), which highlights the role of the Florentine poet in proposing an encouraging message, full of hope. It is no coincidence that he closes his incredible work with the word "stars," which also concludes the canticles of *Inferno* and *Purgatorio*, as elements that link the human with the divine, small yet large signs of hope that brighten the darkness of night. The Holy Father underlines, "At this particular moment in history, overclouded by situations of deep brutality and a lack of confidence and prospects for the future, the figure of Dante, prophet of hope and witness to the human desire for happiness, can even now provide us with words and examples that encourage us on our journey. Dante can help us to advance with serenity and courage on the pilgrimage of life and faith that each of us is called to make, until our hearts find true peace and true joy, until we arrive at the ultimate goal of all humanity: "The Love which moves the sun and the other stars" (*Par. XXXIII, 145*)."





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“Viaggiare con Dante” - An online exhibition celebrates the great poet

«Thou didst, as one who, journeying through the darkness, bears a light behind that profit not himself, but makes his followers wise», Purg. XXII, 67-69

The first initiative organized by the Vatican Library for the celebration of the centenary of Dante is an online exhibition that invites the visitor to follow the steps of the one who had “the world as his homeland.” The exhibition has been promoted by the scientific coordinating committee of the Pontifical Council for Culture and by the “Cortile dei Gentili.”

Beginning on March 25, “Dante day,” curious onlookers and enthusiastic fans may admire manuscripts, printed materials, engravings and medals kept at the Library.

The exhibition is available on the platform that hosts the website of the Apostolic Library, <https://www.vaticanlibrary.va/it/viaggiare-con-dante.html>.

The presentation will continue to be supplemented with more materials up until May. A practical *Guide*, which can be consulted by clicking on the word “about” on the home page, has been prepared for those who may need it to visit the exhibition spaces with extreme ease.

A pathway divided into eight themes, each with its own title, introduces the pages of some of the most important Dante man-

uscripts preserved in the Vatican Library, together with other materials, also valuable, which were made over the period between the 13th and 19th century.

The themes proposed which allow one to deepen one’s knowledge of the poet through different materials are the following: *Dante the man; Dante the great poet; A Divine Comedy of the early fifteenth century; the Dante Urbinate; Bartolomeo Pinelli illustrates the Comedy; Gustave Doré, a timeless success; The Canzoniere by Nicolò De Rossi; Dante, the illustrious*. The itinerary allows the possibility to examine a wide array of documents, observe different details and compare particular elements. Each theme includes an in-depth introduction, beautiful images, and the bibliography.

Clicking the word “browse” you enter into the dense forest of insights with thorough notes and references to sources, particularities of the texts, and historical facts. Many of the notes illustrate the details of the images with tags indexed according to each element.

We echo the encouraging appeal found on the exhibition site: “Traveling with Dante can truly be an extraordinary experience. Bon Voyage!”

«Before me there were no created things, only eterne, and I eternal last», *Inf. III, 7-8*

A new facsimile of the Dante Urbinate

Of the approximately 850 more or less complete manuscript copies of the *Divine Comedy* that have come down to us, those preserved in the Vatican Library with a complete or an almost complete text amount to about 40. Roughly another 40 copies preserve only a part of it, either because they were never completed or because they suffered losses over time; still others preserve only *excerpta*.

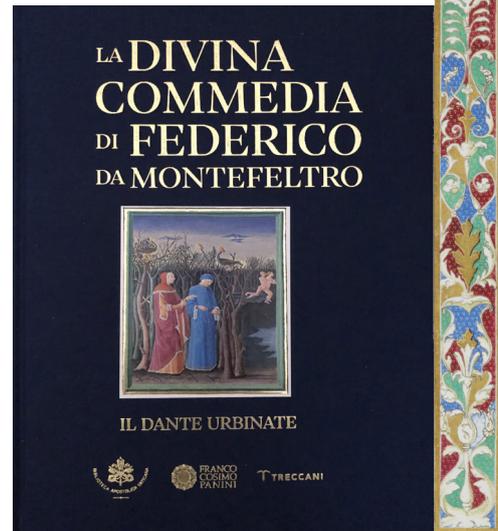
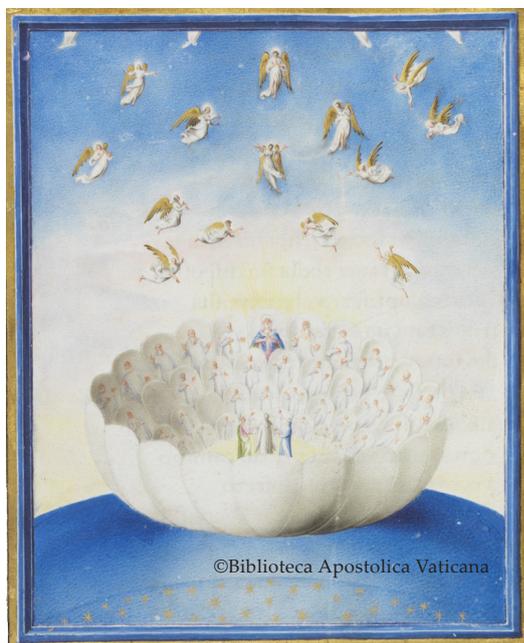
On parchment and on paper, large or small, with precious or modest bindings, all give witness to the extraordinary diffusion that the text had from the beginning of its creation and of its incomparable importance in the world of culture.

Some manuscripts are particularly significant for the constitution of the text since there is no autograph of Dante known as yet. These manuscripts have an important place in the *stemma codicum* of critical editions; others take on particular importance also in the history of art for the preciousness of the miniatures and illustrations that they contain.

The most celebrated codex, considered to be the most beautiful of all, is called the *Dante Urbinate*, *Urb. lat.* 365, which belonged to Federico di Montefeltro (1422-1482), Duke of Urbino, whose collection has been preserved at the Vatican Library since 1657. The text was copied by a scribe from Volterra, Matteo de Contugi, who also left his signature, after completing it sometime between 1474 and 1478.

Most of the famous miniatures of the codex, those of the *Inferno* and a large part of the *Purgatorio*, were made in Ferrara by Guglielmo Giralaldi and others artists of the workshop. Over a century later, Francesco Maria II Della Rovere (1549-1631), the last Duke of Urbino, had the work completed by Valerio Mariani, in a style that imitated fifteenth-century illustrations, and also had it bound.

The codex presents 117 illuminated full-page plates which constitute illustrated comments on the work: 40 of the *Inferno*, 45 of the *Purgatorio* and 32 of the *Paradiso*.



