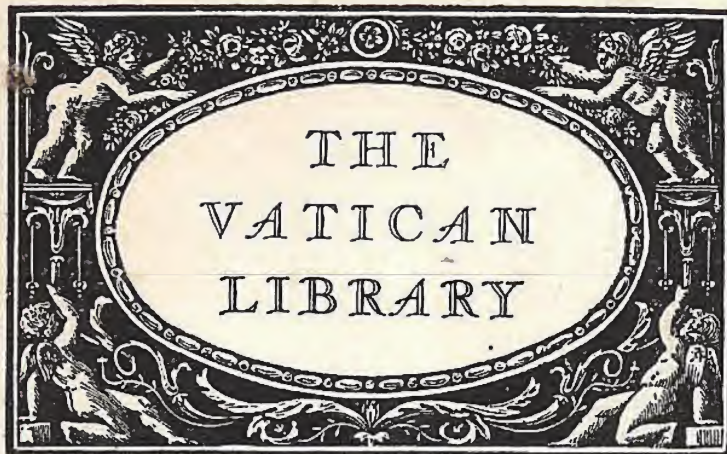


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HIS HOLINESS POPE PIUS XI, INSPECTING SNEAD STANDARD BOOK STACK IN VATICAN LIBRARY, DURING CONSTRUCTION

# THE VATICAN LIBRARY

TWO PAPERS

BY

MONSIGNOR EUGÈNE TISSERANT

AND

THEODORE WESLEY KOCH



LIBRARY OF  
SANTO DOMINGO TEXAS STATE UNIVERSITY COLLEGE  
SANTO DOMINGO, TEXAS

SNEAD AND COMPANY

JERSEY CITY, NEW JERSEY, U.S.A.

1929

## THE VATICAN LIBRARY

BY MONSIGNOR EUGÈNE TISSERANT

*Curator of Oriental Manuscripts*

THE first Vatican Library, consisting of the books collected mostly by Nicholas V and a small quantity of archivist documents brought back from Avignon, was established in 1475 by Sixtus IV on the ground floor of the Pontifical palace. The second catalog, completed by Platina in 1481, lists a total number of 3499 volumes, most of which are in manuscript, together with a very few printed books. To the three rooms which composed the library at first, called *bibliotheca latina*, *bibliotheca graeca* and *bibliotheca secreta*, was added another room called *bibliotheca pontificia*. A century later, the number of books was so greatly increased that it was no longer possible to find space for them in these rooms. The problem was in urgent need of solution when Sixtus V was elected in 1585; and he did not hesitate to sacrifice the splendid perspective of the tripartite courtyard conceived by Bramante, and ordered his architect Domenico Fontana to cut it by a prominent structure, one hundred feet high. The work was begun towards the end of 1587 and was finished in May, 1589.

The Sixtine Library in the upper floor of the new building is a magnificent hall, 184 feet long and 57 feet wide, richly decorated with wall frescoes representing between the windows oecumenical councils and ancient libraries, above the windows contemporary views of Roman monuments, and, on the piers which divide the room into two naves, the men to whom was then ascribed the invention of the various alphabets. The furniture was taken from the old library, the books were placed horizontally on the shelves, and many of them were chained to the desks.

The transfer of the library gave an opportunity to the Pope to separate more effectively the official documents from the literary books. He prepared two rooms for the former at the southwest corner of the main hall in the long gallery of Pius IV, which connects the Belvedere with the pontifical apartments on the west of the

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courtyard. But a few years later, 1614, Paul V determined on the creation of separate archives and reserved for them rooms bordering the same gallery on the east, under the tower of Gregory XIII's observatory. The general appearance of the library was profoundly changed; the desks were done away with and plain wooden presses, with the Pope's coat of arms carved in walnut, were set against the walls between the windows and around the piers. The manuscripts, which after that time were filed vertically on the shelves, remained there for three centuries, undisturbed until the summer of 1912.

Now, for the numerous accessions which followed in the seventeenth century, the extension plan was very simple: the library had to develop in the gallery of Pius IV. Paul V had built two rooms at the north of the main hall in 1611; Urban VIII prepared for the Palatine collection a section of the southern gallery (1624), Alexander VII another part of the same for the collection bought from the dukes of Urbino. Thereafter, Alexander VIII, upon purchasing the manuscripts of the Queen of Sweden, Christina, extended the northern gallery (1690); later, Clement XII occupied the northern extremity of the same, on the western side of the *Cortile della Pigna* (1732). The next enlargements were on the south, where the papyri obtained a special room in 1774 and the engravings another in 1817. Of course, it is only natural for libraries to expand: five rooms were added in 1818, and the first of them, furnished with elegant cupboards, received the books of the Cardinal Francesco Saverio de Zelada, librarian from 1779 to 1801. The last space to be occupied on this floor, the Borgia apartments, was filled with the books of Cardinal Angelo Mai in 1855.

In the following period, political difficulties hindered the development of the Vatican Library, but Leo XIII realized how important it was to open the historical and literary treasures of the Vatican to world scholars. Readers in the first three-quarters of the nineteenth century scarcely ever came to the library, for they usually had no direct access to indexes and inventories, and they were furnished very uncomfortable places in the lobby of the Sixtine Library, where the light penetrates through a single window opened in a wall 7 feet thick. A reading room was prepared in continuation of this lobby to the north, well lighted by four windows. Moreover, it was understood that manuscripts and archivistic docu-

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MAIN ENTRANCE TO THE VATICAN LIBRARY  
FROM THE BELVEDERE COURT

ments could not be consulted profitably without the help of printed books. So a reference room open to readers of both was founded under the name of *Bibliotheca Leonina*. It was located under the Sixtine hall in a room which had been a depository for the muskets of pontifical soldiers—*cedant arma libris*—between the library and the archives (1890). This marked the awakening of the Vatican Library after a long sleep—almost a resurrection. Then began the compilation of complete catalogs for the manuscripts, and soon the activity of the library was also manifested by the publication of photographic reproductions of important manuscripts and by the collection of *Studi e Testi*, now numbering fifty volumes, containing editions of texts or important dissertations. The leader in these enterprises was Father Franz Ehrle, now Cardinal, who remained in charge of the library from 1895 to 1913.

Furthermore, aside from the purchase of books for the reference room, the library had two important additions: the Barberini collection, rich in manuscripts and in old books, especially incunabula,

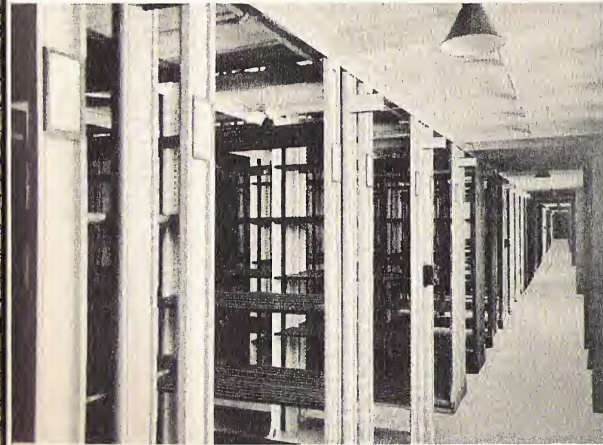
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and the manuscripts of the Collegio di Propaganda Fide, known as Borgia manuscripts (both in 1902). As it was necessary to find space for the 31,900 printed books of the Barberini collection, they were put near the reference room, on the second floor of the gallery of Julius II. But an increase in the number of books and of facilities for consultation of manuscripts results in an increase in the number of readers. The reading room was found too small. The distribution of manuscripts, which were scattered in a long gallery, some of them at a distance of more than 500 feet from the reading room, obliged the authorities to consider new improvements in the accommodations. The printing office had left unoccupied two big halls under the reading room, in close connection with the reference room. The better of the two made an excellent reading room, while the other received the Mai collection, transferred some years before from the Borgia apartments. The manuscripts were taken from the presses of the Sixtine hall and the gallery, and were collected in steel stacks above the new reading room, which was connected with it by a book-lift.

