



«Avvisi» dalla Vaticana

More works by Sigfrido Bartolini in the Vatican Library

In addition to the works donated during his lifetime to the Vatican Library by the well-known engraver and artist Sigfrido Bartolini (1932-2007), and the large donation offered by his family of about one hundred works in 2010, on April 17, another considerable donation was made by his family members, Pina, Simonetta and Alessio Bartolini.

The recent donation includes 231 matrices (silographic, plaster, marble, linoleum), including that of the beautiful *Campagna d'autunno*, the large watercolor print that greets visitors at the Library's entrance. There are also his illustrations for the edition of *Pinocchio* that was published in 1983, on loose sheets of paper: This year is the centenary of the publication of the work by Carlo Lorenzini (Collodi); 170 prints (woodcuts, etchings, including those in color); 35 drawings, including preparatory drawings for the stained-glass windows of the Church of the Immaculate in Pistoia, the last work created by the artist. With this additional donation, the Vatican Library becomes the main location in which his works are preserved. They will be made available to scholars eager to deepen their knowledge of Bartolini through his many artistic expressions.

Through his works Sigfrido continues to speak to us, to wake us up; he makes us reflect and dream, expresses anguish and gives hope, even when in certain moments it appears that he has none.

Through beauty, solitary recollection, and sharing, he speaks to us about life, about the life of each and every one of us, with large or minute works, unfolding the general theme or proposing the tiny details that mark and beautify existence.



Mrs. Pina Licatense Bartolini and her daughter Simonetta handed over the works in the presence of the Vatican Library authorities, H.E. Msgr. Angelo Vincenzo Zani, Librarian, Salesian Don Mauro Mantovani, Prefect, Msgr. Cesare Pasini, former Prefect, and Timothy Janz, Vice-prefect; the Director of the Vatican Museums, Barbara Jatta, once Head of the Library's Graphics Cabinet; the current Head of the same section, Simona De Crescenzo, and other representatives of the Vatican Library.

Mrs. Pina said, "It's about preserving memory, and Sigfrido would be pleased." It was Bartolini himself in the 1990s who had contacted the Library and the Prefect, who at that time was Salesian Don Raffaele Farina; the latter welcomed the artist to the papal library, who presented his work with great humility.



S. Bartolini, 1985



U. Mariotti, "Sigfrido Bartolini as a child", 1945

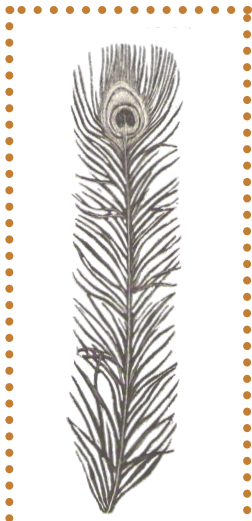
"Nulla die sine linea ..."

After his death in 2007, the family, and in particular Mrs. Pina, continued the memory of Sigfrido with steadfast dedication. In their splendid house-museum in Pistoia he still seems to wander about and welcome visitors together with his wife, presenting his and others' works displayed in the different rooms of the house, and the many objects which have been collected over time and in different places, and which accompanied his life and that of his loved ones.

We extend our sincere gratitude to Sigfrido Bartolini's family for their generosity and special feeling of friendship and affection for our Library.

"Every blade of grass, every branch, every house, every road or stream carries out its own drama, the daily eternal drama. Awe in the sky, sweetest might of the hills, sober richness in the fields, silent fury in the stripped branches, and finally harmony. Harmony everywhere. But what of all this is in my woodcut? Nothing! One has to love so much, one has to be humble and able to make oneself grass and branch and to love the small things, the most hidden things, the least things. Perhaps, then"

From "Diary," 1955





S. Bartolini, "Pinocchio",
"A pen", 1983



"From my room, I can hear the exasperated buzzing of the crickets, it is still hot even at 10 p.m., this tremor of a song seems to me like the lament of summer and the woods, the outside seems like a huge throb taking over the whole valley, and it crosses my mind that if I suddenly opened the window I would see the mountains shudder.

I wish I knew how to set such a night to music, the soul always seeks new ways to express itself, this chorus of crickets, this breath of the sky, this sigh of the mountains."

From "Diary," 1956 - S. Bartolini



"Only by loving does one possess. Nature is stingy with herself, she does not give herself to fools, she will only condescend to your foolish desire, the honesty of your wish and the presumption of your spirit.

