

## Online Window into the Library



«Avvisi» dalla Vaticana

### CULTURE, FRATERNITY AND THE FUTURE

Many times throughout this pandemic, as we experience the restrictions that also have affected the Vatican Apostolic Library, the words of Pope Francis on the occasion of his visit (December 2018) have come to mind: a Library, the Holy Father said, is not only a useful depository for researching the past, but it is also a good place to visit the future. In fact, a library has a responsibility that is not limited to mere conservation: it is an active collaborator in interpreting the world. For this reason, its mission does not end with recounting how the world of the past was: its task is also to tell what the age of the future will be like.

In this line of thought, we have welcomed the recent Encyclical "Fratelli tutti" on Fraternity and Social Friendship with great enthusiasm. For in this text, the Pope challenges us all to speak a new language; this is partly a language that we already find familiar, since God has written it from the beginning on the human heart, but it is a language that we must also have the prophetic courage to learn. It is the language of fraternity, mutual help, inclusion, dialogue, and reconciliation. Now it is necessary to affirm that a historical institution of culture such as the Vatican Apostolic Library must constitute a laboratory of this new culture of peace of which Pope Francis speaks, and that this is a responsibility that we intend to undertake at the Vatican Library.

A heartfelt thanks goes to the network of our benefactors and friends, a network so precious for our work. On behalf of the Vatican Apostolic Library and on my own behalf I wish everyone a Holy Christmas.

Card. José Tolentino de Mendonça  
Archivist and Librarian  
of H.R.C.



## October 2, Feast of the Guardian Angels



Vat. lat. 3769, 27v

*Angelis suis mandavit de te, ut  
custodiant te in omnibus viis tuis  
(Psalm. XC, II)*

On October 2, the feast of the Guardian Angels is celebrated, a feast that dates back to the 17th century. The Orthodox Church celebrates it on January 11. In the history of salvation, God entrusted angels with the task of protecting the patriarchs and all the chosen people; they are sent to carry out a task or mission.

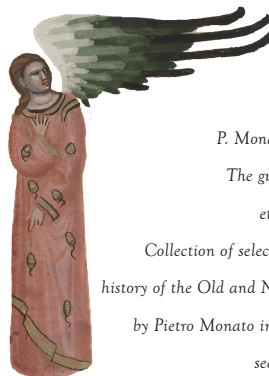
The term comes from the Greek *ángelos*, or messenger, a root which it shares in common with *Evangelium* - Gospel. References to these celestial figures abound in both the canonical Scriptures as well as in hagiographic literature; they are spiritual messengers and the executors of divine orders.

From the first centuries of Christianity, there have been classifications of "spiritual creatures." Pseudo-Dionysius the Areopagite, a theologian from the 5th century, is responsible for proposing a classification of nine hierarchies for the angelic world. These in turn are divided into different intermediary orders between the divinity and man. These hierarchies are organized in a pyramidal structure: Seraphim, Cherubim, and Thrones; Virtues, Dominations, and Powers; Principalities, Archangels, and Angels.

The main Fathers of the Church have dealt with the spirituality of angels in their theological reflections. At the end of the Middle Ages, a common devotion to the guardian angel developed on the Iberian Peninsula, but the figure of the guardian angel was already present in the New Testament; see Mt. 18:10 and St. Jerome, *Commentary on Matthew*: "The dignity of souls is so great that each one from birth receives an angel delegated to its custody." The term *ángel custodio* derives from the notion of civil defense, and so too the angel, endowed with military and heraldic attributes, was a bulwark against potential enemies or against the dangers that threatened the community. Such devotion has the same foundation as that of local saints.

In 1504 a solemn feast was instituted in honor of the protector angel of Portugal at the request of Manuel I. Sovereign power entrusted itself to the "national" angel which was represented with the heraldic attributes of the kingdom and thus strengthened its cult.

Starting from the second half of the sixteenth century, the liturgy, iconography, manuals of piety, councils, and pontifical decrees showed a growing interest in the angel appointed to the care of the faithful and to his health. The personal angel had already contributed to the spirituality of medieval monasticism, and in 16th century France, a day of the liturgical year was dedicated to guardian angels. In the century of the Reformation, the idea of a guardian angel for each faithful, an anonymous and benevolent protector against temptations and other dangers, was very well received.



P. Monaco da S. Ricci,

The guardian angel,

etching, in

Collection of selected works representing the  
history of the Old and New Testament ... engraved

by Pietro Monato in the year MDCCXL,

second part,

In Venice, Teodoro Viero, 1789.

Stampe. V. 239 (109)



Half shield of Clement XI

Tobias and the angel

Mt. Pont. Clemens XI, 88R



In 1518 a bull of Pope Leo X authorized the bishop of Rodez, François d'Estaing, to celebrate the feast of the angels in the diocese on March 1, but the new feast was not actually introduced until 1526. In the Austrian empire a feast dedicated to guardian angels was established by Paul V in 1608, at the request of Ferdinand II, and set for the first day available after the feast of St. Michael (May 8). In 1667, Clement IX set the feast to be celebrated on the first Sunday of September, and in 1670 Pope Clement X officially recognized the cult and extended it to the whole Church, setting the date of the feast as the 2nd of October.





