

St Nicholas' seal



Year 1107

St Nicholas News

A paper sent free to the St Nicholas' friends
all around the world, by Fr Gerardo Cioffari, o.p., director of
the St Nicholas Research Center in Bari
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February
2014

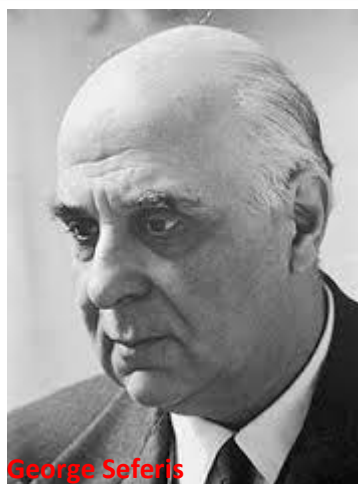
THE HOLY MONASTERY OF ST NICHOLAS OF THE CATS

THE LEGEND REFERRED BY
STEPHEN OF LUSIGNAN IN 1572

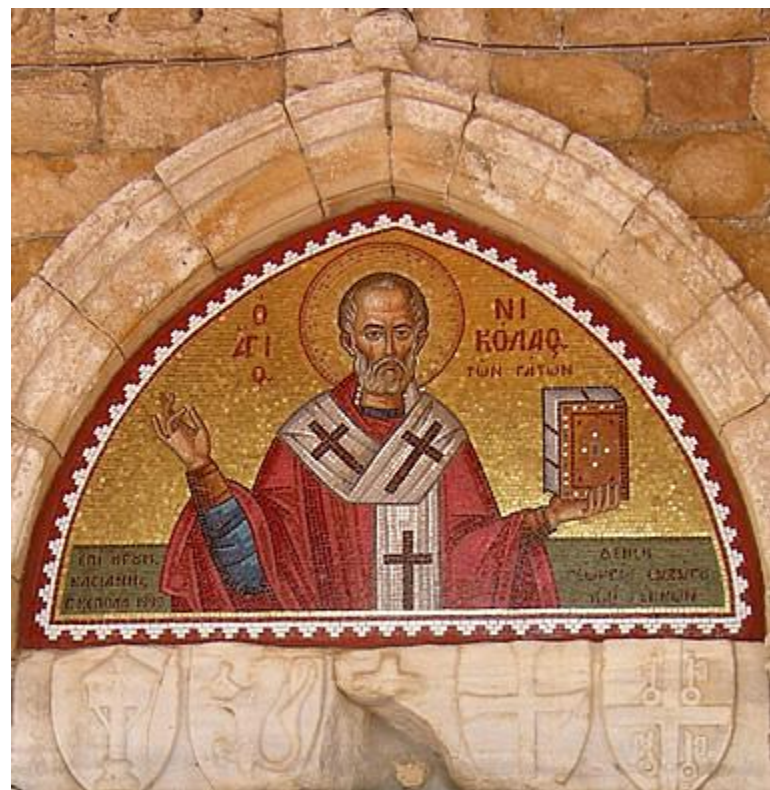
IN THE MARVELOUS POEM BY GEORGE SEFERIS

This issue of the **St Nicholas News** has been written in Italian by Fr Rosario Scognamiglio, Dominican Father of my community of St Nicholas Basilica in Bari, who lived many years in Greece.

I enjoyed reading this short poem about the **Cats of St Nicholas** and I am sure St Nicholas friends will be delighted too. Through this poem Seferis expressed an aching metaphor of the meaning of human life.



George Seferis



Translated by

Edmund Leroy Keeley

Commentary by

Fr. Rosario Scognamiglio O.P.

But deep inside me sings
the Fury's lyreless threnody ⁽¹⁾
my heart, self-taught, has lost
the precious confidence of hope...

Aeschylus, *Agamemnon*, 990 ff.

“That’s the Cape of Cats ahead”, the Captain said to me,
Pointing out a low stretch of shore through the fog,
The beach deserted; it was Christmas day –
“and in the distance towards the West the wave gave birth to
Aphrodite;
They call the place the Greek’s Rock ⁽²⁾.
Left ten degrees rudder!” ⁽³⁾
She had Salome’s eyes, the cat I lost a year ago;
And old Ramazan – how he would look death square in the eyes,
Whole days long in the snow of the East,
Under the frozen sun,
Days long square in the eyes: the young hearth god.
Don’t stop traveler.
“Left ten degrees rudder”, mumbled the helmsman.

