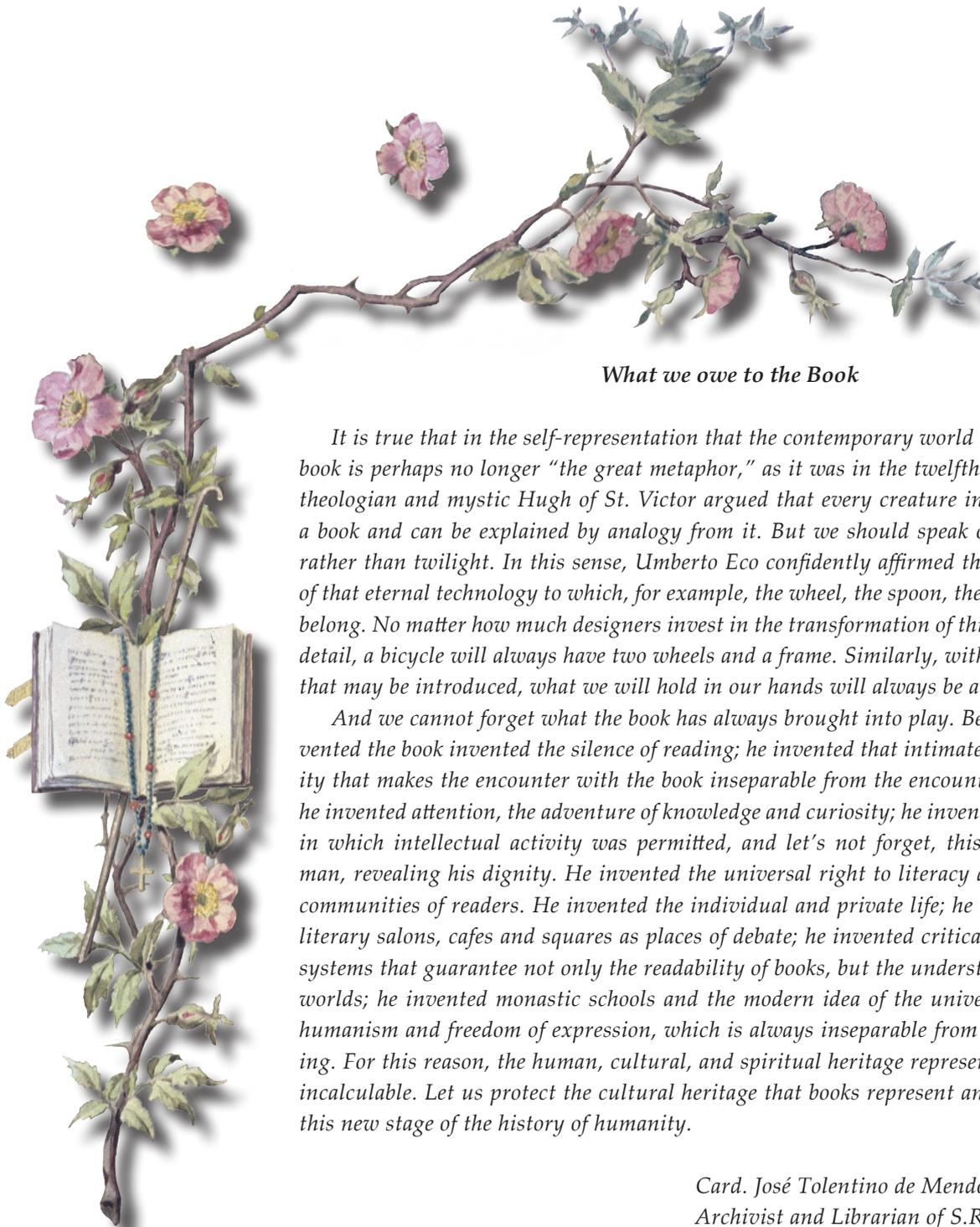


Online Window into the Library



«Avvisi» dalla Vaticana



What we owe to the Book

It is true that in the self-representation that the contemporary world makes of itself, the book is perhaps no longer “the great metaphor,” as it was in the twelfth century when the theologian and mystic Hugh of St. Victor argued that every creature in this world is like a book and can be explained by analogy from it. But we should speak of transformations rather than twilight. In this sense, Umberto Eco confidently affirmed that the book is part of that eternal technology to which, for example, the wheel, the spoon, the pot, or the bicycle belong. No matter how much designers invest in the transformation of this detail or another detail, a bicycle will always have two wheels and a frame. Similarly, with all the variations that may be introduced, what we will hold in our hands will always be a book.

And we cannot forget what the book has always brought into play. Because whoever invented the book invented the silence of reading; he invented that intimate form of temporality that makes the encounter with the book inseparable from the encounter with ourselves; he invented attention, the adventure of knowledge and curiosity; he invented a social habitat in which intellectual activity was permitted, and let’s not forget, this habitat has freed man, revealing his dignity. He invented the universal right to literacy and multiplied the communities of readers. He invented the individual and private life; he invented libraries, literary salons, cafes and squares as places of debate; he invented critical and hermeneutic systems that guarantee not only the readability of books, but the understanding of possible worlds; he invented monastic schools and the modern idea of the university; he invented humanism and freedom of expression, which is always inseparable from the freedom of being. For this reason, the human, cultural, and spiritual heritage represented by the book is incalculable. Let us protect the cultural heritage that books represent and bring it alive in this new stage of the history of humanity.

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

A new codex among the *Vaticani Latini* collections



A new manuscript has been added to the *Vaticani* collection thanks to the generosity of the Gaudium Magnum - Maria and João Cortez de Lobão Foundation, receiving the shelfmark *Vat. lat.* 15504.

On April 29, Messrs. Maria and João Cortez de Lobão, the members of their beautiful and big family, together with Card. José Tolentino de Mendonça, met with the Pontiff to present him the 15th century codex containing the *Quadragesimale Seraphim* of Bernardino of Siena (1380-1444), canonized in 1450 by Pope Nicholas V. His feast is celebrated on May 20.



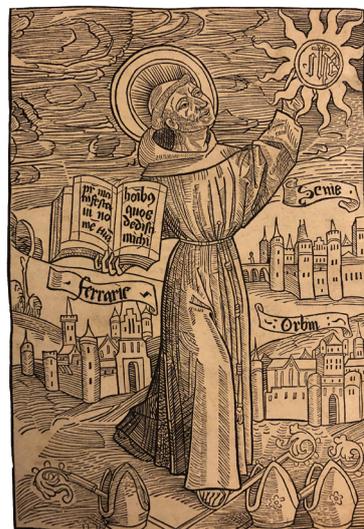
Bernardino Albizzeschi was one of the greatest preachers of fifteenth-century Italy. After distributing his possessions to the poor, he entered the Franciscan Order in 1404. He began preaching in the towns around Siena, summarizing his doctrine in the monogram IHS = *Iesus Hominum Salvator*, a symbol later adopted by the Jesuit Order.