The current binding, made with burgundy velvet with golden metal friezes and a frame, was crafted during the pontificate of Clement XI from Urbino, Giovanni Francesco Albani, whose heraldic elements it bears. Albani rose to the papal throne on November 23, 1700, and died in Rome three centuries ago, on March 19, 1721.

Representing the second initiative of the Vatican Library to celebrate the year of Dante, a superb facsimile edition of this thick manuscript consisting of 297 sheets has recently been published. It is not the first time that a facsimile was made of the codex. In 1965, on the occasion of the seventh centenary of the poet's birth, the Library printed a reproduction using the photographic technique available at the time.

Fifty-six years later, the length of the poet's life, another facsimile was created to commemorate the seventh centenary of his death. This one was made by Franco Cosimo Panini Editore of Modena with the use of the best technology currently available. The results obtained are excellent.

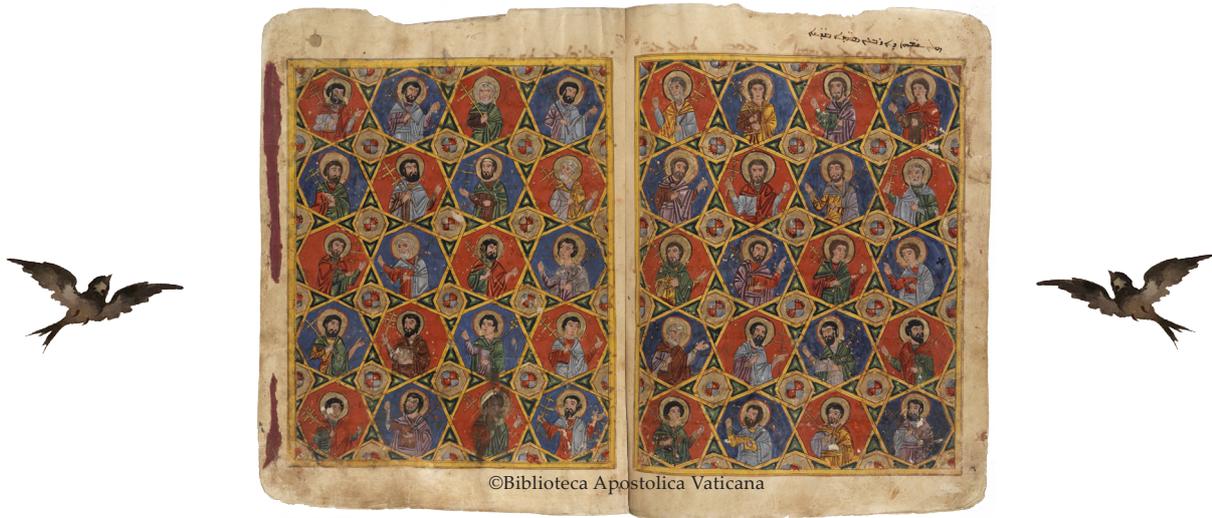
The edition is accompanied by a substantial volume of commentary edited by Ambrogio M. Piazzoni, former Vice Prefect of the Apostolic Library, who also organized the presentation, and twelve contributions by renowned specialists who develop the themes related to Dante and the text of the *Comedy* by a close study of the manuscript with its iconographic apparatus and the richness of the text. A precious, substantial reference bibliography and indices of the cited manuscripts, names of people and places are presented at the end of the volume.

«In fashion then as a
snow-white rose
displayed itself to me
the saintly host»
Par. XXXI, 1-2



Stampe V.8, pl. 4

A hopeful visit to Iraq with Pope Francis



The Holy Father's recent trip to Iraq falls in perfect harmony with the encyclical *Fratelli tutti*.

Eager to meet with his suffering brethren, despite the conditions of the pandemic era, Francis became the first pontiff in history to take a pilgrimage to the martyrial land of Abraham. The trip lasted from March 5 to 8. Bringing prayer, dialogue, and hope for a people with a millenary culture, the Pope showed his deep respect and a feeling of closeness. Upon making the journey, the Holy Father took it upon himself to bring an ancient Iraqi liturgical codex whose fortuitous arrival in Italy had saved it from destruction.

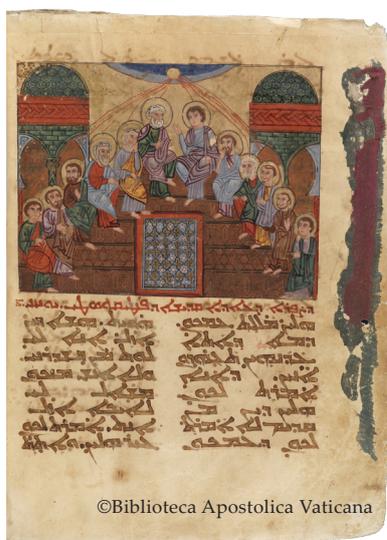
The ancient codex, dating back to the fourteenth century, was restored at the Istituto di Patologia del Libro, in Rome.

During the visit of the Cathedral of the Immaculate Conception, in Qaraqosh, the Pope handed the manuscript to the bishop of Mosul, Yohanna Butros Mouches. The gesture intended to underline the desire for rebirth of a torn people, which is determined to preserve its roots.

The Vatican Library felt particularly close to the Holy Father, also this particular part of the mission, which brought to mind a document preserved in the Vatican collection. This item is also of extraordinary importance, a manuscript of rare beauty that was in fact made in Iraq, *Vat. sir.* 559. The paper codex dates back to 1220 and consists of 250 folios. It is a richly illuminated liturgical Gospel book of the West Syrian (Jacobite) tradition, but taken as a model in the East by the monk Mūbarak, at the monastery of Mar Mattai on Mount Alfaf (today Jabal Maqlūb, in eastern Iraq), for a patron who then donated the manuscript to the monastery.

The codex remained in use at the monastery until the twentieth century, after undergoing various vicissitudes, until it was almost completely destroyed by the Kurds in 1820. The evangelical pericopes find their source in both the Peshitta and the Harklean versions.

Recently the manuscript has been partially restored by the Library's restoration laboratory. Its digital version is available at: https://digi.vatlib.it/view/MSS_Vat.sir.559.



Vat. sir. 559, ff. 93v-94r, 181v



Vatican coins and medals in Lisbon

Beginning last November 11 in Lisbon, you can visit the exhibit, *Money, faith and politics: coins and medals from the Vatican in Lisbon*, held at the Museu do Dinheiro. It will be open until May 16th.