(1) The song of the Furies is a lament (*θρήνος*) without music: sad, because it announces the death of a man struck by the justice of the gods. In the speech he pronounced receiving the Nobel Prize (1963) G. Seferis declared that true poetry expresses *love for mankind, and justice is its rule*. In the classic tragedy man that goes beyond measure is punished by the Furies. This law of justice is valid even in the kingdom of nature.

(2) A beautiful rock near the western coast of the Island of Cyprus. According to mythology, from the foam of that coast emerged Aphrodite, the goddess of love and beauty. It is also called The Greek’s rock, because of the legendary hero of the XII century, Digenès Akritas, who to contrast the Saracen invasion, unrooted the large rock throwing it into the sea. All these elements put the story of the cats in a dramatic and epic framework.

(3) In greek «τρία καρτίνα ἀριστερά» («three little quarters to the left »). The «καρτίνα» (venetian *cartino*) is a term of the popular marine Neo-Greek language. It means the unity corresponding to three out of the 360 grades of the windrose. Three little quarters to the left are equal to nine grades of the rudder (in this case to the West).

... maybe my friend was close by,
Now between ships,
Shut up in a small house with pictures.
Searching for windows behind the frames.
The ship's bell struck
Like a coin from some city that disappeared
Coming to revive in the mind, as it falls,
Alms from another time.
"It's strange," the captain said,
"That bell – given what day it is –
Reminded me of that other bell, the one the monastery used.
A monk ⁽⁴⁾ told me the story:
A half-mad monk, a kind of dreamer.
It was the time of the great drought,
Forty years without rain,
The whole island devastated,
People died and snakes were born.
This cape had millions of snakes
Fat as man's leg
And full of poison.

(4) The dreaming monk could be identified with the Dominican Chronicler Stephen of Lusignan. In fact Seferis himself refers to him as a narrator *with an innocent and faraway look*. See G. SEFERIS - A. PHILIPPE, *Συνομιλία*, Kastanioti Athens 1991, 70-71. Here it is the original text of the Dominican Father reported by Seferis in the notes to the first edition: « *Pour n' oublier comment ce bestial venereux fut extirpé du susdit Promontoire il faut noter ce qui s' ensuit: le premier Duc de Chypre, fist bastir un Monastere de Moynes de l' ordre de saint Basile en l' honneur de saint Nicolas, et donna tout ce Promontoire a ce Monastere, a telle condition qu' ils seroient tenus d' y nourrir tous les jours cent chats pour les moins, ausquels ils bailleroient quelque viande de tous le jours au matin et au soir, au son d' une petite cloche, afin qu' ils ne mangeassent pas tousjours du vernin, et le reste du jour et de la nuit allassent a la chasse de ces serpens. Mesme de notre temps ce Monastere nourrissoit encore plus de quarante chats. Et de la vient, qu' on l' appelle encores aujourhuy le Promontoire des Chats*».

In those days the monastery of Saint Nicholas
Was held by the monks of St Basil, ⁽⁵⁾
And they couldn't work their fields
And they couldn't put their flocks to pasture;
They were saved in the end by the cats they raised.
Every day at dawn a bell would strike
And the crew of cats would move out to battle.
They'd fight the day long, until
The bell would sound the evening feed.
Supper done, the bell would sound again
And out they'd go to fight the night's war.
They say it was a wonderful thing to see them:
Some lame, some twisted, others missing
A nose, an ear, their hides in shreds.
So to the sound of four bells a day
Months went by, years, season after season.
Wildly obstinate, always wounded,
They annihilated the snakes; but in the end they disappeared:
They just couldn't take in that much poison.

⁵ Literally "Saint-Basilians" (Ἁγιοβασιλειῖτες), so called because they followed the Rule of St Basil of Caesarea .