When he was still young he joined the Company of the "Battuti" of the Blessed Virgin at the hospital of Our Lady of La Scala in Siena, during the plague epidemic that struck the city in 1400. Along with his companions, he cu-

red those who had been affected by the disease. Back in Siena in 1411, he himself fell ill with the plague and was cured. He preached in Lombardy, especially in Milan, and in many other places in northern and central Italy, where crowds gathered to hear his passionate calls for conversion and pacification. He reformed many convents and founded new ones in many Italian places. In 1438 he was elected vicar general of the Observant branch of the Order of Friars Minor, which in 1368, thanks to the Franciscan Bernard Paoluccio, refreshed the observance or primitive rule of the Order. After four years, St. Bernardine left the office of government to resume preaching.

The sermons he preached in Padua in Lent of 1423 have been preserved in the *reportationes*, i.e., transcriptions made by a listener, who passed them down from the saint's own voice.

The collection of those sermons, translated into Latin, is known by the name of *Quadragesimale Seraphim*, whose first edition (of the several it had) is the one in the *Opera omnia* printed in Venice, "*apud Iuntas*", in 1591.



St. Bernardine
"Sermones",
Basilee : per Nicolaum
Kessler, [c. 1490-1494]
Stamp. Ross. 266





The manuscript, which the Holy Father immediately sent to the Library, is “an austere paper codex of more than 440 pages, written not long after 1423 by a single hand in a minute semigothic script, with occasional elements in red ink (initials and titles). It is one of the rare witnesses of this collection, which, as far as we know, has been transmitted by only three other copies preserved in the Biblioteca Medicea Laurenziana in Florence, the Biblioteca Ambrosiana in Milan and the Biblioteca Comunale in Assisi. The new specimen, hitherto unknown, has now reached the Vatican Library to be preserved, consulted, and studied. It will now join the other manuscripts written by the hand of St. Bernardine, which make the Vatican Library, together with the libraries of Siena, the richest place in the preservation of his autographs.”



The Vatican Library is immensely grateful to its benefactors for the extraordinary gift it has received; through the attentive sensitivity of people such as Mr. and Mrs. Cortez de Lobão and of charitable institutions such as the one they founded, the Library will be able to offer a broader service, ever preserving and making accessible the new cultural assets to all, which arrive thanks to such generosity.



T. Marangoni, "Angelina Lauro", Panel gilding test, 1965

The *Fondo Reginese*: Collection of the Queen



Urb. lat. 1681, 3r



It is well known that the library of the highly cultured Queen Christina (1626-1689), who reigned on the Swedish throne from March 15, 1633 to June 6, 1654, is preserved at the Vatican Library. An inquisitive spirit, eager to know, understand, and share experiences and knowledge, made her be known as the "Minerva of the North". The sovereign who had René Descartes among her teachers, had collected literary, scientific and artistic texts from various sources, which she put at the disposal of the scholars of her time from different countries of Europe, such as Johann Freinsheim and Gabriel Naudé.

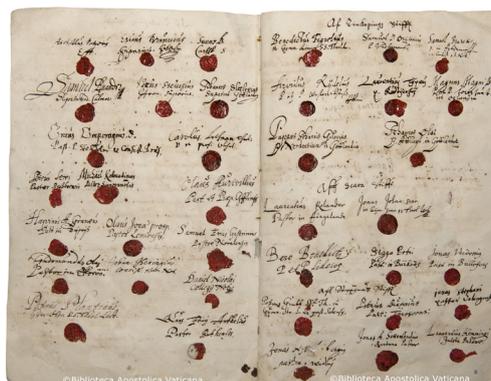
After her abdication, most of those manuscripts followed Christina on her journey to Rome, where she was officially welcomed by Alexander VII Chigi on December 23, 1655. During her first period in Rome, where she lived for 33 years, she spent a few days in the beautiful flat inside the Tower of the Wind in the Vatican.

When the Queen died on April 19, 1689, Pietro Ottoboni, who had been elected pope Alexander VIII on October 6 of that year, bought the precious book collection, which meanwhile had been put up for sale. He, a bibliophile, kept 240 manuscripts for his own personal library and gave 72 manuscripts of the collection to the Vatican Archives; about 1900 manuscripts remained in the Library. The manuscripts which the pontiff had kept for himself went to the Vatican Library in 1748 with the *Ottoboniani* collection, and 53 of the 72 manuscripts given to the Archives arrived to the Library in 1759. Today there are 2123 items in the *Reginese* collection, and 2353, including the Queen's manuscripts in other collections.

More than 1000 manuscripts have already been digitized. Among the manuscripts to be digitized is the *Antwerp Catalogue* (written in that city: *Catalogus librorum Ser. Reginae Suetiae qui Antuerpiae reperiuntur*, *Vat. lat. 8171*) during the journey to Rome; it was completed and signed by Isaac Voss on October 11, 1655. Another important manuscript among those to be digitized is the abdication document (*Reg. lat. 2121*), dated June 1, 1654. The Council and the states represented in Parliament gave Christina two copies of the document, which differ only in signatures and seals.

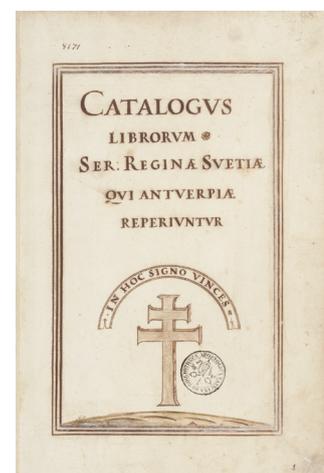


©Biblioteca Apostolica Vaticana



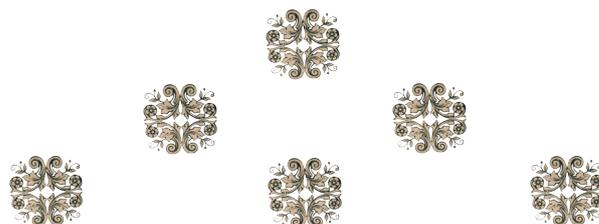
©Biblioteca Apostolica Vaticana

©Biblioteca Apostolica Vaticana



One, with the signatures and seals of the members of the Council and the nobility, is preserved in the Vatican Archives; the other, whose content is similar to the other one, is preserved in the Library. This was written on behalf of the "low" states of the Swedish Parliament (*Riksdag*), with the signatures and seals of the representatives of the clergy, bourgeoisie, and farmers. It is a 20-page booklet; the first 7 containing the text, the remaining 13 containing subscriptions and seals (56 red wax, 253 papered seals).