How can you claim to possess things if you do not possess yourself? Discover yourself! Seek yourself! Purify yourself from all baseness, become new again, be reborn to the world with complete awe, and above all, love, love always, even in sleep!"

From "Diary," 1955



*(Re)Versus. "Riuso" and "riscatto" in the Heritage
of the Vatican Library and in the Art of Sidival Fila:
April 28-July 15, 2023*



"Riuso" (riuse) and "riscatto" (recovery or redemption) are the two key words that characterize the fourth exhibition organized by the Vatican Library to dialogue with contemporary artists. It was inaugurated last April 28 and can be visited by reservation until mid-July.

The theme presented, as timely as ever, is that of the recovery of waste. The works of Brazilian Franciscan Sidival Fila have their leitmotif precisely in the recovery and redemption, not reuse, of objects that have lost their former function. The original object is not reconstructed from the surviving parts, but these, once integrated into a larger whole in which they were just elements among many others, are given a new life.

Thus, small samples or fragments of objects that had a very different function before now acquire a different role, as they now become the focus of the neutral panels that house them and lead them to emerge through an artfully crafted lattice in all their colorful beauty.

Fila recreates his works, whether lace or scraps of ancient manuscripts, as "anchored" by hand on a neutral background formed by ancient cotton canvases, endowing them with a dignity and attention that they probably never had in their previous life.



*Sidival Fila, "Natura Artificialis," 2023,
installation site for the Barberini Hall*

The Holy Father's message sent for the occasion was read by the Librarian, H.E. Msgr. Angelo Vincenzo Zani, during the opening of the exhibition. Pope Francis emphasized the dramatic phenomenon typical of contemporary society and the value of a cultural approach to overcome the culture of discard and welcome that of harmony. In "reuse," the recovered object is enhanced by "endowing it with a new purpose, while in that of 'redemption,' it is celebrated in itself, in its ontological value, regardless of its possible new utility."



"Il primo libro dell'opere burlesche di Francesco Berni ...".

Venice, 1564.

(Stamp.Chig.VI.943; Stamp.Ross.6369; Stamp.Cappon.V.124)



R.G.Oriente.III.198, "Tuân kính ông thánh Phan-chi-cô Xa-vê-e"

(Feast of St. Francis Xavier), 1871

The Library develops the theme of reuse in different ways, from a closer look of the statue of St. Hippolytus, a conglomeration of different parts that took place in the 16th century, which contains, among other things, a Greek inscription with the first Easter computation from the early 3rd century, to the preservation and restoration of book and art materials, the latter represented by some of the doors of the cabinets that stored the Library's collections of books. The largest part is represented by manuscripts and printed volumes, which highlight interventions in the recovery of texts and materials, including the "artistic" one, which was much practiced in the 18th century, with the title page of a printed volume from the mid-16th century, hand-copied to the smallest detail by an 18th-century calligrapher for a copy that lacked it (*Stamp. Cappon. V. 124*).

Several documents are presented on the theme of reuse, such as the bifolium 1-5 of *Vat.iber.4*, an example of a *codex rescriptus*, or palimpsest, with as many as three successive layers of writing in different languages

and alphabets, or a Vietnamese printed manuscript (*R.G. Oriente. III. 198*) with a damaged cover finished with red varnish and a Chinese text inside, inserted as *cartonnage*, where overlapping sheets of paper were added to thicken the cover.

Also on display are some coins from the Vatican Medagliere made during the 1527 sack of Rome, when Charles V demanded a ransom of 400,000 ducats from Pope Clement VII, who had taken refuge in Castel Sant'Angelo, for his freedom and that of the city besieged by the Landsknechts. The pope gave the papacy's treasure to the engraver Benvenuto Cellini, who participated in the defense of Rome from Castel Sant'Angelo itself, with the task of melting down the gold and silver to make obsidional coins (from *obsidium*, siege).

Recovery, reuse, redemption: at the core are the notions of need, respect, and imagination, the kind that makes one see far by starting from small things, even the things that seem useless or discarded, which then become functional again and are reborn in new forms.

Doors of the cupboards of the Sistine Hall repainted
by Filippo Cretoni in 1851 (O.A.560 and 614);
Mt.Pont.ClemensVII.12(D-R). Silver



Center: Sidival Fila, "Untitled", 2020, 18th-century jacquard silk fabric, sewn, on frame.