**THE MONASTERY
OF THE
CATS OF
ST NICHOLAS**

TODAY



Like a ship gone down ⁽⁶⁾
They didn't leave a thing above the surface:
No miaow, no bell even.
Steady as you go! ⁽⁷⁾
What could they do, the poor devils,
Fighting like that day and night, drinking in
The poisonous blood of those reptiles ?
Centuries of poison; generations of poison". ⁽⁸⁾
“Steady as you go”, echoed the indifferent helmsman.

Wednesday, February 5, 1969

⁶ It is not without reason that the verb to express the sinking of a ship («καταποντισμένο») is the same used in the speech at the BBC (March 28, 1969) to indicate the wreckage of human ideals “marsh of stagnant waters”.

⁷ Literally: «right line !» (Γραμμή!): it is the captain's command to hold a course, avoiding any change of direction. The word that recurs three times (the last one pronounced by the helmsman with indifference) points at the irrevocable course of history. PAVLOU, *Seferis and Cyprus*, p. 73 notes here the poet's pessimism in front of the drama that surrounds him: *In the meantime Greece travels and we know nothing. We don't know that all of us are sailors out of commission. [...] And if we see the Egean sea flourishing of deads, they are those who tried to reach the ship by swimming, those who were tired to wait for ships that never sail* («On the way of G.S.», 24-25-34-37; transl. by Filippo Maria Pontani; in F. PONTANI, *Poeti greci*, 609-11).

⁸ The word poison (*φαρμάκι*) recurs more times in the last verses, because it is the leitmotiv of the poem. Critics underscored its symbolic value: X. A. KOKOLES , *The twenty-year period of Seferis*, , Tessaloniki “Παρατηρητής” 1993, 79, notes that “poison” doesn't not mean the same thing for anybody, but changes according the circumstance, would be he a Greek or a Stranger, lives he in Greece or abroad, reads he a poem in 1973 or in 1980, or even if in the period 1940-1949 he was an adult or not. The word poison, furthermore acquires other nuances if we remember other Seferis' verses like: *If you shall condemn me to drink the hemlock, I shall thank you* (“The Thrush”, III, v. 20); the salty taste of the woman who kills the prisoner with the poison (*ibidem*, III, v. 64), or remembering a poison given while in exile, or in prison or because of love, as for instance in the popular songs or in the dance of “ρεμπέτικο”.

THE POET

GEORGE SEFERIS

This short poem was written February 5th 1969, and it could be considered Seferis' swansong. He died few years later in Athens (September 20th, 1971).

Born in Smirne February 29th 1900, George Seferiadis (pseudonym: Seferis) was son of a celebrated scholar of International Right. His family moved in 1914 to Athens where the young man continued his studies. Since 1918 he lived in Paris where he obtained the degree in Law (1924).

From here he follows the dramatic events of 1922, upsetting the city of Smirne and depriving his family of all its properties. Hence in his poetry very strong is the feeling of the exile. Back to Athens he enters the Foreign Office, beginning his diplomatistic career both before and after the Second World War, till the year 1962. Afterwards he lived in Athens, manifesting his disagreement towards the Colonel's dictatorship.

Among his poetical writings (for which he received the Nobel Prize in 1963) are worthy of note: *Strofi* («Turning point», 1931), *Mithistòrema* («The Legend» or «Novel», 1935), *Gimnopèdia* (1936), *Log Book* (several volumes, since 1944 to 1955). Many poems by G. Seferis were translated and published in Italian by F.M. Pontani e di B. Lavagnini.

His poetry, original and creative, avoids rethorical celebrations of the past or void nostalgies. Mythology and facts of history through his verses acquire a universal significance. This is also the context of St Nicholas Cats.

The idea came while going to Lebanon as Greek consul and in Christmas 1952 he passed close the Promontory of the Cats. He wrote some notes but always delayed the poem. In 1968 the idea took form:

It's strange. Sometimes one word it is enough to stop me from finishing a poem. And the years go by. The verses come out, and disappear again. The Cats of St Nicholas were there like a decoration. Although writing other poems on Cyprus, I did not succeed finishing it. I could not find the thread. Finally, as soon as I found it, I dated the poem at February 1969.

That thread was the connection between the story of the cats told by the Dominican writer Stephen of Lusignan and the Greek historical drama under Colonel's Junta (see S. PAVLOU, *Seferis and Cyprus*, Leukosia 2000, pp. 63-73: "Civil engagement and narration of history in the poems of G. Seferis", 69-70).

