

SEVEN CENTURIES OF HISTORY
The Collections of the d'Este Library
THE LIBRARY PERMANENT EXHIBITION

FOREWORD by **Luca Bellingeri**
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In year 1924 the famous illuminated manuscript of the Borso d'Este's Bible returned to the Library after 65 years of "exile" in Vienna, where it had been brought in 1859 among the belongings of the last Duke of Modena, the fugitive Francesco V of Austria-Este.

Consequently Domenico Fava, the Library Director, decided to open a *Permanent Exhibition* in a hall of the Library in order to allow the view of the Borso's Bible, the "*most beautiful Italian illuminated book*", not only to scholars, but also to ordinary people. Hence, from its beginning this display was aimed to the artistic and cultural promotion of ordinary people more than to the technical interest and study of specialists and scholars. The Exhibition Hall opened to the public on 19-04-1925.

The Borso's Bible could be admired within a proper context of several magnificent masterpieces, selected among many others from the rich collections of ancient books preserved on the Library shelves.

The 450 items on display had been divided in 5 sections: *Illuminated Manuscripts, Illuminated Printed Books, Printed Books with Engravings* either by a wood or by a copper moulding, *Ancient Bindings* and an *Appendix* about the beginnings of the printing techniques in both Modena and in the whole d'Este Duchy.

The exhibition was mainly based on the antiques of the great illuminated codex from Humanism and Renaissance and the best printed editions from the XV and XVI Centuries.

The Exhibition remained open for 60 years, except for a period during Second World War, without big modifications. In the "Eighties" the permanent display had been updated with the addition of documents from 2 important collections: the "Fondo Campori" and the "Formiggini Archive". The new show was denominated "*Illuminations and Drawings in the Manuscripts of the d'Este Library*".

It was more and more alternated with temporary exhibitions until 1996, when it had been decided to organise only temporary exhibitions, where of course the centrepiece of the Borso's Bible was always present.

From the Winter 2008 /2009 the Permanent Exhibition is back again, but with a modified display and different goals. Now the Exhibition should offer to the visitors at least a glimpse of the variety and richness of the Library collections, first of all the Este Collection with its huge quantity of historical documents collected throughout many centuries, then the vast amount of mixed and often heterogeneous materials got from the Library after the Italian Unification (1861) thanks to the acquisition of many collections, arrived by purchases, gifts or on loans .

The current display is not aimed just to satisfy aesthetically and artistically the visitors, like the original one of the 1925, showing some wonderful antiques of our ancestors.

Now we want to communicate to our guests the sense of the story of our Institute through the centuries, how its collections originated and developed, its strong ties with the territory and with the local intellectual class.

In conclusion, the cultural value of its collections and their endless potential chances for studies and researches. Appreciating the double aspect of the Library: an international centre of culture well known worldwide and an institution deeply rooted locally inside Modena and its territory.

Consequently, the new Exposition "Seven Centuries of History. The Collections of the d'Este Library" in the showcases from 1 to 8 offer the traditional display of the most important manuscripts and ancient printed books from the "Este Collection", while the showcases from 9 to

16 are dedicated to the other rich collections preserved here, even though unfortunately only a tiny part of them are displayed for lack of space.

Among the most interesting items are: the centrepiece of the *Borso's Bible*, the famous *Cantino's geographical planisphere* of 1502, an Egyptian papyrus, the Divine Comedy codex known as the "*Dante Estense*", the *Breviary* of Ercole I d'Este, the "*Antiquitatum fragmenta*" and the "*Hypnerotomachia Poliphili*", several illuminated Offices of the Virgin Mary, the *editio princeps* (first printed edition) of the "*De re militari*" by Vulturio, a selection of ancient musical codex and drawings, the Muratori's self portrait, various autographs (Mozart, Volta, Leopardi, D'Annunzio) a newspaper for Italian officials prisoners in the First World War, the Majani's sketches for the Formiggini editions, the Divine Comedy of 1472 edited in Foligno and the much more modern one of 1963 illustrated by Salvador Dalì, photos of Modena in the XIX Century, a selection of the famous Hoepli technical manuals about the "*Art of Riding*". And so on.

As already told, that is just a small sample of the huge mass of documents preserved inside the Library. Anyway, it's significant enough, we hope, for transmitting to the visitors the awareness of the Library importance in the past, the present and the future for the cultural history of Modena and Italy.

FIRST SECTION

THE ANCIENT D'ESTE ARCHIVES (from the XIV century to 1859)

The "Antico Fondo Estense" encompasses all the documents that had been preserved in the Library of the Duchies, first in Ferrara from the XIV Century to 1598 and after in Modena, new Capital of the Duchy, from 1598 to 1859.

Through its seven centuries of story the collections continuously improved in both quantity and quality.

Of the highest interest there is the presence of manuscripts often richly illuminated and printed books of the XV Century containing classical and scientific works, that reflect the tastes of the Ferrara Court and the strenuous activity of the "Studio ferrarese". For example *De beneficiis* by Seneca, *Trionfi* by Petrarca, *De bello gothico* by Procopio, the Bible and the Missal of Borso d'Este, the *Breviary* of Ercole I.

Among the printed works, the xylographic book known as *Apocalypsis Johannis*, the *Lancelot du Lac* of 1494, the *Vie et Miracles de Saint Martin* of 1499.

In the XVI Century the d'Este family acquired many other beautiful books, like a group of Spanish manuscripts including the famous *Canzoniere* (collection of ballads) of Lucretia Borgia, wife of Alfonso I.

Very important contributions came from Alfonso II, who bought the precious Greek codex of Alberto III Pio, Prince of Carpi and many other fine codex of the dispersed library of the late Mathias Corvino, king of Hungary. He also initiated the musical collection and acquired an important lot of Greek printed books, including the famous *Appiano* of 1551, that still shows on its elegant original bindings the Alfonso Coat of Arms.

In 1598 the Library was transferred from Ferrara to Modena in a hurry, like all the other belongings of the d'Este family. Then it remained quite neglected during the XVII Century.

In the XVIII Century the Duchy appointed several enlightened librarians, who set the basis for the modern Library we can visit today: Muratori, Zaccaria, Tiraboschi. These great scholars increased regularly the Library collections with new books.

The collection of a Modena gentleman, Alfonso Fontanelli, composed of 3.500 printed volumes, was the most important acquisition by Tiraboschi. The Fontanelli's Collection was mainly composed of theatrical prose works and music librettos.

In late 1700 and early 1800 many religious orders had been suppressed, offering great opportunities for the enrichment of the Library. Many books came then from the disbanded libraries of Jesuits (1773), Theatines (1782-83), Benedictines, Barnabites and Augustinians (1796-1814).

Under the French Empire of Napoleon I, the d'Este Library was dispossessed of its more important treasures, shipped to the Paris Bibliothèque Nationale under the supervision of the French mathematician Gaspard Monge.

After the Restoration of 1815, the librarian Antonio Lombardi struggled for years in order to recover the loot. The wonderful manuscripts returned to Modena, but the stolen printed masterpieces had not been given back, in spite of the Duke's support. The French librarians gave back the requested works, but not in the original editions. The returned books were printed in different, less precious, editions and sometimes were even mutilated.

Many acquisitions in the XIX Century. For instance:

-The printed works of the Modena doctor and botanic Giuseppe Savani.

-From the rich inheritance of the Padova Marquis Tommaso Obizzi del Catajo, more than 300 codex, many of them illuminated like the "*Life of Christ*" by Glockendon, the "*Liber physiognomiae*", the precious Books of Hours.

-From the liberality of the Duke Francesco IV and his brother Massimiliano, the donation of several incunabula (1825-29).

-Manuscripts and engravings collected by Giulio Besini (1837), Police Director under Francesco IV Austria-Este.

-The library of the botanic and bibliophile Giovanni Brignoli de Brunhoff (1857)

In the Library Exhibition there are currently on display these kinds of items from the d'Este Library Archives : GEOGRAPHICAL MAPS AND GLOBES, SPECIAL COLLECTIONS, OLD MANUSCRIPTS & PRINTED BOOKS (showcases from 1 to 8)

GEOGRAPHICAL MAPS

MAPPAMONDO CATALANO ESTENSE (1450-1460)

"CARTA DA NAVIGAR"

This "*mappamondo*" ("map of the world") is one of the best known medieval charts of the d'Este Library. It is universally considered one of the most refined pre-Colombian documents. According to some legends, it had been made in Catalunya, hence its name .

The map represents the whole known world divided into 3 parts (Europe, Asia, Africa) and already shows Africa as circum-navigable. It shows also the African lands already known as far as the Cabo Verde Islands.

Like the contemporary circular world maps, this chart had not been intended for any practical use, but just for the private personal enjoyment. With its rich display of pictures it was a product aimed to the highest level of possible purchasers: customers who added to the wish and pleasure of the possession also a cultural-political motivation for a better knowledge of the world.

It is evident the contrast between the geographical aspects and the iconographic repertoire of the pictures. At the time, the drawing of the geographical features was in fast evolution following the ongoing progress of new expeditions and new discoveries, while the archaic images were still inspired from the tales of the Marco Polo's travel book "*Il Milione*".

There was the habit of adding new inscriptions for updating the map with the newly acquired data, as you can see in correspondence of the African town of "*Civitasarim*", where a new drawing had been added on a piece of paper stuck over the map.

The map is supposed to be drawn by map-makers from Mallorca. They had been influenced by the Italian School of cartographers, as revealed by the presence of various references to the classical and medieval mythology .