Below: Sidival Fila, "Untitled", 2019, 18th-century jacquard fabric, cut and sewn, suspended, on frame..

External sides: Panels of the cabinets of the Sistine Hall painted by Biagio Cicchi in 1759 (O.A.647 and 649)



Library and horses

Within the various collections of the Vatican Library, the presence of a large number of *equestria*, the sources concerning horses and all things relative to horses, both in manuscripts and in the archives, is already well known, but one could hardly have imagined such a wealth of documents on the subject, which have emerged thanks to Elisabetta Deriu's long and meticulous research. The results of such research have now been published in the volume entitled *BibliothEques. Equestria delle famiglie Barberini, Borghese, Chigi, Salviati e del fondo Urbinate latino*, a catalog raisonné that also includes documents on the same subject preserved in the Apostolic Archives.

The author of the repertory tells us, "In the course of my research, I had the privilege of being able to specify the origin of several documents and even to attribute the authorship of some texts, such as the case of *Urb.lat.255*, which contains the writings of the horse rider Valerio Piccardini. From the beginning of the research up to the present, however, as the book goes to press, the greatest surprise was to discover precisely how much remains yet to be discovered by probing the collections of both the Vatican Library and the Vatican Archives, which offer valuable sources not only for the scholar of things of the Church or the papacy but also for the secular world."



Vat.lat.10998, f. 83r



Barb.lat.286, back cover

The work forms part of the series Studies and Texts (557) and describes more than 2030 manuscripts and other documents on horses and related subjects dating from the 14th through the 20th centuries. Other sources, such as chronicles, diaries, memoirs, correspondence, etc., are too vast to be considered in the same review, and therefore have not been considered. Also excluded were documents that deal with horses but offer information that does not substantially add to the study of *equestria*.

With the long-standing and multi-year work of Elisabetta Deriu, who certainly does not lack perseverance, the Vatican Apostolic Library is now able to offer to scholars and amateurs of the subject this special repertory of over eight hundred pages, which is enriched by the iconography proper to the theme.

Finis coronat opus.

A bust of Pope John signed Giampaoli



On the 60th anniversary of the death of John XXIII and the encyclical *Pacem in Terris*, a bronze bust depicting “the Good Pope” arrives at the Library, the matrix of which is due to the well-known engraver and medalist Pietro Giampaoli (1898-1998), the last official Vatican medalist, with Popes John XXIII and Paul VI. The bust was cast by Marco Giampaoli, his nephew.

Being an engraver like his brothers Celestino Giuseppe and Vittorio, Pietro Giampaoli created works that he carried out in the manner typical of the Renaissance and the school of Benvenuto Cellini, who in the foundry was involved in every single aspect of the creative process and making of a work.

In 2002 and 2003, the sons donated their father’s works concerning popes and sacred subjects, bronze medals, coins, plaster casts and cones to the Apostolic Library.

In 2022 more works came to the Library; “the entire collection of Pietro Giampaoli’s works was received by the Medagliere, plaster cast, medals, coins, embossments, and cones. It’s about the history of the 1900s, portraits, events, special occasions, everything that Dad had documented in more than 70 years of activity,” Simona Giampaoli says.

Simona, Pietro’s youngest daughter, has been working with the Vatican’s Medagliere for several years by describing her father’s works for the compilation of the catalog.

Recounting the history of the connection with the Vatican Library, Simona Giampaoli told us the story of the bust. “Clearing out the studio in a half-hidden corner we found the plaster cast of a bronze that Dad had made in the early years of John XXIII’s pontificate. It took little for us to decide to ask Marco our cousin [son of Celestino Giuseppe, 1912-2007] to cast that bust. It took Marco’s professionalism, however, to put back the pieces that made up the bust, cast the silhouette, chisel it, retouch it, and patinate it, producing the work you see, for which we extend our most affectionate thanks to him. Only he could have reproduced it according to the Giampaoli’s techniques and passion. It is one more piece in the documentation of the great figures of the 1900s that Dad portrayed.”



S. Giampaoli and H.E. Card. R. Farina

The donation took place last June 27, with the Giampaoli family representing three generations and was attended by the Librarian Emeritus, H.E. Card. Raffaele Farina.

In the Giampaoli family, tradition continues and is consolidated. It is made of simple things, industriousness, a passion that has an ancient flavor; and the Library is grateful to them, not only for the donation and other gifts, but also for what they signify.