The museum is housed in the church of San Giuliano, deconsecrated in the 1930s, and has four exhibition floors. It is divided into four sections: *Money and the world of the Gospel*, *History of papal coinage*, *Portugal and the Holy See*, and *Foundational ceremonies*.

The exhibition benefited from the scholarly consultation of the Vatican Medagliere, which lent a considerable number of coins and medals minted over the course of twenty centuries. Among this group we would like to draw attention to the *Denarius* of Hadrian I (772-795), in silver, the first coin with the portrait of the pope, not that of the Eastern Roman Emperor; the coin of two and a half papal ducats, in gold, the coin of Leo X (1513-1521), which shows the three kings on the reverse. It was issued in 1514 to celebrate the first embassy of the three representatives of the Portuguese king Manuel I, the sovereign of great discoveries, who came to Rome to pay homage to the pontiff with a gift never seen before: an elephant. On a subsequent trip, in 1516, *Dom Manuel* again wanted to arouse the amazement of his interlocutor and sent a rhinoceros.

Finally, the collection concludes one of the Hamerani family's masterpieces, the gold medal with Clement XIV celebrating the reconciliation between the Holy See and Portugal, made by Ferdinando Hamerani in 1770.

The catalog of the exhibition was published in the periodical of the Vatican Medagliere, *Historia Mundi - Le medaglie e le monete raccontano la storia, l'arte, la cultura dell'uomo*, in English and Portuguese.



Mt.Pont.Hadrianus.1_D-R



Mt.Pont.LeoX.222-1B_D-R



Md.Pont.ClemensXIV.XXXIX.86.8_D-R



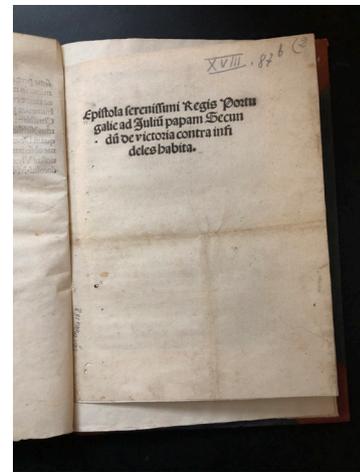
The President of Portugal visits the Apostolic Library



At the end of the meeting, Mr. Rebelo de Sousa went to visit the Apostolic Library. The Librarian, H.E. Card. José Tolentino de Mendonça, his compatriot, and the Prefect, Msgr. Cesare Pasini, welcomed the guest in the Lapidary Gallery and entered the Library through the ancient Sistine gate. The welcome guest was able to visit the historic sites of the Vatican Library and admire some precious handwritten and printed documents, linked to the Italian culture but above all, to Portuguese culture, broadly represented in the Library's collections by significant texts about mathematics, medicine, astronomy, documents on the art of navigation, dictionaries of new languages, atlases, and precious literary texts.

On Friday, March 12, Pope Francis received the President of the Republic of Portugal, Marcelo Rebelo de Sousa, in an audience in the Apostolic Palace.

This was the President's first visit abroad since his re-election. During the meeting, he appreciatively acknowledged the good relations between the Holy See and Portugal, as well as the contribution of the Church to the life of the country, giving particular attention to the management of the current health crisis, the defense of life, and a peaceful social coexistence.



Letter from Manuel I to Julius II.

Published in Milan, by Scinzenzeler in 1507

Stamp. Ross. 4724 (int. 2)



João da Lisboa (m. 1526), *Livro de Marinharia*

Borg. lat. 153, f. 14

The Vatican Library, a place of discoveries

The Vatican Library is a privileged place of study and discoveries of extraordinary value for history, literature, science, and for knowledge in general. The 80,000 manuscripts preserved in the depositories sometimes offer unexpected answers to the questions of passionate researchers, bringing to light “new” documents. So it was for the fragments of Cicero’s *De Republica*: while we had knowledge of its existence based on indirect sources, the text had never been found, until a part of it was found in a codex of the seventh century from Bobbio, *Vat. lat.* 5757, containing the *Comments on the Psalms* by St. Augustine. It was discovered by Angelo Mai (1782-1854), Librarian of the Vatican Library, and published in 1822.

Among the more recent discoveries, from 2003 we may recall Francesco D’Aiuto’s finding some palimpsest fragments in a Syriac codex of the ninth century, *Vat. sir.* 623.

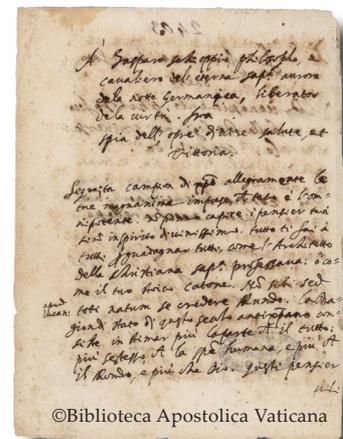
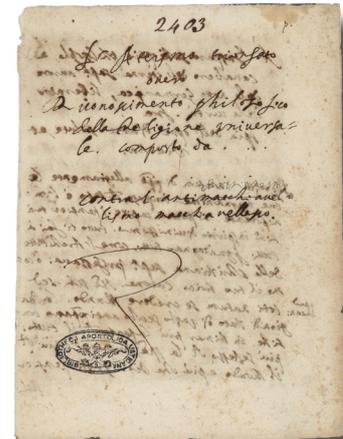
The lower script of some of its folios contain a new late antique witness to the comedies of Menander (IV-III BC), about 200 lines from *Dyskolos*, and 196 verses of an unknown comedy also most likely by Menander.

Another very important discovery that we would like to mention and relate in some detail is one that took place about twenty years ago: it concerns the discovery among some anonymous manuscripts of the first Italian edition of *Ateismo trionfato*, *ovvero il riconoscimento filosofico della religione universale contra l’antichristianesimo macchiavellesco* of Tommaso Campanella (1568-1639), which was believed to have been lost. The discovery is due to the scholar Germana Ernst, Campanella’s greatest expert, who “fell in love” with the Calabrian philosopher, as she said, from her earliest period of studies. The work was known in its Latin editions of Rome (1631) and Paris (1636).

We remember Professor Ernst, who left us on July 17, 2016, with particular affection and gratitude, a slender figure with a daunting determination, “a very competent person, refined and discreet, humanly rich”. As she herself said about the happy discovery, it was “a discovery, the result of chance and luck, nothing short of exceptional. The handwriting, the way of composing, even the corrections on some particularly painful points of the text, could only be by the author of the *City of the Sun*.”



