



*Online Window into the Library*

«Avvisi» dalla Vaticana

*Time to say goodbye*

*Pope Francis has entrusted me with a new mission, that of Prefect of the new Dicastery for Culture and Education: I am therefore leaving the Vatican Library, which I have served for the past four years. I do so with a strong feeling of gratitude to all those who work therein and to all the friends who, in different forms, have given their support to this secular institution. During my term of office, I have had the opportunity to witness how much the Vatican Library needs and depends on your friendship - and at this time I wish to say thank you on my own behalf as well.*

*The Library fulfills an important task at the service of Peter's mission: it reminds us of the inalienable historical and cultural dimension of Christianity. It is very true that the Christian identity is not exhausted solely in history, but it is also certain that it does not live without it. For some reason, the mystery of the Incarnation is the first of the Christian mysteries. I think of the words of the most important historians of the 20th century, Marc Bloch: "Other religious systems have been able to base their beliefs and rituals on a mythology almost foreign to human time. Christians on the other hand, use historical books as their holy books, and with episodes from the earthly life of a God, their liturgy commemorates the splendors of the Church and the saints. [...] The central axis of any Christian meditation takes place in history." A patrimonial and historical library such as the Apostolic Library represents a precious testimony to the nature of Christianity. And that is indeed a lot!*

*But a library is not simply a temple or a storehouse in which the past is preserved. The purpose of a library is not only to preserve: it also has a role as a pathfinder, to empower new thinking, to believe in the power of questions, to nurture a spirit of research that is capable not only of reproducing what has been, but also of creating and transforming in view of what will be. This is precisely what Pope Francis told us when he visited what is his library. He said, "Make this place not only a temple of the past, but make it a place to visit the future." With the help of all, this will become a viable project!*

*I extend my heartfelt wishes to the new librarian, H. E. Msgr. Vincenzo Zani, for the journey he is beginning. As for me, the Vatican Library will remain in my heart forever.*

*Card. José Tolentino de Mendonça*

*A European foundation in support of a universal mission:  
"Les Amis de la Bibliothèque Vaticane"*



Last April, some French-speaking European dignitaries established a fund under the auspices of the "Fondation Roi Baudouin en Belgique" to support the Vatican Library in its cultural mission: the *Fonds des Amis de la Bibliothèque Vaticane*.

The Brussels-based Fondation Roi Baudouin is very active in Europe as well as in countries outside of Europe. Philanthropic initiatives in Europe are secured through the Transnational Giving Europe (TGE) network, of which Fondation Roi Baudouin is a member. TGE enables benefactors in numerous nations to make donations easily and quickly while taking advantage of the tax provisions that apply to philanthropic donations in their countries of residence.

The Roi Baudouin Foundation has authorization issued by the administrative authorities of Belgium, France, the Netherlands, Luxembourg, and Denmark which allow donors from these countries to make their donations to the Foundation. The Foundation also provides them with the necessary supporting documents.

A Management Committee within *Les Amis* ensures the direction of the fund; it consists of six people, one of whom is a representative of the Roi Baudouin Foundation. It is chaired by Vincent Montagne, who is the president of the Syndicat National de l'Édition and the KTO television chain and also the CEO of Média-Participations, the third largest Franco-Belgian publishing group.

For more information or to join the initiative, contact:  
[contact@amisdelavaticane.eu](mailto:contact@amisdelavaticane.eu)







## *BAU party*

The “Library Feast,” the tradition of holding a party with employees and their families at the Vatican Library, dates back to 1991, when on a June afternoon, the then Prefect (1984-1997) Leonard E. Boyle (1923-1999) and the S.R.C. Librarian and Archivist (1988-1992) Antonio María Javierre Ortas (1921-2007) wished to host employees, their families and retirees, all of whom participated in a convivial time. Since then, at the conclusion of the academic year, we gather all together in the Library Courtyard at the end of a working day.

It is an encounter that is renewed, in different ways, adapting to the times as generations succeed one another.

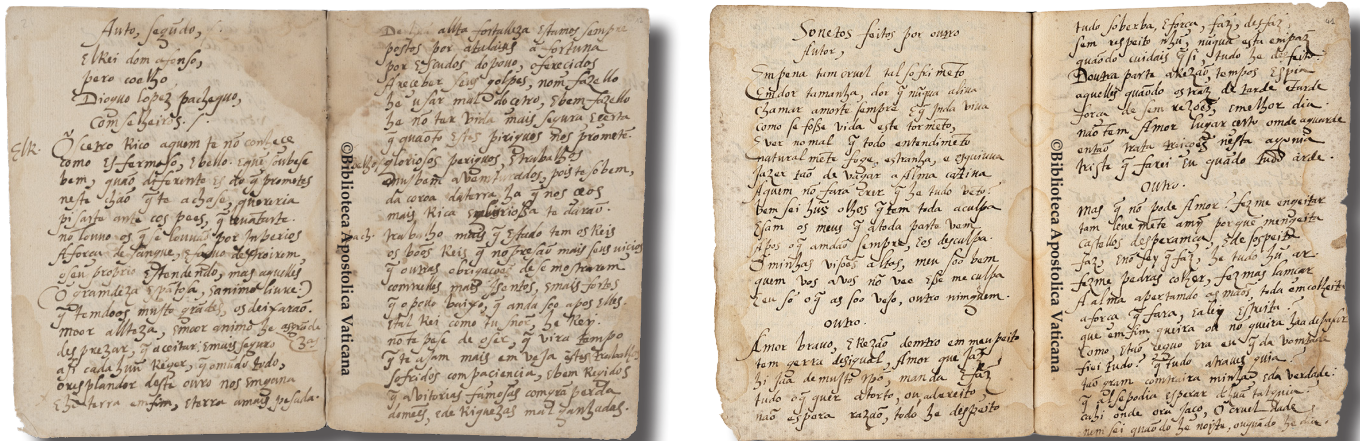
This year, it was especially pleasant to gather in the Courtyard for the celebration, after two years in which no such event had been possible. Seated at tables prepared for the occasion, those who had come conversed, ate, and rejoiced in each other’s company, with their eyes often turned to the younger children, who played on the lawn in the center of the courtyard, as if they were in a park.

A nice initiative, one that the Institution organizes for its employees, to spend a few hours together outside the ordinary context of work in a spirit of serenity and joy.





## Ferreira's manuscript at the Vatican Library



Vat. lat. 15505

"A historical work by the 16th-century poet António Ferreira entitled *Tragédia Amorosa de Dona Inês de Castro* is an authentic literary treasure which became part of the patrimony of the Vatican Apostolic Library by the hands of the Presidents of the "Irmandade dos Clérigos (Brotherhood of Clerics) and the "Santa Casa da Misericórdia do Porto" (Holy House of Mercy of Porto), who gifted it to Pope Francis.

The manuscript has long been desired by other European libraries, but the two institutions in the city of Porto raised funds to give this extraordinary work to the Vatican Library. The work tells one of Portugal's most beautiful and saddest love stories. The plot, characterized by an accentuated romanticism, revolves around the love of the future King Pedro I for the noblewoman Inês de Castro, who only after his death would be enthroned Queen of Portugal.