Feast of the Ascension



Vat. lat. 9243, f. 152r (detail)

The Christian world celebrates the Feast of the Ascension in remembrance of the *Ascensio Domini in caelum*, which took place in the presence of the apostles forty days after Easter and ten days before Pentecost, as narrated in the Gospels.

“Then he led them out as far as Bethany, raised his hands, and blessed them. As he blessed them he parted from them and was taken up to heaven. They did him homage and returned to Jerusalem with great joy; and they were continually in the temple praising God” (Lk 24:50-53).



Chig. C. IV. 111, f. 157r (detail)

“When he had said this, as they were looking on, he was lifted up, and a cloud took him from their sight. While they were looking intently at the sky as he was going, suddenly two men dressed in white garments stood beside them. They said, “Men of Galilee, why are you standing there looking at the sky? This Jesus who has been taken up from you into heaven will return in the same way as you have seen him going into heaven.” (Acts 1:9-12).

Christ ends His self-manifestations among the disciples, after the Resurrection, with His glorious Ascension into Heaven, with the Father.

This begins the time of the Church’s witness on Earth, a time that will end only with the *Parousia* (παρουσία = presence), the return of Jesus at the end of time.



↑ Vat. gr. 1162, f. 2v ↓ Vat. at. 3748, f. 22r

The institution of the feast goes back as far as the time of the apostles, as narrated by St. Augustine (*Epistle* 54); and from the earliest centuries it was also celebrated in the East, under the name *Ἀνάληψις* (rising) or *Ἐπισφρομένη* (salvation). Over the centuries the theme has inspired many artists, from Giotto to Perugino, Correggio to Luca della Robbia.

We can find beautiful images dedicated to the theme in our manuscripts and wish to share some of them with all of you to celebrate this feast of precept.





Say not the Struggle nought Availeth

*Say not the struggle nought availeth,
The labour and the wounds are vain,
The enemy faints not, nor faileth,
And as things have been they remain.*

*If hopes were dupes, fears may be liars;
It may be, in yon smoke concealed,
Your comrades chase e'en now the fliers,
And, but for you, possess the field.*

*For while the tired waves, vainly breaking
Seem here no painful inch to gain,
Far back through creeks and inlets making,
Comes silent, flooding in, the main.*

*And not by eastern windows only,
When daylight comes, comes in the light,
In front the sun climbs slow, how slowly,
But westward, look, the land is bright.*

Arthur Hugh Clough (1819-1861)



*Anemone, flower of wind
and faint hope*



"Flos numquam se aperit, nisi vento spirante: unde et nomen accipere": the flower opens only when the wind blows and derives its name from this characteristic.

"The anemone is a solitary flower whose vivid color attracts the eye. Its beauty is linked to simplicity. Its red petals recall lips that open to the breath of the wind. The anemone thus also depends on the breath of the Spirit and is the symbol of the soul open to spiritual influences."



The Library at the Vatican Museums



Barbara Jatta, director of the Vatican Museums, kindly enabled Library employees to visit the exhibition of casts of three sculptural groups by Michelangelo Buonarroti (1475-1564) representing the *Pietà*, as well as the Crucifix by Nicola di Ulisse da Siena (1442-1477), recently restored in the Museums' laboratories, which belongs to the Abbey of S. Eutizio in Valcastoriana di Preci (Perugia).

In small groups over several days, Dr. Jatta welcomed her former colleagues of the Library and showed them the Michelangelo works arranged side by side in all their grandeur.

The first is the *Pietà* of St. Peter's, an early work created between 1497 and 1499 and a true masterpiece. The second is the *Pietà Bandini*, preserved in the Museo del Duomo in Florence, originally intended for the artist's tomb, in which the sculptor portrayed himself as Nicodemus in the act of embracing and sustaining Christ. It is a work composed of several marble blocks, begun around 1550 and never completed; only the figure of Christ turns out to be finished. The third is the *Pietà Rondanini*, sculpted in the years 1552-1553, but later reworked and left unfinished due to the sculptor's death. It stands as "a true meditation on the Mother's grief in the face of her Son's death" and is preserved in the Castello Sforzesco in Milan.



H.E. Msgr. Zani and Barbara Jatta



In Room XVII of the Vatican Pinacoteca it was possible to admire the splendid Crucifix from the Abbey of St. Eutizio, the subject of the exhibition dedicated to it entitled, *Frammenti di speranza. La ricostruzione della Croce dipinta dell'abbazia di S. Eutizio*. The wooden crucifix had fallen apart during the earthquake in central Italy in August 2016. The thirty-three fragments, transported to the Vatican in a crate, were put back together by the Museums' Laboratory for the restoration of paintings and wooden materials. The missing parts were restored to their original places and all the painted parts were redone.