A couple of years ago, with the help of the indefatigable Swedish ambassador to the Holy See, H.E. Mrs. Cecilia Björner, a project was established for the digitization of manuscripts not yet available online, and their cataloging. The Marcus and Amalia Wallenberg Foundation, to which it has been submitted, has generously decided to participate in the undertaking. An agreement involving the digitization and the online cataloging of approximately 830 manuscripts has been signed by the Library and the Foundation and provides two years for its full implementation. Thanks to the contribution of the Wallenberg Foundation, a considerable part of the Queen's manuscripts will soon be fully accessible online.



To seal the beautiful initiative, and to bid a fond farewell, Mrs. Björner, now Ambassador of Sweden to Norway, met the authorities of the Library together with her successor in the Vatican, H.E. Mr. Andrés Jato. In a sort of hand-over, they underlined the friendship which joins Sweden to the Vatican Library and the desire to continue and extend it.

We are particularly grateful to Mrs. Björner for her support, to the Marcus and Amalia Wallenberg Foundation for its decisive contribution to the project, to Mrs. Ingrid Sundström, Executive Director of the Foundation, for her commitment to its realization, and to all our Swedish friends who have and continue to do their utmost to help preserve and enhance the precious collection which belonged to their erudite sovereign.



The ambassadors of Sweden Cecilia Björner and Andrés Jato; Kristina E. Nilsson, Protocol and Administrative Officer.



Medal commemorating Queen Christina of Sweden, made by Giovanni Battista Guglielmada, after a model probably by Massimiliano Soldani forehead, without date, maybe 1679.



Like lace



© Biblioteca Apostolica Vaticana

In the Reserve of the Manuscript Depository, among the particularly rare, precious or fragile documents, there is a small paper codex of 67 sheets, not yet digitized, belonging to the *Barberini* collection, which contains prayers and psalms in French, *Barb. lat.* 369. The manuscript was produced in France in the seventeenth century using the *canivet* technique.

The term comes from *canif*, a cutter that was used as early as the thirteenth century to cut parchment, a technique that later extended to paper. The precious carving originated in France and the *canivet* works produced in Lyon in the seventeenth and eighteenth centuries are considered particularly valuable.

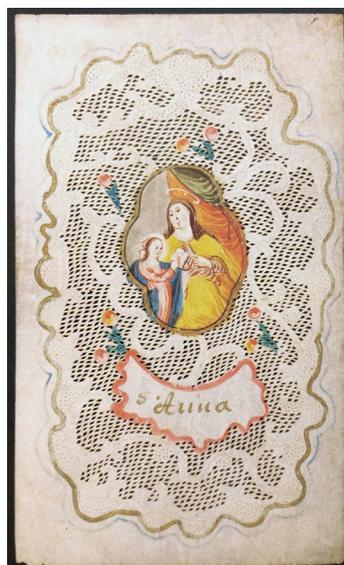
Thin pieces of cardboard containing sacred images were delicately perforated to create lace decorations, the edges of which recall the subtlest and most delicate lace. Such work was carried out mainly in convents and monasteries.

Considered a unique *artis et patientiae monumentum*, our codex has been perforated in the lines that contain the letters, eliminating the surrounding spaces. In order to highlight the text, sheets of dark green tissue paper have been inserted between one sheet and the other, which not only make the text perfectly legible but also reveal the great skill of the craftsman and the elegance of the finely crafted product as if it were lace.

The manuscript is striking for the delicacy of the words that are “embroidered” with meticulous art; the “strips” on which the letters rest have been decorated with double golden lines, while the wider white spaces next to the words bear delicate friezes in color. One is struck, moved, by the faith that is expressed through the laborious exercise of patience; a deep devotion must have sustained the effort of the enterprise that is also, in its own way, a prayer.



Canivet on parchment with a miniature at the center depicting the saint teaching her daughter Mary, the mother of Jesus, to read the Bible.



The “reticella,” which imitates valenciennes lace, is decorated with small bouquets of flowers. German conventual production, first half of the 18th century.



The Feast of *Corpus Christi*

The origins of the feast of *Corpus Christi* date back to the thirteenth century, the century of encyclopedic writing and of the great theological and philosophical systems, in which a kind of balance was achieved between reason and faith, the active life and the contemplative life, between the oral dimension of the word, especially through preaching, and the written word.

The balance between the interior life and the exterior manifestations of faith is probably also manifested in the evolution of theology, spirituality and sacramental practices, which affirm the promotion and spread of the Eucharistic cult. It was St. Julienne de Cornillon (Julienne of Liège, ca. 1193-1258) who inspired bishop (1240-1246) Robert de Thourotte, who in 1246, after participating in the Council of Lyon (June-July 1245), instituted the feast and its office for all the churches of the diocese on the Thursday following the octave of the Trinity. The purpose of the feast was to exalt the Eucharist (= gratitude), which renews the presence of Christ, as a weapon against heretics, as a celebration of the saint of saints, and in reparation for the faults committed against it. The bishop did not have time to promulgate his directives in the synod: he fell ill and died on October 16, 1246. His successor, Henri de Gueldre, had other tasks that occupied his attention. In 1251, Hugh of Saint-Cher arrived, cardinal legate of Pope Urban IV (Jacques de Troyes, 1195-1264), who decided to celebrate the feast himself as established by Robert de Thourotte. He did so in the collegiate church of Saint Martin and aroused great enthusiasm.



Miracle of Bolsena - Vatican Museums

According to tradition, the Eucharistic miracle of Bolsena (1263), the town in the Viterbo area, played a decisive role in establishing the feast. A priest who was going to Rome on pilgrimage had a doubt about the real presence of Christ in the Eucharist. As he was celebrating mass in Bolsena, at the moment of the fraction, the consecrated Host took on the accidents (qualities) of human flesh and bled some drops of blood onto the corporal that the priest was using in the Mass. The corporal is now kept in a precious reliquary in the Cathedral of Orvieto. The miracle reminded Urban IV of the feast of Liège and inspired him to establish the feast of *Corpus Christi* officially through the bull *Transiturus de hoc mundo* ("When he was about to pass from this world") on August 11, 1264, to celebrate the mystery of the Eucharist instituted by Jesus at the Last Supper and to increase Christian devotion. In fact, as He was about to ascend into heaven, He said, "Behold, I am with you always, until the end of the world" (Mt 28:20).

