



This card bears the First Day Cancellation for the first Vatican Air Mail issue, having the five lower values of the set attached as postage. The Cancellation is the POSTA AEREA hand stamp of June 22, 1938. It also bears the Italian Cancellation of the same date ROMA FERR. RACC. POSTA AEREA (Rome Railway Station, Registered Air Mail) affixed at the railway station. It was mailed to St. Cloud, Seine et Oise, France, and bears a backstamp of that town, dated June 23, 1938, the next day after it was posted at Vatican. It is interesting to note that the Vatican cancel was applied with the hour 9:00 A.M. in the cancel and that of the Italian Postoffice with the 11:00 A.M. slug inserted.

This unnumbered, seldom seen item is the property of L. Paul Marini, V.P.S. 323, of Quincy, Mass, former President of the Eastern Massachusetts Chapter, and for lo these many years the Chapter Auctioneer.



#### NOTICE TO CHAPTERS.

August 1, 1963.

- 1) Newly appointed Chapter Coordinator, Dr. Augustine Forcucci, D.M.D., VPS# 626, 44a Alban St., Dorchester 24, Mass., is at present busy preparing to move to a new home during September and will be unable to devote much time to this work with the Chapters until after he is settled. Secretaries should send a brief report on their Chapters to him, and he will contact each Chapter after he is established in his new home.
- 2) The Board of Governors has voted to permit "Associate Members" or "Associates" to belong to the Chapters. These collectors will pay dues to the Chapter but will not be members of V.P.S., and will not be eligible to participate in Society benefits. Chapters should use discretion in adding such "Associates" to their rolls, for the Chapter meetings should be VATICAN, and must not be allowed to deteriorate into a GENERAL stamp club meeting. Every effort should be made to enroll these "Associates" in V.P.S., not only that they may enjoy V.P.S. benefits, but also that they may become active participants in the forging of a better Vatican Philatelic Society.
- 3) A set of regulations for the guidance of Chapters will be issued in the near future. If your Chapter has any rule or regulation it wishes to have the Society adopt, please notify me as soon as possible.

Sincerely,

(Signed) William P. Quinn, President, V.P.S.  
435 Adams St., Milton, Mass.



#### MAXIMUM CARDS

by Walter J. Kennedy

This is a follow up to the previous article concerning mounting of Maximum Cards. In the latter part of the previous article it was suggested that collectors of Maximum Cards send the writer details of their methods which might be useful to other collectors.

In response, Mrs. Elodia Aleandri, Bronx, N. Y. sent the writer a detailed explanation of her method of mounting the cards. Following is a summary of the method she uses which should be of interest to collectors.

Mrs. Aleandri provides each card with an individual frame of its own. Each card bearing the same color and form frame made from construction paper. (Writer's note: Construction paper is colored paper which can be purchased in a stationary store or 5 and 10 cent store for about 39¢ for a package of 45 sheets which are 8 x 11. The package consists of various colored sheets.)

The cards have two such frames each: the first, directly around the card is in black and the second is in red. The black paper is cut  $\frac{3}{4}$  of an inch wider and longer than the card; this will form a  $\frac{3}{8}$  inch border frame around the card. The red paper is cut  $\frac{3}{4}$  of an inch wider and longer than the black, or to put it another way the red paper will be  $1\frac{1}{2}$  inches wider and longer than the Maximum Card. When the black paper is centered on the red there will be a  $\frac{3}{8}$  inch red border frame and on centering the card on the black paper there will be  $\frac{3}{8}$  inch black border around the card.

After cutting the frames, center the black paper on the red and attach it to it with a dab of glue in the corners and a spot in the center. It is not necessary to glue the entire frame one to the other. Place one or two hinges on the black paper moistening only that portion which comes in contact with the black paper. After you have centered the Maximum Card on the black, moisten the hinges while holding the card in place.

It is suggested that you do not use glue to attach the Maximum Card to the black paper as you may wish to use the card for a different purpose at some future date, or if "investment minded" the use of glue instead of hinges may reduce the value of the card.