The more interesting or curious aspects of the document are:

- The indication of *the Moses passage through the Red Sea*
- *The Kings of Africa* sitting in front of their tent
- *The Mountains of Diamonds* watching the Earthly Paradise
- *The Earthly Paradise*, with Adam and Eve and the sources of Tigris and Euphrates.
- In Asia, *the Grand Khan's tomb. The Tatars' caravan* in the Ural Mountains.
- The trumpeters of Alexander the Great while delimiting *the borders of the Gog & Magog kingdom*.

In Europe the Mediterranean is drawn like a true detailed “*portolano*”.

- In the Atlantic Ocean the “*Isole Fortunate*” Islands are shown
- In Italy *the Maritime Republics of Genoa and Venice* are indicated

This map of the world had been made using a single calf skin. Its diameter is mm 1130 including the edge painted in blue.

In the Duchy library of Ferrara the map is already registered in the 1488 inventory with its holder, a “*big leather sheath*”.

After 1598 the document together with all the d'Este Library was moved to Modena, the new Capital of the Duchy.

In 1859 the chart was stolen after the last duke, Francesco V of Austria-Este was pushed into exile by a revolution in 1859.

A Modena art collector, Giuseppe Boni, found the precious document in the antiquity market and made it a gift to the d'Este Library in 1870.

CARTA DEL CANTINO (1502)

“CHARTA DEL NAVICARE PER LE ISOLE NOVAMENTE TROVATE IN LA PARTE DE L'INDIA “

In year 1501 Ercole I d'Este, Duke of Ferrara, requested his representative in Portugal, Alberto Cantino, to draw a planisphere, in order to obtain a precious and very rare source of information about the fabled new lands, that were under exploration just in those years.

In an exchange of letters preserved in the State Archive of Modena, Cantino, who was the Duke's Representative in Portugal from 1501 to 1505, reported carefully all the details got in Lisbon about the ongoing expeditions, pointing out both the economical & political issues and the oddities of the exotic customs of the discovered lands.

While he was on his return way to Ferrara, in a letter dated 19 November 1502 Mr Cantino announced to the Duke that he was bringing back home from Portugal a map updated with the more recent geographical discoveries.

The map cost was exorbitant: 2 golden ducats, plus 20 ducats for the long transportation travel from Lisbon to Ferrara through Genoa and Rome.

But in the letter the Cantino's satisfaction was evident: he had achieved his goal, obtaining an extraordinary document, in spite of the absolute prohibition by the King of Portugal about the exportation abroad of any nautical charts.

The chart showed not only the American lands discovered by Columbus, but also several updatings consequent to the successive discoveries of Amerigo Vespucci, Vasco De Gama, Alvaro Cabral. Even the Ascension Island, a very very recent discovery (20th May 1501), was already represented. Venice and Jerusalem are both accurately illustrated and drawn in an outstanding position.

The chart shows also *the Raya*, it is the north-south meridian line crossing the new found western territories.

The Raya was established by Pope Alexander VI in 1494 in order to set the territorial disputes between Spain and Portugal, who afterwards confirmed it in the Tordesillas Treaty. According to

this Treaty, all the new lands to be discovered on the eastern side of *the Raya* (f.i. Brazil and any Southern Asia country) would be ruled by Portugal. On the western side (that is, all the rest of the Americas) all the new countries would become Spanish (of course England, France and Holland didn't agree...). The indication of *the Raya* in a nautical chart is very unusual.

The more interesting area of the document is the New World representation, with the Antilles Islands, a part of the North American coastline including Florida, in South America the coasts of Venezuela and Brazil up to the Tropic of Capricorn.

The well known Mediterranean Sea is represented with care and precision, with all its geographical details (this chart was a "portolano").

The African Continent still reports a lot of legends with ethnical and economical information, but most of its coastline is correct, following the recent return of Vasco de Gama from his explorations. On the contrary, the representation of Asia is mainly incorrect or uncertain, still depending from the fabulous descriptions of Marco Polo and other past travellers.

After its arrival to the Ferrara Castle, the planisphere vicissitudes are quite obscure.

It surely remained in the Duke's Library also after year 1598, when the Capital of the Duchy was transferred from Ferrara to Modena and consequently also the Duke's Library moved to the new capital. In 1859 the last Duke of Modena, Francesco V of Austria-Este was pushed into exile from a revolution, without having time to save the Family documents, including this chart, that was stolen .

In the 1868 the "*Carta del Cantino*" had been casually found in a Modena salami shop by the Modena art collector Giuseppe Boni, who, on 25 April 1870, donated it to the d'Este Library together with other 19 precious items, the celebrated older "*Mappamondo Catalano*" included.

Returned to the Library, the chart was stuck to a linen lining in order to improve both its safety and its manageability.

In vertical position, still stuck to its lining, the chart was exposed to the public view from 1925 to 1992 when, during the celebrations for the 500th anniversary of the discovery of America, was positioned horizontally inside a wooden container.

Today you can see it laid down inside a clima-box with controlled atmosphere and a data-logger for the constant monitoring of the humidity and temperature inside the sealed box.

This famous planisphere (mm 1050x2200) had been drawn on six pieces of parchment, glued to each other. It had been made by Portuguese map-makers, who adopted the compass card of Italian tradition, it is the rose of wind system of 32 lines. Probably the map had been copied from an original one, that was not for sale due to political-economical reasons.

The very accurate drawings refer to the wonders of the "*Indias*".

Natural pigments were used : malachite for the greens, azurite for the blues, the cinnabar for the reds.

PLANISFERO CASTIGLIONI (1525)

"CARTA DEL NAVEGARE UNIVERSALISSIMA ET DILIGENTISSIMA"

This map is attributed to Don Diego Ribeira, Chief Cartographer of the "*Casa de Contratación*" in Sevilla (it is the Spanish Crown Office in charge for registering all the innovations/modifications consequent to the new geographical discoveries). The large majority of its scripts are in Spanish or Latin.

The map is considered of paramount importance and interest, because it is one of the very first documents where the Earth roundness had been shown.

It seems to be also the first known document reporting the conquests of Esteban Gomez in the North America and the new found Falkland Islands in the South .

The great nautical chart (mm 815x2140) was drawn onto 4 parchments stuck to each other. It was not aimed at the popular divulgation of geographical discoveries, but to help Spain in the control of the commercial routes to the "*Indias*" .

The chart is traced with the wind-rose rumb: their infinite lines helped the sailors to define nautical routes. It represents the world as it was known just after the Earth first circumnavigation of

Magellan (1519-1522). It probably dates from 1525, since this year is reported twice, on the top centrally and inside the nautical astrolabe on the right side.

The continents are traced with brown ink, internally marked with a dark green colour sometimes fading into shades of yellow, out of a part of the North America coast from Florida to the “*Tierra de Bacalaos*” (“the land of cods”) where it is less intelligible, underlining the uncertain information available at the time about that region. The same thing happens with other still unknown areas, like the South East Asia .

There isn't any reference to mountains, rivers, lakes, people, towns except for the two perspective views of Jerusalem and Cairo.

According to the tradition, Charles V, Emperor of Spain, presented with this chart to Baldassarre Castiglioni (1478-1529), valiant man of arms, Papal Nuncio in Spain, best known today as the writer of the court treatise “*Il Cortigiano*” .

The chart is reported in the 1530 inventory of the Castiglioni's belongings, one year after his death in Toledo. Afterwards, the chart was jealously preserved in Mantua by the Marquises Castiglioni family through 5 centuries. Very seldom the scholars had been allowed to see it, since in the 20th century was almost permanently buried in the vault of a bank. When in year 2000 the family heirs decided to sell it, the Italian Government bought it for the d'Este Library.

SPECIAL COLLECTIONS

EGYPTIAN PAPYRUS

The papyrus (mm 295x610) was written in hieratic writing in the late Ptolemaic period and is related to a defunct male personage.

The document today is the unfortunate result of a very bad attempt of restoration, made at an unknown time in past years. In the lower part it had been assembled to it, on the left side, a piece of another papyrus with a different text.

Another foreign fragment had been stuck on its upper part. Consequently, part of the onomatology of the personage had been lost. He has been anyway partially identified thanks to the sketches in the rest of the papyrus, his matronymic and the comparison with another funerary fragment preserved in the Louvre Museum, probably another piece of the original papyrus.

We don't know when and how the papyrus joined the d'Este Collections.

Taking into account the grey lining, similar to that of the geographical antiques donated by Giuseppe Boni in 1870, we could suppose the acquisition date to be in late XIX Century.

HEBRAIC CONTRACTS OF MARRIAGE (“KETUBOT”)

KETUBAH of 1629 (mm 661x485)

Contract drawn up in Carpi between Shemuel Hayym of Avraham Padova and Eva of the late Refael Yeoshua Ravenna, in front of the Rabbi Nathaniel Trabot of Modena.

The bride's dowry was 20 silver coins.

The micrographic ornaments are drawn in gold and silver, following the best decorative Hebraic tradition .

The decoration is complex and luxurious. The *menorah* (candelabrum with seven branches) overlooks the heavenly Jerusalem. The surrounding frame is delimited with a decoration of verses and animated with written boards and medallions illustrated with biblical scenes .

In the angles of a second frame, internal to the first one, there are musician angels and two elegantly dressed personages, probably the spouses, who are playing music.

The contract of marriage is written inside the oval medallion decorated with micrographic ornaments.

This parchment, still with his original frame, joined the Library Collection in an unknown date, probably by purchase .

KETUBAH of 1728 (mm 320x220)

Contract drawn up in Modena between Shabbatai b.Yishaq Uzielli and Noemi, daughter of Shalomon Foà.

The d'Este Eagle Coat of Arms is here repeatedly drawn.