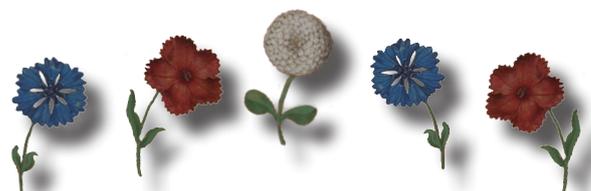
Extending the solemnity to the entire Catholic Church, Urban IV established the Thursday following the first Sunday after Pentecost (60 days after Easter) as the date.

The processions and prolonged adoration celebrated on the solemnity publicly manifest the faith of the Christian people in the Blessed Sacrament. The theological value of the feast of *Corpus Christi* can be considered both a synthesis of the entire liturgical year and as a mystery of the whole salvation history, "whose origins are from antiquity" (Mi 5:1) and whose reality endures until "the end of the world" (Mt 28:20), because Christ is "the Alpha and the Omega, the First and the Last, the Beginning and the End" (Rev 22:13).

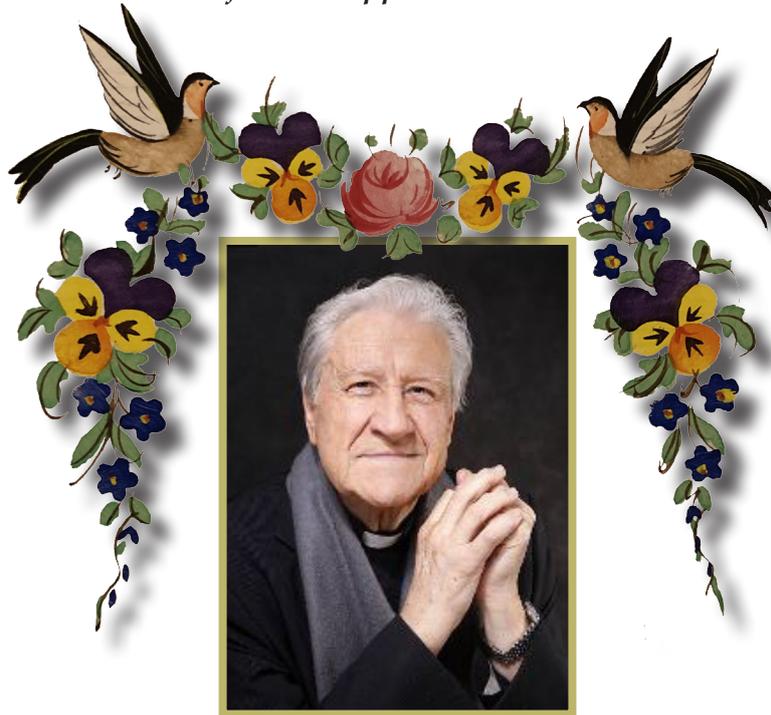


© Biblioteca Apostolica Vaticana

Vat. lat. 3769, 94r



Pablo Colino master of the Chapel Choir and the *fondo Cappella Giulia*



Msgr. Pablo Colino, a Spanish composer, musician and academic, is especially known for the following roles in his professional career: director of the choir of the Pontifical Institute of Sacred Music; canon and maestro of the choir (Cappella) of the Vatican Basilica; director of the choirs of the Accademia Filarmonica Romana and the Accademia Tiberina. Shortly before his 87th birthday, an age which deceives, considering the vivacity, energy, and youthful enthusiasm of Monsignor Colino, he resigned as director of the choirs and of music for the Accademia Filarmonica Romana. In his long career, the “*artista de Dios*,” was a guiding light for many in the study of liturgical, Gregorian, and polyphonic music. This comes in the wake of sixty years of collaboration during which thousands of students were able to benefit from his teachings, and af-

ter having organized many important concert events in Italy and around the world.

His love for studying and teaching music, as well as the 26 years he spent conducting the Cappella Giulia, to which his name will be perpetually linked, have recently prompted Maestro Colino to undertake a new task, that of supporting the study and cataloging of the homonymous musical collection preserved in the Vatican Library, a project which he has been unable to resist. He is truly committed to working for the benefit of scholars and lovers of the subject.

Thanks to Monsignor Colino’s precious contribution, the *Cappella Giulia* manuscript collection will be made more easily accessible through the careful work of describing the codices, which will involve a young specialist in the field.

Thank you Maestro!





The President of Latvia

The President of Latvia Egils Levits, accompanied by his wife, Mrs. Andra Levita, and by a delegation of diplomatic representatives, including H.E. the Ambassador of Latvia to the Holy See, Mrs. Elita Kuzma, visited the Library after their meeting with His Holiness Pope Francis. This meeting took place on May 10, on the occasion of the centenary of diplomatic relations between the Holy See and Latvia, which was *Terra Mariana*, the name of Livonia, the area facing the Baltic Sea including the regions of present-day Estonia and Latvia.

The dialogue covered “issues of common interest, in both the international and regional spheres, reaffirming the collaboration in the pursuit of the common good and the promotion of a culture that fosters peace and fraternity among peoples.”

On January 26, 1921, many countries recognized the Republic of Latvia *de jure*, and the Holy See did the same on the following June 10.

This recognition opened a long-sought dialogue on the juridical status of the Latvian Catholic community, which

had an authoritative voice even though it did not represent the majority among religious denominations. On May 30, 1922, a concordat was signed, the first of the pontificate of Pius XI, the librarian Pope. The significant motion was then followed by other steps to consolidate bilateral pacts, with the appointment of an apostolic delegate in 1926, who took the role of nuncio from 1928.

The Soviet occupation of the country on June 17, 1940 interrupted relations between the two states. After the war, some significant steps were resumed, but it was only in 1991 (October 29) that the Holy See recognized the restoration of independence of the country by signing in Riga the declaration that sanctioned the continuation of diplomatic relations. Three years later Pope John Paul II visited the country.

On September 24, 2018, on the centennial of the independence of the Republic, Pope Francis made an apostolic visit to Latvian soil confirming “once again the mutual benevolence and cordiality in relations between the Holy See and Latvia.”





descended from these peoples to become part of the Christian world and the European cultural space.”

