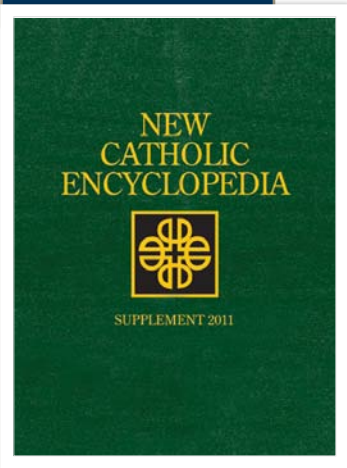


NEW SUPPLEMENT



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SAMPLE PAGES

Vatican Radio

en Isabella Clara Eugenia; nevertheless, van Dyck's stay was brief because of an outbreak of the plague. Before leaving Palermo, he was commissioned to paint an altarpiece for the Oratory of the Company of the Rosary at the Monastery of St. Dominic, and his *Madonna of the Rosary* (1624–1627, vinyl) was shipped from Genoa. Concurrently in 1624, he painted the first of several scenes glorifying St. Rosalie at *Intorcuto* for Palermo (Metropolitan Museum of Art, New York).

Van Dyck returned to Antwerp in September 1627, where in May of the following year he joined the Jesuit Confraternity of Bachchan in Antwerp. In 1629, the lay brotherhood, devoted to St. Rosalie of Palermo, acquired some of the saint's relics discovered at Mount Pellegrino (July 15, 1629). Subsequently, van Dyck painted the confraternity's chapel altarpiece, *The Virgin and Child with St. Rosalie, Peter, and Paul* (Kunsthistorisches Museum, Vienna). Upon Rubens's recommendation, he also completed an altarpiece of St. Agostino in *Ensay* (1628), still displayed within the choir of Antwerp's Augustijnkerk.

In early 1632, van Dyck transferred to London, where the Catholic artist became "painter in Ordinary" to the Protestant King Charles I (r. 1625–1649). After he was provided his own studio in the Blackfriars district and awarded a knighthood on July 9 of the same year, van Dyck inherited in a new genre of royal portraiture that accorded not only the authority and majesty of the Stuart monarchy, but also the grandeur and power of aristocrats at court. Parliament's opposition of Queen Henrietta Maria (1609–1669), a staunch Catholic, limited van Dyck's subject material in England. On a final trip to Antwerp in September and October 1640, his last religious commission was an altarpiece of *The Madonna of St. George* for the chapel of the Young Crossbowmen's Guild in the Cathedral of Our Lady. Although van Dyck poor health prevented completion of the project, his sketches survive in Christ Church, Oxford, and the Musée Bonnat, Bayonne. Toward the end of 1639 he married Mary Bahouth (d. 1645), the eighteen-year-old daughter of a Scottish nobleman, van Dyck portrayed his wife about 1640 holding a lapis lazuli and gold rosary (Musée du Prado, Madrid). The costly devotional beads suggest she was Catholic. They perhaps were a gift to commemorate her court appointment as maid of honor to Queen Henrietta Maria, a position she held until her husband's death and burial in St. Paul's Cathedral.

SEE ALSO ART AND CATHOLICISM; VISUAL ARTS AND CATHOLICISM; BIBLIOGRAPHY
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George Washington University (2011)

VATICAN RADIO

Since 1931, Vatican Radio, commonly known as the "Vatican voice," has served as a mouthpiece for the pope, amplifying their messages of peace and hope, and providing an electronic interface between the Church and the world. According to Vatican Radio's official mission statement, the purpose of the station is "to announce the Christian message with liberty, fidelity and efficacy; to defend the teachings of the pope; to provide information about the activities of the Holy See; to echo the voice of Catholic life in the world; and to evaluate present problems in the light of the Church's teaching." All this, while, "paying constant attention to the signs of the times."

The ability to reach such "signs" has allowed Vatican Radio to grow and adapt in a changing world with ever-more-challenging technologies, from short and medium wave transmissions to FM radio and digital audio, and from satellite broadcasts to Internet podcasts. In the twenty-first century, it has also established an active presence on social networks such as YouTube and Twitter.