The devotion that until then had been limited to a city, empire, convent, or diocese, moved toward universality during the Catholic Reformation as well as through the popular theological literature and spiritual works, especially those written by the Jesuits. Fr. Jacques Coret, S.J. (1631-1721) is considered one of the greatest propagators of devotion to the guardian angel. In 1893, under the pontificate of Leo XIII, two centuries after its institution, the annual feast set for October 2 became a primary feast.

The guardian angel “takes charge of” his protege at birth; he is delegated especially to accompany the Christian during his life and support him in adversity. The guardian angel is different from the saint whose name the person bears, since a person can be consecrated to a saint, but a saint cannot be one person’s custodian exclusively. According to tradition, the angel mediates without the knowledge of the individual, accompanies him, and contributes to his solving ordinary difficulties. For this reason, tokens of gratitude are due.

Representations of the attribute of wings on angels seem to have spread beginning from the fourth century, both in the West and in the East. The Council of Nicaea (325) authorized artists to paint angels with human features. The image with the features of a young man, either alone or while leading his protege, is characteristic of the modern period. The biblical episode of the archangel Raphael who accompanies the young Tobias has often been associated with the iconography of the guardian angel and has prefigured the role of the personal guardian angel as guide and protector.

The guardian angel may be distinguished from angels in general and from archangels; he is not always recognized, but is completely dedicated to the person who has been entrusted to him; he accompanies him with his presence, loves him with his benevolence and defends him with his protective care.



Andrea Zucchi (1678-1740) based on a design by Silvestro Manaigo (c. 1670-c. 1734)  
by Tiziano Vecellio (c. 1488-1576), *The Angel Raphael with Tobias*, [1784],  
etching and burin.  
Stampe. V. 293 (7)

## Retirees of 2020

### *Gratitude and affection to all greetings from the whole Library*



#### Stefano Pettrignani

Hired on June 16, 1980 as a delivery man, he served in the Museums of the Library, then in the Bursar and in the Photographic Laboratory. From October of 1986 he joined the Data Processing Center; from June 2014 until his retirement on June 30, he was in charge of the security of the CPD (CED) department.



#### Ambrogio M. Piazzoni

Hired at the Library in February of 1986, he was an assistant in the Manuscripts Department and then *scriptor Latinus*. From 1990 to 2003 he taught *The Ancient Manuscript and Cataloging* at the Vatican School of Library Science. On March 1, 1999 he was appointed Vice-Prefect of the Library and also managed the Library publications. He held the post until his retirement on March 31st.



#### Franco Scacchi

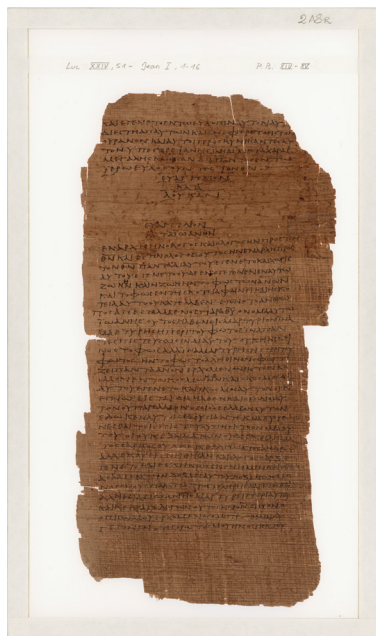
Hired as a delivery man on September 1, 1980, he then worked in the Bursar, and from 1997 onward, in the Office of Accessions. After working in the Periodicals Section, in September of 2000 he moved to the Catalog Section. From January 2009 he was entrusted with the office of book binding, where he continued to work until September 30, the date of his retirement.



## “In the beginning was the Word”: the oldest Gospel presented in a documentary

On November 27 in Verona, marking the occasion of the tenth annual Festival of Social Doctrine, a preview was shown of the documentary “The Oldest Gospel in the World,” produced by the Office of Communications and Vatican Media in collaboration with the Vatican Apostolic Library.

The Gospel described is the *Hanna Papyrus I (Mater Verbi)*, which is safeguarded in the Apostolic Library. The papyrus contains most of the texts of Luke and John and is the oldest combined testimony of the two Gospels, dating back to the beginning of the third century. On the same page (displayed here) we can observe the transition passage from the Gospel of Luke to that of John, the earliest indication of the sequence in which the Gospels are ordered today.



It is therefore the first witness of the Gospel canon and demonstrates how early in history the texts were already circulating as a *corpus*. The manuscript originally consisted of 36 superimposed bifolios forming 144 pages made of papyrus, a fragile writing surface, which becomes even more fragile when many sheets are assembled. It has been conjectured that the first two Gospels, those of Matthew and Mark, were in another similar codex that was later lost.

The transcribing of the first texts of the Gospels was undertaken toward the latter part of the first century, in Greek. The disciples of Jesus began to leave this world and there was a need to “set it down,” in order to pass on the story of those events that the eyewitnesses had narrated. The first drafts of the Gospels and similar stories date back to the last decades of that century.

According to tradition and modern criticism, the four canonical Gospels were composed at different times and places, and were brought together during the second century. The *Hanna Papyrus I (Mater Verbi)* is therefore very close to the first compositions of those texts.



The manuscript came from Egypt (where it lay hidden for centuries) and arrived in Europe in the mid-fifties of the twentieth century; it was purchased in 2006 thanks to the generosity of the Hanna family of Atlanta, Georgia.