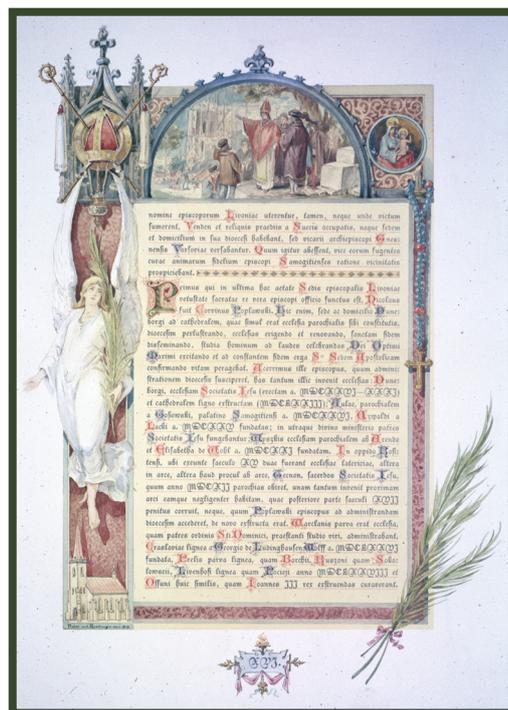
The new publication is the result of an agreement between the Republic of Latvia and the Holy See. A volume that contains commentary serves to complement the book and constitutes as an important work in Latvia’s academic history, which also coincides with the inauguration of the new headquarters of the Latvian National Library.

As Andris Vilks, the Director of the National Library, emphasized in the volume, it is “fervently hoped that this project, carried out together with the Vatican Library, will be only the first step towards a closer collaboration to come.”



To celebrate the anniversary, a full reprint of ten copies was made of the volume, *Terra Mariana 1186-1888*, printed in Riga in a single copy and donated to Pope Leo XIII on the occasion of his priestly jubilee. Each page of the volume is a work of art. Another 1,000 copies were printed in a reduced version.

Terra Mariana “in many respects represents one of the most significant works in the cultural panorama of present-day Latvia and constitutes the narration, seen through nineteenth-century eyes, of the events that led the peoples who occupied, during the Middle Ages, the territories of ancient Livonia and the ethnic groups that



The President of Bulgaria



On May 27, the President of Bulgaria Rumen Radev was received in audience by the Holy Father on the occasion of the feast of Saints Cyril and Methodius, which is celebrated on May 24. After meeting with His Holiness and Card. Pietro Parolin, the Secretary of State, President Radev, accompanied by his wife, Mrs. Derislava Radeva, the Minister of Culture, Prof. Velislav Minekov, H.E. the Ambassador of Bulgaria, Bogdan Patashev, and other important representatives of the country, went to the Apostolic Library to take a close look at a precious document, *Borg. lat. 485*, containing part of the *History of Bulgaria*, written by Petar Bogdan Bakshev (1601-1674).



The President observes the manuscript *Borg. lat. 485*, guided by András Németh

The discovery in 2016 of the complete manuscript of Bakshev's work in the Biblioteca Estense in Modena, the oldest discovered so far, dating back to the 17th century, aroused great interest in the country. The President specifically asked to be allowed to view the Vatican codex that revealed the existence of Bogdan Bakshev's work, a manuscript discovered in the last century.

After entering the Franciscan Order, Bakshev studied in Ancona, from 1620 to 1623; in Rome, where he remained from 1623 to 1630, he finished his studies in theological, philosophical and historical subjects. In 1642 Pope Urban VIII appointed him first archbishop of Serdica (or Sardica), today Sofia, which became an archiepiscopal see that year. Bakshev played an important role in the historical events of the country, and narrated these events in his best-known work, the *History of Bulgaria* (written around 1667), which was probably originally divided into twenty chapters.

The *Borgiano* codex (ff. 207-211r) contains the introductory part and the first four chapters of the work. The organization of the text, with ample space for corrections, and a note that refers to a Venetian publication of the work, suggest that it was a preparatory draft for printing, and the corrections present are perhaps by the author himself. Further studies could reveal precious elements to understand the story better.



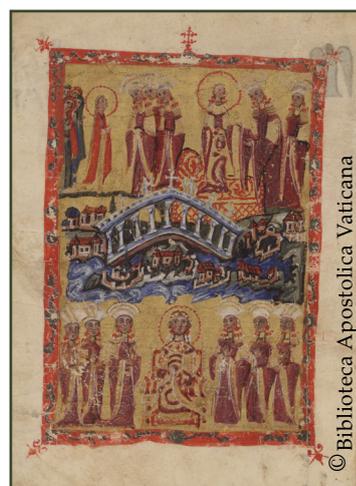
From the Academy of Hungary



On the afternoon of May 13, Prof. István Monok, Director General of the Library and Information Center of the Hungarian Academy of Sciences, accompanied by Dr. Andrea De Pasquale, Director of the National Central Library in Rome, visited the Vatican Library.

András Németh, vice-Director of the Publishing Service, showed the guests several manuscripts and printed documents related to Hungary.

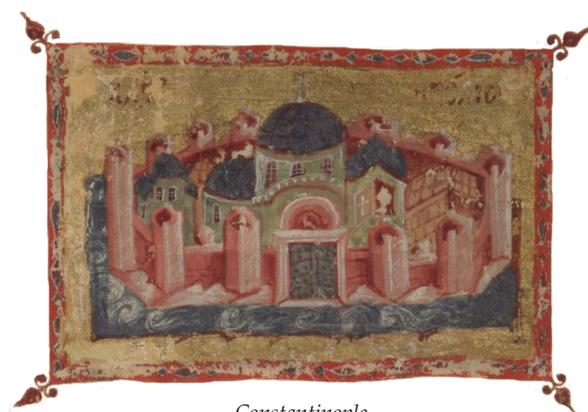
As a result of the visit, the Library and Information Center of the Hungarian Academy of Sciences generously offered to finance the conservation and new digitization of the richly illuminated *Vat. gr. 1851* manuscript, which contains a poetic composition dedicated to Princess Anna of Hungary (of the Árpád dynasty), as a series of studies on preparation prove, on the occasion of her marriage to Andronicus II, who became Emperor of Byzantium in 1272 (see *OWL* 16, p. 14, <https://www.vaticanlibrary.va/newsletter/202012EN.pdf>).



Vat. gr. 1851, 3v



For the occasion, there was a reciprocal exchange of gifts: printed books. On May 25, a series of books concerning mainly book culture in Hungary from the 16th to the 18th century, around 120 volumes, arrived at the Vatican Library, and the Papal Library donated about 300 volumes of the series *Studi e testi* to the libraries of the Academy, the University of Tokaj Hegyalja, and the Comenius Institute (Sárospatak), the last one beginning its activities on August 1, 2021.