Vatican Radio was the brainchild of Achille Ratti (1857–1939), elected pope on February 6, 1922, and known to the world as Pius XI. His keen interest in scientific discoveries led him to recognize radio as an effective means with which to spread the gospel around the world. The year 1929 saw the signing of the LATERAN TREATY, a series of agreements between Italy and the Holy See that included the creation of the Vatican City State. The pope knew that if he was to be heard beyond the confines of the world's smallest state, he would need technology to help him. He called on the winner of the 1909 Nobel Prize for Physics, Guglielmo MARCONI, to make experiments on the commercial use of radio were revolutionizing the way the world communicated.



Pope Benedict XVI visits Vatican Radio in Vatican City for the station's seventy-fifth anniversary, 2006. The brainchild of Pope Pius XI, Vatican Radio since its founding in 1931 has served as a mouthpiece for the pope, amplifying their messages of peace and hope, and providing an electronic interface—through both the airwaves and the Internet—between the Church and the world. During his 2006 visit to Vatican Radio headquarters, Pope Benedict XVI stated that the station "can help build the great family of God... that lives in heaven." UNIVERSITÄT BERNARDI ROMANO VATICAN PHOTOGRAPHY SERVICE

The History of Vatican Radio. Vatican Radio was inaugurated on February 12, 1931, by Pius XI, who broadcast his message *Omnes creaturas* (To All Creatures), which was heard from Australia to Canada. Reporting on the event two days later, the *New York Herald* described the five-euro paper broadcast as "A miracle of science." Father Giuseppe Gianfranceschi, S.J., himself a highly respected scientist and academic, was appointed as Vatican Radio's first director general.

Initially, radio broadcasts were limited to scientific news programs in Latin (*Scientiarum novae radiophoniae*). By 1937, however, they had grown to include English, Italian, French, Spanish, and German. In 1939, in World War II London, the new pope, Pius XII (Eugenio Pacelli, 1876–1958), used the radio to broadcast his first papal encyclical, "Mystic Body of Christ," a message of peace, stating, "Nothing is lost with peace. All can be lost with war." Between 1940 and 1946, Vatican Radio broadcast over 1 million messages trying to trace missing persons and reunite families dispersed by the conflict. The radio's Albanian program renewed this service during the war in Kosovo, between 1998 and 1999. During the Cold War, Vatican Radio dramatically increased the number of its East European language programs to ensure that the pope's words of consolation and encouragement "would reach all those people suffering persecution for their faith behind the Iron Curtain."

Angelo Roncalli (1881–1963) was elected to the papacy in 1958, taking the name JOHN XXIII. He made abundant use of Vatican Radio, especially following the opening of the Second Vatican Council on October 11, 1962. The second document promulgated by the council was titled *Inter mirificum* (December 4, 1963), a groundbreaking social communications decree asserting the importance of using media responsibly and for the common good.

The phenomenon of pop'rii abroad began with PAUL VI (Giovanni Battista Montini, 1897–1978). He was the first pope in history to travel to six continents, earning the nickname "the Pilgrim Pope." In 1964 he visited the Holy Land, and a year later, on October 4, 1965, he made a historic appeal for peace at the United

The *New Catholic Encyclopedia* covers a vast range of topics of interest to Catholics and non-Catholics alike.



Brass crucifix from the seventeenth-century Christian Congo Kingdom (artist unknown). This crucifix depicts a Black Jesus, with male characteristics including the narrow pelvis and the broad chest, while female features include the breasts and the neckline. According to the African worldview, perfect whiteness is masculine, and God incarnate has his male and female features at the same time. COLLECTION OF HANS VOLKER UND KULTUREN

The Madonna (date and place unknown, but probably first half of the seventeenth century, in Central Africa) is carved from one piece of ivory following the form of the material, in this case the tip of a tooth. The Mary figure holds her hands together in prayer in front of her chest. A head cord with a cross hangs down to her knees. Her clothing is reminiscent of that worn by a nun from a Western order, but the full lips and flat nose give her face an African look, making this sculpture a typical example of accommodation.

Carving the Cross (1956) is a wooden relief by an unknown artist from N'Kambi, the birthplace of Simon Kimbanga (1889-1951), the founder of what is today one of the largest of the African Instituted Churches. Simon of Cyrene is considered by many African theologians as the first African who carried the cross of Jesus

Christ. In this relief, he has the facial features of Simon Kimbanga, who lived the life of Jesus in Africa. As Jesus' prophet, Simon Kimbanga was imprisoned by the Belgian colonial regime and accused of creating an uprising. He died in prison. The relief portrays Jesus as an African in slave chains, and includes an image of a mercenary who is also black, not only because Africans took part in the slave trade themselves but because they betrayed Simon Kimbanga.