The Bodmer Foundation of Cologne, Geneva, had put it up for sale along with other papyri and identified it as *Bodmer 14-15* (marked as *P 75* according to the system of sigla used for the manuscripts of the New Testament in Greek). The *Sally and Frank Hanna Family Foundation*, the *Solidarity Association (U.S.A.)*, and the *Mater Verbi / Hanna Papyrus Trust* arranged the transaction.

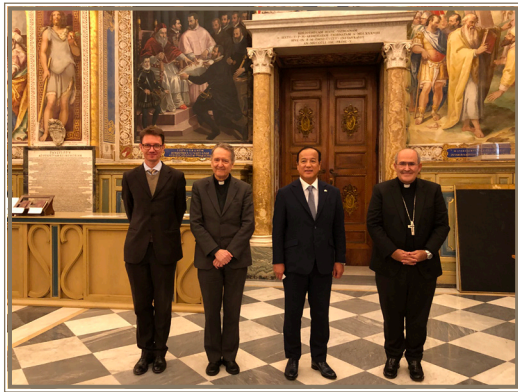
The manuscript was purchased on November 21, the feast of the Presentation of the Blessed Virgin Mary. On January 22, Frank, Sally, and Elizabeth Hanna presented the ancient manuscript to Pope Benedict.

The new documentary will air on the VatiVision digital platform at the beginning of the new year, 2021. It recounts the acquisition and arrival of the *Hanna Papyrus I (Mater Verbi)*, and its identity as a fundamental testimony for the history of the text of the Gospels. It also shows evocative images of the Library that narrate its history and illustrate its mission, explained by its representatives. The documentary shows the historical locales of this papal Institution, including a discussion of the methods in which artifacts are conserved, restored, and digitized for greater distribution. The documentary even broadcasts the areas of the Library (normally closed to the public) that preserve the most precious documents. Indeed, the documentary inspires amazements, curiosity, interest, and excitement.

Among the strongest emotions conveyed therein are those of Benedict XVI when the document is presented to him, as well as those of the Hanna family as they meet the Pope. The emotion of Frank Hanna in front of the *Papyrus* will remain indelible in the memory of the beholder as he shares the poignant meaning of the extraordinary testimony for him and his family, which, as he himself tells us, leaves one almost speechless.



## The new Japanese ambassador on an official visit



The new ambassador of Japan to the Holy See, H.E. Mister Seiji Okada, accompanied by the Minister Counselor, Dr. Teruyo Shimasaki-Dessy, came to the Library on October 19th for an official visit. He met with the Librarian, H.E. Card. José Tolentino de Mendonça, the Prefect, Msgr. Cesare Pasini, and the Vice-prefect, Dr. Timothy Janz.

During the meeting, which took place in the Vestibule of the Library, the welcome guest made reference to the ancient friendship between Japan and the Holy See, which dates back to the mid-sixteenth century. There was also mention of the *Tensho embassy*, which made its first trip to Europe from 1582 to 1585 with young representatives of the most important Japanese families of the time. After visiting Portugal and Spain, the Japanese delegation went to Italy and were immortalized in a fresco in the Sistine Hall. In Rome the Japanese delegation also had a chance to meet with Gregory XIII, and then in December 1585, with Sixtus V.

Diplomatic relations between the Holy See and Japan were established in 1942. Dr. Okada expressed his intention to examine the documents, even the most recent ones, concerning the cultural and diplomatic relations between his country and the Holy See, and to continue the path of a tradition formed over time. Also, he expressed his desire to work with the Library to create new projects together, recently also by means of the collaboration with the company NTT Data Corporation.



## Meeting with the Rector of the Cattolica of Milan

On October 15, Prof. Franco Anelli, Rector of the Catholic University of the Sacred Heart of Milan, accompanied by the Vice Rector, Prof. Mario Taccolini, and by Dr. Paolo Nusiner, Director for the General Affairs of the Dicastery for Communication, met with the official leaders of the Library. On the occasion, they recalled the tradition that binds the Vatican Institution and the University in Milan: collaboration between the two entities has been close since the time of the foundation of the University in 1921, when it was desired and carried into effect by Fr. Agostino Gemelli.

The kind guests offered the Library the powerful work of *Storia economica e sociale di Bergamo*, a work published in 2014 charting the economic and social history of the city from antiquity to the contemporary era. The Library thanks its illustrious guests both for the gift and for the welcome meeting, and wishes the prestigious academic institution all the best for its future projects.



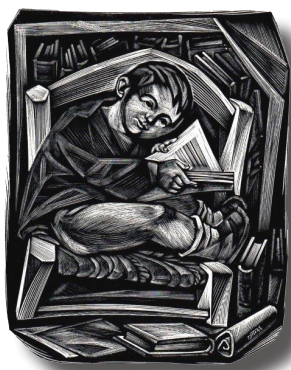
Paolo Nusiner, Franco Anelli and Mario Taccolini



S. Bartolini, *The Angel*

Disegni generali 6

## A new donation from Marangoni



Small library, 1948

*"Neither the merits nor the demerits can be entirely attributed to the person. It is important that one gives one's all".*

T. Marangoni, 1973



Archangel Raphael and Tobiolo, 1956

On November 3, more works by the well-known engraver Tranquillo Marangoni (1912-1992) arrived to the Library, sent by his son Aldo to complete the considerable donation made partly in December 2018 and partly in March 2019, when he delivered the works personally to the representatives of the Institution (see OWL, nr. 9: <https://www.vaticanlibrary.va/moduli/201904en.pdf>).