The exhibition illustrates the stages of the work and recovery of the precious cross. The images presented in a video that describes the event are particularly evocative, and reinforce the meaning of the crucifix, which in itself as a symbol of rebirth and hope. Here the meaning of the crucifix is communicated to an extreme degree in each of the elements of the project, thanks to the laborious and loving interventions of expert hands. Upon completion of the reconstruction work, the work will return to Umbria, to Spoleto, where it will be restored in its original home, the abbey of St. Eutizio. We are grateful to Barbara Jatta and the Vatican Museum for this beautiful opportunity.

The "Pietà" in the Vatican Library



On that note, we would also like to mention the bas-relief of a *Pietà* attributed to Michelangelo kept in the Apostolic Library (O. A. 34), which likely arrived around the end of the 19th century. Although incomplete, it has great dramatic force; the iconographic composition is different from that of other works: two angels support Christ, while the Mother, with her Son on her lap, spreads her arms “in the ancient gesture of the Orante.”

Constant reflection on the theme of the *Pietà* was probably a response to the need to deepen the personal relationship with Christ, as also evidenced by several drawings on the theme. The most famous of these is the one made for Vittoria Colonna and at present preserved at the Isabella Stewart Gardner Museum in Boston.

“The simplification of the forms of the bas-relief and the suggestion of the “unfinished” (*non finito*) evoke a deeply religious reading of the image, a true meditation on the passion of Jesus Christ.”

Conservation work on printed books thanks to the Gaudium Magnum Foundation

On April 29, 2021, Maria and João Cortez de Lobão presented the Holy Father with the gift of a manuscript containing the *Quadragesimale Seraphim* of Bernardine of Siena (1380-1444).

The codex was given to the Library a few days afterward and was registered as *Vat. lat.* 15504 (see OWL 18, pp. 2-3; <https://www.vaticanlibrary.va/newsletter/202107EN.pdf>).

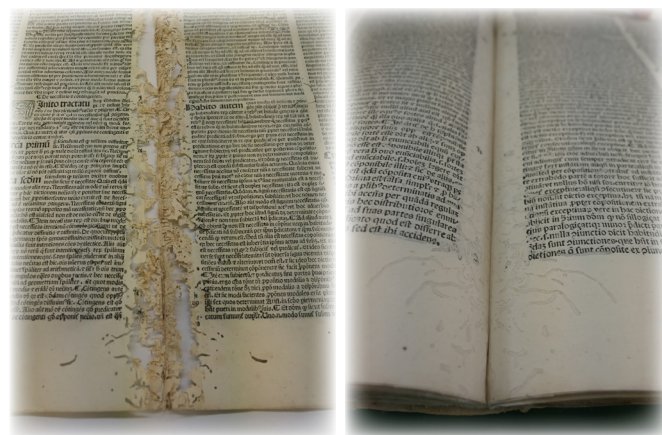
During their visit to the Library, which took place after their meeting with Pope Francis, Mr. and Mrs. Cortez de Lobão were able to see a number of printed books particularly significant in Portuguese history and culture. As a fruit of the visit, the Gaudium Magnum foundation, established in 2018 at the initiative of Mr. and Mrs. Cortez de Lobão, offered to fund conservation work on a group of printed books, mainly related to Portuguese culture, belonging to different collections of the Vatican Library.

These include three incunabula, seventeen volumes with the works of André Resende (c. 1500-1573), a Portuguese humanist, printed between 1540 and 1622; eight volumes containing the writings of Pope John XXI, Peter Hispano (Pedro Julião or Pedro Julião Rebolo, c. 1210-1277); the works of the historian Damião Góis (1502-1574); and those of the scientist Pedro Nunes (1502-1578).

The conservation work was carried out in the Library's Restoration Laboratory and involved various tasks: repair

of gaps and tears, stitching and binding, glazing of folios, reinforcement or remaking of bands, headbands, and tailbands, reinforcements of various kinds. In some cases, the flyleaves were replaced; in another case, the cover of one of the volumes had to be redone from scratch but the original spine was preserved.

We express our gratitude toward the Gaudium Magnum Foundation for its support of the Library and hope for new opportunities for collaboration in the near future.