He acknowledged that a symbolic meaning was already inside the story, and also that symbolism could be variously interpreted by the readers. Someone (D. N. MARONITES), has spoken of Seferis as optimist, but the majority of scholars believe that a vein of pessimism runs through his work. In fact even the fight against the evil rarely reaches a pure goodness. Seferis himself speaking to his friend sen. Mc Carthy, said: *While writing this poem, I thought to the evil that is assimilated by our subconscious, if I may say so.* In this light the message of “The Cats of St Nicholas” remembers the “forced narcosis” of dictatorship that submerged in a marsh of stagnant waters the noble ideals and sacrifices of the people.

When he died in 1971, his funerals changed into an imposing demonstration against the regime and a huge crowd sang Mikis Theodorakis’ song inspired to Seferis’ poem *Άρνηση*, («Reject», known for its first verse: «Στο περιγιάλι το κρυφό»), in spite of the fact that it was prohibited by the Colonels.

Faithful to his proposal not to publish his poems in Greece, he had given a copy to Edmund Keeley, who translated and published it in the *Encounter* of July 1969, pp. 3-4: *The Cats of St Nicholas, by George Seferis*], adding also the passage by Stephen of Lusignan about the story of the cats that inspired the poet.

Cfr. Estienne de Lusignan, *Description de toute l’isle de Cypre*, Paris 1580; photo offset ed: *Les éditions L’oiseau*, Ammochostos 1968:

So as not to forget how these poisonous reptiles were exterminated from the above-mentioned Promontory, one must note the following: ... the first Duke of Cyprus had a monastery built for monks of the order of Saint Basil in honour of St Nicholas, and he gave this whole Promontory to the Monastery on condition that the monks would be bound to feed at least one hundred cats every day, for which they would provide some daily meat in the morning and the evening, at the sound of a small bell, so that the cats would hunt down these serpents. Even in our time this Monastery fed more than forty cats. And thence comes its name, even to this day: the Promontory of the Cats.

THE TRANSLATOR

EDMUND LEROY KEELEY

EDMUND LEROY KEELEY, Professor Emeritus of English at Princeton University, was born in Damascus (Syria) in 1928. Son of the American diplomat James Hugh Keeley, he spent his childhood in Canada, Greece, and Washington DC before earning his B.A. from Princeton University in 1949. In 1952 he received a doctorate in Comparative Literature from Oxford University. He served twice as president of the Modern Greek Studies Association from 1970 to 1973 and 1980 to 1982, and as president of PEN American Center from 1992 to 1994. This same year he retired from a long career of teaching English, Creative Writing, and Hellenic Studies at Princeton University.

He is one of the best experts of Neo-Greek Literature, and a fine translator into English of the poems of C. Cavafis, G. Seferis, Od. Elytis e Y. Ritsos. He cooperated with P. Bien- P. Constantine - K.van Dyck, in the edition of the anthology *A Century of Greek Poetry*, River Vale, New York, 2004; he wrote novels and translated many Neo-Greek texts, for which obtained several awards and prizes. Related to our subject are worthy of note: *George Seferis, Collected Poems: 1924-1955* (With Philip Sherrard) Princeton University Press, 1967; *George Seferis, Collected Poems*, (With Philip Sherrard) Princeton University Press, 1995; *George Seferis and Edmund Keeley: Correspondence, 1951-1971* Princeton University Library, 1997.



Edmund Keeley is not only the first translator of this poem, but also the one to whom Seferis entrusted “The cats of St Nicholas”, having decided not to publish his poems in Greece while there was the dictatorship.

Οι γάτες τ' Αϊ Νικόλα

*Τὸν δ' ἄνευ λύρας ὁμως ὑμνωδεῖ θρηῖνον Ἐρινύος αὐτοδίδακτος ἔσωθεν θυμός,
οὐ τὸ πᾶν ἔχων ἐλπίδος φίλον θράσος. ΑΓΑΜΕΜΝΩΝ. 990 ἔπ.*

«Φαίνεται ὁ Κάβο-Γάτα...», μοῦ εἶπε ὁ καπετάνιος
δείχνοντας ἓνα χαμηλὸ γιालὸ μέσα στὸ πούσι
τ' ἄδειο ἀκρογιάλι ἀνήμερα Χριστούγεννα,
«... καὶ κατὰ τὸν Πουνέντε ἀλάργα τὸ κύμα γέννησε τὴν Ἀφροδίτη
λένε τὸν τόπο Πέτρα τοῦ Ρωμιοῦ.