As part of the Apostolic Library's manuscript collection, this text will remain universally available for consultation and study, thus becoming even more valuable to the world.

António Ferreira, a classic author of Portuguese literature, was born in 1528 and died in 1569. If it had ever been prophesied that, almost five centuries later, a manuscript version of his tragedy (or, rather, the text that would be given to print in 1587, would become part of the Vatican Library, the news would undoubtedly have pleased him.

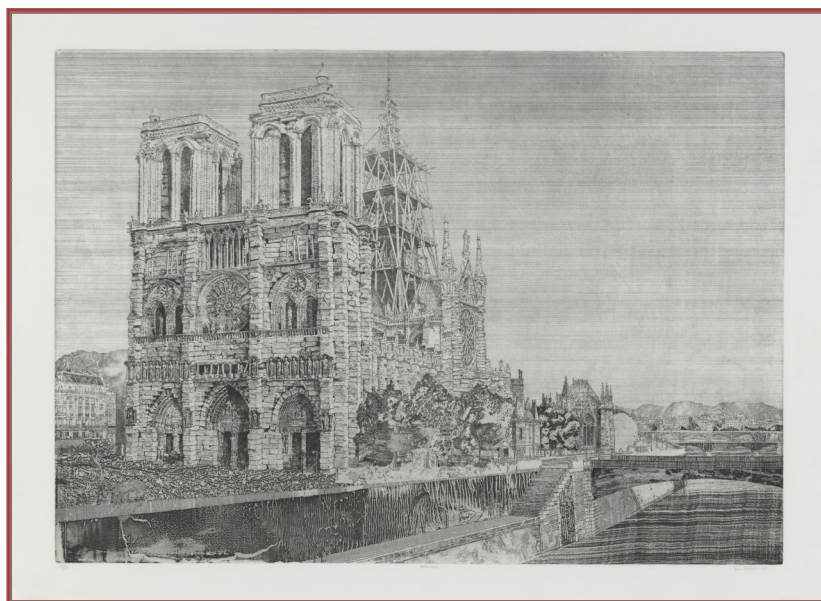
Ferreira distinguished himself not only for his love of "portuguesa língua," but also for his lively attention to the ancient world and the modern "claro lume" that radiated from Italy. He stated, "I leave ancient Spain to the people" in *Poemas Lusitanos* (1st ed.: 1598), thus making manifest the rejection of the peninsular tradition of *redondilla* verse and the genres that were shaped through them.

It is thus especially appropriate that in the wake of classical models, António Ferreira set out to compose a tragedy. In writing this work, António Ferreira joined the ranks of authors of great prestige. He tackled questions of infinite fascination: how to define power, love, justice? How to relate the actions of men to a concept of divine justice?"





## Donation from Toni Pecoraro



Stampe. V. 355 (9)

In September, four prints donated by engraver Toni Pecoraro arrived to the Prints Cabinet of the Apostolic Library, adding to seven other works given by the artist in 2013.

Toni Pecoraro, a Sicilian from Favara, was professor of "Engraving Techniques" at the Academy of Fine Arts in Macerata (1985-1990) and currently teaches the subject at the Academy of Bologna. Over the years he has established himself among the leading figures in the field of graphic art and *ex libris*, winning prestigious awards and prizes at various competitions, both Italian and international, and has held solo exhibitions both in Italy and abroad.

After graduating from the Art Institute in Agrigento (1977) and studying decoration at the Academy of Fine Arts in Florence (1981), Pecoraro attended the School of Specialization for Graphic Arts, "Il Bisonte," where he first learned to experiment with color design. He later would opt for the techniques of etching, aquatint and soft varnish, which he skillfully manages in alteration, exploiting their potentialities, effects, so much so that they have become his trademark.

Toni Pecoraro's favorite subjects include labyrinths, which he considers as "pivots around which and within which elements gradually converge: ethereal and impalpable, fluid and incorporeal, but also solid and structural. The paradox of concreteness of the perimeter is combined with the uncertainty of the way. And the same relationship that is established between a firm and secure content and a mobile one reflects the idea that in an image, the freedom to reverse the relationship is possible."

In addition to these intricate structures of ancient origin, which call to mind the visionary engravings of Maurits Cornelis Escher, Pecoraro's models also include, just as Albrecht Dürer, Marcantonio Raimondi and Giovanni

Battista Piranesi, images of basilicas and cathedrals. Beautiful examples of this type of image are the works recently donated to the Library: *Notre Dame* (2021) shows the construction site of the Parisian cathedral after the devastating fire of 2019; *St. Peter's Basilica* rising over the city of Rome in Giubileo 2000, or the *Santuario di Santa Maria della Vita* (2010), one of Pecoraro's many tributes to the city of Bologna, which he often explores by means of its symbolic places.

The artist designs the images as if they were real "architectural projects." After having finished the drawings, he transfers the images to a plate prepared with soft varnish. He then prepares a clay model according to the same scale as the matrix, so that he can observe the ensuing chiaroscuros that "he will then have to recompose in the engraving through the different passages, in the mordants and the shooting with etching, aquatint or burin." The plates undergo many acid etchings and are treated with different materials: "paints mixed with pumice stone powder and bitumen of Judea amalgamated with water and soap, applied with brushes, sponges, or rags. The deepest marks are made with brushes and metal brushes, more superficial marks with aluminum paper, leaves or grass."

In this way, the artist uses materials according to the subjects treated, as if he wished to give the object represented its own way of presenting itself and expressing itself each time. The technique adapts to the object and the elements that compose it result in a kind of collage highlighted "by both subtle and sharp contours, and strong tonal contrasts."

The Library thanks Toni Pecoraro for his gift of these works which further enrich the modern section of our Institution's graphic collection.

## Two newly digitized manuscripts

Digitizations of two particularly interesting manuscripts have recently been published online, the first coming from the library of the Barberini Family and purchased by the Vatican Library in 1902, *Barb. lat. 163*, the second volume of Pliny's *Naturalis Historia*: [https://digi.vatlib.it/view/MSS\\_Barb.lat.163](https://digi.vatlib.it/view/MSS_Barb.lat.163).

*Barb. lat. 163*, as well as the first part of the work, *Barb. lat. 162* (not yet digitized) is a parchment codex. Both were made in Venice in the year 1498, and were written in elegant, round humanistic script. The initials are mainly in red and blue, and some of the larger ones have floral decorations and are in gold on a red background.

The coat of arms of the possessor, Giacomo Gallo (d. 1618), is azure bearing a golden cockerel, with a silver head charged with two flowers, is present in both: on f. 47 of *Barb. lat. 162* and on f. IIIr of *Barb. lat. 163*.