*Iohannes PP. XXI (1226-1277), “Summulae logicales”
(Stamp.De.Luca.II.1050), before and after conservation treatments*



Requests to be able to visit the Library have been increasing since we have, hopefully for good, overcome the long and painful period of the pandemic. In recent months we have had the pleasure of hosting a number of groups and diplomatic representatives who have wanted to admire the historical rooms of our Institution and, where possible, to take a closer look at documents preserved in the ancient papal institution.

Among the many guests were members of the Papal Foundation, a group which helps to sustain the Holy Father's charitable activities; and a group of supporters of the North American College, some of which are also friends of the Library.



Bibliophiles from Barcelona

A group of passionate bibliophiles came to the Vatican Library to take a closer look at the Ripoll codex that belonged to Christina of Sweden, *Reg. lat. 123, De natura rerum atque de ratione temporum libri quattuor, and diversorum scriptorum operibus compilati*, with a mathematical calculus text produced in the year 1056 by the monk Oliva, and the *Ripoll Bible, Vat. lat. 5729*, dating from the first half of the 11th century, a complete text with introductions, summaries, liturgical texts and commentaries. These are works produced in the Benedictine monastery of the ancient Catalan city, which during the time of Abbot Oliva (not the monk) became one of the most important cultural centers of the Latin Western world.



The two manuscripts made in Ripoll



Vat.lat.5729, ff. 94v-95r



Reg.lat.123, ff. 143v-144r



The Mayor of Sarajevo

Ms. Benjamina Karić, mayor of Sarajevo, wanted to visit the Vatican Library after her meeting with the Holy Father last April 19. Accompanied by the Ambassador of Bosnia and Herzegovina to the Holy See, H.E. Igor Žontar, and Mr. Kovačević and Mr. Vukadin, Dr. Karić, observed with attention and interest the historical surroundings of the Library and made touching remarks about the troubled events of the recent history of the Slavic country and its bibliographic heritage, part of which was destroyed during the Bosnian war fought in the 1990s.

The ambassador of Slovakia

On the morning of April 14, H.E. Mr. Marek Lisánsky, ambassador of the Republic of Slovakia to the Holy See, visited the Library.

After consulting the *Codex Assemanianus* (Vat.sl.3) in the Study Room, the gracious guest, accompanied by the ecclesiastical assistant, Fr. Pavol Zvara, met with the Prefect of the Library, Don Mauro Mantovani, with whom he visited the historical rooms. During the visit, he was able to view some medals related to the history of Slovakia, shown by Eleonora Giampiccolo, the head of the Vatican Medagliere.



The archbishop emeritus of Nagasaki

The Archbishop Emeritus of Nagasaki, H.E. Msgr. Joseph Mitsuaki Takami, who was president of the Japanese Bishops' Conference from 2013 to 2016, recently met with the Prefect of the Library, Don Mauro Mantovani, and visited the Library with a large delegation of people from the "small, elongated peninsula," that is, the city of Nagasaki. The guests lingered especially in front of the fresco depicting the Tensho Embassy, the first Japanese diplomatic delegation to arrive in Europe in 1584, with four young men from Catholic families. Accompanied by missionaries, the delegation left the port of Nagasaki in 1582; they arrived in Italy and the Vatican in 1585. The fresco recalls the procession with Sixtus V (elected on May 24), going to St. John Lateran for the taking of possession of the basilica, in which the four young Japanese men also took part.



The speaker of the Parliament in Georgia

Speaker of the Parliament of Georgia Shalva Papuashvili visited the papal library last May 11. The welcome guest arrived with a parliamentary delegation consisting of Givi Mikanadze, Ketevan Turazashvili, Nikoloz Samkharadze, Maka Bochorishvili, Levan Makhashvili and Tamar Kolbaia, and was also accompanied by Georgia's ambassador to the Holy See, H.E. Ms. Khétévane Bagration de Moukhрани.