Constantinople
Vat. gr. 1851, 2r



From Norway

H.E. Mrs. Margit F. Tveiten, Ambassador of Norway to Italy since 2017, visited the Vatican Library on the afternoon of June 30.

A small delegation accompanying her arrived at the Library: her spouse, Jon Dagfinnson Bech, also a diplomat, Marianne Krey-Jacobsen, embassy counselor, Linda K. Gaarder, cultural attaché, and Valentina Tamborra, photographer, who has found a second home in Norway and who has a special affection for our Institution.

The group was able to visit the historical places of the Library and to view some documents related to Norway, which were exhibited for the occasion in a beautiful display case from the thirties.



Among these documents was the report of the voyage made by Pietro Querini (c. 1402-1448) in the years 1431-1432, who reached the Lofoten Islands, addressed to the Senate of the Venetian Republic. The document is preserved in *Vat. lat.* 5256 (see: OWL 11, p. 11, <https://www.vaticanlibrary.va/moduli/201910en.pdf>).

Querini was “the first European to reveal to Western culture that the Far North is a land inhabited by men and women equal to, if not better than, Europeans.” The codex *Vat. lat.* 9468 was also exhibited, containing, among other things, the *Treaty of friendship, consortium and navigation between His Majesty Christian VII King of Denmark and Norway and the Most Serene Republic of Venice, through their respective plenipotentiaries.*

The kind guests were also able to take a close look at some maps and views illustrating places in Norway.



The volumes of Erasmus' letters donated to the Vatican Library



On May 28, Mrs. Josina Donker-Exler, accompanied by H.E. Mrs. Caroline Weijers, Ambassador of the Kingdom of the Netherlands to the Holy See, came to the Vatican Library to deliver personally the volumes that collect all of Erasmus' correspondence translated into Dutch, *De Correspondentie van Desiderius Erasmus*, published by the family publishing house, Ad. Donker of Rotterdam, founded in 1938 by Mrs. Donker's father-in-law, Adriaan, and from 1980 directed by her husband Willem.

The humanist Desiderius Erasmus (Geert Geertz, 1466-1536) traveled extensively throughout Europe, studying, writing, and publishing. Starting in 1505, he spent three years in Italy, where he could deepen his knowledge in libraries, and where he prepared learned Latin editions for the printer Aldo Manuzio. He frequented the most famous scholars of the Peninsula, including Paolo Bombasio, Andrea Navagero and Niccolò Forteguerra. Considered the greatest intellectual of his time, he was repeatedly invited to the courts of kings and emperors.

The 3141 letters that Erasmus wrote during his travels through Europe provide a valuable historical and intellectual picture of his time. The publication of Rotterdam was undertaken by Willem A. Donker, who died suddenly a few years ago, just as the sixteenth volume of the series was being printed.

Uncertain of what to do, Mrs. Donker, who had always been occupied with other things, resolved to bring her husband's titanic enterprise to completion. She called the translators and collaborators who had worked with Willem to let them know that the project was moving forward; she let those with experience guide her on an adventure that was a challenge for her. Willem had shared nothing of the project with her, and now she had to learn everything quickly from the experienced collaborators, who gave her valuable advice and guidance.

The publication of Erasmus' letters was now thus completed: twenty volumes, and an additional volume with a register of correspondents and names of persons. Mrs. Donker's extraordinary determination and her strong-willed character (as we were able to see from the meeting held at the Library) gave new energy to the project, ensuring that Willem's work was completed.

We express our admiration and gratitude to Mrs. Donker and trust that further enterprises will certainly follow.

A heartfelt thanks also to Mrs. Weijers, for her presence and the spirit of active participation and collaboration that animate her work. We trust that we will be able to undertake new and fruitful initiatives with her friendly support.



The new President of the Korean Bishops' Conference observes the progress of the project underway

On the morning of June 8, after visiting the Vatican Archives, H.E. Msgr. Matthias Ri Iong-hoon, President of the Korean Bishops' Conference since October 14, 2020, met with the authorities of the Library to confirm the commitment of collaboration and friendship built over the years, that have seen the development of significant projects for our Institution and for Korean history. He was accompanied by his collaborator Fr. Simon Kim Jonggang, and two other priests, Fr Donatus Park Dongkyoon and Fr Joseph Park Sunyong.

H.E. Msgr. Ri wanted to reaffirm his desire to continue the relationship with the Library with renewed commitment, also for the benefit of the different cultures represented in the papal library.



H.E. Msgr. Ri observes the work of glazing the sheets of a codex in the Restoration Laboratory of the Library



The year 2023 will mark the 60th anniversary of diplomatic relations between the Holy See and Korea; on this occasion there will be some initiatives to highlight the work done in the Library for the preservation of documents, through digitization and description, thanks to the decisive participation of the Government of the Republic of Korea and of the Episcopal Conference.



Digitization of an Eastern document in the Photographic Laboratory

The Vatican Library at the Arena of Verona



The Fondazione Arena invited the Biblioteca Vaticana to participate in the 98th *Arena di Verona Opera Festival* with some documents from its iconographic material, sharing the spirit of the initiative, which wants to convey a “strong message of rebirth not only of live performance, but of the entire artistic-cultural sphere” by creating a “perfect fusion of visual and musical artistic languages.”

The Library has welcomed the initiative and is participating by giving a “face” to the processional scene which animates the moment of the great choral hymn of the faithful (*Inneggiamo, Il Signor non è morto...*) of Pietro Mascagni’s *Cavalleria rusticana*, taken from the homonymous short story by Giovanni Verga.

The main image chosen is taken from a drawing by Eugène Burnand (1850-1921), depicting *Le pèlerinage des Saintes-Maries de la Mer*, published in the periodical *L’Illustration* of May 16, 1896. The “Marys” that coined the name of the village refer to Maria Salome (disciple of Jesus), Maria Jacobé (cousin of Maria mother of Jesus), and Maria Magdalena.

According to legend, the boat on which they were together with the servant Sara the Black (Sara-la-Kali) and other followers of Jesus of Nazareth fleeing persecution in Palestine (Martha of Bethany, Lazarus and Maximin), landed in the south of France in 48 AD, not far from the place where Mary Salome and Mary Jacobé would later settle to evangelize the region. The other travelers headed to other locations.

Since the 12th century, Saintes-Maries has been a place of pilgrimage. The relics of the two saints, discovered in 1448 during excavations ordered by King René, were placed in two identical display cases of cypress wood and kept in the high chapel of the local church.