And now followed other additions: in 1922 the *Rossiana*, with 1195 manuscripts, 2139 incunabula, and 5782 old editions; in 1923 the *Chigiana*, with more than 33,000 items; and in 1926 the Ferraioli collection, with more than 40,000. The capacity of the library was taxed to the limit. Various projects had been considered in the last few years, all of them involving the transfer of the mosaic factory, which would add to the library a gallery of about 400 feet high enough for three tiers of modern stacks. An unexpected circumstance permitted an extension before this transfer. Pius XI decided toward the end of 1927 to use automobile transport for the entire service of the Vatican. The horses had to be sold, the stables to be transformed. Now, the stables were not built as stables; they formed originally a part of the ground floor gallery designed by Bramante in 1512 for the promenades of Julius II. Some of the old classical statues, which are now the pride of the Museum of Sculpture, had been located for a time in convenient niches. Conscious of the needs of his library, the Pope visited the rooms where the books were particularly crowded, on February 5, 1928, and, some days later, decided to build book-stacks in the gallery which for more than a century had sheltered a part of the pontifical cavalry.

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This decision was made while the library was in a period of special activity. Invited by the Carnegie Endowment for International Peace to undertake some indexing and cataloging, which would be of great help to the readers, the library had just prepared in the hall near the reading room a cataloging room, with an extensive series of drawers for cards, and received at this time an American mission of librarians for the purpose of discussing the methods of cataloging to be employed. It was natural also to take advantage of their experience in building libraries. Estimates had been asked from five European firms, British, French and Italian. Dr. Bishop suggested asking American firms as well. On April 25th, the Pope gave the preference to Snead & Company of Jersey City; on May 20th, he examined in the gallery itself the drawings presented by Mr. Angus Snead Macdonald; on May 29th, the order was signed; on August 24th, the first column was erected; on December 20th, notwithstanding many difficulties in specially building the stacks to exactly fit a room of unusual shape and in



MAIN AISLE IN SNEAD STANDARD STACK

THE VATICAN LIBRARY



STACKS FOR THE CIVIL LAW COLLECTION

transporting them over 4,000 miles of sea and land, all the work except the electric wiring and the painting was finished. The stacks were officially inaugurated by the Pope in the afternoon of that day beginning his jubilee year.

NEW SHELVES FOR OLD BOOKS

The new stacks are of a type well known to every American librarian, but never before seen in Europe. They are Snead Standard Stacks with open bar shelves of the model adopted in the most recent extension of the Library of Congress and are composed

of three tiers of various lengths, the first containing 47 ranges, the second 51, the third 54. The ranges comprise five compartments 3'1" long and 7'6" high. Of course, some compartments along the eastern wall had to be shortened in order to preserve the original pilasters and some in the third tier had to be diminished in height on account of capitals.

Three stairways and an Otis elevator provide good communication between the tiers, and above the top of the stacks a bridge unites the new wing to the cataloging room. The elevator was furnished by the Italian company, Otis Ascensori & Montacarichi, of Naples, and is of the full automatic push button type with complete safety devices to prevent any possibility of accident to persons or valuable books. The car has a platform about 4 feet by 5 feet, with a capacity of 1000 lbs. at a speed of 100 feet per minute. The elevator runs through the vault into the Barberini room, connecting the new stacks with the floor of the reference and reading rooms. Already it has been extended two floors more for the service of the stacks which are to be built after the removal of the mosaic factory, thus making seven stops in all.

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Although the Bramante gallery is not wide, natural light is insufficient. The eastern wall is a sixteenth century city wall without any opening; here three small windows have recently been cut towards the northern extremity above the level of the third tier. The conditions were found to be not very much better in the western wall, when the adaptation of the room was decided upon. Built in the beginning as a covered walk, the part of the gallery now occupied by the library opened toward the east by means of seven big arches of travertine. But soon it became necessary to reinforce them by arches of bricks, which decreased the openings. Later the arches were closed by a wall, which however had an oval window about 18 feet from the ground, as well as narrow doors. Thick buttresses also were built before three of the arches, entailing a great loss of light. But after many delays most of the wall obstructing the other four arches was taken down. The main aisle at the south of the elevator is on the west side of the stacks, near the windows, and is given all the light possible. Nevertheless, electric lighting has been installed, excellent results having been attained by the use of three lamps of sixty watts in each range

aisle. The lamps are provided with conical shades of green and white glass, and their effect is greatly increased by the reflection from the slabs of Carrara marble which form the decks of the tiers. They are connected in groups of twelve and lighted by time-switches of Snead construction, which go out automatically after three minutes unless a special key is used. Stairways and main aisles are lighted by other circuits controlled by three or four way switches.

Tempered air is supplied by a heating and ventilating system designed and furnished



STACK SERVICE STAIRWAY

THE VATICAN LIBRARY

by Snead with the collaboration of Gillis and Geoghegan of New York, in conformity with the principles developed by scientific research in book preservation. The supply fan is located above the third tier of the stacks, taking fresh air from the oval window opened in the central buttress. The air, cleaned and tempered by its passage through cellular filters and banks of hot water radiators, then automatically moistened if necessary by injected steam coming from an electric boiler, is driven to a plenum chamber placed under the floor of the first tier, whence it passes up through slots in front of the fixed shelves and between the bars of the movable ones until it reaches the top and is again, in part, taken in by the fan and recirculated.

LOOKING FORWARD

The scientific resources of the Vatican Library are many: more than 50,000 manuscripts, in addition to 10,000 bundles of the Barberini archives, nearly 7,000 incunabula, and about 450,000 volumes. All these treasures are accessible to scholars from every nation and of every religion, and every effort is made by the



STACK LIGHTING SYSTEM

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contents of the manuscripts. A beginning was made with the preparation of scientific catalogs of the manuscripts. Today, 17 volumes of these catalogs have been printed. But Pius XI, when librarian, understood immediately that it was necessary also to provide for the printed books, and inaugurated the compilation of a cumulative author index for the various collections in the Vatican by the transcription on uniform cards of entries from the old catalogs. The World War put a stop to this enterprise. After the war, as soon as life became normal



VIEW OVER STACKS FROM BRIDGE

in the library, the need of this catalog was felt again, but it became evident that nothing would suffice but an entirely new catalog for printed books. Then came the proposals made by the Carnegie Endowment, which resulted in the preparation of a dictionary catalog according to the American system, now under way. This work will take many years, especially if the number of catalogers remains stationary, but it is work which will be continued with a constant desire for progress.