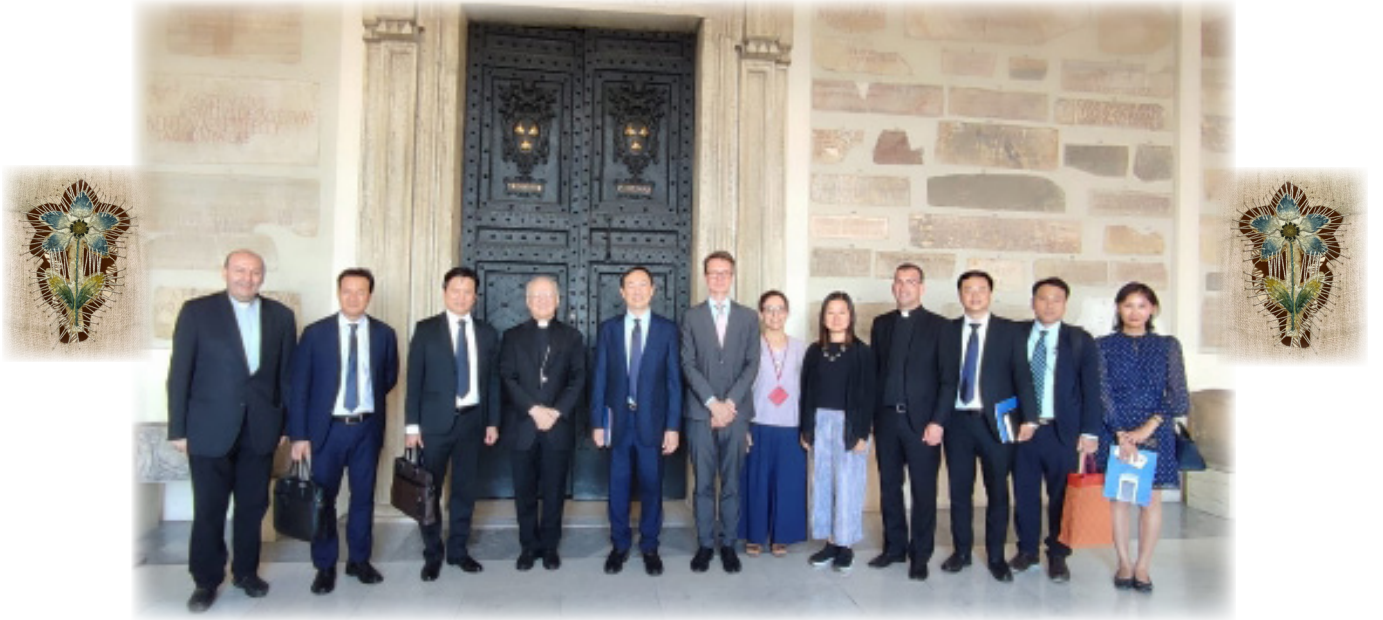
The President of Slovenia

On the morning of May 22, the Holy Father received Ms. Nataša Pirc Musar, President of Slovenia, for a visit. At the end of the meeting with His Holiness, and after a conversation with the Secretary of State, Card. Pietro Parolin, the gracious guest visited the Vatican Library via the Galleria Lapidaria. As had been requested, she was able to see some printed books in the Slovenian language, such as the work *Cerkovna ordninga* (Ecclesiastical Regulations, 1566), *Stamp.Pal.1215*, by the famous scholar Primož Trubar (1508-1586), one of the two existing copies.



A delegation from Vietnam

On Monday, June 12, a delegation consisting of H.E. Mr. Duong Hai Hung, Vietnam's ambassador to Italy, Mr. Nguyen Hung Son, Vice President of the Vietnam Diplomatic Academy, Mr. Mai Phan Dung, Vice Chairman of the Vietnam State Foreign Affairs Commission, Mr. Dinh Tuan Anh, a researcher at the Diplomatic Academy, and some Embassy officials met with the Library authorities and visited some rooms of the ancient institution, in view of a possible collaboration in the future.



A group of educators

On June 14, a group of educators from Australia, the United States, Scotland, and Ireland had an encounter with the Librarian, H.E. Msgr. Angelo Vincenzo Zani, who had previously served as Secretary of the Congregation for Catholic Education, and then visited the papal library. The delegation was in Rome for a study trip titled "Leading Catholic education in a change of era," organized in collaboration between the Australian Catholic University and the University of Notre Dame (Indiana), with the aim of exploring the opportunities and challenges of contemporary Catholic education by taking advantage of the places and resources that Rome can offer to delve into the subject, with the richness of the Catholic tradition, which aims at the true, the good and the beautiful. "The Vatican Library," Prof. David Hall, FMS, of Australian Catholic University, who led the group, told us, "is the perfect place to conclude a program that aimed to explore our Catholic worldview that is 'ever ancient, ever new.' "



A concert to remember Warren Kirkendale

A concert organized by the Fondazione Italia per il dono together with the Vatican Library took place on May 17 in the beautiful basilica of Santa Maria in Trastevere to remember Warren Kirkendale, a scholar of music history and art history and a great friend of the Vatican Library, who passed away last January 29 at the age of 91 (see OWL 25, p. 13, <https://www.vaticanlibrary.va/newsletter/202304EN.pdf>).