They are venerated especially during the two annual pilgrimages, the most famous of which takes place on the 24th and 25th of May with the participation of the gypsies, of which Sara the Black is considered the patroness, on the 24th. The day of the 25th is dedicated to the saints of the village, Marie Jacobé and Marie Salome, whose statues are placed in a boat and led in procession to the sea. Villagers dressed in traditional costume and pilgrims from all over the world congregate to accompany the ceremonial event.

The juxtaposition between the selected image and the work on the calendar in Verona, that is the first work of the musician from Livorno, proves “daring”, but it has a very big visual and emotional impact..

Besides its expressive quality in representing the subject, the image was especially chosen to underline the evocative power of art: the procession on a Camargue beach becomes the visual context to narrate Sicilian culture and popular and religious tradition.

Other works from the Library coming from the print, graphic and photographic collections, also particularly powerful, are shown throughout the performance.

Continued collaboration with the Foundation *Avita Novare - Foundation of Luxembourg*

For some years now, the Avita Novare Foundation, under the auspices of the Fondation de Luxembourg, has been participating in the digitization activities of the Vatican Library by supporting small projects aimed at making particularly significant Greek manuscripts accessible on the web (<https://digi.vatlib.it>), within the context of research promoted by the Foundation itself.

Thanks to their contribution, so far the Library has been able to digitize and publish 13 manuscripts online: *Vat. gr. 504*, *Vat. gr. 505*, *Vat. gr. 507 (1-2)*, *Vat. gr. 349*, *Vat. gr. 1502 (1-2)*, *Vat. gr. 1646*, *Vat. gr. 1667*, *Vat. gr. 1809*, *Vat. gr. 2064*, *Vat. gr. 2210*, *Reg. gr. 37*.

Another project for the current year and the next will include the digitization, description and conservation work on some manuscripts.

The work of the current year has been completed and the codices *Vat. gr. 90* and *Vat. gr. 167* have been digitized and repaired.



The descriptions of the two codices have been included in the project to enable the research and study of the works contained therein.

Here are some images of the conservation work carried out on *Vat. gr. 167* to illustrate better the work that has been done.

We are particularly grateful to Avita Novare - Fondation de Luxembourg and to Bertrand Meunier, Project Manager, for their support and constant presence, with the aim of making a part of the patrimony preserved by the Holy See fully accessible to scholars, both on site and online.

The Apostolic Library and Dante beyond the Vatican



In the year which celebrates the seventh centenary of the death of Dante Alighieri, in addition to the initiatives promoted *ad intra*, such as the online exhibition *Viaggiare con Dante*, published in its definitive form on June 28 (<https://www.vaticanlibrary.va/en/travel-with-dante.html>), and the new facsimile edition of *Dante Urbinate* (see OWL 17, pp. 1-3: <https://www.vaticanlibrary.va/newsletter/202103EN.pdf>), the Library is participating in numerous initiatives undertaken in various places throughout Italy on the occasion of the anniversary.

At the Bargello Museum in Florence, an attempt has been made to reconstruct the relationship between Dante and his city in the years following his death, with the exhibition *Onorevole e antico cittadino di Firenze: il Bargello per Dante*, May 11-August 8, 2021. The Vatican Library is present with two manuscripts: *Barb. lat.* 3984 and *Barb. lat.* 4038.

Between 1302 and 1313, the Ordelaffi family hosted the exiled poet several times in their house in Forlì, halfway between the city where he was born, Florence, and the city that preserves his remains, Ravenna. Forlì presents the works of art that Dante inspired over the centuries in *Dante. The vision of art from Giotto to Picasso*, April 30-July 11, 2021. The Library participates with a facsimile of the *Dante Urbinate*, *Urb. lat.* 365 and a drawing by Tommaso Minardi, *BAV OA.284*.

The Art Museum of Ravenna from May 8 to July 4, 2021, proposed *Gli occhi e la mente. Le arti al tempo dell'esilio di Dante*, with the most significant works that influenced the poet and his visual imagery in the writing of the *Comedy*, and tell the story of the poet's exile, which began in 1302 with his departure from Florence, until his "last refuge," where he arrived in 1321. The Library participated with *Pal. lat.* 629.

The same place will host another exhibition: *Dante. The Eyes and the Mind. Un'epopea popolare*, September 3, 2021-January 9, 2022; the figure of Dante will be presented through the most diverse genres of expression, from art to poetry, music to theater, and cinema to marketing, in a reflection on the popular celebrity of the poet. The Library will be present with *Barb. lat.* 3913 and *Ott. lat.* 3316.

In Rome, at the Scuderie del Quirinale, *Inferno. A topography of evil*, October 5, 2021-January 9, 2022, is being prepared. This represents a study "on the presence in history and in human consciousness of the concepts of sin and punishment, of damnation and salvation." The Library participates in the endeavor with three manuscripts: *Barb. lat.* 4112, *Ross.* 487 and *Reg. lat.* 1896, pt. A, f. 101r.

The *Vat. lat.* 1844 and *Vat. lat.* 1860 will be at the Accademia dei Lincei, for the exhibit of *La Biblioteca di Dante*, October 5, 2021-January 9, 2022. The works explicitly cited and presumably read by the poet will be displayed in a sort of virtual library. Which works Dante actually read and which he knew only indirectly, through quotations from others, still remains an open question.

The intense relationship between Dante and European art, an exploration of Dante's iconographic imagery inspired by the *Divine Comedy* will be presented at Palazzo Vecchio, Florence, December 3, 2021-March 2, 2022, with *L'onore di quell'arte. Dante: settecento anni di immaginario figurativo*, an endeavor in which the Vatican Library participates with two manuscripts and two printed books: *Barb. lat.* 4116, *Barb. lat.* 4117, *Aldine.* A. III.8, *Stamp. Ross.* 6716.

The Gulbenkian Museum in Lisbon also celebrates the "Sommo Poeta" with a selection of rare manuscripts and printed editions, in *Visioni di Dante*, September 23-November 27, 2021, with the aim of highlighting the influence of Dante's work in Western civilization on its humanistic and Christian roots. Five works will be on display: *Reg. lat.* 1896 pt. A, ff. 102 and 103; *Ott. lat.* 2358; *Facs. Urb. lat.* 365, *Chigi.* L. V. 176.

At the National Museum in Warsaw from December 2, 2021 to March 27, 2022 you can visit *Nel mezzo del cammin ... l'immaginario dantesco dal Quattrocento ai nostri giorni*, an exhibition featuring illustrations of the poem through the centuries, from 15th-century illuminated manuscripts to 21st-century editions illustrated by well-known artists, and works inspired by the poem or interpreting some of its founding themes. *Urb. lat.* 378, *Urb. lat.* 380, and *Vat. lat.* 10678 will be featured.