Germana Ernst (1943-2016)



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The Dominican friar had written the work during his very long imprisonment, and it was taken from him at the beginning of April 1615. Other works, including the *Astronomicorum*, were also confiscated from him during his detention. In *Ateismo trionfato* Campanella argued “with the Machiavellian type of concept of the political use of religion in contrast with an idea of Christianity in which divine law and natural law are not in opposition, proposing a vision of universal Christianity in which there is no conflict between nature and divinity.”

The small codex belongs to the Barberini collection and bears the shelf mark *Barb. lat.* 4458. It was kept in the Prefecture of the Library, available to the researcher, during the preparation of the edition of the work, published by the Edizioni della Normale together with an introductory volume in 2004. As Germana Ernst underlined, “the discovery is significant both because it offers the oldest link to a writing that immediately became the subject of suspicion and censorship and that had a very tormented history, to say the least. It presents the original redaction of a text that Campanella considers as a central moment in his human and philosophical itinerary. The work should be read in relation to the profound crisis that hit the philosopher in the prison of Sant’Elmo. It is a wonderful, linguistically rich text and marks a transition between youth and conspiracy.”

On the activity of inserting metadata

The term “metadata” is now widely used; it is composed of a Greek word (*μετά*), “beyond,” “with,” and a Latin word (*datum*), “information.” Metadata processing is the activity that provides a set of information on the data; in this case, when dealing with manuscripts, metadata is the provision of “data about data”; it means the description of a given manuscript both in its material aspect and in its content.

Over the last year, the metadata processing of manuscripts has been intensified by various projects, such as one funded by Prof. Michael I. Allen of the University of Chicago, assiduous scholar who frequents the Vatican Library.

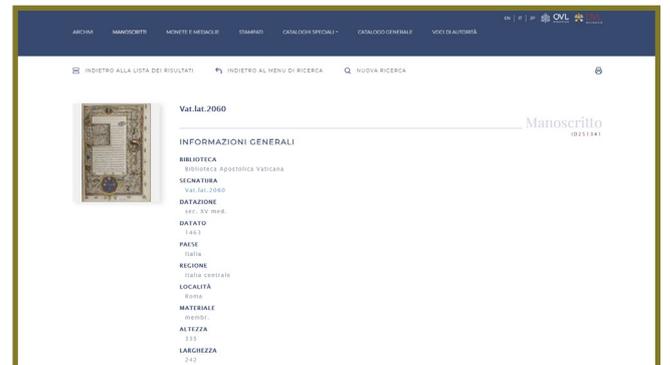
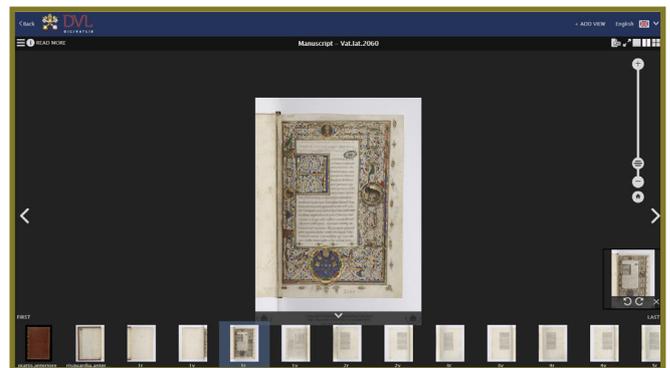
The descriptive work of manuscripts is essential for research; it is a complex activity that requires skill, time, and patience. Thanks to the support of the professor, a young scholar, Sr. Panagia Miola, SSVN, working under the supervision of the Director of the Department of Manuscripts, Dr. Claudia Montuschi, has inserted the descriptive and structural data online of the codices *Vat. lat.* 2060-2117 (described in the catalog edited by C. Leonardi) through the program *InForma*. For these manuscripts she created over 57 general records and 554 *locus* records with the various descriptive elements (dating, localization, writing, decoration, history, binding). Sr. Panagia also completed the insertion of the structural data of a portion of the *Borghesiani* manuscripts (elaborating from the descriptive data already entered) and data relating to the manuscripts described in the Piazzoni-Vian Catalog, the *Vaticani latini* 14666-15203, already digitized.

She also contributed to the analysis of criteria for online cataloging in view of the preparation of the reference tools (general record, *locus* record, and the punctuation appendix).

To update the bibliography on *Vaticani* manuscripts, the scholar indexed 96 contributions in digital format and 20 other contributions (monographs or articles) to the corresponding shelf marks, making a total of 2471 new bibliographic citations.

The work of Sr. Panagia Miola will be able to continue this year too, thanks to another donation generously given by Prof. Allen in memory of his esteemed colleague, Prof. Peter Stotz.

We are grateful to prof. Allen for his intellectual sensibility and to all those who support such important work in the mission of a library such as the Vatican Library.



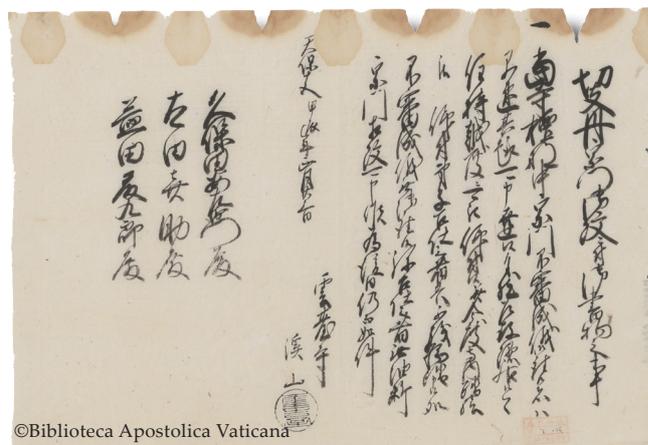
New Japanese documents found

The Vatican Library conserves a very important collection of archival documents from Japan dating from the Edo period (1603-1858), the most substantial collection outside the country. It now comprises the *Marega* collection, named after the Salesian Mario Marega (1902-1978), missionary to Oita, who collected them and brought them to Italy (See OWL 12, p. 2).

The documents were restored a few years ago with the collaboration of Japanese cultural institutes: the National Institute for the Humanities of Japan, the Ōita Prefectural Board of Education, the Historiographical Institute and the University of Tokyo.