This new donation includes studies, drawings, correspondences, and proofs of composition of the cover and woodcuts that add to and complete the material already present in the Library concerning the series *Vita di medici e naturalisti celebri*, from the publisher Fiorano Zigiotti of Trieste.

Three volumes of this series in the Marangoni collection of the Library are dedicated to Paolo Assalini, Girolamo Fracastoro, and Giovanni Alfonso Borelli, and were printed between 1947 and 1948.



Among the recent acquisitions are two small woodcuts with symbols of the medical sciences and the phrase "Haec est Italia" (from Pliny, "Haec est Italia diis sacra," *Naturalis historia*, III, 46). They illustrate the frontispiece and the back inside cover of the books. There are also drawings for the woodcut portraits of the three characters, and five variants of the cover of the volume entitled to Borelli. The same cover was chosen for the publication of the three writings, and a more expressive image of a doctor seated with a book in his hands that guides the work of an apprentice was chosen instead of the portraits of the individual figures.

Aldo Marangoni and Mrs. Anna would have wished to deliver the works in person, but unfortunately it was not possible due to the difficult conditions we are currently experiencing. We thank them and express our hope to see them again soon in the Library.



Salvatore Lilla (1936-2015)  
“scriptor Graecus” of the Vatican Library\*



**F**ive years ago, on February 9, 2015, Salvatore Lilla, *scriptor Graecus* of the Vatican Library, passed away. He was born in Rome on November 23, 1936.

After completing studies at the Scuola Normale Superiore in Pisa where he developed a passion for ancient Christian literature, Lilla obtained a degree in classical literature at Pisa in 1958, graduating in the same year from the Normale. In both Institutes he received the highest grades. He left for Oxford where he was admitted on scholarship and continued work on Clement of Alexandria, which had been the subject of his bachelor's thesis, and in 1962 obtained his doctorate with a thesis on “Clement of Alexandria's relations with the Jewish-Hellenistic culture, Platonism, Neo-Platonism and Gnosticism” and [...] the multiple ties between this Father of the Church with such currents of thought, both from the perspective of Greek philosophy, and of ethics, cosmology, theology, and some eschatological concessions.” The result of the research was published in its entirety in 1971.

After receiving his doctorate, Lilla moved to Germany, where he remained until 1965. He first lived in Frankfurt and then in Göttingen, where he was working on the critical edition of the *De divinis nominibus* of Pseudo-Dionysius the Areopagite. In that same year he was hired at the Library in the Greek section, with the task of cataloging 93 manuscripts of the Vatican collection belonging to the Colonna family and acquired in 1821 (*Vat. gr.* 2162-2254). On April 1st of the following year he was hired permanently.

“Mr.” Lilla, as he preferred to be called, worked tirelessly in the Library for thirty-six years in a solitary and discreet, serious and thorough way. His catalog of the *colonnese* codices, comprising over 600 pages, came out in 1986 (dated 1985). He continued the cataloging work by dedicating himself to *Vat. gr.* 2644-2663. These manuscripts consisted partially of fragments of codices collected over time that had been recovered from the bindings or from the flyleaves, both of manuscripts and printed material. This work was published in parts between 1987 and 1996. From the beginning of the seventies, Salvatore Lilla, *pro gratia* of the Superiors, had also been able to undertake some teaching responsibilities at the Patristic Institute of the Augustinianum; in addition, professor Lilla completed and

published more of his work.

In 1997 serious heart problems obliged him to undergo prolonged hospitalization and surgery. Physically weakened but still mentally vigorous, in 1999 Prof. Lilla commenced a third catalog, this time on *Vat. gr.* 2255-2360.

After his retirement in 2001, he continued to work and go to the Library, always accompanied by the lovely Mrs. Natalina, “wife, friend, driver, nurse, everything” for him, as he told someone. The thoughts and affection of the Library go to dear Mrs. Lilla, in memory not only of the talented scholar and expert in several ancient and modern languages, but of an industrious person and gentleman with simple, shy, and kind manners that often blossomed in unexpected “affectionate” gestures. Gifted with a great sensitivity, he was always ready to help, and showed deep gratitude for even the smallest gesture accorded to him. His facial expressions are unforgettable, more eloquent than many words, just as his almost childish smile, which offset his charming shyness.

His work, *I manoscritti Vaticani greci: lineamenti di una storia del fondo*, was published in 2004, and *Il silenzio nella filosofia greca (Presocratici - Platone - giudeo-ellenismo - ermetismo - medioplatonismo - oracoli caldaici - neoplatonismo - gnosticismo - Padri greci). Galleria di ritratti e raccolta di testimonianze*, was published in 2013.

Prof. Lilla did not learn to use technological tools and continued to write his articles by hand: his handwriting was clear, round, and highly legible. In order to have his scholarly contributions, the texts were accepted in the manuscript version.