In many ways this work will affect the future of the Vatican Library. When books are made more accessible by a good catalog, readers come. The present reference room will soon be insufficient. As it can not be extended, it will be necessary to make provision in two different ways: first, by building a reading room for general readers, who do not need to work in contact with many books; then, by changing the furniture in the reference room, where movable stairs and ladders occupy too much space. Library planning in the Vatican is not easy because the area is strictly limited; all the buildings are historical, the sky-line itself not having been modified since the closing years of the sixteenth century. Never-

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theless, it is possible to build a reading room in the garden near the cataloging room without exceeding the height of the wall which encloses it at the east. The changing of furniture in the reference room would not affect the external appearance of the building, while it would give accommodations to twice or thrice the present number of readers. Finally, putting stacks in the long gallery above the "New Library" in the mosaic factory would provide space for a number of books greater than the total number of books at present in the Vatican Library. These three provisions if it becomes possible to undertake them, would secure for a long time the future of this famous treasure house to the scholars of the world.



NEW ENTRANCE OF THE LIBRARY

## THE VATICAN LIBRARY AN HISTORICAL SKETCH

BY THEODORE WESLEY KOCH

*Librarian, Northwestern University*

ON December 20, 1928, the Pope celebrated the beginning of his jubilee year by inaugurating the new wing of the Vatican Library. He examined the new entrance from the courtyard of the Belvedere, mounted the new staircase, went through the new stacks installed by Snead & Company of Jersey City, inspected the new equipment, the new reading room, the library of Congress depository catalog and noted the progress of the reclassification and recataloging of the Library begun the previous year.

Several years ago the Carnegie Endowment for International Peace had become interested in the modernization of the Vatican library. Monsignor Eugène Tisserant, in charge of the Oriental manuscripts, had visited the United States in 1927, attended the American Library Association Conference at Toronto and consulted with American library specialists in classification and cataloging. Upon his return to Rome he reported to the Pope and a plan was worked out by which four American librarians (Dr. W. V. Bishop, Mr. Charles Martel, Professor J. C. M. Hanson and Dr. W. M. Randall) should go to the Vatican Library for the spring months of 1928, and four of the Vatican Library staff (Messrs. Benedetti, Scalia, Bruni and Giordani) should come to the United States, where they worked at the Library of Congress, Columbia University and the University of Michigan.

At the West Baden meeting of the American Library Association, Dr. Bishop gave two talks on the recataloging of the Vatican, printed in the *Papers and Proceedings*, 1928, pp. 355-360, 408-412. An article by Monsignor Benedetti on the Vatican Library was published in the *Library Journal*, 1928, pp. 385-389, and Signor



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POPE PIUS XI, WHEN AS MONSIGNOR  
ACHILLE RATTI, HE WAS PREFECT  
OF THE VATICAN LIBRARY

Giordani has just printed *The Commonweal*, Feb. 1, 1929, an article on "Modernizing the Vatican Library."

RECENT DEVELOPMENTS

In the semi-official *Osservatore Romano* for December 21, 1928, Doctor Gino Boghezio published an authoritative article on what Pope Pius XI has done for the Vatican Library. It is so impressive an array of accomplishments that I summarize it here.

On November 8, 1911, Monsignor Achille Ratti, Prefect of the Ambrosian Library, was named Vice-Prefect of the Vatican Library, with the right of succession. For the first three months he retained his post at the Ambrosian, but spent one week each month at the Vatican Library. Father Ehrle retired from the Prefecture of the Vatican Library September 1, 1914, and Monsignor Ratti assumed the title and duties of this office. In the spring of 1917 Monsignor Ratti left Rome for Warsaw in the capacity of Apostolic Visitor to Poland and Lithuania. He was made Papal Nuncio June 6, 1919, and on June 13, 1921, he was called to the Archbishopric of Milan and created Cardinal. When elected Pope on February 6, 1922, he took the title of Pius XI.

Although his tenure of office as Prefect of the Vatican Library was brief, he was able to leave behind definite traces in the form of five volumes of *Studi e testi*, various photographic facsimiles of texts, three volumes of printed catalogs, and the beginning of a card catalog of printed books.

With his election to the papacy a new golden age for the Vatican Library was inaugurated. The impulse which he had given as Prefect was to be multiplied many times during his reign and

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Under his protection. Shortly before he ascended to the highest office, the Vatican had received the incomparable library formed by Cav. Giovanni Francesco De Rossi, rich in manuscripts, incunabula and other printed rarities. Soon after his elevation to the papacy there came to the Librarian-Pope considerable gifts of books, engravings and manuscripts. The first noteworthy addition was the Caprotti collection of Arabic manuscripts. Before the end of the first year of his papacy the Vatican was enriched with an accession of the first rank, the library of Prince Chigi, which had already been acquired by the Italian Government. As early as 1918 Monsignor Ratti had proposed its purchase to Benedict XV. The famous collection was founded by Alexander VII and enlarged by gifts of three Cardinals of the Chigi family until it contained more than 3000 manuscripts, among others codices from various Benedictine monasteries as well as the libraries of two Popes of the Piccolomini family, Pius II and Pius III. Of the manuscripts 84 are illuminated. There were 300 incunabula and 40,000 printed books, on the cataloging of which the Vatican

assistants began at once, while the Chigi librarian, Professor Maronci, began an inventory of all the manuscripts. In 1926 the Marchese Filippo Ferraioli presented the Ferraioli Library, which is extremely rich in Latin, French, Spanish and English literature. This brought in 40,000 printed books and about 1200 manuscripts, including some extremely rare autographs.

Smaller gifts included the Lunzoni manuscript offered by Madame Schiff-Giorgini; an Ethiopic missal, presented by Count Giacomino Gallarati Scotti; a rare music book of the sixteenth century,



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MONSIGNOR EUGENE TISSERANT  
CURATOR OF ORIENTAL MANUSCRIPTS

THE VATICAN LIBRARY

illustrated by Tebaldini, and a beautiful collection of manuscripts, 24 in Latin, 2 in Arabic and 2 from India, presented by Carlo Giuseppe Battaglia. The oriental section was greatly enriched by gifts from the Pontifical Oriental Institute, material acquired on various occasions during the travels undertaken in the Orient by Monsignor Tisserant and Father Korolevkii. The most noteworthy contribution came from the Library of Monsignor Luigi Petit, formerly Archbishop of Athens. It comprised about 8000 volumes, of which approximately one-half were Greek. There were 80 Greek manuscripts relating to canon law, 20 original letters of patriarchs and documentary archives on the history of Naxos. Probably no other library in the world has ever received so many manuscripts as has the Vatican in the last few years. But these accessions of manuscripts and books brought about a serious problem of overcrowding. They necessitated the addition of new rooms, new bookcases and additional facilities for students, all of which have been provided either from Church funds or through such aid as has been furnished by the Carnegie Endowment for International Peace.

Under the direction of Monsignor Tisserant, assisted by Messrs. Benedetti, Scalia, Giordani, Bruni, and Professors Ricciotti and Flori, the work of cataloging the new libraries and recent accessions is proceeding along the lines decided upon last year.

"Few collections," says Doctor Borghesio, "can rival in number the manuscripts in the Vatican, which number almost 60,000. The multiplicity of catalogs has rendered research among them difficult. Professor Capocci and the Rev. M. Vielliard have undertaken to make cards for the manuscripts, beginning with those in Greek, Latin and Oriental languages.

Some of the manuscript treasures of the Vatican Library have been reproduced in a series of phototype facsimiles begun in 1890 with the Vergilian fragments. Then followed the publication of the codex known as *Vergiliano Romano*, a Greek codex of the Bible, manuscripts of Petrarch and Dante, and certain music manuscripts. In 1926, in anticipation of the Vergil bi-millennium to be celebrated in 1930, the codex *Vergiliano Augusto* was reproduced under the editorial supervision of Professor Remigio Sabbadini. Others to be added to this list are the Comedies of Terence

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Cicero's "De Republica," the codex *Vergiliano Palatino*, and the text and maps of Ptolemy.