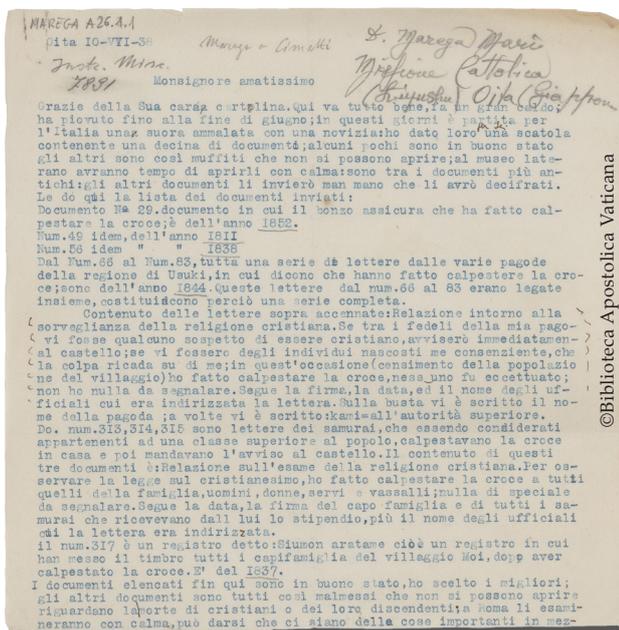
Vatican and Japanese restorers were able to collaborate to make the documents fully usable for scholars.

At the conclusion of the work, they organized a two-day comprehensive course on the conservation and restoration of Japanese documents, with the aim of offering a general introduction to a particular archival material and sharing some experiences acquired during the restoration of the papers. The course took place in October 2016.



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Marega. A26.14.1



Marega. A26.1.1



Other documents of the same provenance have recently been found in stacks of the Library by the *scriptor orientalis* Delio Vania Proverbio, and have been added to the collection.

Another group of *Marega* documents came from the Vatican Apostolic Archives; Vice Prefect Paolo Vian communicated the discovery of the papers in the Archives to the Library on May 18, 2020. It is a “small, erratic group of documents whose provenance is absolutely unequivocal,” a new portion of the immense Japanese feudal archive that was discovered and collected by the Salesian priest, and now almost entirely preserved in the Apostolic Library, a collection that includes about 14,000 items.

From the Apostolic Archive the Library received 26 reports made by Japanese monks between 1811 to 1852 to officials on the repression of the Christian religion, which were all transferred from the Archives to the Library. And a fragment of a letter dated July 10, 1938 in which Marega communicated to the superior of the Salesians in Japan, Vincenzo Cimatti (1879-1965), that he had sent him in Rome a box containing the documents, then delivered by the superior to the Library *scriptor* Giovanni Battista Borino (1881-1966), also a Salesian.

The collection of documents constitutes a significant testimony to Japanese religious life and history, and the Apostolic Library preserves it with special care.

A new Director of the Catalog Section



In a previous issue of OWL (15, p. 3), we reported news of certain changes in the Library: Timothy Janz left his role of Director of the Department of Printed Materials to take on the role of Vice-Prefect, and Andreina Rita, Head of the Catalog Section, assumed the direction of Printed Materials. The post of Head of the Catalog remained vacant for some time, and was recently occupied by Giuseppina Cerri, who had already been collaborating with the Library as a lecturer in *Teoria e tecnica della catalogazione e della classificazione* at the Vatican School of Library Science.

A graduate in Palaeography and Diplomatics at La Sapienza University of Rome, Giuseppina Cerri then obtained diploma in Archival Sciences at the Scuola Speciale per archivisti e bibliotecari of the same University, and another from the Vatican School of Library Science. From 1991, she has participated in cataloging projects of books, with leadership roles from 1995 onward. From 2013, she has been collaborating with the CERL-Consortium of European Research Libraries as an editor for *Thesaurus*, the integrated database that collects authority records from the institutions that form part of the Consortium. Dr. Cerri has held several training courses in the fields of both archival and library sciences. She has also taught in the Faculty of Education at the University of Maria SS. Assunta in Rome and the History of the Book at the Academy of Fine Arts in Naples.

The Apostolic Library extends a warm welcome to Giuseppina Cerri with the best wishes for her new task.



Meeting the new Ambassador of the Republic of Korea

On the morning of March 17, the Ambassador of Korea, H.E. Mr. Choo Kyo Ho, met H.E. card. José Tolentino de Mendonça, and the Prefect, Msgr. Cesare Pasini, for formal presentations. The Ambassador presented his credentials to the Holy Father last December 17.

During the meeting, the cordial relationship between Korea and the Holy See and the spirit of collaboration that animates joint projects were emphasized.



Ambassador Choo is aware of the project that is being carried out for the study of Korean documents or those connected to the history and culture of the Korea present in the various collections of the Library. He expressed his satisfaction with the initiative of the Korean Bishops' Conference, which aims at the digitization, conservation and metadata processing of documents from the Asian area. He is also willing to collaborate with the Vatican Library on other cultural initiatives.

After the meeting, Mr. Choo visited the Vestibule and the Sistine Hall, as well as the Photographic Laboratory, where some manuscripts are being restored thanks to the assistance of Korea. He was thus able to see and better appreciate the efforts of conservation carried out at our Institution.



Ebb and flow of the sea, the Galilean autograph on the tides



The phenomenon of the tides was one of the main themes of scientific debate over the sixteenth and seventeenth centuries, a topic that has always fascinated research from ancient times.

The Hellenistic theories of the tides are mentioned in Pliny the Elder's *Naturalis historia* (23 AD-79; the moon and the sun cause the tides, II, 212) and in Strabo's *Geographia* (60 BC-20 AD). The most remote Arabic source on the subject is the study of Albumasar (787-886), *Introductorium maius*.

The idea that the movement of the tides is caused by the movements of the earth derives from Copernicus (1473-1543); in 1609, Kepler (1571-1630) attributed the phenomenon to the gravitational attraction of the moon.

Galileo Galilei (1564-1642), closer to Copernicus, interpreted the tides as a result of the Earth's rotation and revolution around the Sun. This departed from the hypothesis proposed by Kepler, subsequently confirmed. His writing, *Trattato del flusso e reflusso del mare*, dates January 8, 1616. Although it was not published, the text enjoyed a certain distribution and in 1895, when it was published by Antonio Favaro, reference was made to a dozen codices, preserved in Italy and elsewhere. In the foreword, it was stated that: "the autograph version did not reach us, as far as we know, but numerous copies remained instead."