“The age of cataloging inaugurated at the beginning of the twentieth century at the Vatican Library by Franz Ehrle with his *leges* for the description of manuscripts came to a close almost symbolically with him, with his retirement, an age that gave rise to dozens of printed catalogs, often masterpieces not only of science but even more of almost religious dedication to the cause. In the new century and the new millennium, at the heart of the digital revolution that is profoundly transforming reading, study, and cataloging practices, new scenarios are certainly emerging. But that eminent age of cataloging remains glorious; and with Lilla it could not have ended in a more noble and distinguished manner.”

\*Quotations and news from Paolo Vian's contribution in memory of Prof. Salvatore Lilla:

“This is my official task as *scriptor Graecus* at the Vatican Library,” *una bio-bibliografia di Salvatore Lilla (1936-2015)*. Città del Vaticano 2015.

*Sudi e testi*, 496, pp. [519]-558.



Vat. lat. 9495, LI

### Hymn to life

Life is beauty, admire it.  
 Life is an opportunity, take it.  
 Life is bliss, taste it.  
 Life is a dream, realize it.  
 Life is a challenge, meet it.  
 Life is a duty, complete it.  
 Life is a game, play it.  
 Life is precious, care for it.  
 Life is wealth, keep it.  
 Life is love, enjoy it.  
 Life is a mystery, know it.  
 Life is a promise, fulfill it.  
 Life is sorrow, overcome it.  
 Life is a song, sing it.  
 Life is a struggle, accept it.  
 Life is luck, make it.  
 Life is an adventure, dare it.  
 Life is happiness, merit it.  
 Life is life, defend it.

Mother Teresa of Calcutta





## A journey from the 16th century

Travel diaries have always aroused the interest and curiosity of readers in all eras. And at a time that does not permit us to travel, reading beautiful pages from travel stories, the discovery of places and customs are all the more interesting and help us overcome any spatial limitation, just as they helped those who for other reasons could not travel in the past; one can imagine being displaced to other places and experiencing the adventures of those who tell them.

The account of the journey made by the Florentine Francesco Carletti (1573-1636) is particularly interesting. He is the first private individual to have accomplished a maritime trip around the globe without his own fleet, by changing boats along the route.

The first circumnavigation was carried out from 1519 to 1522 by the Portuguese Ferdinando Magellano (1480-1521) in the service of the Spanish court of Charles V. Magellano's mission, like that of Francis Drake in the service of Elizabeth I of England, (1577-1580), had been an official undertaking. Exactly five centuries ago, in November 1520, Magellan reached the ocean he called the Pacific (peaceful) with three ships, crossing the strait that bears his name and crossing the borders known at that time. He was to reach the spice islands, the Moluccas, without passing through the Portuguese waters (assigned by the Treaty of Tordesillas). We have the story of that first trip around the world thanks to Antonio Pigafetta from Vicenza, (c. 1480/91-c. 1534); Magellan himself was unable to finish his travel since he was killed in the islands presently known as the Philippines.

Carletti, on the other hand, embarked on the journey for his own commercial reasons; he left in May 1591 and the journey lasted many years. His first intention was to reach Cape Verde but then went on to Peru, Mexico, the Philippines, Japan, Korea, China and the Indies. His *Ragionamenti* are instructive, not so much for the geographical elements, but for the story of the vicissitudes of the journey, for the encounters and experiences that he had in his profession as a merchant of all kinds of merchandise which he did not intend to return until he made huge earnings with it. "A man of wise judgment, and full of great shrewdness of wit," he was able to understand the people he met. He took account of the coins and weights in effect in the various places, of the commercial uses and of the difficulties he encountered with transport and goods.

The information that Carletti provides is valuable for understanding how the trade of his time was organized by the Spanish-Portuguese who held a monopoly over America and the East, while the Dutch and the British in turn began to compete to conquer new markets.

On Christmas of 1601 he began the return journey on a ship bound for Lisbon, arriving in Florence on July 12, 1606. Among the servants who accompanied him was a young Korean.



First edition of Francesco Carletti's "Ragionamenti", 1701, preserved in the book collection belonging to the Marquis Alessandro Gregorio Capponi (1683-1746), which arrived at the Vatican Library in 1746; two other copies of the edition can be found in the collection of the Marquis Gaetano Ferrajoli (1838-1890), which arrived at the Library in 1926.



Interest in the young Korean who came to Italy with Carletti arose from the Korean friends who are carrying out the project for the study and enhancement of Korean documents or documents related to Korea present in the Library, a project promoted by the Korean Bishops' Conference and supported by the government of the country.

The young man, probably a soldier taken prisoner in Japan during the Imjin War, was acquired by Carletti perhaps in Nagasaki. He seems to have been the first Korean to arrive in Italy. We do not know his Korean name, but upon baptism he was called Antonio Corea. He lived in Florence and then Rome, and seems to have been at the origin of the surname still existent in Italy. His figure is well known in Korea, since in 1979, when local media reported of a "Corea" from Albi, near Catanzaro, a descendant of that first Korean in Italy.