On his return to this country, after working three months at the Vatican Library, Professor J. C. M. Hanson said that the scholarly world, including some of the Vatican authorities, had not seemed to appreciate fully the real value of the printed books contained in that library. "We hear much of the truly wonderful collection of manuscripts," said Professor Hanson, "but comparatively little of the printed books. It is my impression that the Vatican has in its collection, the full value of which will be recognized only when they are adequately cataloged and classified.

"At present the task of ascertaining whether a given book is in the library is so difficult that one hesitates to undertake it, and as for learning what the library has on a particular subject, that is quite impossible, due to the absence of subject classification and catalogs, such as one finds in modern libraries.

"It is believed that the Vatican has acted wisely in now adopting a system of classification and catalogs that will enable it to profit from the cooperative work of other libraries, particularly that which since 1900 has come to center about the Library of Congress. Only by utilizing aids furnished by other libraries, not attempting to duplicate their records, can the great reorganization begun on March 1, 1928, be carried out in a reasonable time within the budget available and in a manner which shall insure permanency and efficiency.

"It seems probable that the reorganization begun will have a far-reaching effect. Should it prove successful other libraries more or less directly connected with the Catholic Church should profit; perhaps also other Italian libraries, public and private. In fact, it is hoped that the Vatican Library may, through this reorganization, become a center of cooperation, such as our own National Library at Washington has come to be for American libraries.

"The libraries of the Catholic Church are in need of assistance from a central library, and the Vatican Library is for them the natural and logical center.

"With aid from the Carnegie Endowment and generous and broad-minded persons in America and elsewhere, the work begun

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should be carried to a successful conclusion. It will have a far-reaching effect, not only on national and international cooperation between librarians and libraries, but on research and scholarly investigation in general. We must hope, therefore, that nothing will happen that may in any way disturb or interfere with the work so auspiciously begun."

In the *New York Times* for Sunday, March 10, 1929, there was published an article on the modernization of the Vatican Library. It contains an interview with Mr. Angus Snead Macdonald, president of Snead and Company, who installed the new stacks. We quote the following:

"The first impression that his Holiness gives," said Mr. Macdonald, "is one of power—power of mind and body. He is a big man, with marvelously penetrating and kindly eyes behind his spectacles. In his presence one feels not so much that here is one of the great elected potentates of the world, but that here is a man who is a leader by force of his natural qualifications.

"He is a splendid listener and a born executive. At one time when there was a dispute between the architects and the librarians



MONSIGNOR GIOVANNI MERCATI  
PREFECT OF THE VATICAN LIBRARY

I was enabled to watch his method of handling a controversy. He listened carefully while each side presented its arguments, asked a question or two, then gave his immediate decision. But it was backed by such sound judgment and lightened by such kindness and humor that the feelings of both sides were kept uninjured, and they were made to feel that the decision was right and just, rather than arbitrary.

"His attitude toward the American section of the work was 'What is best?' Pope Pius is leaving his mark in history

THE VATICAN LIBRARY

by his far-sighted cultural reforms, and he is anxious that the new library be a worthy tribute to his administration.

"His main insistence was that atmospheric conditions be so controlled that his rare book collection would be preserved. In Italy, the climate is often so damp that the books are inclined to mold. On the other hand, the air occasionally becomes so hot and dry that there is danger of warping and disintegration of the book bindings.

"To prevent both of these possibilities two new devices were installed which, without human attention, will keep the humidity and temperature in the book stacks at a proper relationship. Should the air become too moist, an electric heater is automatically turned on to dry out the dangerous moisture. Should the air become too dry, a jet of steam is shot into the air supply to provide the needed moisture.

"But perhaps the feature which most interested his Holiness is the new method of housing books. Instead of storing them in furniture, such as bookshelves or bookcases, a complete light steel building resembling the skeleton of an American skyscraper is now constructed especially to carry the weight of books. More than seven miles of steel shelving, three stories high, were required to house the Vatican collection.

"These book stacks were built into the old gallery designed by Bramante in 1512, which had been used for many years as a passage and later as a stable. At one end was a flight of 'mule stairs,' gradually sloping steps up which the Popes used to ride on mule-back from the Papal residence through the gallery and up to the beautiful Belvedere Tower to enjoy the evening air. On one side of



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CARDINAL EHRLE, WHEN PREFECT  
OF THE VATICAN LIBRARY

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sick; I wait until he is recovered to ask it of him." Petrarch had but little interest in the majority of books in the papal library, though he had been asked to arrange the Ciceronian manuscripts in it. The futilities of the mediaeval works, which delighted the cultivated men of Avignon, glanced at one morning by Petrarch, were enough, he said, to take the taste out of all his other reading for the day. The legal treatises and the ponderous tomes of the church fathers excited no covetousness in the mind of the humanist.

Innocent VI spent very little money for books; the library transmitted by his predecessors was provided with all essential works, as the catalog of Urban V shows. The intellectual interests were then less fluctuating than in our day. At the Court of France the translations of classical authors were multiplied under the inspiration of princes, but similar works had no *raison d'être* at the Apostolic Court where everybody understood Latin. The library of Urban V did not contain more than five or six little French books and these of no great interest. The Italian language, which already counted masterpieces in poetry, eloquence and history, was absolutely unrepresented. The Latin treatises of Petrarch, being too full of pagan remembrances and worldly graces, did not get into the Palace of Avignon until very late. The library always was primarily an ecclesiastical library. It had grown by the acquisition of libraries of convents, colleges, churches, and bishops. That it was not so well provided with classical authors as a library established especially for students, like that of the Sorbonne, is not surprising. Translations into the popular tongues, French and Provençal romances in prose or in verse, *chansons de gestes*, were hardly expected to be found there. The physical sciences were sacrificed to the metaphysical. The number of Arabic treatises on astronomy and meteorology were very few compared with those which ornamented the library of Charles V. The latter, on the other hand, had but few legal works, only the principal sources of Roman and canon law.

#### RETURN TO ROME

After the return to Rome the collection of books was continued by Martin V (1417-1431) and Eugene IV (1431-1447), but the books which these popes collected were for the private use of themselves and the Curia. Nicholas V (1447-1455) conceived the

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idea of making out of the papal library a great public institution. The library was to be the crowning glory of the Vatican. Nicholas was most untiring in building it up. He set a splendid example by giving the 340 manuscripts which had been bequeathed to him by Eugene IV, and he increased the collection by employing copyists at stated salaries. He sent men to Germany, England and Greece in search of rare treasures. When Constantinople fell, some of the treasures of the Imperial Library were acquired by papal agents, and the Pope invited the exiled Byzantine scholars to Rome, where he commissioned them to translate Greek classics into Latin for the papal library, and so to make available the substance of his literary finds. The old saying, *Graecum est, non latuit* still held good. Macaulay pays tribute to Nicholas for introducing to Western Europe the works of Herodotus, Thucydides, Xenophon and Polybius. On the basis of a rumor that there was a very fine copy of Livy in Denmark or Norway, he sent Alberto Luchoe, of Ascoli, with letters of introduction in the hope of securing it. Though this particular trip did not bring in very much, there were agents in Greece and Turkey who were successful in securing many manuscripts. These finds were at once turned over to transcribers and copyists, a group of whom the Pope took with him to Fabriano when in 1450 he was obliged to leave Rome on account of the prevalence of the plague.