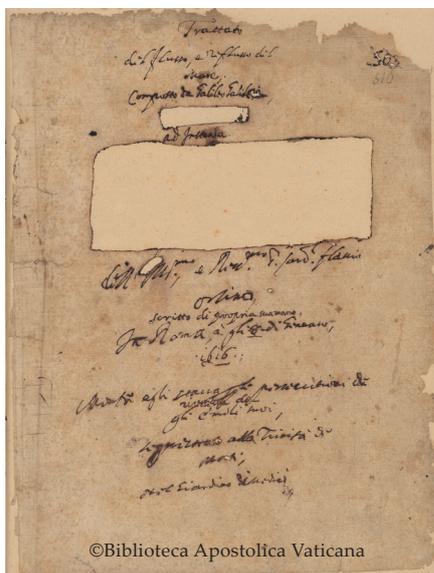
Only four years after the edition of the text, it was made known that the autograph version of the work, in ten sheets written with a "very powerful," corrosive ink, was kept in the Vatican Library, in a miscellaneous codex, which has been given a collective title, *Miscellanea praesertim ad historiam saeculorum XVI and XVII pertinentia*.

The manuscript consists of three parts; the third part, ff. 516-526, is that which contains *Trattato del flusso e reflusso del mare*. The shelf mark is *Vat. lat. 8193*.

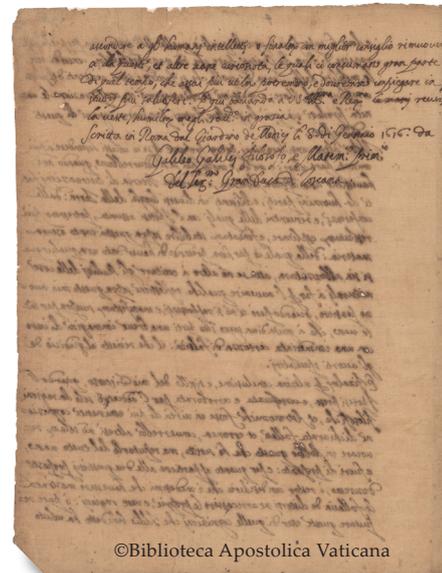
Its authenticity has not been deduced only on the basis of the title, *Trattato del flusso e reflusso del mare composto da Galileo Galilei ad istanza dell'Ill.mo e Rev.mo Sig. Card. Flavio Orsino scritto di propria sua mano. in Roma à gli 8 di gennaio 1616 ...*, but the examination of the content, particularity of the handwriting, punctuation and ways of writing of the author. These studies were carried out by Prof. Umberto Marchesini (who together with Favaro published the national edition of Galilei's works). After his studies on the basis of these criteria, Marchesini was able to declare the Vatican codex "certainly an autograph version of the great philosopher."

The Galilean codex can be consulted online on the website of the digital library, https://digi.vatlib.it/view/MSS_Vat.lat.8193.pt.3; another copy of the writing, in *Urb. lat. 860*, ff. 446r-464v, has also been digitized, and can be consulted online:

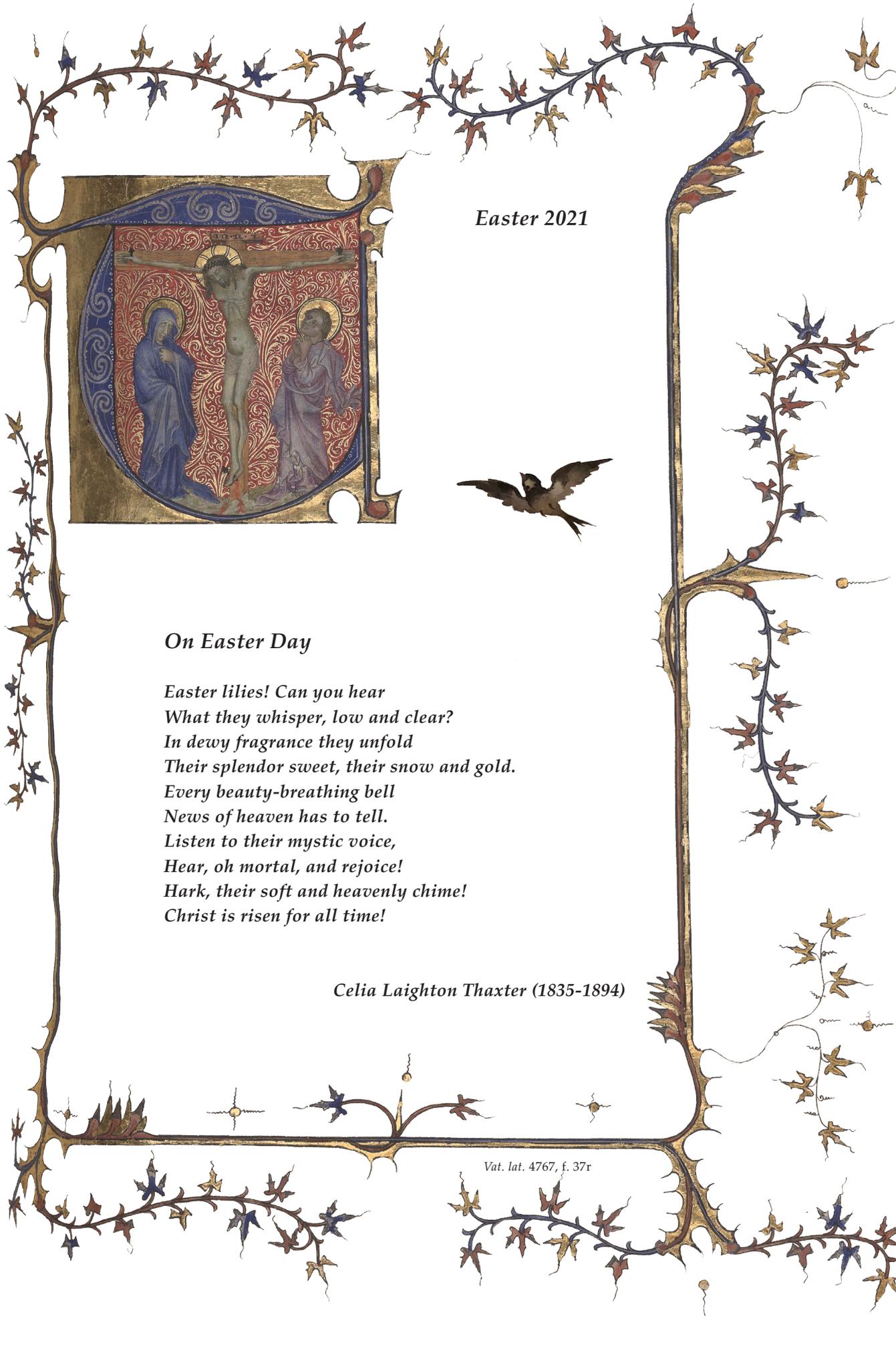
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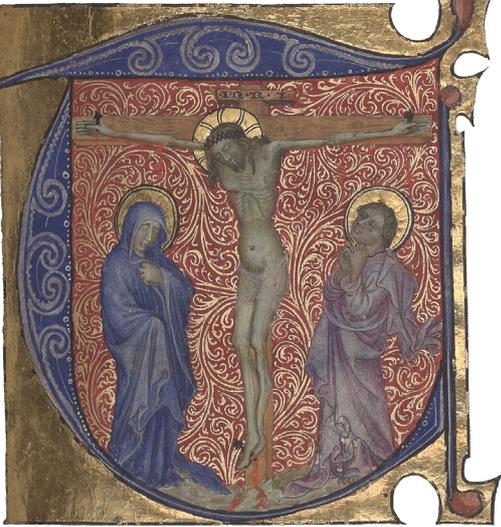
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Easter 2021