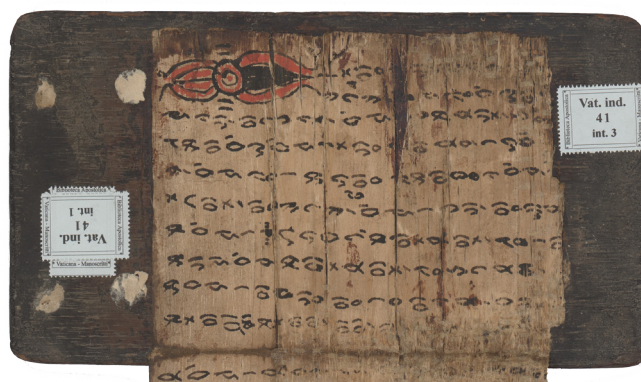
Pieter Paul Rubens  
(1577-1640)  
Man in Korean Costume, c. 1617,  
drawing  
The J. Paul Getty Museum

The figure represented has been linked to Antonio Corea; the painter may have met the young man during his stay in Rome. Below on the left is a sketch of a ship to emphasize the distance from the country of origin of the subject portrayed.

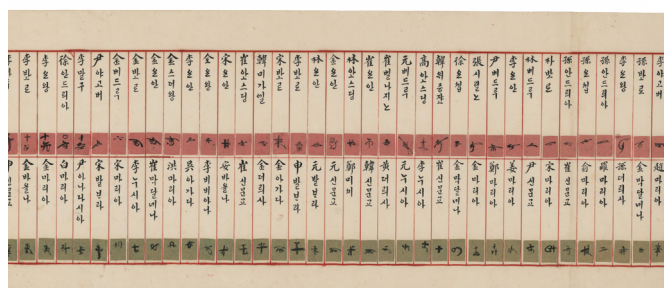


## ... On the Korean project

The project we are calling “Korean”, currently under construction, consists of two parts. The first, which is being monitored directly by the Korean Bishops’ Conference, entails the accessibility of the Library’s various materials from Korea or related to Korea. This also involves the previous study of the materials. Three scholars, coordinated by Dr. Rosaria Soohyun Park, are examining every catalog and file to identify manuscripts, printed materials, photographs, and coins related to Korean culture, and verify every possible source. This is a vast and fundamental survey that is seldom done. The work continues despite the difficulty of the present time that limits study on site.



Vat. ind. 41 (3, 1)



Vat. estr. or. 96

Vat. estr. or. 96 is a roll made from Hanji paper; it contains the list of Catholic faithful of the Diocese of Seoul arranged in two parts: 561 male names and 781 female names. The series of names begins with that of Bishop Baek Yo-han, the Korean name of Marie-Jean-Gustave Blanc (1844-1890), apostolic vicar in Korea from 1884.

The second part of the project in which the Library plays the primary role involves the full process of digitization, description, and restoration of documents. This is the first project of this kind to be carried out in the Vatican Library. The documents involved are not only Korean, but belong to the entire eastern region.

Korea and the Korean Episcopal Conference are supporting this activity with an exceptionally far-sighted vision, which has fully understood the universality of the culture that the Vatican Library represents. In Korea they have fully embraced the message that the papal library intends to transmit: conserving, valuing and transmitting culture means conserving, valuing and transmitting all cultures, in their richness and complexity. No culture is left out; drawing near to each culture, though not always easy, leads to exchange, to seeking new possibilities and new ideas. And interaction with its lifeblood promotes culture.

Vat. ind. 41, one of the digitized codices within the project, is a “pustaha,” a manuscript in the format of concertina, made from the bark of a tree that is very common in Indonesia (a tree belonging to the genus *Aquilaria*, or agar tree). It contains three magical texts in Batak script (Sumatra island), two in the variety of the Simalungun ethnic group, and one in the typical variety of the Mandailing ethnic group.

Since the start of the project undertaken in autumn of 2019 and scheduled to last four years, the Korean coins of the Library have been digitized and described (see OWL 13, p. 4-5: <https://www.vaticanlibrary.va/moduli/202003en.pdf>; an in-depth article on the subject was recently published in the annual journal *Historia mundi*, nr. 9, October 2020), and over one hundred manuscripts and printed materials from the eastern area. The Departments and Laboratories of the Vatican Library are engaged in the various phases of work envisaged by the project. In the next year, we will work on documents that require conservation treatments before their digitization. The Department of Manuscripts takes care of the pre-digitization phase, and with the collaboration of external specialists, provides for the description of the documents according to the linguistic areas. The languages (and writings) included in the project besides Korean are: Batak, Burmese, Devanagari, Japanese, Javanese, Kannada, Khmer, Malay, Malayalam, Manchu, Sinhala, Tamil, Telugu, Thai, Urdu, Vietnamese. The project has also given new impetus to some internal activities already underway, such as the inclusion of the descriptions of most of the Chinese manuscripts preserved in the Library.







Sire L. 13, another manuscript included in the project, belongs to the homonymous collection of manuscripts and printed materials (sometimes in extracts) that contain one or more translations of the bull “Ineffabilis Deus” by which Pius IX (1846-1878) proclaimed the dogma of the Immaculate Conception of Mary on December 8, 1854. The text of the bull survives in 222 languages or dialects of the five continents. The different translations are often accompanied by decorations, sometimes of exceptional beauty, made by local artists.