Nicholas V promised a reward of 5000 ducats for the Gospel of St. Matthew in the original tongue. He commissioned Gianozzo Manetti to translate the whole Bible from Greek and Hebrew into Latin, a plan which was never fully carried out as originally contemplated. The interest of Nicholas in ecclesiastical literature was further shown by his ordering translations of various writings of the Church Fathers. "Had Nicholas V been able to carry out his intentions," says Vespasiano da Bisticci, a Roman bookseller of Florentine origin, "the library founded by him at St. Peter's for the whole Court would have been a really marvelous creation." Nicholas, being himself a calligraphist, was exacting as to the execution of all copies and bindings of manuscripts. Most of the copies he had made were on parchment and were bound in crimson with silver clasps. "It was his greatest joy to walk about his library," says Vespasiano, "arranging the books and glancing through their pages,

#### THE VATICAN LIBRARY

admiring the handsome bindings and taking pleasure in contemplating his own arms stamped on those that had been dedicated to him and dwelling in thought on the gratitude that future generations of scholars would entertain toward their benefactor. Thus he is to be seen depicted in one of the halls of the Vatican Library, employed in settling his books." At the time of his death the collection contained 1200 choice manuscripts, but there was no special deposit for them.

#### REJUVENATION OF THE LIBRARY

Early in his pontificate Sixtus IV (1471-1484) began the work of rejuvenating the neglected library of Nicholas V and of providing the necessary accommodation in the Vatican for its preservation. He tried to carry out the ideas of his predecessor, securing valuable ancient manuscripts and modern copies from various sources. Vespasiano da Bisticci refers to the Pope's love of collecting as the beginning of a new epoch from which he dates later events, although as a Florentine he is not otherwise favorably disposed towards this pope. As evidence of his success as a collector it is shown by the inventories of the library that between 1475 and 1484 a thousand manuscripts were added, bringing the total up to more than 3500, or three times the number that appear in the inventory made under Nicholas V twenty years before. The accessions under Sixtus IV show a decided increase in the proportion of works in theology, philosophy, and patristic literature, and a total absence of writings in the vernacular tongue. Giandrea Bussi, the first librarian under Sixtus IV, was well versed in the classics, an ardent promoter of the new art of typography, and doubtless saw to it that the first fruits of the printing press were represented in the Vatican Library. In 1472 Bussi petitioned Sixtus IV on behalf of Schweynheim and Pannartz, who were in financial difficulties owing to the growing competition among printers. By 1475 there were at least twenty printing offices in Rome, and the inventory of 1484 began to distinguish between printed books and manuscripts. When, after Bussi's death, Bartolomeo Platina became librarian, a regular income was assured the library by the Pope and steps were taken for the recovery of books which had been borrowed and not returned. Platina's salary was 120 ducats a year, and he had three

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REFERENCE ROOM

assistants and a bookbinder, each of whom received 12 ducats a year. "The appointment of Platina," says Pastor, "the employment of subordinate officials, and the assignment of a regular income were the first steps towards the reorganization of this noble institution, which soon acquired a world-wide reputation." In the introduction to a papal bull of July 1, 1477, regarding the revenues of the library and the salaries of the custodians, Sixtus IV says that the objects of this institution are the exaltation of the Church militant, the spread of the Catholic faith, and the advancement of learning.

Sixtus IV decided to house the library in the Vatican Palace. During his occupancy of the papal throne, 770 Greek and 1757 Latin manuscripts were bought. The library then became known as the Palatine Library and later as the Vatican Library.

Albertini (1505) writes of "that glorious Library, built by Sixtus IV, with his portrait exquisitely painted and the epigram beneath. There are also paintings of the Doctors, with other scenes, which I give in my collection of epigrams. Besides this

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Library is another, called the Greek one, also built by Sixtus, together with the chamber of the Custodians. There is, moreover, a third very beautiful library, also erected by Sixtus IV, in which the codices adorned with gold, silver, and silk bindings. In the hall, Virgil's works in the hall, written in capital letters, beside geometrical, astronomical, and other instruments connected with the liberal arts, which are also decorated with gold, silver, and paintings." In the main hall of the library there was a large glass window containing the arms of the Rovere family. The manuscripts were secured to long tables by small chains, as in the Laurentian Library in Florence. Some of this early furniture is still preserved. The manuscripts were occasionally loaned to such prominent individuals as Cardinal Giuliano, numerous bishops and prelates; but the frequent failure to return books was the cause of a new rule being established in 1480, requiring a deposit of pledges for books borrowed.

The books were originally housed in rooms on the ground floor of the Court of the Papagallo. The two large halls were ornamented by Domenico and David Ghirlandaio, and the remaining two rooms of the suite contained frescoes by Melozzo da Forlì and Antoniazzi. Traces of these paintings can still be seen, although the mosaic floor and stained glass windows by German artists have entirely disappeared. The four halls of the time of Sixtus IV were enlarged by Julius II (1503-1513) in order to make room for the numerous new accessions.

Under Julius II, and still more so in Leo X's time, the liberal and generous lending of manuscripts was cut down. There were, of course, exceptions, as in the case of Cardinal Ximenes, to whom Leo X ordered sent the Greek manuscripts which he needed in the completion of the famous Complutensian Polyglot. The Pope ordered that these be sent, even if they had to be secured with chains of iron.

#### WORK OF LEO X

While still Cardinal, Leo X displayed great zeal in the collection of books and manuscripts, especially those with rich illumination. In 1508 he succeeded in regaining the valuable family library, the Medici collection, which the Florentines had confiscated in 1494

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and sold to the monastery of San Marco. The library was transferred to Rome and installed in the Cardinal's palace at S. Eusebio, where it was freely accessible to all scholars, even when the Cardinal himself was there. This was quite unprecedented liberality.

Under the patronage of Leo X, Rome became more than ever famous as a center of letters. "From all parts," wrote Cardinal Otto in 1515 to Erasmus at Rotterdam, "men of letters are hurrying to the Eternal City, their common country, their foster-mother and patroness." Leo X enforced the regulations of Sixtus IV for the Vatican Library, and engaged as librarian the eloquent Poliziano, known as the Cicero of his age. Leo sent emissaries to all neighboring countries, even Scandinavia and the Orient, in the hope of securing additional manuscripts by purchase or by copying, but in this he was by no means so successful as Nicholas V had been.

Among the emissaries sent out with these commands were Sebastian Beuzzano, Angelo Arcimboldi, Johann Heitmers and Francesco de Rossi. Leo explains in a letter to the last mentioned that he considers it one of his more urgent duties to increase the number of copies of ancient authors in order that, under his pontificate, "Latinity may flourish once more." Johann Heitmers, an Augustinian from Liège, when sent on a manuscript-hunting mission in 1517, was furnished with a letter of introduction from the Pope, which said: "From the beginning of our pontificate we have, by the help of God, and for His honor and glory, spared neither time nor money to discover valuable treasures of ancient literature for the profit as well as the honor of virtuous and especially learned men." Among the bibliophiles who spent their lives in long journeys in search for manuscripts, no one was more expert in this than Fausto Sabeo, who had earned the title of the "book hunter." The Pope made use of him, instructing him to search abbeys, monasteries, parish houses and private libraries. This learned Sabeo was often seen tramping through Italy, France, Germany and Austria, smelling out some unedited work. In these journeys he endured fatigue, discomforts, dangers and great vicissitudes, but the sight of a manuscript made him forget all. He thought only of the joy he would feel when presenting his treasures to the Pope.