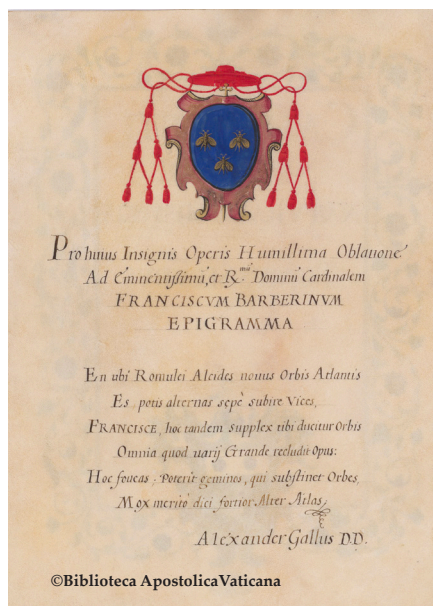


©Biblioteca Apostolica Vaticana

Neapolitan by birth, Giacomo Gallo was a lecturer at the University of Padua and a knight of St. Mark. The manuscripts were donated by his son Alessandro to Francesco Barberini (1597-1679), Cardinal Librarian (1627-1636), as can be seen from the dedicatory letter written in Naples sometime after 1618 in *Barb. lat. 162* (f. 1v) and the epigram found in *Barb. lat. 163* (f. IIv). Francesco Barberini's cardinal coat of arms is present at the bottom of f. 1v of *Barb. lat. 162* and at the top of f. IIIv of ms. *Barb. lat. 163* (azure with three golden bees, surmounted by a cross and cardinal's hat).

The other codex recently published in the digital library is *Ross. 1067*, a herbarium from the 15th century entitled *De herbis et aliis medicinis*, which bears the colophon "per me Johannem Ruelant de Alemania": [https://digi.vatlib.it/view/MSS\\_Ross.1067](https://digi.vatlib.it/view/MSS_Ross.1067).

The codex features drawings of plants and animals as well as those of human figures. It forms part of the *Rossiano* collection, along with other manuscripts once belonging to Giovanni Francesco De Rossi (1796-1854). The collection includes other manuscripts related to medicine as well as a rich collection of incunabula and other ancient printed books, and came to the Vatican Library in 1921.



©Biblioteca Apostolica Vaticana



## Precautionary efforts toward Preservation



Throughout its history, the Vatican Library has always engaged in activities related to the preservation of the materials entrusted to it over the centuries. The Restoration Laboratory, active with permanent staff since 1898, constantly applies the necessary conservation treatments to ensure the usability of artifacts worn out by time and use. But the Library's efforts are also directed toward measures that help prevent or mitigate certain phenomena, natural or otherwise, that can endanger the extraordinary heritage here preserved.

Over the past decades different measures have been taken (and are still in effect) to safeguard the collections housed in the Library, many of which were launched at the initiative of Konstantinos Choulis, a professor for paper restoration at the University of Western Attica in Athens and head of the Library's Restoration Laboratory from 2000 to 2004.

In the early 1990s, Choulis was also a lecturer at the "Corso Europeo di Formazione Specialistica per Conservatori-Restauratori di beni Librari" (Spoleto), and every year he visited the Vatican Library with his students, giving lectures on the structures and conservation problems of historical bindings.

During his time at the Vatican Library, Choulis promoted initiatives also geared toward the preservation of printed books. Supported by the then prefect (1997-2007) Raffaele Farina, S.D.B., he organized a general cleaning (dusting) and disinfestation of the long-neglected collections of printed books in the Library's collections. The process involved the De Luca collection, printed books from the Barberini Library, the collection of incunabula and 16th century books, and also the prints stored in the Prints Cabinet, then directed by Barbara Jatta. In the same section, the arrangement of unbound materials in folders and containers made of acid-free materials for better preservation was also begun.



The same type of containers was used for hundreds of rare or heavily damaged volumes, both manuscript and printed books, to protect them from dust and radiation, an undertaking that also involved the collaboration of the Restoration Laboratory of the adjacent Apostolic Archives, which had recently purchased a machine capable of shaping, folding, and cutting the cardboards into the desired shape and size.

For the disinfestation of the material, a system which was innovative for the time was adopted, involving the use of nitrogen-modified atmospheres. This system could be applied *in situ*, without carrying out difficult and dangerous movements of the volumes.

For better preservation of the Library materials, sensors were installed in various rooms of the Library to maintain a constant monitor of their climatic conditions (temperature and relative humidity).

Because of such activity, the whole Library staff became newly sensitive to conservation issues and also more involved in the endeavor.

Special coverings were applied to the Library's large windows in order to filter infrared and ultraviolet rays from sunlight, which would decrease the degradation of library materials. The Apostolic Archives was also interested in the initiative and the windows facing the Belvedere of both institutions were covered with such transparent protective films.

In addition, in cooperation with a specialized firm, a system for displaying and preserving the loose folios of the famous *Vatican Virgil* (*Vat. lat. 3225*) was designed, which opened up new avenues for the safekeeping of the Library's heirlooms.

Cooperating with the Data Processing Center, the Library also developed a method of attaching tags (microchips) to the volumes to facilitate their control of the books on the shelves and the retrieval of them within the Library. An agreement was reached with the information company that produces the tags on the type of adhesive to be used to attach the tags to the volumes, considering the properties of aging and reversibility.

In the many works undertaken at the time, young restorers were involved even after the departure of their lecturer; in some cases they have maintained their relationship with the Vatican Library and have become part of the new Restoration Laboratory, such as Angela Nuñez, current head of the Laboratory and

Marta Grimaccia.

During his term at the Vatican Library and until 2005, the professor also taught “Principles and Methods of Book Preservation and Restoration” at the Vatican School of Library Science and initiated the Institution’s participation in national and international conferences, where what was being done internally in the field of book preservation and restoration was explained to the scholarly community.

At this point of time, after having consolidated such virtuous practices, we express our sincere thanks to Konstantinos Choulis for having initiated them and for his contribution to the preservation of the patrimony kept in the Papal Library.

### “The Digital Vatican Library”: a new language

Last September 22, the Prefect of the Library, Msgr. Cesare Pasini, announced the creation of the brochure “The Digital Vatican Library” in the *Osservatore Romano*.



Greeting the reader on the cover of the brochure is a photograph of the Vestibule of the Sistine Hall, the room formerly used for readers until the second half of the nineteenth century, now used for internal activities and events and to welcome the many dignitaries who visit the Library.

“On the table there is a fine display of a PC, while in the vault we note the late 16th-century scenes illustrating *The preparation of paper, the invention and the diffusion of the book*, and on the walls, the portraits of the Cardinal Librarians, marking a path that begins from distant times and enters into dialogue with current information technology. In hindsight, we can observe that when the Vestibule was frescoed in the sixteenth century, printing was still considered, the new leading technology for book production, and it was precisely this innovation

that was placed to illustrate the Hall, which welcomed scholars when they entered the Library and stopped there for their research. Today the innovation is digital, and we felt we were aligning ourselves with our ancient predecessors in illustrating it in that same innovative Vestibule!

The brochure, which can be purchased (for 3 euros per copy in the Library or online at [www.vaticanlibrary.va/en/publications/](http://www.vaticanlibrary.va/en/publications/)) presents a summary of the digital activity at the Vatican Library.