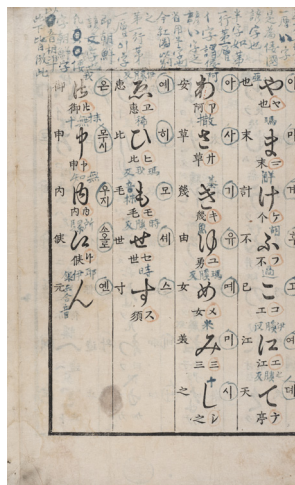
The collection was established by Marie-Dominique Sire (1827-1917) of the Company of Priests of Saint Sulpice (P.S.S.), who planned the translation of the bull into several languages. He planned the publication of one hundred volumes with about 300 translations. Three introductory and three complementary volumes were to be added to the same volumes.

A first group of volumes was offered to Pius IX in 1865, others arrived in the following years, and in 1904 the introductory volumes were completed.

Sire L. 13 (27 folios) contains the Korean translation of the bull.



Sire L. 13



Borg. cin. 400, 1v-2r



Borg. cin. 400 contains a Japanese-Korean syllabary in folios sheets organized according to the “iroha” order (Japanese manual for Koreans), and was perhaps printed in Korea. It contains handwritten marginal notes in Latin and Chinese. The work is dated between the eighties and nineties of the eighteenth century. An anonymous Korean Mandarin from Beijing gave it to the Polish Franciscan missionary Romualdo Kocielski (Chinese name Luo Jizhou, 1750-1791), who recorded the gift in a note on f. 8v of the document. The Borgia collection, to which the document belongs, takes its name from Card. Stefano Borgia (1731-1804) and is divided into 21 sections; the Chinese collection is comprised of 538 items and also includes documents of non-Chinese provenance.

The work represents one of the first prints (if not the first), of Korean origin partially composed in “han’gul” to reach Europe. Han’gul is the Korean writing system created by King Sejong in 1443.

We are grateful to Korea, to all the individuals and organizations involved in the project. We thank H.E. Msgr. Hyginus Kim, who promoted it, the Korean government, which supports the initiative, the Embassy of Korea to the Holy See, always present with its support, and to all the people who assisted this enterprise in various capacities. We also hope that the project will be followed by other similar initiatives.



On December 17 the new ambassador of the Republic of Korea to the Holy See, H.E. Mister Kyu Ho Choo met the Holy Father on the occasion of the presentation of his credential letters.

Best wishes to His Excellency the ambassador from the Vatican Apostolic Library for his new duty.



Stampe. I. 90 (42, 3)

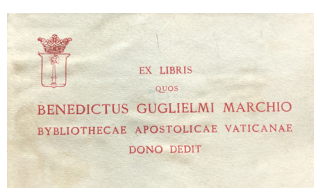
## The collection of the Marquis Benedetto Guglielmi at the Vatican Library

Among the countless private libraries that the Library has acquired over time, one that is not well known is that of Benedetto Guglielmi, Marquis of Vulci, owner of vast estates of land in the vicinity of Civitavecchia and Montalto di Castro.

Born in 1875, Guglielmi was a collector of archaeological relics and documents concerning the area that extends from Rome to Etruria. In 1934 he donated numerous objects from archaeological excavations to the Vatican Museums: ceramics, bronzes and more, now conserved in the Gregorian Etruscan Museum. There is a list of the donated items at the Library.

Guglielmi was Gonfalonier of the city of Civitavecchia from 1938 to 1939 and provincial deputy. On several occasions beginning from the 1920s he bequeathed to the Library his manuscripts, drawings, prints and printed materials; copies of the various testamentary editions are kept in the Library Archives. The last group of the Marquis's volumes was collected from a farm near Tuscania on June 14, 1945. In August of 1945, the cataloging of the books was completed. The registry lists 8716 items between the dates of May 8, 1940 to August 2, 1945; other volumes also arrived in 1946. An inventory deducted from the registry itself was drawn up for legal use at the expense of the heirs. It has been calculated that the collection of books, manuscripts, drawings and prints amount to roughly 20,000 items.

The printed materials include many works related to the arts, history, and literature. They were dispersed among the various printed collections of the Library, but can be identified by the *ex libris*.



The manuscripts that belonged to Marquis Guglielmi, some of which are in need of conservation treatments, can be found among the *Vaticani latini* (Vat. lat. 13507-13518; 14097-14108; 15302-15306). These include three volumes of edicts (*Editti e bandi di Roma*) from the 16th-17th centuries, and several volumes of documents from the Gavotti-Verospi Archive.



Luigi Pedrazzi, pupil and son-in-law of Luigi Sabatelli

Gallo Gallina, clothing designer

Vat. lat. 15302, 65v



Anonymous Italian of the early nineteenth century - Military uniforms

Thirty drawings in pen and preparatory watercolors for lithographs

Vat. lat. 15305, 1



Armée du Royaume de Sardaigne vers 1780

Vat. lat. 15303, 1



In the group of prints donated by Guglielmi there are predominantly clothing engravings from the 17th-19th centuries, many prints of military uniforms, watercolor lithographs, mostly 19th-century French fashion, as well as engravings depicting popular scenes and architectural subjects.



Stampe. II. 123 (1)



Stampe. III. 309 (56)



Stampe. II. 84 (1)



Stampe. II. 89 (49)

You might be surprised to discover this type of material at a place like the Vatican Library, but there is still much to discover in the immense collections preserved at the historic Institution. The richness and variety of its collections can attract scholars interested in a wide range of disciplines, from history to science, from jurisprudence to art, literature, and even clothing.