The display piece is now ready for mounting on the quadrille page. Slip large transparent corners on the frame. These corners enable you to hold everything in place firmly and do not detract from the card.

The next step is to determine the layout of the page. Do not follow a strict, unrelenting scheme of layout. In other words, do not place the cards in the same identical position on each page.

After determining the position you intend to place the card on the page, which will depend upon the length of the write-up or title, make a guide line on the page for the area to be covered by the frame. Do not attach the card until you have completed the write-up or title.

As for the use of the black and red frames on all cards, Mrs. Aleandri states the reason for displaying the black around the cards is that while it embellishes the card, it doesn't take the attention away from it. Black being a very sombre color, she decided to enliven it with the additional red border which, by the same token, being away from the card does not tax the viewing.

It is trusted that the above may be helpful to some collectors looking for new ideas for mounting their cards. Some collectors may prefer to make frames of different colors, but keep in mind that if the frame is too colorful or attractive it may detract from the Maximum Card.

This calls to mind the tale of the man who visited an art gallery and stood for some time in front of one of the pictures on display. Noting his interest, a staff member of the gallery approached him and commented on the beauty of the picture and if he was interested the picture could be purchased for \$500.00. To which the man replied that he hadn't taken particular notice of the painting itself but thought the frame was beautiful and inquired as to the cost of the frame.

As to the layout of the page, the placement of the card with the frame will depend upon the amount of the write up you intend to use. Some collectors prefer merely to place a title on the page; others may desire to record details of the stamp design or to record philatelic information such as the date of issue, the number of sets issued, title of the issue, name of the designer of the stamp, etc. Various layouts with Maximum Cards and titles and/or write up will be discussed in a future article.

## PRINTING CHARACTERISTICS OF THE GENUINE 50 Baj.

Typographed in dull blue or ultramarine on medium, hard, white or yellowish white, wove paper, seldom watermarked. (CANSON FRERES wmk. is rare)

## FRANCO.

1. F of FRANCO is very clear and distinct; bottom stroke projects to right as far as does the head stroke.
2. RAN of FRANCO is joined at bottom.
3. C of FRANCO is 3/4mm wide at broadest part.

## BOLLO.

1. Second L of BOLLO has taller right lower serif than first L.

## POSTALE.

1. Foot of P of POSTALE is thicker than serif at head; does not project as far to left as does head serif.
2. Bottom of S of POSTALE is flat.
3. TAL of POSTALE (sometimes TALE) is joined at bottom.

## BAJ. 50.

1. A of BAJ. pointed at top; foot serifs nearly equal width; cross bar is thin as cross bar of B.
2. Head of J of BAJ is so wide that it projects further to left than tail.
3. Numeral 0 of 50 is very square at top and bottom.

## TIARA.

1. Three wavy lines in tiara are not very distinct but appear alike: lowest= 5 waves; middle= 4 waves with 1/2 wave at right; top= 4 waves with 1/2 at left.
2. Small solid ball on top of tiara, with tiny cross leaning to right.
3. Cross is nearly under center of vertical stroke of 1st L of BOLLO.
4. Two ribbons under Bollo end in long fringes; left is solid; right is nearly so. They are cut off vertically and not forked

## KEYS.

1. Crosses in key bits usually do not touch outer edge and never touch shaft of key.
2. Ball at point of each key; key handles like cog-wheels. Left has 10 white teeth; right has 9 white teeth.
3. Tassels near keys are not forked; slight division in one near BAJ and one near 50.

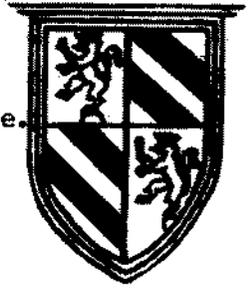
## FRAME LINES.

1. Second frame line from inside at upper left has break 1/2mm long above R of FRANCO.
2. Veins in leaves at corners are in two parts.
3. Break between frame line and left of lower right leaf.