The choir and orchestra of the Pontifical Institute of Sacred Music, conducted by Maestro Walter Marzilli, performed Wolfgang Amadeus Mozart's *Requiem* K626, the last work of the young musical genius, which was commissioned by Count Franz von Walsegg in memory of his wife Anna Edle von Flammberg, who died Feb. 14, 1791. The composer's deteriorating health prevented him from completing the work, as death took him on Dec. 5, 1791, and so the *Requiem* was completed by his pupil Franz Xaver Süssmayer, who had been schooled in the general plan of the work by the young maestro himself.



In the packed church, representatives of the Fondazione per il dono, authorities and a large representation from the Library, Card. Ennio Antonelli, some members of the Italian Institute of Musicology, professors, scholars, and friends were able to appreciate an outstanding and moving performance.

A concert had taken place in the same basilica in 2013 to commemorate Prof. Kirkendale's beloved wife Ursula, who passed away on Jan. 18 of that year, who was also a teacher and passionate scholar of the same subjects as her husband.

The MAC (Audiovisual Memories of Catholicism) Foundation is born

Last May 2, members of the scientific committee of the newly formed MAC Foundation met in the Sistine Hall of the Vatican Library for the first plenary session. The Librarian, H.E. Msgr. Angelo Vincenzo Zani, who is a member of the Committee, read a cordial greeting from the Holy Father to the participants. The Pope wrote, "I have envisioned a path that may soon lead to the birth of an institution that will function as a Central Archive for the permanent preservation, ordered according to scientific criteria, of the historical audiovisual resources of the departments of the Holy See and of the universal Church."

The Librarian then referred to the Apostolic Constitution *Praedicate Evangelium*, which "assigns the Vatican Library the task of collecting and preserving a vast patrimony of learning and art and of making it available to scholars in search of truth," and the Foundation's horizon of activity is also to be framed within this framework."

Msgr. Dario Edoardo Viganò, President of the foundation, stressed, "Our strong point is sharing and excellence; in fact, since its establishment, MAC unites leading realities in the field of audiovisual study and preservation. We

grasp the full strength of digital and think we can attract public and private interest to initiate projects that foster networking among universities, research institutions, film libraries, archives and preservation institutions." Best wishes to the new facility, which aspires to build "bridges and networks with others."



Library Party 2023

The Library Party symbolically closes the academic year. Last June 19, employees and staff, families and many children gathered in the Inner Courtyard to spend a few hours together.

At the foot of the statue of St. Joseph, the father par excellence, a statue made by Tommaso Gismondi, children played happily and everyone enjoyed a nice convivial evening before summer vacation.

Have a good vacation!

The
Vatican Apostolic Library wishes to thank
The Sanctuary of Culture Foundation
and

- Amis de la Bibliothèque Vaticane
- Fondazione ANAWIM
- Catholic Bishop's Conference of Korea
- Fondation Avita Novare,
under the aegis of the Fondation de Luxembourg
- Fondazione Italcementi Cav. Lav. Pesenti
- Fundação Gaudium Magnum -
Maria e João Cortez de Lobão
- INAF-Istituto Nazionale di Astrofisica
- Jacob Wallenbergs Stiftelse
- Von Mallinckrodt Foundation
- NTT Data Corporation
- Panduit Corporation
- Piql AS
- Polonsky Foundation
- Fondazione Sidival Fila
- Metis Systems
- Stiftelsen Konung Gustav VI Adolfs fond för
svensk kultur

- Stiftelsen Marcus och Amalia
Wallenbergs Minnesfond
- Universitätsbibliothek Heidelberg



- Patrizio Di Sciullo
- Tom Eden
- Pina Licatense Bartolini, Simonetta and Alessio
Bartolini
- Franco Bevilacqua
- H.E. Åke Bonnier and Kristina Gustafsson Bonnier
- Simona Giampaoli and family
- Frank J. Hanna
- Anthony Mandekic, Eric Esrailian and Lindy
Schumacher
- Bill and Ann Marie Teuber
- Scott and Lannette Turicchi



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