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Leo X had few scruples as to how he secured the treasures he coveted for the Vatican Library. In 1515 the first six books of the Annals of Tacitus were published by Filippo Beroaldo from a manuscript in the Vatican, which had been abstracted from the Monastery of Corvey, and after passing through many hands had come into the possession of the Pope. In a letter which the Pope entrusted to Heitmers, he speaks of the abstraction without any hesitation, and adds: "We have sent a copy of the revised and printed book in a beautiful binding to the Abbot and his monks, that they may place it in their library as a substitute for the one taken from it. But in order that they may understand that the purloining has done them far more good than harm, we have granted them for their church a plenary indulgence."

At the end of Beroaldo's edition of Tacitus the following encouragement is given to further search for manuscripts: "In the name of Leo X great rewards are promised to those who send him ancient writings which have not yet been made known." The right of reprinting is reserved by the Pope in a passage in which he says that he has conceived it to be his duty to foster especially literature and the fine arts, "for, from our earliest youth we have been thoroughly convinced that, next to the knowledge and true worship of the Creator, nothing is better or more useful for mankind than such studies, which are not only an adornment and a standard of human life, but are also of service in every circumstance. In misfortune they console us, in prosperity they confer joy and honor, and without them man would be robbed of all social grace and culture. The security and extension of these studies seem to demand two conditions: on the one hand, they require a sufficient number of learned and scholarly men, and, on the other, an unlimited supply of first-rate books. . . . As regards the acquisition of books, we give God thanks that in the present instance we have a further opportunity of rendering useful service to our fellow men."

Yet in spite of the Pope's extraordinary efforts, as Ludwig Pastor remarks, the additions to the Vatican were not so large as might have been expected. "The golden age for the acquirement of new manuscripts was over; the competition of the printers proved an obstacle." Leo X gave his own Greek codices to the Vatican Library, bringing the total number of books and manuscripts up

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CATALOG ROOM

to 4070 (as against 3650 under Sixtus IV) and making it the richest manuscript collection in the world.

## COLLECTORS

The learned Orsini was desirous of offering his entire collection of books, manuscripts, medals and *objets d'art* to Philip II, who was at that time gathering the treasures that form the main attraction of the Escorial. Orsini had requested his friend Granvelle, the prime minister at Madrid, to speak of his wishes in the matter to Arias Montaña, the King's librarian. Granvelle knew that the Cardinals Sirleto and Caraffa had planned to interest Gregory XIII in its acquisition, and he advised Orsini to await the decision of the Pope.

"I should be much more content," wrote Granvelle, "to see your collections remain at Rome. I have sometimes spoken to you of my regret that so many ancient statues have been taken away and are today scattered throughout Europe. If all this remained in

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Rome it would be the public school of the world and scholars and artists of all sorts would gather there."

In the beginning of May, 1581, the Pope decided on the acquisition of the Orsini library, which accorded with his large schemes for the Vatican. On June 13, 1581, Granvelle wrote to Orsini that he had read with great pleasure of the decision of the Pope to annex to the Vatican the books which Orsini had collected with so much care and skill. "We must see to it," says Granvelle, "that this universal school be enriched with everything that can draw scholars there and serve them." While he was in sympathy with the projects of the Spanish king for the Escorial, he much preferred to see Orsini's library and art treasures remain at Rome, where they would be appreciated more than they would be in Spain, "where few people take pleasure in these things and where those who appreciate them are still more rare."

Shortly afterward Orsini was appointed Greek reviser at the Vatican, but the final decision in regard to his library was not made for some time. Meanwhile he had received other proposals in regard to his library. The Grand Duke of Tuscany offered him titles and honors. Upon learning of this, Granvelle wrote Orsini and urged him to reserve all for the Pope, at the same time writing letter after letter to Cardinal Sirleto, dwelling on the pains which Orsini had taken in aiding the plans of the Pope, in the revision of the Greek Bible, and in his work on the decrees of the Council of Trent. He pointed out that Orsini had to think of his health, that he already had the infirmities of age and was feeling the fatigue due to his arduous labor. These letters were shown to the Pope (as the writer hoped they would be), and as a result Gregory XIII granted Orsini a pension of 200 ducats and promised him remunerative employment along various lines. The pension was a sort of interest on the capital value of Orsini's library, but the library itself remained in Orsini's possession during the rest of his life. An inventory of the books was made, signed by Orsini, with his seal attached, and the owner contracted to bequeath his precious volumes to the Vatican. In this way the library received 413 manuscripts and an extensive collection of printed books. Of the manuscripts 30 were Italian, 270 Latin and 113 Greek. This brought the total number of Greek manuscripts up to 1400.

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Paul V (1605-1621) presented 212 Greek and Latin manuscripts. During his pontificate Silvarezza turned over 30 of the codices from the Bobbio monastery, 100 manuscripts came from the house of Altemps, 83 were purchased from the estate of Prospero Podiani, 25 (Coptic) from the estate of Raimondo, and the Vatican also acquired the collection which Cardinal Pole had brought together.

Urban VIII (1623-1644) added 39 parchment codices and transferred numerous volumes from the Ethiopian Hospice, bringing the inventory up to 6026 Latin and 1566 Greek manuscripts. To this period belongs the transfer of the Heidelberg Library to the Vatican. The collection originated in the private libraries of Marsilius von Inghen and Konrad von Gelnhausen, and it grew rapidly through the confiscation of the monastic library at Lorsch, the acquisition of manuscripts from the Cathedral Library at Mainz, the oriental collection of Postel and the library of Ulrich Fugger of Augsburg. These collections, with the library of the Count Palatine Ottheinrich, were the nucleus of the so-called Palatine Library, which contained in the neighborhood of 3500 manuscripts and many printed works when the Elector Maximilian of Bavaria captured Heidelberg in 1623, confiscated the library and presented it to Pope Gregory XV (1621-1623). The librarian, Leone Allacci, was sent to Heidelberg to look after the transfer of the collections to the Vatican, which was not actually accomplished until the reign of Urban VIII. By the terms of the Treaty of Paris (1815), 38 of these manuscripts were returned to Heidelberg.

Alexander VII (1655-1667) took over the famous collection of the Dukes of Urbino, comprising 1767 Latin and Italian, 165 Greek and 128 Oriental manuscripts and a large collection of printed books, which were turned over to the University of Rome as a nucleus for its library, which, in recognition of this generous gift, is still called the *Biblioteca Alessandrina*. Pius VII presented 852 manuscripts in 1816, which helped the Vatican to retain its leading position among the manuscript libraries of the world.

To Leo XIII must be given much credit for the new life that came into the administration of the Vatican in the second half of the nineteenth century. Many of the printed books had become almost inaccessible. The overflow of new accessions had to be



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stored in one of the Borgia apartments; and when Pope Leo decided to have these state rooms restored, it was necessary to move the books to the Armory under the Sistine Hall was consequently cleared and a consulting library of printed books established there. The increase in the amount of shelf room sufficed for only a comparatively short time, and Pius X found it necessary to transfer to library use the space that had been occupied by the Vatican Press.

### CLASSIFICATION AND HOUSING OF MANUSCRIPTS

The manuscript collection is divided into two general classes—the closed, or historical, and the open collections. To the first class belong those which came to the library as units and are still preserved as such. By open collections are meant those to which new accessions are made, and which do not form a complete collection in themselves. There are 36 closed and 16 open collections. Those in the open collections are known under the general name of "Codicis Vaticanis," while the closed collections are named after their source according to the language in which they are written. The largest number of additions is being made to the Latin, Greek and Oriental manuscripts. There are between eight and ten thousand manuscripts in the Barberini archives. The total number of manuscripts in the Vatican Library is somewhere in the neighborhood of 60,000. The catalogs of manuscripts fill 170 volumes and are kept in the workroom, where they are easily accessible. The publication of these catalogs was authorized by Leo XIII, but the work of revision has been so extended as to result in almost an entirely new inventory.