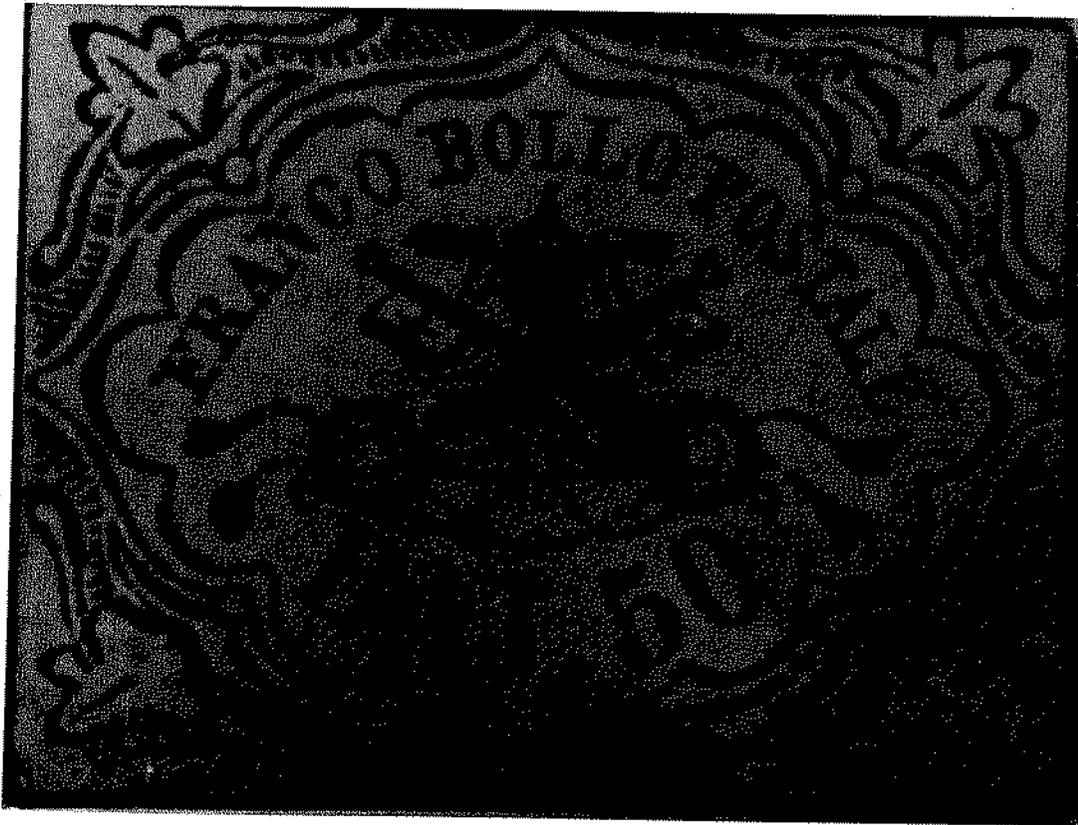


The Eastern Massachusetts Chapter offers to pay this years dues for all religious who are bound by the vow of poverty, PROVIDED they immediately contact E.M.Treas., MISS ELIZABETH PUCCIARELLA, 322 Saratoga St., East Boston, Mass., with a request for this.

The Genuine 50 Baj.