Other material coming from the Marquis which has yet to be cataloged, especially “notes and study documents,” is found in the Depositories A-E, a section of the Manuscript Stacks for the first stage of receiving the materials that stand in need of appraisal and sorting before they are made available to scholars.



## A princess's book



*The embrace of the two young spouses*

Vat. gr. 1851, 6r

A small Vatican manuscript comprising only eight sheets of parchment, about half of the original manuscript, is currently being studied in depth by a group of researchers. It contains, as in a precious box, an epithalamium in Byzantine hendecasyllables dedicated to a Hungarian princess: Vat. gr. 1851. The text is enriched by seven miniatures, some of which are full-page.

The manuscript was made for Princess Anna, daughter of Stephen V of Hungary and his spouse Elizabeth. When she was still very young, the noble girl left Hungary to marry Andronicus, son of the Byzantine emperor Michael VIII Palaiologos and Theodora Doukas Vatatzes, and future emperor. The text recounts the ceremony of the young girl's arrival in Constantinople in 1272.

The manuscript is unique for several reasons, especially for the text that it preserves: there are no other witnesses of this text or even of anything similar. In addition, the miniatures are the only pictorial evidence of a secular event in the context of the ceremonies at the Byzantine court.

It is an extraordinary testimony of Byzantine art created in the Palaeologan era, and at the same time it represents a unique document attesting to the relations between Byzantium and Hungary at the end of the Árpádi era.

A study conducted by Joseph Strzygowski in 1901 placed the manuscript in the second half of the 13th century, under the reign of Emperor Michael VIII Palaiologos. The manuscript has often been the subject of analysis over time, but the research has focused almost exclusively on historical-artistic factors. According to this research, the codex would date to the 12th century, during the reign of Emperor Manuel I Comnenus.

The prosopographic and historical data from the text permit the identification of the participants and a precise dating to the year 1272. A volume of studies on the codex, which will shed new light on both the artifact and the historical-cultural context in which it was made, is currently being prepared by András Németh, a member of the scientific staff of the Library, and Prof. Peter Schreiner, with the participation of specialists from different countries.

The Library's Conservation Laboratory will carry out some interventions on the manuscript, and will unstitch the current binding because it is not suitable for conservation. The conservation work will be very useful to the ongoing studies. At the end of the delicate interventions, the codex will then be digitized again and made available to scholars both *in situ* and online.



Vat. gr. 1156, 2r



## Gian Lorenzo Bernini at the Vatican Library



Self-portrait with the cross of the Order of Christ, c. 1630.

Arch. Chig. 24905

Gian Lorenzo Bernini, born in Naples in 1598, died in Rome on November 28, 1680. He arrived at a very young age to the eternal city, where as an heir to classical architecture, he became the creator of Baroque Rome. He made several statues that were collected in the villa of his patron, Card. Scipione Borghese: *Aeneas*, *David*, the *Rape of Proserpina*, *Apollo chasing Daphne*; at the same time he worked on the busts of Gregory V, Urban VIII and Card. Robert Bellarmine.

The study of Roman architecture and Michelangelo's works inspired him with a deep interest in architecture, to which he made a great contribution with innovative flair. The *baldacchino* of St. Peter's (1628-1633) represents a moment of transition between the two activities, both of which he cultivated with equal commitment: it is the first attempt to render the classically flat levels of Renaissance architecture within movement of the *chiaroscuro*. Bernini carried out numerous works while he was still young, such as the façades of the church of Santa Bibiana (and the statue of the saint on the altar), and that of Propaganda Fide.

In 1629 Urban VIII appointed him as architect of the Fabbrica di San Pietro and entrusted him with the façade of the Barberini palace, while the artist continued to execute works of sculpture for funeral monuments, busts, fountains.



Sketch for the crowning of the baldacchino of St. Peter's, 1631

Barb. lat. 9900, 2

Innocent X preferred Borromini to him. Shortly after 1644, Bernini sculpted the statue of the *Ecstasy of St. Theresa*, in Santa Maria della Vittoria, an eloquent example of the purest Baroque style.

After having reconciled with the pope, he made among other works the fountain in Piazza Navona, which aroused great enthusiasm. Under Alexander VII he built the colonnade of St. Peter's Square (1656-1666) which still welcomes visitors and faithful from all over the world in its embrace. Many other works followed over the next years, including his contributions to the Chigi palace, later to become the Odessalchi. He also painted, but was never fully satisfied with this art.



Alternative proposal for the façade of St. Peter's, 1645

Vat. lat. 13442, 3



Drawing of the elephant of Minerva with the obelisk and the saddle cloth

Chig. P. VII. 9, pt. A, 123

Bernini had a great influence not only on later architecture but also on sculpture and painting, especially insofar as these have a decorative function when combined with architectural forms.

It is a little-known fact that the Library has almost 400 drawings by Bernini and two self-portraits; we present here some important examples. In 2015 the Library published them: *I disegni di Bernini e della sua scuola nella Biblioteca Apostolica Vaticana* = *Drawings by Bernini and his school at the Vatican Apostolic Library*, edited by Manuela Gobbi and Barbara Jatta.



*Even if fear will have more and  
more arguments, you choose hope*

*Seneca*



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Barb. lat. 487, 44r

*Merry Christmas and a Happy New Year*





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