The manuscripts were formerly housed in the painted wooden cabinets distributed along the walls of the halls of the library. The greatest care is now exercised in handling these manuscripts, and therefore have been established eight fireproof magazines to which the manuscripts have been transferred. A part of the old reading rooms have been used for the magazines, the librarian's office and two other rooms. The change was made possible by transferring the Vatican printing office to new quarters. As the printing office occupied quarters immediately below the old reading room, and adjoining the rooms in which the Barberini Library is housed, these

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READING ROOM

quarters were easily connected with the library. A new reading room was placed on the ground floor and a water-power elevator installed for taking manuscripts from the rooms immediately overhead. This arrangement gave greater security and convenience, and the manuscripts were made more accessible for the assistants in the reading room. The new reading room is close to the reference library and contains almost twice as many desks as the old reading room. This remodeling of the rooms was completed early in 1912, and the transfer of manuscripts was then begun.

The department devoted to the repair of manuscripts attained under Father (now Cardinal) Ehrle a very important part in the economy of the library. Some years ago Father Ehrle instituted a series of investigations looking to the discovery of methods of preventing damage and decay. Beginning in 1896 all new processes were tested in this "manuscript clinic" at the Vatican, and new methods were developed. At the suggestion of Father Ehrle an international congress was held in 1898 at the Monastery of St. Gall, Switzerland, for the exchange of ideas and experiences. As a

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result of this meeting, generous support was given the "manuscript clinic" that it might carry on extensive researches. The Vatican Library has not only done a great deal of repair work on its own manuscripts, but has also restored famous manuscripts belonging to other institutions, as, for example, the Vercelli manuscript of the Bible, which had suffered much. The Vatican Library made extensive repairs on fifty Coptic manuscripts belonging to the J. Pierpont Morgan Library.

#### THE INCUNABULA

Dr. Isak Collijn, Librarian of the Royal Library, Stockholm, and a member of the Prussian Incunabula Commission, spent some time in the spring of 1928 studying the problem of the cataloging and classification of the incunabula in the Vatican Library. In a report to Monsignor Giovanni Mercati, the Prefect of the Vatican Library, Doctor Collijn said that the official count reveals 6836 incunabula possessed by the Vatican. The old collections, including the Barberini library, contain 3527, of which 2750 were printed in Italy. The Chigi collection added 297, the Rossi 2507 items, of which 326 were duplicates. An exchange made with the Ambrosian Library brought in 204 additional incunabula. Since others may be found here and there bound up with manuscripts or hidden away in miscellaneous pamphlet volumes, the number of incunabula in the Vatican may be estimated in round numbers at 7000. The number of duplicates may be conservatively estimated at 2500; but since, with the exception of those in the Rossi collection, they cannot be separated from their original collections, it will be necessary to include them in the catalog which it is proposed to prepare.

The collection of incunabula possessed by the Vatican is evidently one of the largest in the world. It is also one of the most important, not only because of the large number of Italian incunabula which it contains, many of which were hitherto unknown or known only in a unique copy, but also because of the condition of the copies, many of which were printed on parchment while others were dedicated to popes or princes and were enriched with precious miniatures and magnificently bound. It is, therefore, says Doctor Collijn, a collection which deserves to be known to the scholarly world. The best way to accomplish this end is by the publication

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of a descriptive catalog, a task which will require considerable time, but upon which a beginning should be made at once. Doctor Collijn reviews the different methods of cataloging incunabula in special libraries and in the different countries, as well as in the *Gesamtkatalog der Wiegendrucke*, in which the aim is to cite all the copies of the items described. While for the catalog of a special library it is highly important to describe the peculiarities of a copy or copies contained therein and to give the characteristics of each copy, including variants and miniatures which it contains, the rubricating of initials, the binding, source, etc., the general catalog always omits notes of this kind and limits itself to those which are necessary to the bibliographical description of the work in question. The sources and earlier associations are especially important, not only for the history of the library in question, but also for the history of culture and literature in general. Notes of this kind, which at first sight might seem insignificant, may throw an unexpected light on some question. It is clear that in a collection the size of that of the Vatican incunabula, there can be found editions hitherto unknown or cited only in an incomplete manner in the bibliography of the subject. By giving exact bibliographical descriptions of such editions a great contribution can be made to our knowledge of incunabula. It is true that some day they will be included in the *Gesamtkatalog*, but the publication of this catalog is undertaken on such an imposing scale that it cannot proceed with the desired speed. Although the first volume appeared in 1925, the third volume, containing entries from *Asconius* to *Bernardus Parmensis*, has just been issued. At this rate it will take a generation before the entire work is complete. The publication of a catalog of the Vatican incunabula would be of the greatest usefulness, not only to the compilers of the *Gesamtkatalog*, but also to scholars in general. Doctor Collijn recommends an intimate collaboration between the two centers of incunabula study, Rome and Berlin, and as a member of the Prussian Commission he vouches for the pleasure and enthusiasm with which such a collaboration would be greeted by his German colleagues, who have already offered to answer all the questions which may be put to them by the Vatican librarians. They stand ready to collate the descriptions of the Vatican incunabula with the vast material with which the

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Commission has already surrounded itself. In addition to the descriptions, it would be easy to communicate between the two centers by means of photographs of important pages, thus furnishing exact descriptions of those incunabula on which neither printer nor place of printing is given.

For the description of incunabula there exist today two methods which can be followed: that of the "Catalogue of Books printed in the XVth Century now in the British Museum," Pt. I-V, London, 1908-1924, and that of the *Gesamtkatalog*. Both works are edited on an excellent basis and with the most minute care. But it is obvious they are not altogether free from defects. We know that absolute perfection is not to be obtained in bibliographical undertakings. A close scrutiny will sometimes disclose errors and inexact statements in collation, in the description of printing types; but in comparison with the excellent features which distinguish the two works and the almost gigantic enterprise which they represent, the few flaws found can be overlooked. Printer's proofs of every description in the *Gesamtkatalog* are read by a dozen specialists in different countries and collated with different copies. This gives the strongest guaranty for exactness of the bibliographical data. The *Gesamtkatalog* is concerned, moreover, with the literary side of incunabula. Under the name of the author and title there are given notes of a biographical and literary character derived from various sources. The authors of dedications and prefaces are noted and the names of booksellers and publishers given. Then, too, there are cited and described all the various works which the fifteenth century book often contains.

The differences between the methods followed by the British Museum and the *Gesamtkatalog* narrow down to two points: the designation of type characters and the bibliographical description of the text.

Among the most profitable international activities which have been undertaken since the World War is the cooperation of scholars in this field of bibliographical science and library economy. The libraries themselves have begun to take a predominating position as intermediaries in this activity. Attempts are being made to create uniform bibliographical systems both for cataloging and classification, as well as for bibliographical terminology. Even in

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the description of incunabula, Doctor Collijn believes that it will be easy to find an international system which can be adapted to all the exigencies of a specialized kind of bibliographical work.