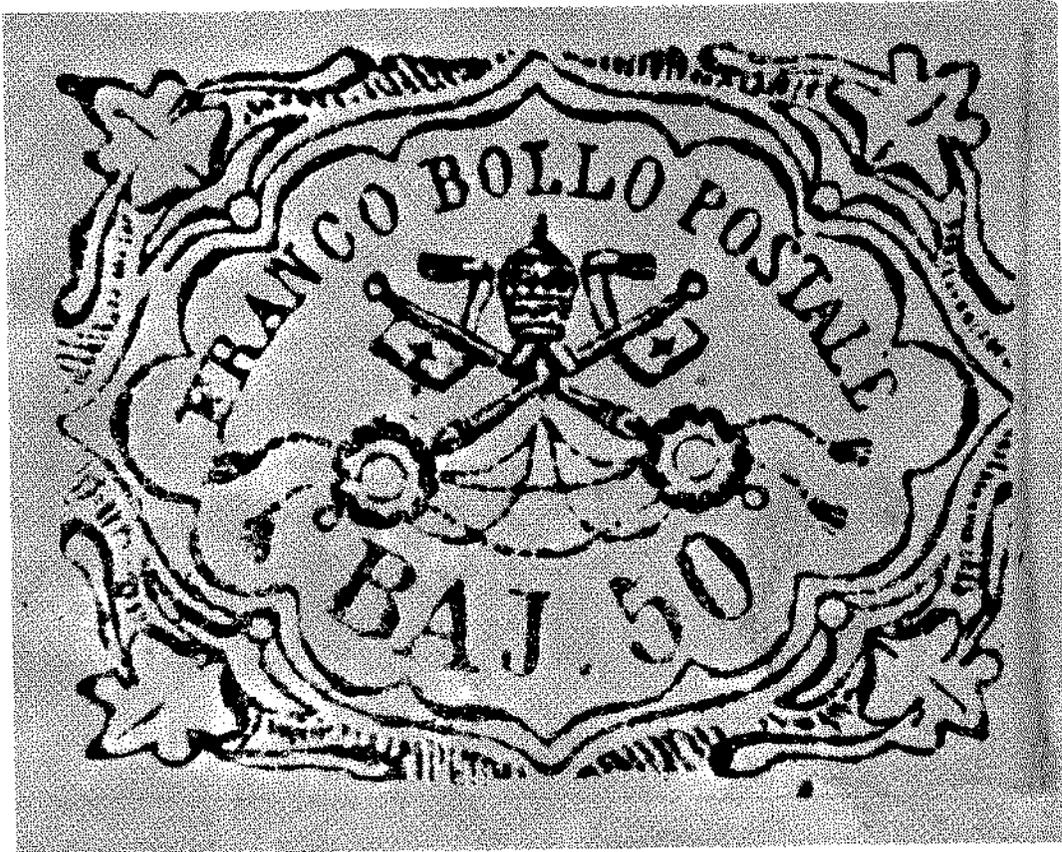
- 1. Lower right leaf has outside line broken at junction with decoration line.
- 2. Top of 5 is complete.
- 3. Top line of J of BAJ extends fully to right.
- 4. A of POSTALE is same size as other letters.
- 5. Upper left leaf has normal thickness and no extension.



FOURNIER Forgery of the 50 Baj.

- 1. Lower right leaf- interior line broken instead of joining line.
- 2. Top of 5 of 50 too short.
- 3. Line on top of J of BAJ does not extend to right.
- 4. A of POSTALE is too short.
- 5. Blot extension of top left leaf.

(Cf. Billig #42)



1.



2.



3.



4.



5.



## THE NUMBER IN THE MOON

The numerals in the upper moon of the hand cancels of Vatican City have always puzzled me. I had two theories about them. 1.- They are merely for identification of the particular hand cancel, to distinguish it from other hand cancels. 2.- Certain numbered cancels are used in definite post offices of the Vatican, for mail which is posted at that particular spot. Thus you could tell at which location a letter was posted, if you knew which number went with than location.

To test Theory #2, I wrote to a seminarian, who is not a collector, and who had just started his first year with the Holy Cross Fathers in Rome. I asked him - first, locate all the places where it was possible to post a letter. Then he was to prepare the same number of covers as there are postal drops, and when he had time, he was to post one from each location on the same day, marking each cover to show in which drop it was posted.

This would give me a definite idea whether or not Theory #2 was correct. Because if Theory #2 was correct, each cover should have a distinctive identifying cancel on it, which would tie it to the location where it was mailed.

He marked each cover with an identifying mark so that there would be a positive check. Since he was in Rome only three months, he took with him an upper classman who spoke Italian fluently, because he knew no Italian at all. If I had known that he was going to be so thorough, I would have loaded my letter with questions that I would have liked answered.

They went to the main Vatican Post Office and spoke with one of the postal clerks. He told them that there is only one Vatican postmark, so it cannot be determined by the cancel at which box or drop a letter was mailed. Mail is collected several times each day and it is generally cancelled only at the Main Post Office.