It presents the website which received more than one million visitors in 2021, the online catalog of manuscripts and printed books, coins, medals, graphic works and art objects, and the page dedicated to digitization. The digitization project has already covered some 22,800 fully reproduced manuscripts, more than 600 incunabula, 3,000 images of graphic objects, photographs, coins and medals, made available to all. “Then there are the Thematic Pathways on the Web, that is, ten thematic itineraries (which have generated more than 400,000 views), the Library’s publications (with 1,215 titles available for purchase) and the online resource portal: the many international databases freely accessible in the library.”

Digital and social channels are also mentioned there: OWL, Twitter, and Instagram. One page is dedicated to the Data Processing Center, “to which are attached both the Arctic World Archive project, in which the Vatican Library participates and which involves the preservation of data poured onto special microfilm in a repository 150 meters deep at the Svalbard Islands, and the FITS format, used by NASA and ESA, and also used by the Vatican Library to preserve digitized images. It is a first step. But we believe it can explain, in plain language and with appropriate images, the “new maps,” which we are actively seeking in order to “with ever increasing intent, translate our heritage into new languages.”



## The Archives of the “papal” Chigi family



G.L. Bernini, "Portrait of a boy"  
Arch. Chig. 24906, f. 1r



G.L. Bernini, "Project for St. Peter's Bell Tower"  
Arch. Chig. 24923, f. 1r

In September of 1944 an initial sorting of the Archives of the well-known Chigi family came to fruition. The documents had come to the Library on May 20 and 22 from the family's baronial palace in Ariccia (Castelli Romani area), where they had been transferred following the sale of the Chigi Palace, in order to be sheltered from Allied bombing. Bombs had already hit the Eternal City in July and August of 1943; in the month of May 1944, Rome, the "Open City" since the previous August 19, was bombed again, a few days before its liberation (which would take place on June 4) between the 3rd and 30th, and along with Rome other nearby localities, including Castelli Romani, targeted by bombs on May 29.

The Archives were temporarily placed in the Hall of Profane Museum, which then belonged to the Library, just like the Sacred Museum. By the second fortnight of September, it was neatly arranged by subject and epoch in the cabinets of the Gallery leading to the Sacred Museum. An inventory made at that time totaled the number of items (volumes, parcels, files) to about 10,000 documents that filled 48 cabinets.

The Library of the Chigi household, whose origins go back to Fabio Chigi (1599-1667), later Alexander VII (1655), include manuscripts (3,626 items for 3,635 shelfmarks) and printed books (more than 30,000 volumes), which were added to the Library on Dec. 22, 1922 by then head of the Italian government Benito Mussolini (1883-1945).

The documents of the family's archive date from the 12th century to the 20th century; these were later assessed to amount to over 25,000 units, following its fateful transfer to Ariccia.

The Archive arrived at the Vatican Library together with a collection of drawings by Gian Lorenzo Bernini (1598-1680). At the end of the conflict, the Chigi family decided to leave the Archive to the Library in perpetuity, taking into account the fact that many of the documents in the Archive were related to the Chigi library collections already in the Vatican Library and would be useful in describing or documenting them.

The Chigi Archive, like all the other archival collections of the Library, is located in the Archives Section which was organized in the 1970s. This section is located on the fourth floor of the stacks of the wing known as that of "Julius II," built by the architect and painter Donato Bramante (1444-1514) in the Cortile del Belvedere.

The typewritten inventory describes 25,306 archival units of the collection and was compiled in two volumes by Giovanni Incisa della Rocchetta (1897-1980) in 1969. The provisional inventory of the correspondence (printed from electronic processing) was edited by Elena Rossignani with the collaboration of Luigi Cacciaglia in 1989. Both repertoires are available to scholars in "Manuscript Room II".

The richness, complexity, and variety of the documentation await in-depth exploration and study.



## Presentation of the volume "La Via Appia oggi"



There could be no better venue than the Appia Antica Regional Park to present the volume *La via Appia oggi* by Franco Bevilacqua, published in 2021 by the Vatican Library, the first volume in the series *Documenti e riproduzioni*. The park, established in 1988, began to come to life again in the year 2000, when restoration and enhancement work began on the site, which since 2018 also includes the "urban" Appia, the first section of the *regina viarum*.

Last September 14, in the Cederna Hall of the Cartiera Latina, inside the Park, in the presence of the Prefect of the Library, Msgr. Cesare Pasini, many dignitaries, friends and representatives from the Library, were the following speakers: Alma Rossi, Director of the Park, Timothy Janz, Vice Prefect of the Library, Barbara Jatta, director of the Vatican Museums, Simona De Crescenzo, head of the Vatican Library's Prints Cabinet, Caterina Rossetti, head of the Park's Communication and Environmental Education Service, and Franco Bevilacqua.

*La Via Appia oggi*, which we introduced at the time of its publication (see OWL 11, 2021, p. 3), offers polychrome watercolors of Roman archaeological monuments scattered along the great open-air museum that is the Appian Way, from Rome to Benevento, which the author made between 2018 and 2019. Bevilacqua presents the monuments as they are now, with their beauty and sometimes with the signs of the neglect that surrounds them.

He retraced the consular road as Carlo Labruzzi did in 1789. The volume also offers artistic maps guiding the route made by Bevilacqua's brother Ivo.

The watercolors made, initially 152, to which 13 others were added (including the maps), now form part of the Vatican Library's graphic arts collection.