The *Gesamtkatalog* when completed will doubtless be the model for this kind of bibliographical work, will replace Hain and will be quoted in all the future works which touch on fifteenth century books. While the other catalogs of the Vatican Library are edited in Latin, the official language of the Holy See, Doctor Collijn is of the opinion that in the case of this special catalog of incunabula, the Italian language would be preferable to Latin. The Latin bibliographical terminology is more or less artificial and its terms differ according to the authors who use them. As a result, it is often difficult to find an adequate expression for modern technical terms used by catalogers.

Doctor Collijn advocates a bibliographical list of all the Vatican incunabula, in which would be found: (1) author and title, or the title only, if the work is anonymous; (2) place of printing, name of printer and date, if known, or if it can be determined by bibliographical research, format; (3) bibliographical references; (4) description of the copy or copies, if there are several of them in the different collections in the library; (5) source; (6) name of the collection of which it forms a part, with call number.

After giving rules for the above six items, Doctor Collijn proposes that there be provided the following indexes for the Vatican incunabula: (1) indexes by countries, cities and printers; (2) incunabula contained in the various collections listed in alphabetical order (Barberini, Chigi, Ferraioli, Rossi, etc.) or according to year of acquisition of the various collections; (3) an index of sources containing a list of the names of former owners (popes, monasteries, private individuals).

On account of the very great importance which all the Vatican incunabula possess, Doctor Collijn recommends that they be gathered together so as to form a special collection, but that the volumes be shelved according to the special libraries of which they form a part. The new acquisitions would form a special group. Conserving the grouping according to collections would, in addition to helping to preserve the glorious history of the formation of the library, also facilitate researches by means of old call numbers. It is always an

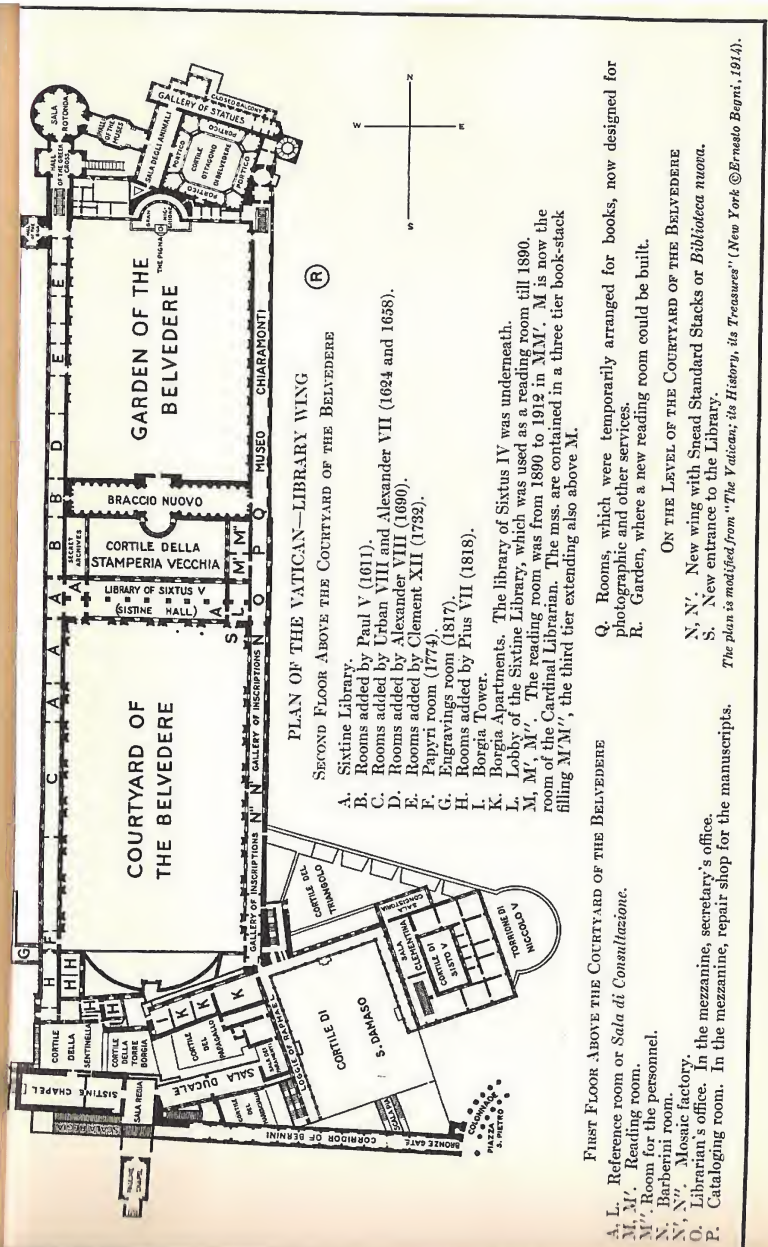
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excellent rule for a library with old traditions to conserve them as much as possible while applying the procedure of a modern library. Grouping by countries and printers is not necessary, since the indexes accomplish the same purpose in a better way.

COLLECTION OF PRINTED BOOKS

The collection of printed books is in the neighborhood of half a million volumes. They are divided into two large classes: (1) the general collection, and (2) the consulting or reference library. New accessions are classed in the first division unless they deal with the subject of manuscripts, in which case they may be added to the reference collection. In addition to the open *fondi* (the general collection and the reference library), there are what are known as closed *fondi*—the Barberini, Palatine and Zelada collections, and also the *raccolta generale*. The number of rare and valuable works contained in these collections is much larger in proportion to the total than is found in any other library of the same size—save possibly the Bodleian.

Pope Pius XI has been instrumental in adding more than 80,000 printed books within the last seven years and almost 6500 manuscripts, and has been largely responsible for the modern equipment which has been recently installed. "Efficiently helped by the Carnegie Endowment for International Peace and fortified by American experience," wrote Monsignor Tisserant recently, "the Vatican Library is more anxious than ever to make its treasures accessible to world scholars." The new equipment will be of very material aid in accomplishing this program.



- FIRST FLOOR ABOVE THE COURTYARD OF THE BELVEDERE**
- A. L. Reference room or *Sala di Consultazione*.
  - M. M'. Reading room.
  - M. M''. Room for the personnel.
  - N. N'. Barberini room.
  - N. N''. Mosaic factory.
  - O. Librarian's office. In the mezzanine, secretary's office.
  - P. Cataloguing room. In the mezzanine, repair shop for the manuscripts.
- ON THE LEVEL OF THE COURTYARD OF THE BELVEDERE**
- N. N'. New wing with Sinead Standard Stacks or *Biblioteca nuova*.
  - S. New entrance to the Library.
- SECOND FLOOR ABOVE THE COURTYARD OF THE BELVEDERE**
- A. Sixtine Library.
  - B. Rooms added by Paul V (1611).
  - C. Rooms added by Urban VIII and Alexander VII (1624 and 1658).
  - D. Rooms added by Alexander VIII (1690).
  - E. Rooms added by Clement XII (1732).
  - F. Papiri room (1774).
  - G. Engravings room (1817).
  - H. Rooms added by Pius VII (1818).
  - I. Borghia Tower.
  - K. Borghia Apartments. The library of Sixtus IV was underneath.
  - L. Lobby of the Sixtine Library, which was used as a reading room till 1890.
  - M. M'. The reading room was from 1890 to 1912 in M. M'. M is now the room of the Cardinal Librarian. The mss. are contained in a three tier book-stack filling M. M', the third tier extending also above M.
  - Q. Rooms, which were temporarily arranged for books, now designed for photographic and other services.
  - R. Garden, where a new reading room could be built.
- The plan is modified from "The Vatican, its History, its Treasures" (New York ©Ernesto Bogner, 1914).*

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