A white and black micrographic decoration delimitates the contract frame, with architectural effects. Verses from the Song of Songs and the Book of Ruth are disposed around the puttos holding the Coat of Arms, like in other contracts of the same time, representing a symbolic celebration of the Word of God.

The habit of decorating the contracts of marriage was intended to point out the importance of the event under the social profile for the community. It had been imported in Italy by the Jews fugitive from the Spain.

INSIDE THE HALL

THE DIVINE COMEDY OF DANTE ALIGHIERI ILLUSTRATED BY AMOS NATINI (1931-1941)

Printed in Milan by the Dante National Institute, this monumental edition (cm 84) in 3 volumes was printed in 1000 copies.

It is illustrated by the Genoa Art Nouveau artist Amos Natini (1892-1985), who committed himself to this great task from 1919 to 1939, painting about 100 watercolour plates (only the first Canto of the Purgatory is an oil painting) .

The pages are made of a special paper from the Fabriano paper mills, produced specifically for this book. Also the printing types are personalised.

The bindings are made of decorated calf skin, covered in their internal face with a fine handmade tissue .

The copy in display, bought in 1992, is number 383/1000 and was printed for the Italian transatlantic liner "Giulio Cesare". Its support is a special piece of furniture designed by the great Italian architect and designer Giò Ponti.

COPIES OF ILLUMINATED MANUSCRIPTS

At the centre of the hall the copies of two great illuminated masterpieces are available for the visitors : the Bible of Borso d'Este and the astrological manual "De Sphaera"

MANUSCRIPTS AND PRINTED BOOKS

SHOWCASE 1

PSALTERIUM GRAECUM (XI Century)

This Psalter, once owned by Teodosio Sulala, shows in its upper part a band frame, typical of the Byzantine miniature, representing at its centre King David with his psaltery inside a circle.

DANTE ALIGHIERI, THE DIVINE COMEDY (XIV Century)

This manuscript is illuminated and painted with watercolour . Known as "*Dante Estense*", it is one of the very few surviving codex of the *Commedia* from 1300, it is from the Dante's time.

The work is illuminated in the first page of the *Cantiche* (the three parts of the Divine Comedy) and painted with watercolour in all the other pages, where almost didactically the more important episodes of the Poem are represented in a quite popular style, referable to the hand of a painter operating in a Tuscan artistic environment.

The precious codex still shows the stamps of the Bibliothèque Nationale de Paris, printed when the antique was taken away by the Napoleon's Commissaries.

MISSAL (XII–XIV Century)

A full page drawing traced by pen with black and red ink shows the Crucifixion with the Virgin Mary and Saint John. A work of German School, with some recollections of Byzantine Style. The missal was part of the rich collection of the Marquis Tommaso Obizzi del Catajo in Padova, until passed to the d'Este Library in 1817 by inheritance.

PSALTER (XIII Century)

A French miniature of the end of the 1200 with a characteristic use of gold, red and blue. It shows figures of animals, imaginary creatures and "*droleries*". Also this codex arrived to the Library from the Obizzi Collection.

SHOWCASE 2

LIBER PROPHETIARUM of TELESFORO da COSENZA (XV Century)

The manuscript is illuminated and painted with watercolour .

This book is a copy with dedication to Leonello d'Este (brother of the Duke of Ferrara, Borso d'Este) whose initials "*L. M.*" (*Lionellus Marchio*) appear on the sides of the Coat of Arms. The initials and the frame decorations are contemporary, of the Leonello d'Este time, drawn by an artist from the Ferrara cultural environment.

The watercolours are more recent, because it is present the Papal Coat of Arms of Niccolò V, who was Pope from 1447 to 1455.

MISSAL of BORSO D'ESTE (XV Century)

The "*Missale secundum consuetudinem Romanae Curiae*" was composed for Borso d'Este, the first Duke of Ferrara (the previous d'Este Lords of Ferrara were only Marquis). All the Borso's emblems are represented here: *the Drinking Trough of the Doves*, *the "Paraduro"* (a flood gate used in the lands reclaimed from the marshes), *the Baptism*, *the Unicorn*.

This illuminated manuscript is one of the greatest examples of the Ferrara miniature school. It is the work of several masters of this art, like Taddeo Crivelli and Giorgio d'Alemagna. This codex never left the Estense library.

SPHAERAE COELESTIS ET PLANETARUM DESCRIPTIO, in Italian (XV Century)

The "Description of the Celestial Sphere and the Planets " by an unknown artist is normally called "*De Sphaera*".

Taking in account its refined miniatures typical of an artistic environment of the Lombard Renaissance, the quatrains written under the representation of the planets, the characteristics of the landscape and the style, this precious codex can be with certainty attributed to a Lombard artist working in the Seventies of the XV Century (c. 1450-60). According to the tradition its author was the illuminator Cristoforo de Predis .The legends in quatrains are attributed to the humanist Francesco Filelfo (death 1466)

The codex is composed of an unique file with 16 leaves of paper. The first pages and the last ones show astronomical-astrological drawings about the Eclipses, the Tides, the Constellations, the Planets, the *Tabula Climatorum*. Fine full page miniatures adorn the 15 central pages. The first miniature shows a white greyhound near a pine between the emblems of the Sforza Family (Snake & Eagle) and the Visconti Family (the Snake). The other fourteen miniatures portray the planets and their influence on the character of the people born under the Signs of the Zodiac presided by the Planets themselves.

It is unknown when the De Sphaera joined the Ancient d'Este Archive, since the codex was never reported in the ancient inventories of the Library, probably because it was a private book. The

personal belongings were not included in the Library inventories. Supposedly the codex could be arrived to the d'Este Family either as a dotal property of Anna Sforza bride of Alfonso I d'Este in 1491, or through an exchange. At that time, the cultural exchanges among the Noble Families were a quite common habit.

SHOWCASE 3

The subject of the “Triumph” is often taken from the classical iconography of the heroic figure of the Roman Emperor celebrating his military victories. But even in the moment of his highest personal glorification the top commander must submit himself to the divine hierarchy, bowing under the fornix .

A good example of this model is the statue of Emperor Marco Aurelio in the *Codex Marcanova* (1465).

The iconography of the triumphal procession can also be revised according to didactic objectives, as can be seen in both the illuminated codex and the printed book version with xylography of the famous “Trionfi” of Petrarch (at the end of XV Century).

About the same subject, a new expression of incomparable refinement can be found in the “*Hypnerotomachia Poliphili*” (1499), the best book of the Italian Renaissance.

I TRIONFI of FRANCESCO PETRARCA, in Italian (XV Century)

This codex was illuminated (probably in the second half of the XV Century) according to the style of the Neapolitan School, with some French-Flemish echoes.

The initial letters are gilt and each triumph is introduced with a full page miniature.

ANTIQUITATUM FRAGMENTA of GIOVANNI MARCANOVA (1465)

The codex is illuminated, painted with watercolours and drawn with pen.

The manuscript miniatures are from the Bologna and Venice Schools .

This book is the copy presented to Domenico Malatesta called “Il Novello”, Prince of Cesena from 1443 to 1465. The manuscript reports the epigraphic compilation written by humanist Giovanni Marcanova (1410-1467) who had the main target of saving from the oblivion the vestiges of the past .

The graphic elaboration of the written text was committed to the creative genius of Felice Feliciano (1433-1465), the calligrapher author of *Alphabetum Romanum*, an album of book writings derived from the modules of the lapidary style .The graphic and iconographic project of this book appears like a true monument to the Prince Malatesta, whose personal doctor and consultant for antique trade were both represented by Giovanni Marcanova.

HYPNEROTOMACHIA POLIPHILI of FRANCESCO COLONNA, in Italian (1499)

Printed in Venice by Aldo Manuzio.

This work is much more famous in the artistic field than in the literary one.

Its illustrations are considered the best product of the Italian Renaissance.

The magnificent xylographic drawings, made by an unknown artist, had been probably copied from the drawings made by Colonna himself in his manuscript: ruins, pergolas, gardens, herms, triumphs, epigraphs, “hieroglyphic” inventions and allegorical figures scattered in the text represent a precious iconographic display and a source of inspiration for the artists in following centuries.

The name of the author, the Domenican friar Francesco Colonna of Venice (1433–1527), can be obtained from the acrostic of the initial letters of the chapters .

The work is divided in two books: an allegorical novel encompassing the philosophical trends, the passion for the antiquity and the sensuous spirit of the age; a love story in Treviso.

I TRIONFI, of FRANCESCO PETRARCA, in Italian (1490)

Printed in Venice by Piero di Piasi .

The full page xylographies with the images of the Triumphs are considered the best drawings of the book.

SHOWCASE 4

BIBLIA PAUPERUM (XV Century)

Printed in Holland between 1463 and 1470, the *Biblia Pauperum*, the “Bible of the Poor”, is one of the most famous xylographic books called “tabellari” (table books) or “*block books*”.

In forty pages it illustrates episodes of Christ’s story, from the Annunciation to the Last Judgement, supported with scenes and personages from the Old Testament.

This book is a copy of a very rare work. Its few surviving examples originate from the Northern Europe (Germany and Holland).

This kind of book is called “*block book*” because it is composed of sheets presenting on each page one single xylographic image, it is an image obtained with a wooden mould (a wood block engraved, inked and pressed on the paper) .

The *block books* were popular works, for didactic use or for popularization .They can deal not only with religious matters like the *Biblia Pauperum*, but also with secular ones, like guides for pilgrims (f.i. “*Mirabilia Urbis Romae*”) or grammars for children (the “Donati”).

OFFICIUM BEATAE MARIAE VIRGINIS (XV–XVI Century)

These four Books of Hours are just a few of the many Offices of the Virgin, all of them wonderfully illuminated, preserved in the Library .