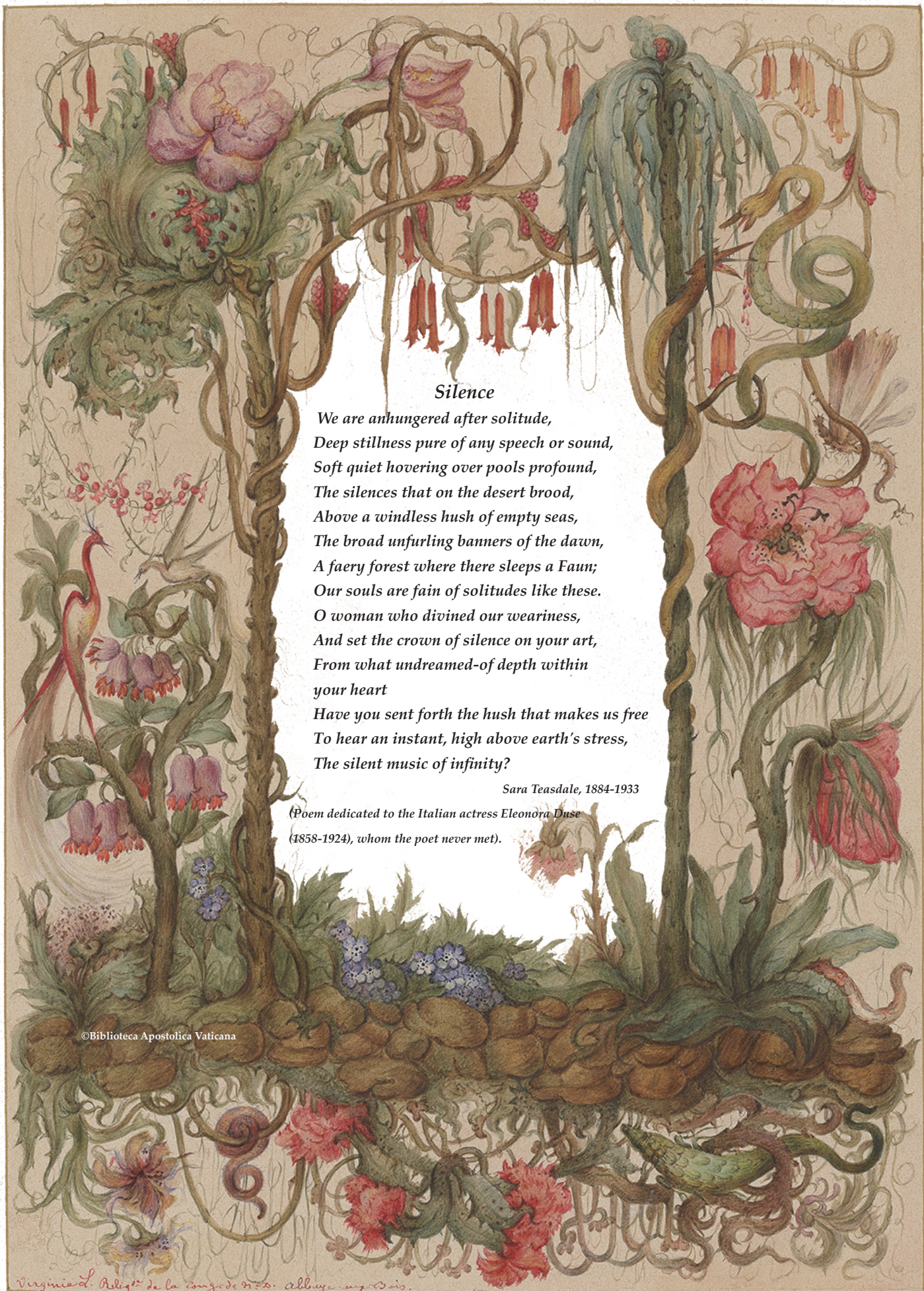


The "official" drawings made by Labruzzi, not the sketches and preparatory sketches, were acquired by the widow of Thomas Ashby (1874-1931), archaeologist and director of the British School in Rome from 1906 to 1925, and were published in 2013: *La Via Appia nei disegni di Carlo Labruzzi alla Biblioteca Apostolica Vaticana*. Ashby himself had undertaken the same journey by bicycle and had taken photographs of the monuments found, now preserved at the British School.

Thus, over the course of more than two centuries, there have been three moments or three different states documented of the various monuments of the Appian Way.

"Looking to rediscover, even in a literal way," said Bevilacqua. Indeed, it was, in many cases, a real search for ancient, historical findings that seemed to have disappeared to give us an opportunity for reflection. The images range from the slow rhythm of the monochrome of Labruzzi's drawings to the vivacity of Bevilacqua's polychromy which enhance the object represented, almost isolated from the context to which it belongs. The spaces in the background are empty or have human figures (as well as the vehicles that pass by), barely sketched in ink, as if they were shadows, reminding us that everything, the preservation of memory, depends on them, on us. Men may create, destroy, neglect, or abandon but, when they so desire, as in the case of the park, they may also restore, enhance, and exalt, offering new opportunities to learn to know and to understand.





*Silence*

*We are anhungered after solitude,  
Deep stillness pure of any speech or sound,  
Soft quiet hovering over pools profound,  
The silences that on the desert brood,  
Above a windless hush of empty seas,  
The broad unfurling banners of the dawn,  
A faery forest where there sleeps a Faun;  
Our souls are fain of solitudes like these.  
O woman who divined our weariness,  
And set the crown of silence on your art,  
From what undreamed-of depth within  
your heart  
Have you sent forth the hush that makes us free  
To hear an instant, high above earth's stress,  
The silent music of infinity?*

Sara Teasdale, 1884-1933

*(Poem dedicated to the Italian actress Eleonora Duse  
(1858-1924), whom the poet never met).*

©Biblioteca Apostolica Vaticana

*Virginia A. Religi de la com. de nos. abbaye en vers.*



## Services and people. VI: The Administration



In the 19th century the Vatican Library was managed by two *sottobibliotecari*: the first being responsible for scholarly works, and the second in charge of economy and discipline. Both were accountable to the Cardinal Librarian. Then there were two custodians, whose roles were roughly equivalent to that of today's Prefect and Vice-Prefect.

The last *sottobibliotecario* for economy was Msgr. Agapito Panici (1839-1932), while the post of *sottobibliotecario* (later called *vicebibliotecario*) of the studies remained in effect until 1905.

Panici left the post in November of 1892, following his appointment as Subdatary of the Apostolic Datary.

The position was then suppressed and the management of the administration was entrusted to the first custodian (1888-1895), at that time Msgr. Isidoro Carini (1843-1895), son of the Garibaldian Giacinto, by order of the Secretariat of State dated November 28, 1892.

The "Regolamento" (Rule) of the Library, promulgated provisionally on March 21, 1885, and confirmed on October 1, 1888, introduced the figure of the "Secretary." Some administrative tasks were then assigned to this figure. In December of 1890, the service of the "Library Secretariat and Administration" was entrusted to assistant Adriano De Angelis (†1900). At the turn of the 20th century, the secretariat included the secretary and an aide (computist or bookkeeper) who took care of the Institution's small expenses.

From 1924 the post of *segretario-economista*, or economic secretary, a department defined in 1921, which was being articulated and took on administrative-managerial contours, was entrusted to Emanuele Musso from Genoa (born 1882). Already on tenure, he held the appointment of "economic assistant" from June 1, 1930, when for different reasons such as a series of expansions, or "the increase in personnel, publications, exchanges", the

Institution took the decision to distribute the service further: what until then had been entrusted to one person only became the work of two assistants, one of which was dedicated to accessions (Achille Del Re, 1881-1962) and the other to economy and care of the premises. After Musso left his role in 1939, the position of economic secretary was further split into two separate roles.

Currently, the Bursar's Office of the Vatican Library performs a multifaceted range of functions that include economic and administrative tasks. Composed of the Bursar, Amalia D'Alascio, and eight staff members, the Office is responsible for accounting management, the preparation of balance sheets and budgets, working together with the Prefecture. For purely economic matters, it has to report to government agencies.

For economic statements, budgets, and balance sheets, our Office concords with the Secretariat for the Economy, following the management procedures promoted by the latter. The Office also corresponds with the "Autorità di Informazione Finanziaria" for the analysis of risks related to money laundering and financing of terrorism; the Auditor General annually verifies its proper application of administrative policies.

The Bursar's Office offers assistance to the public through a counter in its headquarters that facilitates the delivery of photographic and documentary material, as well as direct sale of publications. Several activities concerning the Library's publications fall to the responsibility of the Bursar's Office, ranging from storage in the warehouse to the catalog, from circulation to sales, including those arranged through bookstores. It also manages suppliers and is responsible for the collection of quotations and market research.

The Office is responsible for logistical arrangements such as the shipments of photographic and library materials worldwide. It provides invoicing and takes care of post-sale administrative issues of photographic reproductions and reproduction rights, as well as activities involving the implementation of projects such as digitization. Such an activity involves both the firms performing the work and the individuals or entities supporting such initiatives.