On Easter Day

*Easter lilies! Can you hear
What they whisper, low and clear?
In dewy fragrance they unfold
Their splendor sweet, their snow and gold.
Every beauty-breathing bell
News of heaven has to tell.
Listen to their mystic voice,
Hear, oh mortal, and rejoice!
Hark, their soft and heavenly chime!
Christ is risen for all time!*

Celia Loughton Thaxter (1835-1894)

Vat. lat. 4767, f. 37r

One of the projects dedicated to young fellows

During 2020, the international research project entitled, *Early Modern Prints from the Low Countries in Italian Collections. A Virtual Catalogue*, continued its course. This project is being promoted by the Belgian Academy and the Royal Dutch Institute of Rome in collaboration with the Vatican Apostolic Library and other Roman institutions.

The project aims to create a digital database of Flemish and Dutch prints from the 16th and 17th centuries preserved in the collections of graphic materials present in the city.

The third phase of the inventory project that began in 2017, also involved the *Fondo antico* collection of the Vatican Library, the first systematic collection of engravings established during the pontificate of Pius VI (1775-1799). From the original collection, over 17,000 items were selected to be organized into volumes. Subsequently the engravings were divided by authors, carvers, and painters. Thirty volumes of the collection contain works from the Flemish and Dutch schools. In this phase, Dr. Marie Grappasonni worked on the volumes marked *Stampe* V.88-94, containing works by artists such as Abraham Genoels, Frans de Neve, Cornelis Cort, Adriaen van Ostade, Frederick Bloemaert, Jan van de Velde, Lucas van Uden, Cornelis Bloemaert and Bartholomeus Spranger; and the miscellaneous volumes *Stampe* V.137-142, with prints of various subjects for a total of over 600 prints.

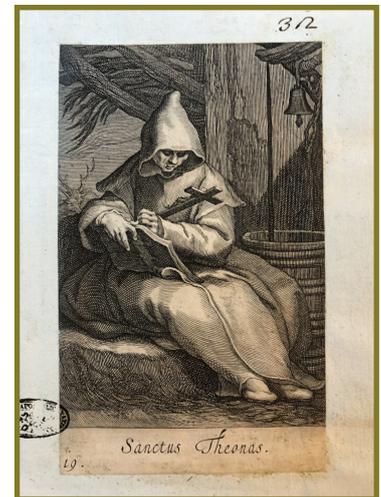
Interesting case studies have emerged over the course of the descriptive work, such as that of two engravings belonging to the series of four prints depicting large landscapes by Lucas van Uden (*Stampe* V.92, plates 2 and 3). On the reverse of these works, sketched in red pencil, are the figures of an angel and a kneeling man, perhaps a religious or a saint, with their hands facing the angelic apparition, probably parts, together with the missing prints, of the same sacred composition.



Stampe V.92, pl. 2-3

Two series of hermits by Boetius Bolswert after Abraham Bloemaert have been identified in the album with the shelf mark *Stampe* V.93, made between 1590 and 1619, produced with the same matrices modified only in small details (as in the case of St. Macario transformed into St. Teona simply by adding a deer behind it).

Boetius Bolswert
after Abraham Bloemaert,
Sanctus Theonas,
1590-1619
Stampe V.93, pl. 32



The Vatican Library enthusiastically participates in similar research projects aimed at enhancing and promoting knowledge of its rich artistic and cultural heritage also through the formative training of young scholars.



Cornelis Cort
after Girolamo Muziano,
Penitent Mary Magdalene,
1573, Amsterdam,
Rijksmuseum



Cornelis Cort after Girolamo Muziano,
Penitent Mary Magdalene (upper part), 1573, *Stampe* V.92, pl. 84

Auguste Moede Jansen, 1921-2021



We had hopes of celebrating the German artist Auguste Moede Jansen's 100th birthday, which would have taken place on January 27th, but we ended up being able only to remember the lovely lady with grateful hearts, since she left us a month after her birthday, Sunday, February 28th.

Auguste Maria Karoline Jansen was born in Osnabrück and studied art at the Städelschule in Frankfurt and then in Vienna, at the Hochschule für Angewandte Kunst. After the war she got married to the jurist Karl-Heinz Moede, then director of the district court of Bad Vilbel, near Frankfurt, where the Moedes then settled and where the artist lived all her life, surrounded by the comfort of family life.

Ten years ago, when she turned ninety, to mark the completion of a professional career as well as an important moment in her personal life, the artist generously donated a collection of about 300 pencil drawings and lithographs to the Library. They are portraits of contemporaries and some historical figures, made over the course of fifty years with a stroke that was light but exact. Among the first of the group is that of Mother Teresa of Calcutta. The portrait was made in 1968. The artist later painted three other portraits of her.

The contemporary characters portrayed amount to 238. Certainly the artist used patience and determination, together with her sweetness, to get the people to pose for her. Her determination allowed her to obtain the result.

The series of portraits includes popes, cardinals, bishops, figures of great spirituality, religious and intellectuals, but also people who have left a mark with their life's work; all is drawn with great sensitivity and delicacy.

Shortly after the arrival of the works in the Vatican it was decided that they would constitute a new collection within the Prints Cabinet: the *Moede Jansen Collection*.

In 2017 the catalog of works was published in Italian and German, edited by Barbara Jatta and Susanne Siegl-Mocavini, *Personaggi del nostro tempo - Ritratti di Auguste Moede Jansen*. It was presented in the Barberini Room of the Library (See OWL 5, p. 5).

The characters are introduced by a biographical profile, and illustrate the artistic activity of the tireless Mrs. Auguste, who has also continued to work in recent years.

Among other things, she illustrated a small book on the *Via Crucis* published in 2020 by H.E. Msgr. Georg Gänswein, Prefect of the Papal Household.