All the Book of Hours in this showcase were part of the Obizzi Collection.

They are shown here mainly for their ancient original bindings in velvet, silver and ivory (XV-XVI Century).

OFFICIUM BEATAE MARIAE VIRGINIS (XV Century)

This Flemish illuminated codex of the first half of the XV Century shows religious scenes with frames decorated with stylized flowers, golden leaves, acorns, fraises, tendrils .

OFFICIUM BEATAE MARIAE VIRGINIS (XV Century)

Florentine miniature, from the workshop of Francesco Antonio del Chierico

OFFICIUM BEATAE MARIAE VIRGINIS (XV Century)

The codex has been produced in a Flemish artistic environment, as demonstrated from the characteristics of the frames, it is the backgrounds in opaque gold and the great “*verism*” of the decorations with flowers, butterflies, caterpillars, flies, fraises.

OFFICIUM BEATAE MARIAE VIRGINIS (XVI Century)

Flemish miniature, following the style of Simon Bening.

GEBET UND BETRACHTUNGEN DES LEBEN DES MITLES GOTTES UND DES MENSCHEN UNSER HERREN JESU CHRISTI (1534)

The codex was part of the Obizzi Collection and is the unique example of manuscript in ancient German language preserved in the d’Este Library.

The book had been illuminated from the German Nikolaus Glockendon, who expressed his art with a quite unusual presentation of images of the highest quality .

His 42 full page miniatures, signed “NG”, portray two scenes.

There is a central scene with an episode of Jesus’ life. All around this one, like a frame, there is a more complex scene, giving the impression that Jesus’ life story has been superimposed on this second image.

The decorations of the frames and of the ornaments with leaves had been illuminated by Georg Stierlein.

The codex is a high example of German miniature, influenced by the Italian Renaissance, especially for the architectural elements. It is also influenced by the Dutch art, mainly from Durer, who is the author of the portrait of Cardinal Albert of Brandenburg, to whom the codex is dedicated.

SHOWCASE 5

DE RE AEDIFICATORIA of LEON BATTISTA ALBERTI (1485-1490)

In his initial frame this manuscript shows the emblems of Mathias Corvinus, King of Hungary (1485-1490), whose collections this famous treaty of architecture was part of.

Many Corvinus's books of the d'Este Library had been produced by the great Florentin miniaturist Attavante, who sometimes signed his works. About this codex, the King could have commissioned it either to the Florence workshop, like the other books of his famous collection, or to the Buda workshop.

In 1561, after the Corvinus's collection was disbanded and dispersed, Girolamo Falletti on behalf of Duke Alfonso I d'Este bought 17 Corvinus manuscripts, this one included, on the antiquarian market in Venice. Only 15 of them are today preserved in the d'Este Library, since in the 1930's Benito Mussolini presented the Hungarian government with the other 2, as a gift and a sign of friendship between the two Countries. Anyway the d'Este Library is the third in the world for the number of Corvinus codex here preserved, after the Budapest and the Vienna Libraries.

DE RE MILITARI (1462-1465)of ROBERTO VALTURIO

This manuscript shows a very rich set of 107 drawings of instruments and machines of war, also with full page drawings.

The drawings are drawn with sepia ink and explained by notes with red ink .

Both the miniature and the drawings are probably the work of an artist from Romagna.

The codex is dedicated to Sigismondo Pandolfo Malatesta, Prince of Rimini.

DE RE MILITARI (1472)of ROBERTO VALTURIO

Printed in Verona by Giovanni di Nicolò, this book arrived to the Library in 1783 from the *Convento di Santo Spirito* of Reggio Emilia and is the most important edition of this treatise by Roberto Valturio of Rimini (1405-1475).

Valturio was a humanist scholar and historian. He was the personal counsellor of Sigismondo Pandolfo Malatesta, Prince of Rimini, whom the book is dedicated to.

The *De re militari* deals with the qualities necessary to the military leader and with the art of war of the ancient Romans.

The book had a widespread circulation at its age .

This *incunabulum* represents one of the very first illustrated books printed in Italy.

Its xylographic prints, by an unknown artist, show military instruments, machines of war and military apparatus.

The artist Matteo from Verona has been generally considered to be the inspirer of both the manuscript iconographic body and the incunabulum text.

SHOWCASE 6

DIVINA PROPORZIONE of LUCA PACIOLI (1509)

The book, printed in Venice by Paganino de Paganinis, pointed out the importance of the correct proportions for the work of everybody: painter, sculptor, architect, philosopher, mathematician .

Pacioli was a typical man of the Renaissance. He was a Franciscan friar born in Borgo San Sepolcro (Tuscany) in 1445 and died very old, around 1550. He was a great mathematician and a teacher in the more important Italian Universities .

He met and frequented some of the most illustrious personalities of his time, like Leon Battista Alberti, Piero della Francesca, Mantegna, Leonardo da Vinci.

The book includes also the translation from Latin into Italian of the treatise *De corporibus regularibus* by Piero della Francesca.

This work is rightly famous for its illustrations. The xylographic prints reproduce the celebrated drawings of Leonardo, inspired by the Euclidean Geometry.

L'ARCHITETTURA of LEON BATTISTA ALBERTI (1550)

Printed in Florence by Lorenzo Torrentino, this book was the first edition of the first known translation (by Cosimo Bartoli) from Latin into Italian of the great work *De re aedificatoria* of Leon Battista Alberti .

It is also the first illustrated edition, with more than 80 xylographic drawings, showing buildings, plans, facades and various architectural details. This work had a great diffusion, so the same wooden xylographic moulds had been used again in the following edition printed in 1565.

Alberti, humanist, sculptor and architect, was born in Genoa (1434) from an exiled Florentine family and died in Rome (1472). With his architectural theories, illustrated in this book, and with his buildings inspired to classical models, he deeply influenced the art of Renaissance.

DE ARCHITECTURA LIBRI DECEM of VITRUVIUS (1521)

Printed in Como by Gottardo da Ponte, the *De Architectura* here on display is the first edition of the book translated into Italian by Cesare Cesariano, painter and architect of Milan (1475-1543), who took part also in the building of the Milan Cathedral.

The text is enriched with an ample comment and a rich iconographic set of 107 xylographic drawings , that show also the influence of Leonardo da Vinci .

Quite curious is the inclusion of some images of a gothic building, the Milan Cathedral, in a classical treatise like this one.

Architect and engineer during the Emperor Augustus Age, Vitruvius is the unique Latin writer of architecture whose work could survive until our time. This treatise was composed in the years of the grand programme of building renovation promoted by Augustus not only in Rome, but also in the whole Roman Empire . This text is of paramount importance for the knowledge of the Roman techniques, the materials for construction, the typologies of both public buildings and private ones, the Roman town planning.

The work was hugely important for the developments of the Renaissance architecture and was the model for the treatises of Alberti and Palladio.

SHOWCASE 7

DRAWINGS OF ANIMALS (XVII Century)

The manuscript shows wash drawings and drawings by pen and watercolour of animals, all of them in bright and vivid colours.

The drawings are not always adherent to reality. They are often accompanied by curious or dialectal sentences. This characteristic should place within the Po Valley the origin of this work.

HERBARIUM BLACKWELLIANUM of E. BLACKWELL(1757-1773)

Printed in Nuremberg by Christian de Launoy .

This work had been printed for the first time in London in 1737-1739 in two volumes with the title *A Curious Herbal* It included 500 plates completely drawn, engraved and coloured by hand by Elizabeth Blackwell (Aberdeen 1700-Chelsea 1758), while her husband Alexander, who was a doctor, helped with the drawing up of the text.

This copy in display belongs to the successive reprinting of Nuremberg, that was greatly enlarged and improved by the German doctor Christoph Jacob Trew.

Here the plates are more than 600, engraved and coloured by hand by Nikolaus Friederich Eisenberger .

DESCRIPTION OF ARTS AND TRADES of ACADEMIE ROYALE DES SCIENCES (1761-1775)

The “*Description des arts et metiers faites ou approuvées par Messieurs de l’Academie Royale des Sciences. Avec figures...*” was printed in Paris by Desaint & Saillant. The work had been cured by the French Academy of Sciences, one of the most influential institutions of the XVIII Century, in order to give a proper answer, like the famous *Encyclopedie*, to the Enlightenment’s new demands for the spreading of learning and knowledge in every field of the human activity.

The most important representatives of the French scientific culture at that time, like Duhamel Du Monceau and De Lalande, took part in this programme.

Each entry is accompanied by nice chalcographic plates, very precise and detailed.

SHOWCASE 8

THE LIBRARY MUSICAL COLLECTIONS

The d’Este musical collection is very rich: about 2800 manuscripts and 4000 printed books. It started in Ferrara in the XV Century with the codex of religious and profane polyphonic works commissioned for the Court Chapel of Leonello and Ercole II d’Este and reached its greatest magnificence in the second half of the XVI Century with Alfonso II, becoming one of the most important musical collections, thanks, above all, to the *Madrigals* composed for the Ferrara *Concerto delle Dame* (The Concert of Dames).

In the successive periods in Modena until the XIX Century, the musical collection continued to become richer, thanks to the strong interest to music always demonstrated first by the d’Este Family and afterwards by the new Austria-Este Dukes.

Indeed after the passage of the Capital from Ferrara to Modena, Cesare d’Este maintained sprightly alive the Ferrara musical tradition, relying on great composers like Orazio Vecchi and Geminiano Capilupi.

Francesco II (1674-1694) increased the collection with works by Bononcini, Stradella, Giannetti and others.