Italian printer's marks in the Vatican Library: 1480-1515

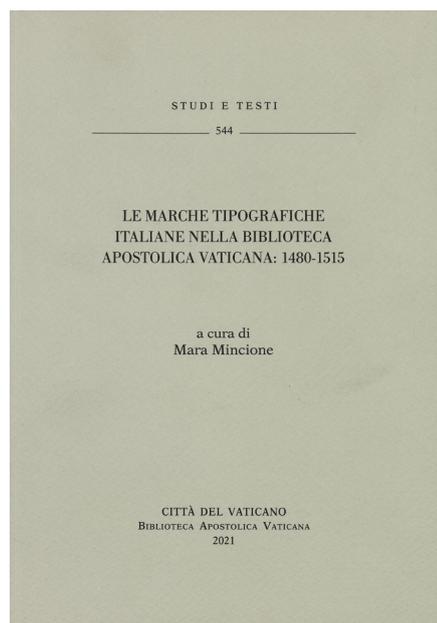
The printer's mark is an engraved image, a sign by which printers and later publishers or booksellers marked the books they printed or that others printed on their behalf. The first mark is found in a Psalter printed in Mainz in 1457 by Fust and Schöffer, and represents two heraldic shields hanging from a branch. In Italy Nicolas Jensen, a Frenchman active in Venice, used a printer's mark for the first time between 1480 and 1481, a *signum* composed of a circle and a cross with double arms. Particularly famous is the mark of Aldo Manuzio, with the anchor and the dolphin, the first being symbol of stability and the other of intelligence and speed: Aldo's motto was "*festina lente.*" These *signa*, or small representative images, were placed in the *explicit*, or *colophon*; during the sixteenth century they were transferred to the title page.

Mara Mincione recently published a repertory of the printer's marks coming from the workshops which were active in Italy until 1515, the year of the death of Aldo Manuzio, and which are present in the collections of the Vatican Library. Mincione participated in the analytical cataloguing of the fifteenth-century editions (BAVIC) and of the *Aldine* editions (BAV-ALDVS) of the Library, projects which can be viewed in the Digital Library (<https://digi.vatlib.it/inc/>).

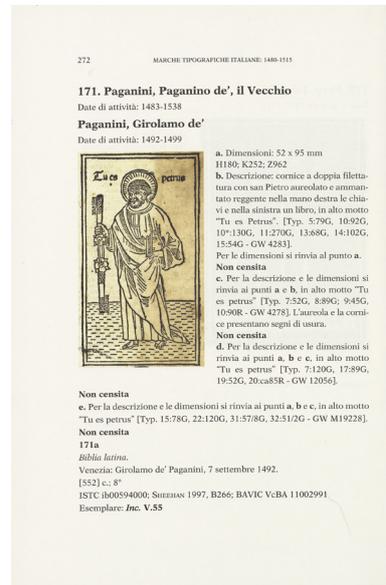
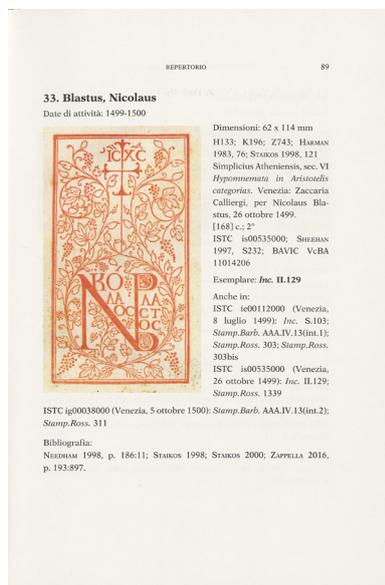
Dr. Mincione began compiling the repertory in October of the year 2017 and catalogued 263 typographical marks, ten of which were hitherto undescribed and unclassified.

Taking a cue from the well-known censuses, published in past years but still fundamental points of reference in the recognition of woods, Mara Mincione's work aimed to expand the historical information on the development of Italian typography from its origins.

Figuring among the detailed elements of the study is the photographic reproduction of the known and unpublished xylographic matrices.



The photographs are faithful to the detail of the dimensions and the red and black ink. The matrices are precious witnesses of the production of the group of proto-typographers, Italian and foreign, active between the year 1480 and the year 1515. The repertory concludes with seven indexes which facilitate rapid consultation of the cards by names, initials, mottoes, places of printing, keywords, ISTC and EDIT16 repertories and authors of the cited contributions.



Vatican Library Review is born

On Wednesday, June 9, an important contract was signed between the Vatican Library and the publisher Brill of Leiden, represented by Maurits van den Boogert, for the publication of a new journal, the *Vatican Library Review* (VLR). The publisher will assume the financial burdens of the venture.

The first issue will be published in 2022. The editorial director will be Delio Vania Proverbio, *scriptor Orientalis* of the Library and Director of the Publishing Service; András Németh, vice-Director of the same Service, will be the Managing Editor; Stephen Metzger, from the Department of Manuscripts, will also be part of the editorial staff.

With an international profile, the periodical will replace the series of *Miscellanea Bibliothecae Apostolicae Vaticanae* (first published in 1987), and will also contain articles of high scientific value. The publication especially intends to encourage creative and innovative ideas and approaches, as well as interdisciplinary collaborative activities concerning the Library's vast collections.



The Vatican Library, as a center of research and promotion of culture, encourages intellectual exchanges which transcend barriers of language, nationality and academic specialization, according to the nature of its vast collections.

The journal is a place where also young scholars can reach a wide audience. The *VLR* welcomes contributions in English, German, French, Spanish, and Italian.



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

- ADORA ITC s.r.l.
- Catholic Bishop's Conference of Korea
- Fondation Avita Novare, under the aegis of the 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
- NTT Data Corporation
- Panduit Corporation
- Piql AS
- Polonsky Foundation
- Samuel H. Kress Foundation
- Metis Systems
- SemAr s.r.l.
- Stiftelsen Konung Gustav VI Adolfs fond för svensk kultur
- Stiftelsen Marcus och Amalia Wallenbergs Minnesfond
- Universitätsbibliothek Heidelberg

- Michael I. Allen
- Pina Bartolini
- Franco Bevilacqua
- H.E. Åke Bonnier and Kristina Gustafsson Bonnier
- Simona Giampaoli and family
- Frank J. Hanna
- Warren Kirkendale
- Aldo Marangoni
- Bill e Ann Marie Teuber
- Scott & 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)

Please, follow us also on:

 **@bibliovaticana**
 **bibliotecaapostolicavaticana**