A final gift from the artist to the Vatican Library is her *Self-portrait*, made in 2018, which was added to the large group of illustrious personalities of our time immortalized in the vast gallery of portraits, *ad perpetuam rei memoriam*.



The wrinkles of old age form the most beautiful writings in life, those on which children learn to read their dreams.

Marc Levy (b. 1961)

The Sanctuary of Culture Foundation and restoration

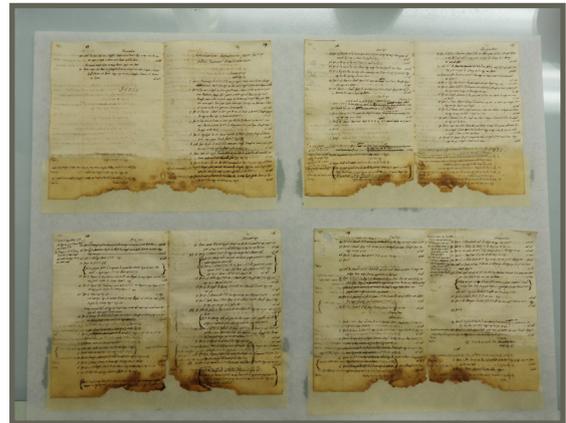
The funding of the Sanctuary of Culture foundation that supports the activities of the Apostolic Library is now well known. It takes place in various sectors, from the digitization of manuscripts, where its contribution is crucial to structural development, which is of fundamental importance to the Institution. Two examples are the recent construction of the exhibition hall on the first floor of the Sistine building, or the structural changes done in the stacks of the printed collections for a suitable air conditioning of the environments that house the books, as well as some offices and hence personnel.

The members of the Sanctuary of Culture foundation keep the interests of the Vatican Library at heart, deciding on the contributions to the projects that are submitted to their attention every six months. Among these interests are the conservation and restoration of documents, which is one of the essential institutional tasks, together with acquisition and the activities that make the materials accessible.

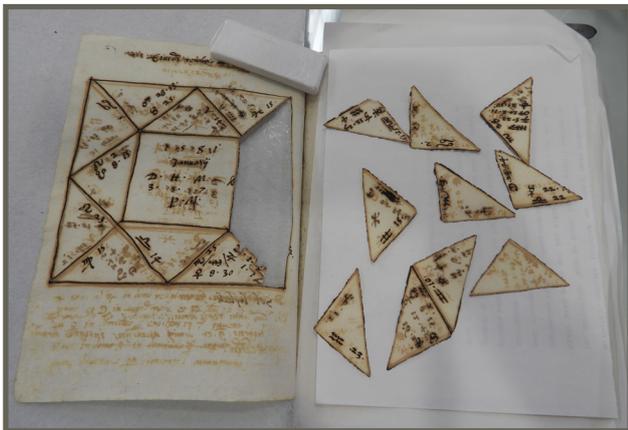
Here are two eloquent examples of the work of conservation recently carried out thanks to Sanctuary of Culture.



Vat. lat. 6157 - Before the treatments

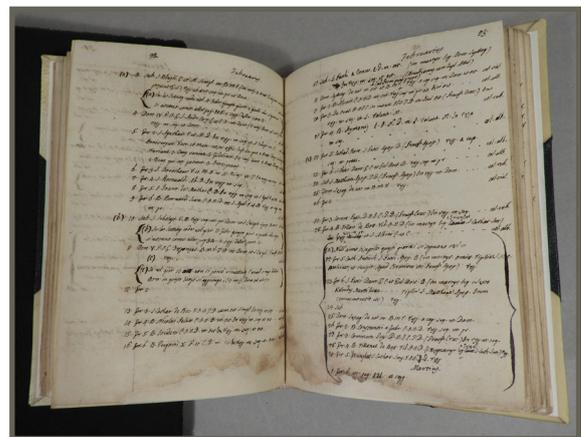


Vat. lat. 6157 - During the treatments

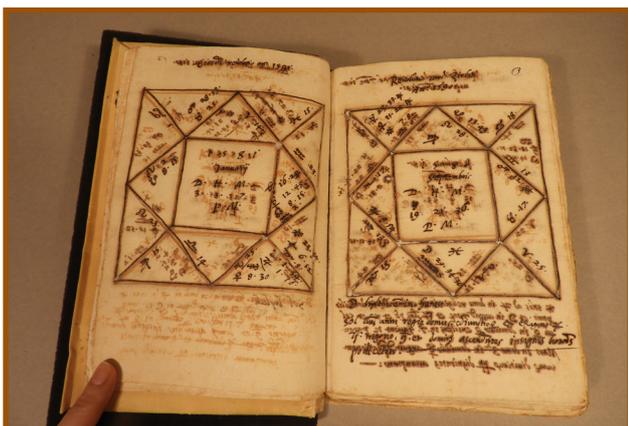


Vat. lat. 14705

During and after the conservation treatments



Vat. lat. 6157 - After the treatments



We express gratitude to all benefactors who, through the foundation, also participate in this activity, which is essential for the life of the venerable papal institution.





The Vatican Apostolic Library

wishes to thank

The Sanctuary of Culture Foundation

and

- ADORA ITC s.r.l.
- Catholic Bishop's Conference of Korea
- Centro culturale Clemente Rebora
- Fondation Avita Novare, sotto l'egida della Fondation de Luxembourg
- Dedacloud S.p.A.
- Generali Italia S.p.A. - Agenzia Generale di Acquiterme
- Heydar Aliyev Foundation
- IAPS-Istituto di Astrofisica e Planetologia Spaziale, Roma
- INAF-Istituto Nazionale di Astrofisica
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- Stiftelsen Konung Gustav VI Adolfs fond för svensk kultur
- Stiftelsen Marcus och Amalia Wallenbergs Minnesfond
- Fritz Thyssen Stiftung
- Universitätsbibliothek Heidelberg

- Michael I. Allen
- Pina Bartolini
- Franco Bevilacqua
- Enzo Fagiolo †
- Simona Giampaoli e familiari
- Frank Hanna
- Warren Kirkendale
- Aldo Marangoni
- Bill e Ann Marie Teuber
- Scott & Lannette Turicchi



*Don't walk in front of me
I may not follow;
don't walk behind me,
I may not lead.
Walk beside me, and
just be my friend!*

Albert Camus (1913-1960)

**If you would like to make a contribution to the projects of the Library, please contact:
Luigina Orlandi
Office of Institutional Advancement
(orlandi@vatlib.it)**

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