In the XVIII Century the librarian Girolamo Tiraboschi acquired the great collection of the books belonging to Alfonso Vincenzo Fontanelli.

In the XIX Century, compositions by Haydn and Mozart were added to the Library, that in 1817 with the collection Obizzi del Catajo received corals, gradual and antiphony of the Olivetan Friars. In the same period arrived the musical books of the collection Ferrari Moreni.

INNI (XV Century)

This manuscript is a collection of religious and profane compositions of various musicians working in Italy and France in the XIV Century (Johannes Ciconia, Magister Egidius, Antonello e Filippo da Caserta, Antonio da Teramo detto Zacara, Francesco Landini) and XV Century (Matteo da Perugia, Corrado da Pistoia, Bartolomeo da Bologna)

The miniature is from the Bologna area, probably by Nicolò di Giacomo.

CANTATE VARIE D’INCERTO PER MUSICA (XVII Century)

The manuscript shows elegantly illuminated initials. The d’Este Eagle stands at the *incipit* of the *cantatas* n.7 and n.8.

IL LAURO SECCO. LIBRO PRIMO DI MADRIGALI A CINQUE VOCI of VARIOUS COMPOSERS (1582)

Printed in Ferrara by Vittorio Baldini, this book of madrigals is a collection of Tasso’s poems dedicated to Laura Peperara, representative of the “Concerto delle Dame” at the Ferrara Court.

MADRIGALI A 5 VOCI . LIBRO VIII of GIACHES DE WAERT (1586)

This “Madrigals with 5 Voices–Book 8th” was printed in Venice by Angelo Cardano. In his dedication to the Duke Alfonso II, Giaches de Waert makes reference to the “Concerto delle Dame” of Duchess Margherita.

LIBRO DI CANTATE of GIOVANNI ANTONIO GIANNETTINI (Second Half of the XVII Century)

Manuscript with *cantatas* by Giannettini, the Choirmaster of Duke Francesco II .

In the 1861 Angelo Catellani, Choirmaster of the Modena Cathedral, donated this work to the d’Este Library. In the past the book probably belonged already to the Library.

CANTATE IN MUSICA (XVII Century)

Manuscript with *cantatas* of various composers. The ink drawings are the work of Carlo Buffagnotti

MOTTETTI A 4–5 VOCI (XVI Century)

This manuscript collects 78 famous compositions, copied in Ferrara for the musical choir of Alfonso II d’Este (1533-1597).

The artistic bindings show golden imprints and a central medallion with the d’Este Coat of Arms on both sides.

INSIDE THE HALL

THE BIBLE OF BORSO D’ESTE (1455- 1461)

The *Biblia Latina* illuminated manuscript is not only the greatest product of the Ferrara school of miniature, but also it represents the absolute top in the art of the miniature in general. It was the most mature fruit of skilled artists like Taddeo Crivelli, Girolamo da Cremona, Franco de’ Russi, Marco dell’Avogadro, Giorgio d’Alemagna. These masters richly decorated all the pages of the Bible from 1455 to 1461.

Borso was a valiant man at arms, not a cultured man of letters like his brother Leonello. For this reason, he commissioned such a magnificent Bible, to be exhibited like a status symbol: to be evident proof of his high cultural policy and testimony to his wealth and to his power over Ferrara . In 1471 with a sumptuous ceremony in Saint Peter Basilica of Rome, Pope Paul II conferred the title of Duke of Ferrara to Borso, who was until then only a Marquis like all his ancestors. The newly anointed Duke took that opportunity to show proudly his wonderful Bible to the Pope during the ceremony.

In 1598 the book followed the d’Este Library from Ferrara to Modena, after the devolution of Ferrara to the Papal State.

At the beginning of the XIX Century it was briefly taken away to Paris by Napoleon I, but returned to Modena after 1815 .

In 1859 Modena joined the new Italian Kingdom and Francesco V of Austria-Este, the last Duke of Modena, fled to Vienna with this masterpiece within the belongings of his Family .

The codex was preserved among other antiques of the Habsburgs in Vienna, until 1918, when the Austro-Hungarian Empire collapsed and the last Emperor of Austria Karl I abandoned Vienna in exile in Switzerland with all his belongings .

After Karl’s death in 1922, the Bible was sold to the Parisian antiquary Gilbert Romeuf.

In 1924 the industrial magnate Giovanni Treccani degli Alfieri from the city of Brescia contested successfully the manuscript with the Pierpont Morgan Library of New York, buying it at the huge price of 5 million liras.

With an act of patronage, Mr Treccani presented the Kingdom of Italy with the magnificent codex, that was then assigned to the d'Este Library by the King of Italy.

In order to exploit the great artistic, historic and cultural values of the Borso's Bible, on 19 April 1925 the Library Director Domenico Fava opened the first Italian Exhibition of illuminated codex with the Bible as the centrepiece. Since then the Bible was always preserved in the exhibition showroom, except for short periods:

-During World War II it was protected inside the air raid shelter of the Torrechiara Abbey, in the Province of Parma;

-In 1980 it returned to Ferrara for the first time after the devolution of 1598, to be shown in the exhibition "Manuscripts and Printed Books from the Pomposa Abbey to Humanism"

-In 1988 it was shortly moved to the Church of Saint Augustine in Modena near to the Library buildings in presence of the representatives of all the local cultural institutions, in order to be shown to Pope John Paul II, who was visiting Modena at the time.

THE BREVIARY OF ERCOLE I D'ESTE (1502-1504)

The illuminated *Breviarium Romanum* was preserved in the d'Este Library until 1859, when it followed the Borso's Bible exile to Vienna.

It returned to Italy in 1929 and it was assigned to the d'Este Library in 1939.

The Breviary is another great example of the Ferrara miniature school. It was illuminated in the years 1502-1504 by the masters Matteo da Milano, Tommaso da Modena and Cesare delle Vieze. Andrea delle Vieze, the copyist and calligrapher preferred by Duke Ercole I, got the task of writing all the text.

The codex shows some emblems of Borso and a great number of the "impresse" (endeavours: "emblems with heraldic figures and mottos") preferred by his son Ercole I. There are also some typical "impresse" of Alfonso, the son and successor of Ercole I.

After his father's death, Alfonso wanted also to leave a demonstration of his ownership of the family breviary, putting his name inside the codex.

Unfortunately, the four wonderful full page miniatures of the Breviary had been taken away before the return of the book to Modena and are now on display in a Museum in Zagreb.

ANCIENT GLOBES

TERRESTRIAL GLOBE (XVII Century)

The globe circumference is cm 216. Its diameter is cm 69.

Willem Janszoon Blaeu (1571-1638) was cartographer and producer of various mathematical and astronomic instruments.

In the year 1599 his typographical workshop in Amsterdam produced his first globe with the map of the world reporting the production date.

In 1603 he manufactured his first globe with the map of the sky.

Many other globes of various sizes had been produced in the following years.

After the typographer's death, his sons and grandsons continued and developed his activity, transforming the father's workshop into a true cartographic factory, active throughout all the XVII Century and then considered to be one of the most important ones worldwide.

His son Joan Blaeu (1598-1673) was the official cartographer of the *East Indias Dutch Company*. To him it is attributed this reprinting of the globe, produced certainly after the year 1647, because Tasmania is here already described.

CELESTIAL GLOBE (XVII Century)

The first globe with the map of the sky was produced by Janszoon Blaeu in 1603.

The globe on display (diameter cm 69, circumference cm 216) was manufactured between 1628 and 1638 in the Blaeu's typographical workshop in Amsterdam.

It represents the vault of heaven with the signs of the zodiac and the constellations.

Near the *Ursa Major* constellation (also called in English the Plough, the Great Dipper or the Great Bear), there is the portrait of Tycho Brahe (1546-1601), the famous Danish astronomer who was first teacher, later a consultant and co-operator of Willem Blaeu.

SECOND SECTION

THE MODERN LIBRARY

After 1861 with the Unification of Italy the d'Este Duke's Library becomes a State Institution, renamed at first "Regia Biblioteca Palatina" and after "Regia Biblioteca Estense". The Duke's great Palace became the Military School for the Italian Army officers, therefore in 1883 the Library had to be moved to its current location in the Palazzo dei Musei. Shortly afterwards (1893) also "The University Library", founded by Duke Francesco III during the Enlightenment (1773), joined the d'Este Library in the same location. But only from 1995 the 2 libraries have been unified, creating the Biblioteca Estense Universitaria.

The collections, arrived with the University Library, reflect the activity of the University of Modena. Indeed they deal mainly with philosophical, medical and mathematical matters.

The most important aspect of the modern Library story is the acquisition of complete private libraries, some through purchases, most by donations, highlighting the strong ties existing already from the late XIX Century between the Library and the most eminent families of Modena, who considered and still today consider the Library as the natural depository and the keeper of their historical memories.

Taking into account the huge quantity of material arrived in these last 150 years, the choice of the collections and single items to put on display to the visitors has been very difficult, because only a very few can be displayed.

COLLECTIONS NOT IN DISPLAY

THE FERRARI MORENI COLLECTION

This collection was donated between 1934 and 1937 by Giorgio Ferrari Moreni, who, like his father Giovanni Francesco, was a bibliophile and an enthusiast scholar of local history and local important personalities.

Of the two, Giovanni Francesco (1833-1925) was the most important contributor to the collection. His liaisons with the Library were very strong. He already had donated to it 6 precious incunabula printed in the Emilia Region, including a unique book of 1499, the *Meditatione della passione di Cristo* about the Passion of Christ, by Bernard of Clairvaux. As Town Councillor for the Municipal Museums and Archives, he was the first administrator (1887-1893) of the huge collection of manuscripts and autographs donated by Marquis Giuseppe Campori.