A concrete sculpture by François Goddard from Zaïre (1960) depicts the crucified Jesus in the form of an African mask. Jesus's facial features take the form of a heart, and his eyes are closed. Three kauri-shells—traditional symbols of fertility—are attached to his forehead. The head is surrounded by a semicircular halo with a star design. The mask exhibits great geometrical harmony. One of the central functions of masks in traditional Africa is the representation of ancestors and ghosts, who take on presence in them. The mask of Christ represents by analogy the *Christus praesens*. In



Ivory Madonna (artist and place of creation unknown). Carved from a single piece of ivory, this Madonna figure features cloth that is reminiscent of a Western order of nun. The thick lips and flat nose, however, give Mary's face an African look and make this sculpture a typical example of accommodation. PRIVATE COLLECTION OF HANS VOLKER

Scholars will appreciate the cross references and subject index which interrelate relevant topics.

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TABLE OF CONTENTS:

- Alighieri, Dante
- Angelico, Fra (Giovanni da Fiesole), Bl.
- Architecture and Catholicism
- Art and Catholicism
- Bach, Johann Sebastian
- Balanchine, Georges
- Beethoven, Ludwig van
- Belloc, Joseph Hilaire Pierre
- Benedict XVI, Pope
- Botticelli, Sandro
- Brahms, Johannes
- Capra, Frank
- Caravaggio, Michelangelo Merisi da
- Cather, Willa
- Catholic Art, Global Considerations: II. Africa
- Catholic Art, Global Considerations: III. Australia and Oceania
- Catholic Art, Global Considerations: IV. China, Korea, and Japan
- Catholic Art, Global Considerations: V. India and Southeast Asia
- Catholic Art, Global Considerations: VI. Meso- and South America
- Catholic Church in the USA: Changing Profile and Statistics
- Cervantes Saavedra, Miguel de
- Dance and Catholicism
- da Vinci, Leonardo
- de Pizan, Christine
- Delibes, Miguel
- Dostoevsky, Fyodor Mikhailovich
- Dream of the Rood, The
- Film and Catholicism
- Fitzgerald, Francis Scott
- Gibson, Mel
- Górecki, Henryk
- Gregorian Chant
- Grünewald, Matthias (Mathis Gothart Nithart)
- Hemingway, Ernest Miller
- Herbert, George
- Hildegard of Bingen, St., The Music of
- Inculturation, Liturgical
- Internet and the Church
- Jesus (in Film)
- Jooss, Kurt
- Joyce, James
- Lavin, Mary
- Legionaries of Christ
- Leonardi, Anna Isabella
- Levertov, Denise
- Lewis, Clive Staples
- Ligeti, György
- Lippi, Filippino
- Liszt, Franz
- Literature and Catholicism
- Liturgical Dance
- Liturgical Music, History of
- Liturgical Plays
- Lodge, David
- Machaut, Guillaume de
- Mahler, Gustav
- Malle, Louis
- Mary, Blessed Virgin, Iconography of
- Masaccio (Tommaso di ser Giovanni di Mone Cassai)
- Mascagni, Pietro
- Metaphysical Poets
- Michelangelo (Buonarroti)
- Missionaries of Divine Revelation
- Modern Art and Catholicism
- Moreau, Gustave
- Mozart, Wolfgang Amadeus
- Museums and Catholicism
- Music and Catholicism
- Mysticism in Literature
- Newman, John Henry
- Norris, Kathleen
- O'Connor, Mary Flannery
- Petrarch, Francesco
- Piero della Francesca
- Piers Plowman
- Popular Culture and Catholicism: I. Art
- Popular Culture and Catholicism: II. Literature
- Popular Culture and Catholicism: III. Music
- Sex Abuse Crisis
- Still, William Grant
- Stravinsky, Igor Fyodorovich
- Sulivan, Jean
- Symbolism in the Arts and Catholicism
- Tchaikovsky, Pyotr
- Television and Catholicism
- Tolkien, J.R.R.
- Vatican Radio
- Verdi, Giuseppe
- Vergil (Publius Vergilius Maro)
- Vermeer, Jan (Johannes)
- Victoria, Tomás Luis de
- Video Art and Catholicism
- Wagner, Richard
- Warhol, Andy
- Wilde, Oscar Fingal
- Women Artists and Catholic Art

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