Τρία καρτίνια ἀριστερά!»

Εἶχε τὰ μάτια τῆς Σαλώμης ἡ γάτα πού ἔχασα τὸν ἄλλο χρόνο
κι ὁ Ραμαζάν πῶς κοίταζε κατάματα τὸ θάνατο,
μέρες ὀλόκληρες μέσα στὸ χιόνι τῆς Ἀνατολῆς
στὸν παγωμένον ἥλιο
κατάματα μέρες ὀλόκληρες ὁ μικρὸς ἐφέστιος θεός.

Μὴ σταθεῖς ταξιδιώτη.

«Τρία καρτίνια ἀριστερά» μουρμούρισε ὁ τιμονιέρης.

...ἴσως ὁ φίλος μου νὰ κοντοστέκουνταν,
ξέμπαρκος τώρα
κλειστός σ' ἓνα μικρὸ σπῆτι μὲ εἰκόνες
γυρεύοντας παράθυρα πίσω ἀπ' τὰ κάδρα.

Χτύπησε ἡ καμπάνα τοῦ караβιοῦ
σὰν τὴ μονέδα πολιτείας πού χάθηκε
κι ἦρθε νὰ ζωντανέψει πέφτοντας
ἀλλοτινὲς ἐλεημοσύνες.

«Παράξενο», ξανάειπε ὁ καπετάνιος.

«Τούτη ἡ καμπάνα- μέρα πού εἶναι -
μοῦ θύμιζε τὴν ἄλλη ἐκείνη, τὴ μοναστηρίσια.

Διηγότανε τὴν ἱστορία ἓνας καλόγερος
ἓνας μισότρελος, ἓνας ὄνειροπόλος.

«Τὸν καιρὸ τῆς μεγάλης στέγνιας,
- σαράντα χρόνια ἀναβροχιά -
ρημάχτηκε ὅλο τὸ νησι
πέθαινε ὁ κόσμος καὶ γεννιοῦνταν φίδια.

Μιλιοῦνια φίδια τοῦτο τ' ἀκρωτήρι,
χοντρά σὰν τὸ ποδᾶρι ἀνθρώπου
καὶ φαρμακερά.

Τὸ μοναστήρι τ' Ἄι-Νικόλα τὸ εἶχαν τότε
Ἀγιοβασιλεῖτες καλογέροι
κι οὔτε μποροῦσαν νὰ δουλέψουν τὰ χωράφια
κι οὔτε νὰ βγάλουν τὰ κοπάδια στὴ βοσκή
τοὺς ἔσωσαν οἱ γάτες πὺν ἀναθρέφαν.
Τὴν κάθε αὐγὴ χτυποῦσε μία καμπάνα
καὶ ξεκινοῦσαν τσοῦρμο γιὰ τὴ μάχη.
Ἐὺλη μέρα χτυποῦνταν ὡς τὴν ὥρα
ποῦ σήμαιναν τὸ βραδινὸ ταγίνι.
Ἀπόδειπνα πάλι ἡ καμπάνα
καὶ βγαῖναν γιὰ τὸν πόλεμο τῆς νύχτας.
Ἦτανε θαῦμα νὰ τὶς βλέπεις, λένε,
ἄλλη κουτσή, κι ἄλλη στραβή, τὴν ἄλλη
χωρὶς μῦτη, χωρὶς αὐτί, προβιὰ κουρέλι.
Ἔτσι μὲ τέσσερεις καμπάνες τὴν ἡμέρα
πέρασαν μῆνες, χρόνια, καιροὶ κι ἄλλοι καιροί.
Ἄγρια πεισματικὲς καὶ πάντα λαβωμένες
ξολόθρεψαν τὰ φίδια μὰ στὸ τέλος
χαθῆκανε, δὲν ἄντεξαν τόσο φαρμάκι.
Ὡσαν καράβι καταποντισμένο
τίποτε δὲν ἀφήσαν στὸν ἀφρὸ
μῆτε νιαούρισμα, μῆτε καμπάνα.
Γραμμὴ!
Τὶ νὰ σοῦ κάνουν οἱ ταλαίπωρες
παλεύοντας καὶ πίνοντας μέρα καὶ νύχτα
τὸ αἷμα τὸ φαρμακερὸ τῶν ἔρπετῶν.
Αἰῶνες φαρμάκι γενιὲς φαρμάκι».
«Γραμμὴ!
Τὶ νὰ σοῦ κάνουν οἱ ταλαίπωρες
παλεύοντας καὶ πίνοντας μέρα καὶ νύχτα
τὸ αἷμα τὸ φαρμακερὸ τῶν ἔρπετῶν.
Αἰῶνες φαρμάκι, γενιὲς φαρμάκι».
«Γραμμὴ!» ἀντιἀλλησε ἀδιάφορος ὁ τιμονιέρης.