The Ferrari Moreni Collection includes more than 2000 books on various matters (literature, art, history, religion), 32 boxes full of booklets with musical dramas from the XVII Century to the XIX Century collected by Giorgio, great music lover, and 320 other boxes with miscellaneous materials (local booklets and leaflets, obituaries, articles of newspapers, rhymes for wedding, occasional rhymes compositions, etc.)

Some books still present the original fine bindings with flowers. Sometimes they are gilded and embossed.

THE ZANOLI COLLECTION

This collection donated in 1935 is quite specialised, small but important. It is composed by 124 books about pyrotechnics, pyrotechnic chemistry and explosive chemistry applied to the war. Many books present nice drawings about their issues.

At that time the acquisition was considered very important for the Officer Cadets of the Modena Military Academy, because they could consult some works concerning their studies.

Zanoli was not a bibliophile. He was a technician who studied pyrotechnics during his long stays abroad in North Europe, buying the more important works on the matter in order to improve his preparation and knowledge.

This collection is important just for his peculiar characteristics. It didn't include rare or ancient editions. The oldest books are from 1600-1700, but most of the collection is composed of treatises and manuals from 1800-1900.

There are a few interesting volumes handwritten by Zanoli himself, where he lists the components and explains the procedures for producing various fireworks.

These volumes contain nice coloured drawings and explanation plates.

THE DELFINI ARCHIVES AND COLLECTION

Antonio Delfini was a Modena writer (1907-1963). Most of his archives are jealously preserved by his daughter Giovanna. Thanks to the intervention of Mario Molinari and Emilio Mattioli, friends of Delfini, in 1986 the Library got all his books and documents that had been left in his old villa in the village of Cavezzo. Afterwards further materials had been donated or purchased, and all these items contributed to form the "Delfini archives". With more recent documents, also a "Delfini Collection" was created, with materials available both for students and scholars under previous authorisation of the writer's daughter.

The documentation of both the Delfini Archives and the Collection is various: newspapers, magazine collections, letters, manuscripts, autographs, photos, leaflets, books and booklets, drafts of some writer's works, drawings, personal diaries and notebooks, posters, etc.

THE SPALLETTI RASPONI COLLECTION

This collection, bought in 1992-1993, includes more than 4000 books, generally printed in the 1800 and early 1900. It was the personal library of Countess Gabrielli Spalletti Rasponi (1853-1931), a noblewoman at the Italian Royal Court in Rome.

The collection is very diversified: tourist guides (the famous *German Baedekers*) manuals (gardening, embroidering), classical and modern literary works, Philosophical treatises, "New Age" books (esotericism, spiritual disciplines of the Asian East). There are also some old editions of the works of Diderot and Rousseau.

THE PIO-FALCO' COLLECTION

The collection of about 7000 printed books and 66 manuscripts was the library of Prince Alfonso Falcò Pio and his wife Sveva Colonna, preserved in the Villa Falcò Mombello, of Imbersago (Lombardy). It was bought in 2001 from the Italian Government and given to the d'Este Library for the strong past liaisons between the d'Este family and the Pio Family (for a long time the Pios had been Princes of Carpi, a town near Modena)

Of great interest are many ancient Spanish books, probably arrived to the collection by marriage from the XVII Century onwards. They are generally scholar works of history, literature, geography and heraldry. There is the unique existing copy of the Spanish comedy *La Farsa della Costanza* of Cristobal de Castillejo (1490-1550) in a codex of the late 1500. The original manuscript of the comedy was preserved in the Escorial of Madrid until it was destroyed in the early 1800. There are also the works of Calderon de la Barca printed in 1674, when the great writer was still alive.

The books of 1800 and 1900 are quite various, dealing with many matters and in several different languages. Quite interesting are the books for children in French and English: they are richly illustrated with fine and rare old bindings.

THE FORNI COLLECTION

The original core library was collected from the Modena cleric Matteo Pagliaroli in the first half of the XVIII Century. After the Pagliaroli Family extinction, the library was inherited from the noble

Family of the Counts Forni, who augmented the collection through the centuries and eventually in 2007 gave it to the d'Este Library in perpetual custody .

The collection of 5000 printed books, 484 manuscripts and 31 musical manuscripts shows characteristics mainly local, with special reference to personalities and events at the Court of the Duke. Very interesting are the manuscript of Guglielmo Codebò about the Modena economy and agriculture and 13 incunabula, with rare editions of Domenico Roccociola.

COLLECTIONS ON DISPLAY **(Showcases 9 to 17)**

THE MURATORI'S ARCHIVES

The Modena scholar Ludovico Antonio Muratori (1672-1750) was the librarian and archivist of the Duke and the historian founder of the modern historiography .

His extraordinary archive, that had been bought by the Italian Government in 1902, includes books, his autographs, the preparatory drafts for his printed works, various documents, autobiographies and, above all, a very rich epistolary of more than 20.000 letters with 2.054 different correspondents, demonstration of his huge network of Italian and European liaisons and acquaintances.

The epistolary has a paramount historical and literary importance for many scholars who look up in its documents . In 1952 it has been founded in Modena the “Centro di Studi Muratoriani” (The Muratori Studies Centre), that is carrying on the ambitious plan of the “National Edition of the Muratori’s Correspondence”.

The Centre publishes the letters of the Muratori’s correspondents and researches everywhere in the private and public archives other letters still unpublished , aiming to offer with the publication of the complete correspondence a valid tool for the work of scholars from all over the world .

SHOWCASE 9

COMENTUM SUPER COMEDIA DANTIS of BENVENUTO DA IMOLA (XV Century)

This manuscript “ Commentary about the Dante’s Comedy” shows in its margins several autograph notes of Muratori , who was then preparing a summary to be included in his work *Antiquitates italicae*.

HOLOGRAPH WILL of L. A. MURATORI (XVIII Century)

Muratori wrote several times his will . In display there is the third manuscript of 1745, with added postscripts of 1745, 1747, 1750.

JUVENILE SELF PORTRAIT of L. A. MURATORI (XVII Century)

A caricature sketch drawn with watercolour on a booklet of sentences.

THE LIFE of L. A. MURATORI (XVIII Century)

The manuscript is a short autobiographic summary written by Muratori while preparing the “*Rerum Italicarum Scriptores*” (Writers of Italian Issues).

There is also the catalogue of all his works until 1720.

PREPARATORY WORKS FOR A D’ESTE FAMILY GENEALOGY by L. A. MURATORI (XVIII Century)

Muratori who was librarian at the Ambrosiana Library in Milan, was invited to Modena from Duke Rinaldo to act as the Duke archivist & librarian. He dedicated a part of his studies to the story and genealogy of the d’Este Family. Using his great capability of picking documents up in the archives, he took on himself mainly the task of finding the origins of the Duke’s Family and solving the complicated issue of the ownership of the Comacchio Lakes . For his historical method, applied

especially to the Middle Ages, he is considered the founder of the modern historiography and a forerunner of the Enlightenment spirit .

THE CAMPORI COLLECTION

The collection arrived to the Library in 1887, after the death of the Modena bibliophile Marquis Giuseppe Campori.

It includes 5000 volumes, mainly manuscripts, from the XIV^o to the XIX^o Century. They deal with local history, science and literature. There are also many illuminated codex, above all the Offices of the Virgin Mary, Degree Certificates, Nobility Diplomas, musical scores and also drawings notebooks. The drawings of two notebooks has been officially identified as draft drawings by the famous Roman engraver Piranesi.

The collection includes also the huge “Autografoteca” (the Autographs Archive), with more than 100000 autographs of princes, dukes, artists, literates, scientists, musicians .

SHOWCASE 10

OFFICIUM BEATISSIMAE VIRGINIS MARIAE (XVI Century)

This manuscript Office of the Very Glorious Virgin Mary is open on the page featuring Our Lady with the Baby Jesus and San Geminiano, the Saint Patron of Modena, with his Confraternity and his miracles .

Some notes on the book margins reveal that this codex had been studied by the Modena philologist Giulio Bertoni .

LIFE OF SAN GIOVANNI BATTISTA (XV Century)

This manuscript of the Life of Saint John Baptist presents some variants in comparison with the Modena edition of this work by Domenico Roccocciola .

DRAWINGS of GIACINTO GEMINIANI (XVII Century)

The manuscript is a collection of about 70 drawings by pen, pencil, watercolour featuring above all landscapes and architectures.

DRAWINGS OF VASES (XVIII Century)

Manuscript with drawings by watercolour.

SHOWCASE 11

AUTOGRAPHS OF MUSICIANS

In display the autographs of Salieri, Mozart, Beethoven, Donizetti, Rossini, Verdi.

AUTOGRAPHS OF SCIENTISTS

Autographs of Bernardino Ramazzini, Gottfried Wilhelm von Leibnitz, Isaac Newton, Alessandro Volta (with the portrait), Benjamin Franklin, Lazzaro Spallanzani .

AUTOGRAPHS OF LITERATES

Autographs of Ugo Foscolo (with portrait), Giacomo Leopardi , Alessandro Manzoni.

AUTOGRAPHS OF ARTISTS

Autograph of Antonio Canova (with portrait).

THE FORMIGGINI ARCHIVES AND COLLECTION

Angelo Fortunato Formiggini (1878-1938) was a publisher in Modena, Rome and Genoa . He was a Jew, who committed suicide after the racial discriminatory laws of the Italian Fascist Government in 1938. By his expressed will, his archives and library had been donated to the d’Este Library.