It is likewise responsible for the internal and external security of the rooms. The Bursar's Office directs the execution of all technical measures required for the proper preservation of the material entrusted to the Library, as well as the maintenance and cleaning of the building, individual rooms, and furnishings.

It can be said that the administrative division by its nature and the tasks assigned to its staff is present in most of the activities that take place in the Library.



# Visits

## *Card. Giorgio Marengo and guests from Mongolia*

On August 24, a few days before receiving the cardinalate in the consistory on Sunday, Aug. 27, H. E. Card. Giorgio Marengo, Apostolic Prefect in Mongolia, visited the Papal Library in the company of a delegation from the Asian country. Accompanying him were Mr. Enkhbayar Nambar, who was Prime Minister of Mongolia from 2000 to 2004 and President of the country from 2005 to 2009, as well as some government representatives such as Mr. Munkhjin Batsumber, a Minister of Foreign Affairs, and Gombosuren Amartuvshin, advisor to the President.

Particularly interested in learning about the history of the Institution, especially in relation to their own country, the guests were able to take a close look at some Mongolian-related documents in the Library Vestibule.

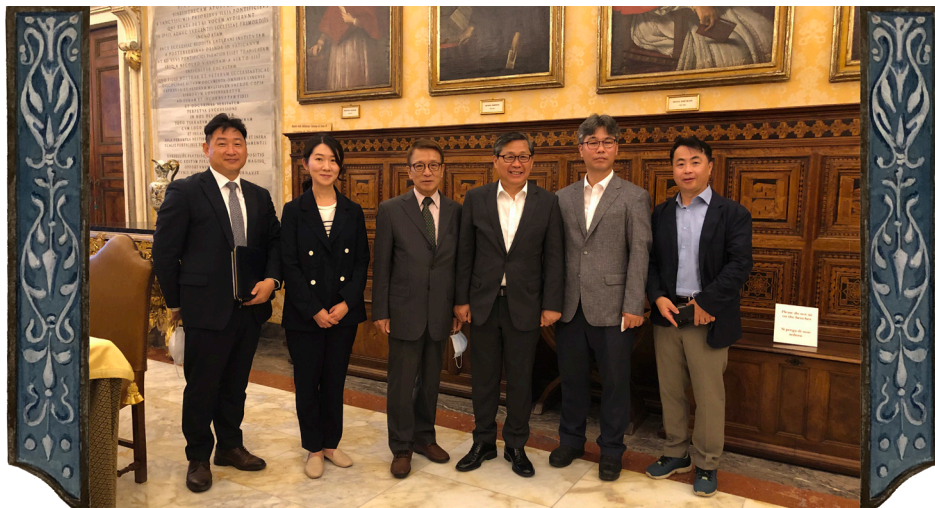


## *Korea's Vice Minister of Culture*

On Tuesday, August 30, Mr. Byong Keuk Chun, vice-minister of culture of the new Korean government, visited the Library in the company of two other government representatives, Mr. Woo Il Jang and Mr. Gyu Suk Lee.

Also with them was Korea's Ambassador to the Holy See, Mr. Kyu Ho Choo, and several embassy officials. The gracious guests were shown some significant documents related to Korean history and culture: manuscripts, coins, as well as some photo albums, for instance, some containing beautiful pictures of Korean landscapes sent to Pope Pius XI (1922-1939).

(← Mr. Choo and Mr. Chun)







*Chiara Porro*  
*Ambassador of Australia to the Holy See*

On the morning of September 14, H. E. Chiara Porro, Ambassador of Australia to the Holy See, who took office in September 2020, came for a visit.

Mrs. Porro was born in Milan and moved to Australia with her family when she was very young, and then completed her university studies in England. She is married to Rien Schuurhuis from the Netherlands and has two children.

This more informal and friendly visit gave rise to some possible forms of collaboration between the Papal Library and Australian cultural institutions. We will work together toward this good aim.



*The Ambassador of the United States*  
*to the Holy See*

H. E. Joseph Donnelly, U.S. Ambassador to the Holy See, visited the Vatican Library accompanied by the gracious Mrs. Jill and a number of guests and embassy officials on Monday afternoon, September 19.

Ambassador Donnelly's Irish origins inspired the idea of showing him two manuscripts made in Ireland preserved in the Vatican Library; *Barb. lat. 570*, an *Evangelary* preserved in the Barberini Library that constitutes an important witness to the art of insular illumination in the 8th century, and *Borg. irl. 1*, a manuscript written in 1718 whose contents concern Irish families and other similar subjects. It was found in Ireland for the collection of Card. Stephen Borgia (1731-1804) by the then superior of St. Clemente, the Irish Dominican John Connelly (1750-1825), who would become bishop of New York in 1814. He gave the manuscript to the cardinal on January 12, 1802.





## *The President of the Korean Bishops' Conference returns to the Vatican Library*



After more than a year since his first visit, H. E. Msgr. Matthias Iong Hoon Ri, President of the Korean Bishops' Conference, returned to the Vatican Library accompanied by a delegation and the Ambassador to the Holy See, H. E. Kyu Ho Choo, to meet with the Library authorities.

The guests inquired about the progress of the project activated three years ago with the Library, which involves the digitization, restoration, and cataloging of numerous documents attributable not only to Korean or Asian culture, but also to different cultural spheres that are part of the "heritage of humanity." The project has already been three-quarters completed.

We have already referred to the foresight of Korea and its government in supporting such a valuable initiative. Moreover, the study of all documents related to the history and culture of Korea kept in the Library, in whatever form, is also being enhanced.

During the meeting, which took place in the Vestibule, His Excellency made some proposals for celebrating 60 years of diplomatic relations between the Holy See and Korea in 2023.

The Prefect and Vice Prefect expressed their willingness to work together to put into practice the initiatives to be agreed upon in the best way possible.

The journey made in recent years, to be concluded in 2023, thus sees new opportunities to strengthen a true friendship and identify new paths to traverse together.

We thank H. E. Msgr. Ri, Ambassador Choo and all the gracious guests: Fr. Anthony Bum Sik Min (Conference administrator), Fr. Joseph Sun Yong Park and Fr. Simone Nam Kyun Kim, Ms. Silvia Jung Sook Lee, Ms. Agnes Sukjin Yeon, Ms. Helena Hyo Na Jin and Ms. Rosaria Soohyun Park.



## *The Minister of Culture of the Czech Republic*

On the morning of September 29, Minister of Culture of the Czech Republic Martin Baxa, his wife, Mrs. Simona Baxová, and a delegation consisting of ministry officials and the Ambassador of the Czech Republic to the Holy See, H. E. Václav Kolaja, visited the Library.

The kind guests were presented with three important manuscripts from the various collections preserved at the Vatican Library.