Τετάρτη, 5 Φεβρουαρίου 1969

APPENDIX

STEPHEN OF LUSIGNAN

JACQUES QUÉTIF, JACQUES ECHARD, *Scriptores ordinis Praedicatorum recensiti... incohavit R. P. F. Jacobus Quétif... absolvit R. P. F. Jacobus Echard*, Paris 1719, 300-301

Discendant – as it is said - of the noble and royal family of the Lusignan, of French origin, which governed for three centuries Cyprus and Jerusalem, Stephen was born in 1537 at Nicosia, third son of Jason of Lusignan and Lucy de Flatre. His parents cared for his cultural formation. When entered the Dominican monastery of Nicosia he left his baptismal name of James and took Stephen.

He found a valid teacher in the person of fr. Julian, an Armenian of those who left their country in order to settle in Nicosia or Famagusta. Being ordained bishop for the Armenians of Cyprus and confirmed by pope Pius IV he succeeded in convincing many Armenians to go back to Church of Rome.

In 1556 with his master he went to Rome, but after not so long time they were back to Nicosia, where Stephen for his qualities drew the attention of the bishop, that people called Amatho, but whose name was Andrew Mocenigo, noble Venetian. This bishop appointed Stephen General Vicar, a charge that he already exercised since 1567, and that continued to exercise under the new bishop Serafin Fortibraccia, a Dominican father born in Famagusta but of Milanese descent. In 1570 he had to go together with Fr Julian to Rome for important questions. July 25th of that year Nicosia was conquered by the Turks and a little afterwards Famagusta too. Being impossible to go back to Cyprus, pope Pius V appointed Fr Julian bishop of Bova (Calabria) while Stephen entered the

monastery of S. Catherine a Formiello in Naples. Travelling through Bologna, Padova and Venise he was very much engaged in finding money to ransom his relatives, prisoners of the Turks. From 1577 till 1588 he was in the monastery of St Jacques in Paris, where he composed several historical works. According to the Dominican historian Fontana (*Theatrum*), the pope Sixtus V appointed him bishop of Lemessòs in 1588, but it seems that he couldn't go there, because that city was occupied by the Turks. The abbot GHILLINI says in his *Theatrum* that he died in 1590, and Altamura accepts this date, while Revetta thinks that he died in 1595. It is not easy to determine the question in a way or in another.

WORKS

1. *Chorografia et breve historia universale dell'isola di Cipro, principiando al tempo di Noè, per infine al 1572*, Bologna, Alessandro Benaccio 1573 (in 4°). The author affirms that he wrote the work in St. Catherine a Formiello (Naples) and dedicated it to Charles IX king of France and Henry king of Poland.

2. *Raccolta di cinque discorsi intitolati corone, per comprender in se cose appartenenti a gran re et a principi. Nella prima delle quali si tratta dell'origine del regno di Francia Nella II come un Rè debbia essere imperatore romano et distruggere detta setta de' Maomettani Nella III della nobiltà di Hierusalem, approvata per molte ragioni. Nella IV dei Rè et imperatori del mondo canonizzati per santi. Nella V di una*

cronologia univer-sale ridotta sotto il dominio dei pianetti. Padova; Lorenzo Pascati 1577 (in 4°).