The archives include :

- The Publishing Archive of the Publisher's House, with 25 000 items, proof of both the house activity and the publisher's correspondence with all the more important men of culture of his time.
- The Family Archive, with the documents of the Formiggini family, for a long time the trusty jewellers of the d'Este Family since 1629 .
- The 33 heterogeneous pieces of I Manoscritti della "*Casa del Ridere*" (the Manuscript of the "House of Laughing"),
- The graphic collection : humour postcards, "*talking postcards*", drafts for illustrations, a collection of matchbox covers of 1800 and 1900, and the curious "*tin book*" invented in 1932 by Tullio d'Albisola together with the Futurism leader F.G. Marinetti in order to promote futuristic poems "*olfactory, tactile, thermal*".

The library includes:

- The Formiggini Collection, it is his personal library
- The Formiggini Miscellaneous of 144 booklets
- The collection "Books with dedications" , with 198 books with the dedication of their author . Among them, dedications of Marinetti, Aleramo, Prezzolini .
- "*La Casa del Ridere*" ("The House of the Laughing") of 2290 volumes and more than 200 humoristic magazines, "*A sort of Library and Museum of everything related to the laughing, without boundaries of geography or time*" as explained by the publisher himself in a letter of 1906.

He published more than 600 books, collected in several series, f.i. the "*Biblioteca Filosofica e Letteraria*" ("Philosophical & Literary Library"), the "*Biblioteca di filosofia pedagogica*" ("Library of Pedagogical Philosophy"), the "*Classici Greci e Latini*" ("Greek & Latin Classics"), the "*Poeti Italiani del XX Secolo*" ("Italian Poets of the XX Century"), the "*Profili*" ("Profiles"), the "*Teatro*" ("Theater"), the "*Classici del Ridere*" ("Classical of Laughing").

Among his magazines, the war magazines "*La Tradotta*" (the Troop Train) and "*La Giberna*" (The Cartridge Poach). Other magazines: "*Simpatissima*", "*La Revue d'Italie*", "*L'Italia che scrive*".

He also promoted the popular culture with the *Istituto per la propaganda della cultura italiana* (Institute for the promotion of the Italian culture, afterwards renamed *Istituto Leonardo*) and the Formiggini Circulating Library of about 40 000 volumes, open to readers of every social class

The quality of the Formiggini editions is always very high, for both the graphic and the illustrations by artists like De Carolis, Baruffi, Boccolari, Gustavino, Majani, Tirelli.

SHOWCASE 12

PAGINE DI SANGUE. COMPOSIZIONI of CESARE GIRIS (1916)

This sketchbook "Blood Pages: Compositions" is composed of 17 plates on a bright red background that denounces the savageries of the war.

The Great World War was among the matters of more interest for Formiggini as a collector. He collected on the subject of "*Italy at War*" documents mainly funny and satirical, newspapers for soldiers in the trenches, military anecdotes, postcards and illustrations.

XILOGRAFIE SUGGERITE DALLA GUERRA of CARLO D'ALOISIO (1918)

In the last year of the war this artist from the Abruzzo region assembled in this rare album 12 xylographic engravings with war issues.

"IL SURROGATO. GIORNALE DEGLI UFFICIALI ITALIANI PRIGIONIERI IN THERESIENSTADT (BOEMIA)". "L'ECO DELLA TRINCEA".

"The Surrogate, Newspaper of the Italian Officers Prisoners of War in Theresienstadt" and "The Echo of the Trench". The 2 magazines are examples of the many humour papers printed during the

First World War in order to bolster the morale of the troops. These publications had been widespread in the other nations at war. In Italy they had been approved and supported from the military authorities only in the final part of the war.

They are included in the very rich humour archive "*La Casa del Ridere*", collected by Formiggini for supporting his opinion about the "*Filosofia del Ridere*" (Philosophy of Laughing). He considered the laugh like the unique human characteristic differentiating the man from the animal.

PROPAGANDA POSTCARD OF THE 1° WORLD WAR by FRANCESCO CARNEVALI

This propaganda postcard of the great world war shows the "*Soldatino Valoroso*" ("the Brave Soldier").

The sketch is drawn by pen.

PHOTO OF FORMIGGINI WITH TWO FELLOW SOLDIERS by ALFONSO LUSVARDI (1901)

Photo taken during the Formiggini's draft military service in the 85° Infantry RGT as a Second Lieutenant of the Reserve.

SHOWCASE 13

Here there are in display items related to the activity of Formiggini like a Publisher.

LA SECCHIA, CONTIENE SONETTI BURLESCHI INEDITI DEL TASSONI E MOLTE INVENZIONI PIACEVOLI, CURIOSI E ILLUSTRATE PER LA FAMOSA FESTA MUTINO-BONONIENSE DEL 31 MAGGIO 1908 .

This is the first volume published by Formiggini. It has been written for the Modena-Bologna Party organised by Formiggini himself in honour of the Modena poet Alessandro Tassoni. With the forewords by Olindo Guerrini, the humorous book contains also some burlesque sonnets of Tassoni. It is illustrated like an incunabulum, with Gothic types and many drawings and xylographic illustrations signed by famous artists like Tirelli, Majani, Baruffi, Graziosi, Vandelli. The copy in the "*Casa del Ridere*" (House of Laughing) Collection reports the dedication of the Publisher to his wife Emilia Santamaria.

"CLASSICI DEL RIDERE"

Between 1912 and 1938 Formiggini published 105 books in the series "*Classici del Ridere*", characterized from the greatest care for the typographic aspect. The bindings are in parchment or leather with xylographs by Adolfo De Carolis and every volume is richly illustrated by fine illustrators and engravers like Augusto Majani and Mario Vellani Marchi. This series is evidence of the publisher's love for laughter and jokes. From every culture he collected here classic books related to the laughing and the humour .

Among the examples on display there is the "*La Secchia Rapita*" ("The Robbed Bucket") by Alessandro Tassoni (1918), open at the page 49 with the illustration of the "*Secchia Dormiente*" ("Sleeping Bucket") by Augusto Majani .

BOZZETTI IN TECNICA MISTA by AUGUSTO MAJANI

Sketches with mixed technique. They are the preliminary drawings of the Formiggini edition of the "*Secchia Rapita*" (the burlesque saga of "The Robbed Bucket").

LA FICOZZA FILOSOFICA DEL FASCISMO E LA MARCIA SULLA LEONARDO by A.F. FORMIGGINI (1923)

This sarcastic work is a polemical attack to the philosopher Giovanni Gentile.

“L’ITALIA CHE SCRIVE. RASSEGNA PER COLORO CHE LEGGONO. Supplemento mensile a tutti i periodici”

The writing Italy: review for the readers. At page 2 the introduction contains the Magazine Programme, that is: to supply a bibliography able to contribute to a greater diffusion of the book and the culture, to facilitate the development of the publishing, to stimulate the contacts between all the operators of the book industry (like the graphic artists) and the customers .

“PROFILI “of A.F. FORMIGGINI (1909-1938)

Series of 129 biographies: books with bindings in parchment printed in red and black. Further demonstration of his interest to the divulgation and promotion of the culture.

THE MUZZARELLI COLLECTION

The Modena doctor Erminio Muzzarelli (1900-1974), bibliophile and Dante scholar, during his life collected editions of the Dante works and books on the great Poet .

His collection, donated to the Library between 1970 and 2002, includes 3300 items: books, booklets, articles, postcards, essays. Many of them are precious rare samples.

Particularly important are the ten Dante editions of the 1400. Among these ten fine incunabula, there is a copy of the “edition princeps”(first printed edition) of the Divine Comedy printed in Foligno by Johann Numeister and Evangelista Angelini in 1472. The more significant modern editions are the illustrated ones: William Blake, Franz von Bayros, Alberto Martini, Salvador Dalì, Robert Rauschenberg are some of the famous artists who tested themselves with the Dante’s work.

SHOWCASE 14

THE DIVINE COMEDY of DANTE ALIGHIERI, (1472)

Copy of the first edition of 300 copies, printed in Foligno by Johann Numeister and Evangelista Angelini.

DANTE CON L’ESPOSITIONE DI CHRISTOFORO LANDINO E DI ALESSANDRO VELLUTELLO (1564)

Printed in Venice by Giouambattista Marchiò Sessa & Brothers, this edition is the first one “*del gran naso*” (with the big nose), so called for the famous Dante portrait on the frontispiece. The portrait of the poet with the big aquiline nose had been probably inspired by a contemporary source, may be the artist and writer Vasari.

IL CANZONIERE of DANTE ALIGHIERI, (1921)

Printed in Turin by STEN, this is the first Raphaelite illustrated edition, with 12 plates by Dante Gabriele Rossetti, decorated by Paolo Paschetto, edited by Marcus De Rubris.

THE DIVINE COMEDY of DANTE ALIGHIERI, (1963-64)

Printed by Salani, this edition of the Dante’s Comedy is illustrated by Salvador Dalì.

THE BERTONI ARCHIVE AND COLLECTION

The collection, donated to the d’Este Library in 1982, includes the Library of 17 282 printed books and the correspondence of Giulio Bertoni.

The card indexing of this collection is going to be completed soon.

The Modena philologist Giulio Bertoni (1878-1942) member of the Italian Academy was an important exponent of the cultural policy in the first half of the XX Century.

Inspired in his youth by the works and the personality of L. A. Muratori, who was considered by him “*The true founder of the Medieval Romance Philology*”, he gave himself up completely to the study of the Provençal poetry, with exchange of letters with illustrious scholars, f.i. Spitzer,

Novalis, Barbi, Bruneau, Ungaretti, Devoto, Momigliano, Calcaterra, Zingarelli, Croce, Gentile, Papini, Bontempelli, Malaparte, Cecchi, Ojetti, Sapegno.