*Reg. lat. 87, Bible (Old Testament - Genesis - Psalms), translated into Czech, c. 1435-1440, Prague; Pal. lat. 1787, Trilingual Dictionary, Latin, German, Czech, 1453, made for Ladislaus V; and Reg. lat. 1896, Dante, The Divine Comedy, illustrated by Sandro Botticelli, 15th century (1480-1490).*

The Minister carefully observed the works and historical sites of the Library, expressing keen interest in its history and collections. The guest's enthusiasm particularly impressed the representatives of the Vatican Library.



## *The director of the National Library of Serbia*

That same day, in the afternoon, we had a visit from the director of the National Library of Serbia, Vladimir Pištalo, accompanied by the National Library's counselor, Mrs. Beba Stanković, and the counselor of the Embassy of the Republic of Serbia to the Holy See, Srdjan Miljković.



The National Library, founded in 1832, was bombed in 1941 during World War II. On that occasion, about 1,300 manuscripts were destroyed, along with a very large number of printed books. The new National Library was rebuilt between 1968 and 1970.

The guests' meeting with the Prefect and Vice Prefect of the Library focused on the possibility of activating a collaboration between the two institutions, which will be better defined and developed in the near future.





## *A special visit*



A very special visit took place in the Library's Sistine Hall last July 5 afternoon. A group of Lusitanists from different countries, professors, and students in Portuguese literature, came to the Library to meet the Librarian, Card. José Tolentino de Mendonça.

They were from the Summer School of AISPEB (Associazione Italiana di Studi Portoghesi e Brasiliani / Italian Association of Portuguese and Brazilian Studies), and joined the cardinal in a reflection on ancient and modern Portuguese literature. The title of the course was *Rome in the cultures in Portuguese language*.

The touching meeting offered an opportunity for developing ideas, especially on poetry, which was received attentively and passionately by all the participants to the lively conversation guided by prof. Federico Bertolazzi.

The guests were able to interact with each other and ask questions to the cardinal, who gladly became involved in a topic so dear to him.

The director of the Department of Manuscripts, Claudia Montuschi, showed and explained some manuscripts related to the topics under discussion and reflection to

the participants, deeply appreciated by the guests.

- *Autogr. Paul VI 613*. Vieira, Alfonso Lopes [1878-1946], *Autograph letter to Maria Ulrich*, s.d.

- *Vat. estr.-or. 6*. *Chinese-Portuguese dictionary*, 17th cent., used by Orazio da Castorano (1673-1755), Franciscan sinologist.

- *Oct. lat. 1104*. *Francisci Alvarez Historia Aethiopica Lusitani*. Alvarez wrote a thorough account of his stay in Ethiopia (1520-1526). This is the first description of the African country written by a European. Italian translation by Ludovico Becadelli (1501-1572), humanist.

- *Reg. lat. 459*. Volume of Manoel Barreto, S.I. (1590), a missionary in Japan. Ms. dated 1591, containing the Gospels of Sundays, miracles, lives of saints, with engravings.

- *Urb. lat. 274*. Ptolemy, *Geographia* (Latin transl. Iacopo d'Angelo da Scarperia). Florence, ca. 1470. Commissioned by the Hungarian humanist Janos Vitéz (1408-1471).

- *Borg. lat. 153*. João da Lisboa, m. 1526. *Livro de Mari-nharia*, 16th cent.



## *A century after the election of the librarian pope*



A hundred years after his election to the papal throne, we remember with gratitude His Holiness Pius XI, the librarian pope, who did so much for the Vatican Library.

On Jan. 22, 1922, Benedict XV passed away, and on Feb. 6, Achille Ratti (1857-1939) was elected as Pius XI. Ratti had been archbishop of Milan since 1921, Prefect of the Ambrosian Library since 1907, pro-Prefect of the Vatican Library from 1911 and Prefect from 1914 to 1918, when he was sent to Poland and Lithuania as apostolic visitor.

The occasion for Bishop Ratti's transfer from the Ambrosiana to the Vatican Library was prepared in 1898, when Jesuit Franz Ehrle, the Prefect of the Vatican Library, visited the Library founded by Cardinal Federico Borromeo in 1607. This was the same year of the first International Conference on Preservation organized in St. Gallen, Switzerland upon initiative of Ehrle himself. The Conference provided the occasion for Ehrle to meet Bishop Ratti.

That visit to the Ambrosiana gave rise that same year to the first passage from that Library to the Papal Library: Giovanni Mercati (1866-1957), future Prefect (1918-1936) and Librarian of H.R.C. (1936-1957). This appointment laid the foundations for an "illustrious succession," that of Achille Ratti, who arrived in Rome in 1912 as pro-Prefect with the right of succession, while continuing to hold the post of Prefect in Milan. He moved permanently to Rome in 1914.

Ehrle, who had collaborated with the Ambrosiana to set up a Restoration Laboratory there, made another visit to the Milan library in 1906 to make a close examination of the more damaged manuscripts preserved there. During this visit he deepened his acquaintance with his future successor.

The Ratti prefecture lasted until 1918, thus covering the dramatic years of the World War, but its most profound action in institutional life occurred from 1922, when Achille Ratti was elected Pope Pius XI.

His pontificate represented a particularly fruitful period for the Library and moved it toward modernization. Under his guidance, the Library was able to undertake this challenge with the economic and technical support of American institutions. This new collaboration began in 1927 and continued with varying intensity beyond the years of the Second World War, producing tangible benefits in the studies and organization of the Institution.

During this period, the collection of printed books benefitted from an enormous catalographic endeavor, and the collection of manuscripts was aided by the compilation of a card index. Major work was also carried out in the halls, stacks and other facilities, all of which gave the Vatican Library the structure that it still retains today.

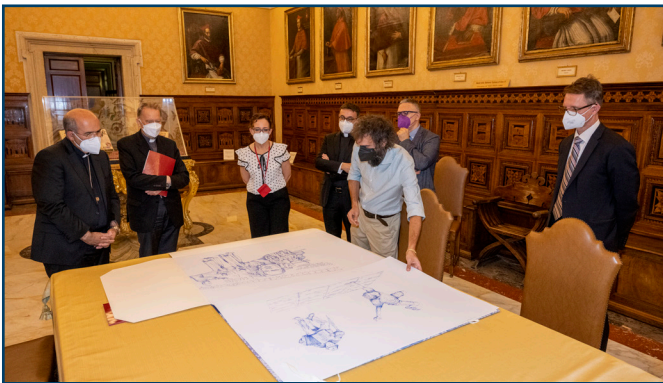




## Donation by Pietro Ruffo



Our readers will recall that last year the Kerkorian Room, the Library's new exhibition space, was inaugurated with the evocative *Tutti, umanità in cammino*, the exhibition inspired by Pope Francis' third encyclical, *Fratelli tutti*. Alongside the precious artifacts kept in the Library, which related well to the proposed theme, several of Pietro Ruffo's works which had been inspired by the papal encyclical, some of them particularly touching, were exhibited. The exhibition was inaugurated by the Holy Father on November 5.



At the same time a daily planner was made for 2022, *Tutti (Everyone)*, with drawings by the artist especially made for it, and quotations from the papal encyclical.

Pietro Ruffo recently donated three drawings of his to the Library, two of which were presented in the daily planner, in correspondence with the sentences that had inspired them. The third drawing was selected among the studies made for the same purpose and not published. It represents a witness of the long preparatory work made for such a complex project.