3. Histoire generale des royaumes de Hierusalem, Cypre, Armenie et lieux circonvoisins contenant l'entiere description et situation d'iceux. De l'origine des Rois. Princes et grand seigneurs, qui ont commandé , dont la plupart estoient François. De leurs moeurs , religion et department et generalment de tout ce qui il y est advenu et passé depuis le deluge universel jusqu'en l'an 1572. Paris , Guillelme Cludière 1579; 2a ediz, Paris, Robert Fouet, 1604 e 16013. Now Master of Theology, the Author dedicates the work to Carlo di Borbone, bishop of Reims. It is divided into four sections: I. Genealogy of kings and princes of Jerusalem, Cyprus, and Armenia. II. Chronicle or General history of Cyprus, to the year 1572; III. Two French reports of Angel Calepio on the conquest of Nicosia and Famagusta; IV. On his genealogy.

4. Genealogie de la roiale maison de Bourbon. Paris , Jean le Clerc 1580.

5. La defense des religieux contre ceux qui soutiennent que l'habit religieux este seulement pour les pauvres, inutiles set paresseux, et non pour les riches et de noble maison, Paris Charles Roger 1581.

6. Catalogus virorum illustrium veteris et novi testamenti, nec non pontificum Ecclesiarum Romanae, Constantinopolitanae, Antiochenaе, Alexandrinae, et Hierosolymitanae: item Ecclesiarum Aquilejensis, Ravennatensis, Mediolanensis, Parisiensis et aliarum cum causis dissensionis Ecclesiae Romanae et Orientalis, Paris Guillelme Lenoir 1580, in 8°.

7. Βασιλικόν φυλακτήριον. Livre par lequel il est prouvé qu'il est necessaire et utile a l'Eglise q'il y ait des Religieux, et iceux de divers ordres distinguéz par differens habits et regles, comme il s'est vu de toute ancienneté, et que n'est chose nouvelle quitter et abandonner le monde pour faire voeu d'obeissance pauvreté et chasteté. Paris, Guill. Lenoir 1585, in 8°pp.288.

8. Les genealogies de soixante et sept tres nobles et tres illustres maisons de France, partie de France, partie etrangeres issues de Morouée, fils de Theodoric II roi d'Austrasie,

Bourgogne etc., avec le blason et declaration des armoire que chacune maison porte. Paris, same editor, 1586 e 1587.

9. Les droits, autoritez et prerogatives que presendent au royaume de Hierusalem les princes et seigneurs spirituels et temporels, savoir Le Pape, patriarche, empereur, rois de France, Angleterre, Aragon, Naples, Hongrie, Cypre etr Armenie , Venise et Genes, les ducs D'Anjou, Bourbon, Savoie, Lorraine et Montserrat, le contes de Brienne, Laval, et autres, Paris, same editor, 1586 , in 4°.

10. Des empereurs et des rois qui ont ambassé l'etat religieux. Paris.

11. L'arbre des rois de France de la race des Valois, Parigi. The work is dedicated to Henry III.

12. La comparaison du premier comte de Boulogne avec Caterine de Medicis, reine de France, Codice, ms. in 4°, n. 4522. A booklet of only 36 pages dedicated to the Queen Catherine.

13. Arbor animae, Parigi, dedicated to the prince Gui de Lusignan.

14. Arbor machina mundi, Parigi, dedicated to Gregory XIII.

15. Arbor familiae lusitanae, Parigi, with the inscription of Ludovicus of Lusignan.

16. Parentele di quasi tutti i pincipi della cristianità con Francesco dei Medici, gran duca di Firenze , Parigi 1587 in folio.

17. Arbor regum Lusitanorum, ovvero Compendio dell'origine, re, ecc. del Portogallo. Published in Paris under the name of Fr. Giuseppe Teixeira, ed. Mertayer, 1582, in 4°.



**FROM BARI
A WARM
GREETING
TO
ALL
ST NICHOLAS'
FRIENDS
AROUND
THE
WORLD**

Capital of the Cyborium of St Nicholas' Basilica in Bari (about 1105)