He got an international celebrity with his discovery in the Campori Collection of the lost *Book of Rhymes of Bernard Amoros* (which he commented in a book of 1911) as well as with his following studies about the Italian troubadours, culminating with the edition of the *Chanson de Roland* of 1936.

He had multiple cultural interests: the literature and the ancient codex (he commented the d'Este codex *Res Gestae Tristani*), the linguistic and glottologic studies, the historical and artistic commitments (Dictionaries, the Profiles of Dante, Ariosto and Muratori, the Atlas of the Modena Cathedral).

SHOWCASE 15

LE ROMAN DE TRISTAN (XIV Century)

On one page of this manuscript it is present an autograph note by pen of G. Bertoni.

PORTRAIT OF GIULIO BERTONI (1925)

Photo by P.Orlandini & figli.

RIME PROVENZALI (XVI Century)

Manuscript of Provençal Rhymes with an autograph note of Giulio Bertoni.

CANTARI DI TRISTANO (1937). PROFILO LINGUISTICO D'ITALIA (1940).
INTRODUZIONE ALLA FILOLOGIA (1941) of GIULIO BERTONI

In 1936 Bertoni founded the *Institute of Romance Philology of the University of Rome*, that soon began an active centre of study, promoting publications like the didactic series “ *Testi e manuali*” (texts and manuals) , directed by Bertoni and printed by the S.T.M. Mucchi. Here in display 3 volumes of the series compiled by Bertoni.

THE MARI COLLECTION

Donated in the 2000, the collection was the library of Andrea Mari (1901-1979), a Modena doctor fond of horses and a refined bibliophile.

This specialised and very important archive includes about 350 items, books and magazines, from the XVI to the XX Century. The works are edited in various languages, normally well preserved and enriched with fine illustrations. They deal with the art of riding, the various breeds of horses, the farriery, the veterinary, the zoology, the horse sports, the horse shows, the horse racing and anything else related to horses.

The editions before 1830 are very rare books. Sometimes they show the “*ex libris*” of previous illustrious owners , like the Prince Marcantonio Borghese (1814-1886) and, more important, the collector bibliophile Count Ottavio Greco di Mirandola (1744-1811), whose rich library was disbanded after his death.

Among the more modern works, they are well represented by the manuals for wide consumption, very common between the late 1800 and the early 1900, like the *Hoepli Manuals*.

SHOWCASE 16

ORDINI DI CAVALCARE of FEDERICO GRISONE (1561)

Printed in Padova by Grazioso Percacino, according his long title this book is about “*the ways of riding, how to know the nature of the horses, how to get them rid of their defects, how to train them for their use in war and for the needs of the men. With the drawings of the different types of bites, depending on the mouth and the handling*”.

The Neapolitan Nobleman Grisone founded the Naples School of Riding in 1532 and in 1550 published this book; it is the fundamental text of the modern horse literature, that for the first time

deals systematically with everything related to the horse and the art of riding , according to the new military and court ideals of the Renaissance in Italy. This work was very popular also in the rest of Europe .

IL CAVALLO DI MANEGGIO of GIOVAN BATTISTA GALIBERTO (1650)

“The horse of manège” was printed in Vienna by Giouan Giacomo Kymeri with chalcographic illustrations. The book is the first edition of this rare treatise about the breeds and the characteristics of the horse, the art of riding and the farriery. It contains also practical advises of veterinary.

Its author was the Neapolitan Count Giovanni Battista Galiberto, Officer in the Army of the Emperor Ferdinand III and Master of Cavalry.

MARCHI DELLE RAZZE DE' CAVALLI DELLO STATO VENETO, DELLA LOMBARDIA E DELLO STATO PONTIFICIO of A.S. BARTOLOMEO (1770)

This treatise *“Brands of the horse breeds of Venice, Lombardy and the Papal State”* was printed in Venice by Francesco Locatelli. The book contains 129 chalcographic illustrations showing the marks of the foals on sale at the yearly fair of Rovigo.

Obviously the work satisfied the need of recognizing the breeds and identifying the origin of the horses on sale.

ELEMENTI DI CAVALLERIZZA of FEDERICO MAZZUCHELLI (1802)

This *“Elements of Horse Riding”* was printed in Milan by Pietro Agnelli with fine chalcographic illustrations .

Federico Mazzuchelli (Brescia 1757-1830) was a scholar and a follower of the Enlightenment, a friend of Cesare Beccaria and Pietro Verri and a man very expert of horses and horse riding. He exposed his theories for the first time in this treatise, that is extraordinary for its completeness and scientific precision.

MANUALS HOEPLI (1875-1971)

This extremely popular series of technical and scientific divulgation manuals was produced by the Ulrico Hoepli publisher from 1875 to 1971 with 1791 different works printed in almost 100 years. They are short, simple, clear. Notwithstanding their scientific precision, they are user's friendly, with a language understandable from the most of the people. Also the typographic aspect was always very cured, with impeccable bindings, print types, decorations, illustrations.

Here on display 4 examples:

PROVERBI SUL CAVALLO (Proverbs about Horses, 1895)

LE CORSE (The Horse Races, 1902)

IL MANISCALCO PRATICO (The Practical Horseshoer, 1912)

L'ARTE DI GUIDARE I CAVALLI (The Art of Riding the Horses, 1915)

DIZIONARIO DEL TURF ITALIANO of GIUSEPPE BALLARINI (1892)

Printed in Bologna by Monti with cloth bindings and title & figures painted in red & black, the *“Dictionary of the Italian Turf”* is a fine edition that collects information about the thoroughbreds, the horse races in Italy and abroad, the terms used in the world of the races and grand prix. Its author, the Bologna Captain Giuseppe Ballarini, was one of the most qualified exponents of the Italian horse racing in the late 1800.

SHOWCASE 17

PHOTOS FROM THE LIBRARY ARCHIVES

The Photographic Archive of the d'Este Library is composed of all the photo collections present in the 1800-1900 acquisitions (Crespellani, Tacchini, Amici, Formiggini, Maestri, Andreola, Donati,

Bortolotti, Reggiani, Ricci, Hugues, Moreali, Coen, Caputo, Bertoni, Balli, Silvestri). The photos here on display are from the archives Amici, Tacchini, Crespellani and Balli

In total there are in the library about 2000 photos of the second half of 1800 and early 1900, produced with various techniques (albumin, collodion, gelatine for development, etc.).

They often reproduce the territory from the artistic, archaeological, historical and landscape point of view. These ancient pictures portray also eminent personalities and preserve the testimony of their activity.

The more precious items are 19 “calotypes” preserved in the Amici Collections, that in 1839 the aristocrat English scientist Henry Fox Talbot sent to his Modena friend and colleague Giovanni Battista Amici. These pictures are the first worldwide examples of photos on paper. They cannot be put on display, because normal light could seriously damage them .

THE AMICI COLLECTION

A GIOVANNI AMICI’S PORTRAIT of LUIGI MONTABONE(1861-63)

Giovan Francesco Amici (Modena 1786-1863) was in 1800 the most important Italian manufacturer of optical instruments and also one of the best worldwide .

He gave fundamental contributions to the development of the microscopic optics and produced telescopes, spyglasses, sundials, prisms and “*shiny rooms*”. Testing his instruments, he carried on also important astronomical and natural observations.

His collection, donated in 1926, includes 60 boxes with his correspondence, documents and photographs of scientific interest, for instance his portrait with the albumin technique made in 1861-63 by the photographer Luigi Montabone.

THE TACCHINI ARCHIVE

THE ORION NEBULA of AN UNKNOWN PHOTOGRAPHER (1895)

The photo is part of the Tacchini archive, donated in 1907.

The astronomer and geophysicist Pietro Tacchini (1838-1905) was Director at the Modena Observatory, then at the Palermo Observatory and at the Collegio Romano one. His spectroscopic observations of the Venus passages, the Sun protrusions and the Sun total eclipses together with similar observations of Padre Angelo Secchi

founded the physical astronomy. He also established Italy’s first *University Chair for Physical Astronomy*.

THE CREPELLANI ARCHIVE

The archaeologist Arsenio Crespellani (1828-1900) was a distinguished scholar who held many public offices. Among them: Director of the Modena Town Museum; Founder and Director of the Archaeological Museum of Bazzano (BO), Mayor of Savignano sul Panaro (MO) and his birthplace.

During his activity, he mapped the territory not only from the archaeological point of view, but also from the artistic one, focusing his attention above all on the Romanic churches and parishes.

The archive, donated in 1901, is preserved in 35 boxes containing his studies, his correspondence and photos related to the archaeology of the Modena territory and to his archaeological excavations.

RESTORATIONS OF THE MODENA CATHEDRAL NORTH SIDE of PELLEGRINO ORLANDINI & FIGLIO (1898-99)

The albumin photo of the Crespellani Archive shows the demolition of the constructions built on the Cathedral northern wall.

THE BALLI ARCHIVE AND COLLECTION

The archive of the radiologist Ruggero Balli (1877-1958) was donated to the Library in the 2001. The publications preserved in the collection document the important scientific activity of Balli, who was a pioneer of radiology, studying the applications of X rays to the diagnosis and therapy . In display a letter and a photo of Gabriele D'Annunzio with a dedication to Balli.

LETTER OF GABRIELE D'ANNUNZIO TO RUGGERO BALLI (1938)

PORTRAIT OF GABRIELE D'ANNUNZIO (about 1926)

The portrait, developed with gelatine, has the autograph dedication of the poet Gabriele D'Annunzio to the radiologist nicknamed "*Mister Radium*".