We present our readers two of the three drawings generously donated to the Library and the phrases that inspired them.

*"What is tenderness? It is love that draws near and becomes real. A movement that starts from our heart and reaches the eyes, the ears and the hands ... Tenderness is the path of choice for the strongest, most courageous men and women."* - *"Fratelli tutti"*, §194

*"The existence of each and every individual is deeply tied to that of others: life is not simply time that passes; life is a time for interactions."* §66



*"Yet every now and then, miraculously, a kind person appears and is willing to set everything else aside in order to show interest, to give the gift of a smile, to speak a word of encouragement, to listen amid general indifference."* §224

Heartfelt thanks to Pietro Ruffo, for his great and inspired commitment, generosity, and deep sensitivity.



## International Colloquium “El códice vaticano A (Vat. lat. 3738)”

Coloquio internacional  
**EL CÓDICE VATICANO A (VAT. LAT. 3738)**  
Historia, recepción y contenido de un manuscrito  
pictográfico colonial sobre el México antiguo

Homenaje a Ana Díaz  
Coordinadores: Sergio Botta y Guilhem Olivier

**28-30 DE SEPTIEMBRE DE 2022**  
EVENTO HÍBRIDO | REGISTRO E INFORMES: SERGIO.BOTTA@UNIROMA1.IT

BIBLIOTECA APOSTOLICA VATICANA  
DIPARTIMENTO DI STORIA  
ANTROPOLOGIA-RELIGIONI  
ARTE SPETTACOLO  
SAPIENZA  
UNIVERSITÀ DI ROMA

MÉXICO  
EMBAJADA EN ITALIA

Embajada de la Embajada  
de México en Italia

INSTITUTO  
DE INVESTIGACIONES  
HISTÓRICAS

Last September 30, the Library hosted in the Sistine Hall the Vatican session of the *Coloquio internacional El códice vaticano A (Vat. lat. 3738). Historia, recepción y contenido de un manuscrito pictográfico colonial sobre el México antiguo*, inaugurated in Rome at La Sapienza University on September 28 and also hosted at the Embassy of Mexico on September 29.

The conference, sponsored by the Department of History, Anthropology, Religions, Arts, Performing Arts of La Sapienza University, the Instituto de Investigaciones Históricas - Universidad Nacional Autónoma de México, together with the Embassy of Mexico and the Vatican Library, focused on an important colonial codex kept here: *Vat. lat. 3738*, [https://digi.vatlib.it/view/MSS\\_Vat.lat.3738/0001](https://digi.vatlib.it/view/MSS_Vat.lat.3738/0001) a mixed codex (pictographic and textual), also known as *Codex Vaticanus A* or *Codex Ríos*, which together with the two pre-Hispanic Vatican codices *Borg. mess. 1* (the so-called *Codex Borgia*) and *Vat. lat. 3773* (also known as *Codex Vaticanus B*) constitute a corpus of Mexican manuscripts of great importance for Mesoamerican studies.

*Vat. lat. 3738*, one of the best-known colonial codices among specialists, was made in the second half of the 16th century. It is an ethnographic compendium of the Aztec civilization's divinatory rituals, illustrated with pictograms and "glossed" in Italian; this suggests that it was made for an Italian dignitary.

The codex presents elements of a cosmological, mythological, and ethnographic nature (mortuary customs, native dress) and contains information not found in other manuscripts of its kind. According to various hypotheses, it derives from a manuscript that served as a model. Our copy constitutes a particularly interesting witness of this tradition.

The name *Codex Ríos* refers to the author of the Italian text that is mentioned in the manuscript, the otherwise little-known Dominican Pedro de los Ríos.



This fine enterprise was much appreciated by those who attended, and also offered the opportunity for further study, not only of the famous codex, but also of the environment that produced it, its reception and the circumstances of its arrival to the Vatican Library.





## *New employees at the Library*

Three new employees have recently joined the Institution's community.

In early July, Sister Panagia Miola took up a new role as secretary to the Library's Vice Prefect, Timothy Janz. Up until now, Sr. Panagia had been collaborating in the Department of Manuscripts by participating in projects related to the metadata of our Latin and Greek collections. She had also served as a support in translating texts, including those in our publication.

Sister Panagia, a member of the Institute Servants of the Lord and the Virgin of Matará, has a background in classics, with a specialization in Ancient Greek and Byzantine studies, two diplomas from the Vatican School of Paleography, and a doctorate in Patristics.



↓ Alfredo Pagano also joined the community of the Vatican Library this year. With his IT skills, he forms part of the team of the Data Processing Center, a complex and well-structured department that provides for the IT structure of the Institution and is therefore present in every area of the Library.



↑ Emiliano Ottaviani joined the Bursar's Office on July 1, supporting a group that plays a leading role in the life of the Institution.



We would like to extend our best wishes to our new colleagues, that they may have a fruitful stay at the Papal Library, in the certainty that they will always act for the good of the Institution that hosts them, like many other generous colleagues who have preceded them.

Welcome!

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

- Accademia di Svezia
- ADORA ITC s.r.l.
- Catholic Bishop's Conference of Korea
- Fondation Avita Novare,  
under the aegis of Fondation de Luxembourg
- Fondazione Italcementi Cav. Lav. Pesenti
- Fundação Gaudium Magnum -  
Maria e João Cortez de Lobão
- INAF-Istituto Nazionale di Astrofisica
- Jacob Wallenbergs Stiftelse
- Von Mallinckrodt Foundation
- Irmandade dos Clérigos (Porto)
- Musei Vaticani
- NTT Data Corporation
- Panduit Corporation
- Piql AS
- Polonsky Foundation
- Samuel H. Kress Foundation
- Metis Systems
- Santa casa da Misericórdia do Porto
- Stiftelsen Konung Gustav VI Adolfs fond för  
svensk kultur
- Stiftelsen Marcus och Amalia  
Wallenbergs Minnesfond
- UNIAPAC Foundation
- Universitätsbibliothek Heidelberg
- Michael I. Allen
- Pina Bartolini
- Franco Bevilacqua
- Eva Borzoni
- H.E. Åke Bonnier and Kristina Gustafsson Bonnier
- Simona Giampaoli and family
- Frank J. Hanna
- Warren Kirkendale
- Tito Pecoraro
- Pietro Ruffo
- Anthony Mandekic, Eric Esrailian and Lindy  
Schumacher
- Bill and Ann Marie Teuber
- Giovanni Tommasi Ferroni
- Scott e Lannette Turicchi



**If you would like to make a contribution to the projects of the Library, please contact:**

**Luigina Orlandi**

**Office of Institutional Advancement ([orlandi@vatlib.it](mailto:orlandi@vatlib.it))**

**Please, follow us also on:**



**@bibliovaticana e**



**bibliotecaapostolicavaticana**

© 2022 Biblioteca Apostolica Vaticana

*ALL RIGHTS RESERVED. No part of the material protected by this copyright notice may be reproduced or utilized in any form or by any means, electronic or mechanical, including storage and retrieval systems, without the written permission from the copyright holder.*