If I could have foreseen that this would have happened, I could have had the main question answered- what is the meaning of the numeral in the upper moon, and why the different numerals. I have seen arabic numerals from 1 to 10, and Roman numerals from I to VI, plus those with the "S" or "Q" prefix.

These questions were immediately dispatched to the seminarian by air mail. I hope to come up with the answer.

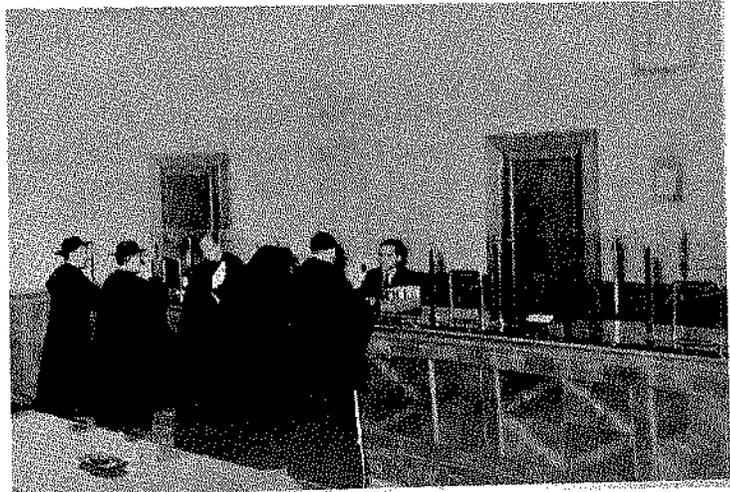
Nevertheless, a lot of information was forth coming. There are ten locations, some with more than one drop at which mail can be posted at the Vatican, at least



Posta Centrale  
The Main Vatican Post Office Where All  
Mail is cancelled.

(Building in background is not part of P.O.)

in those areas open to the public. Mail used to be picked up at various locations, e.g. the Holy Office, but now clerks from the Congregations post their mail at the nearest box. Of the ten locations for posting mail, some have more than one drop. There are four Post Offices: Posta Centrale (main P.O.) the large office; Piazza San Pietro in the right colonnade, a fair sized P.O.; Arco della Campana, in the left colonnade, just a stamp window; and the Cupola, on the roof, likewise a stamp window.



Stamp Windows at Posta Centrale- Vatican.

Eighteen drops or mail boxes available to the public exist in the locations listed below. Eighteen letters addressed to the Editor were mailed on the same day, one from each location, each marked with the name of the location and the number of the drop

The results, the location and number of drops are listed below:-

1. Porta di Santa Anna	(1)	Hand Cancel =	POSTA AEREA	02
2. Piazza S. Marta	(1)	" "	" "	" "
3. Piazza Tribunale	(1)	" "	" "	" "
4. Ascensore Belvedere	(1)	" "	" "	" "
5. Musei Vaticani	(1)	" "	" "	" "
6. " "	(2)	" "	" "	" "
7. Portilome Basilica	(1)	" "	" "	" "
8. Piazza S. Pietro	(1)	" "	" "	" "
9. " " "	(2)	Machine cancel		
10. " " "	(3)	Uncancelled, but delivered with other covers.		
11. " " "	(4)	Machine Cancel		
12. Arco delle Campana	(1)	" "	" "	" "
13. " " "	(2)	Hand Cancel =	POSTA AEREA	02
14. Cupola	(1)	" "	" "	" "
15. Posta Centrale	(1)	" "	" "	" "
16. Posta Centrale	(2)	" "	" "	" "
17. Posta Centrale	(3)	" "	" "	" "
18. Posta Centrale	(4)	" "	" "	" "

This all goes to prove the Postal Clerk's statement- you cannot tell by the cancel from which place the letter was mailed. This research resulted in 17 covers (one uncancelled) at a cost of \$3.90. Will I get the answer to the original question? Maybe I shall. Tune in next issue to see if has arrived by then.



THE REBUILDING OF ST. PETERS BASILICA AND THE VATICAN PALACE. (Cont.)

Alexander VI. (Cont.)

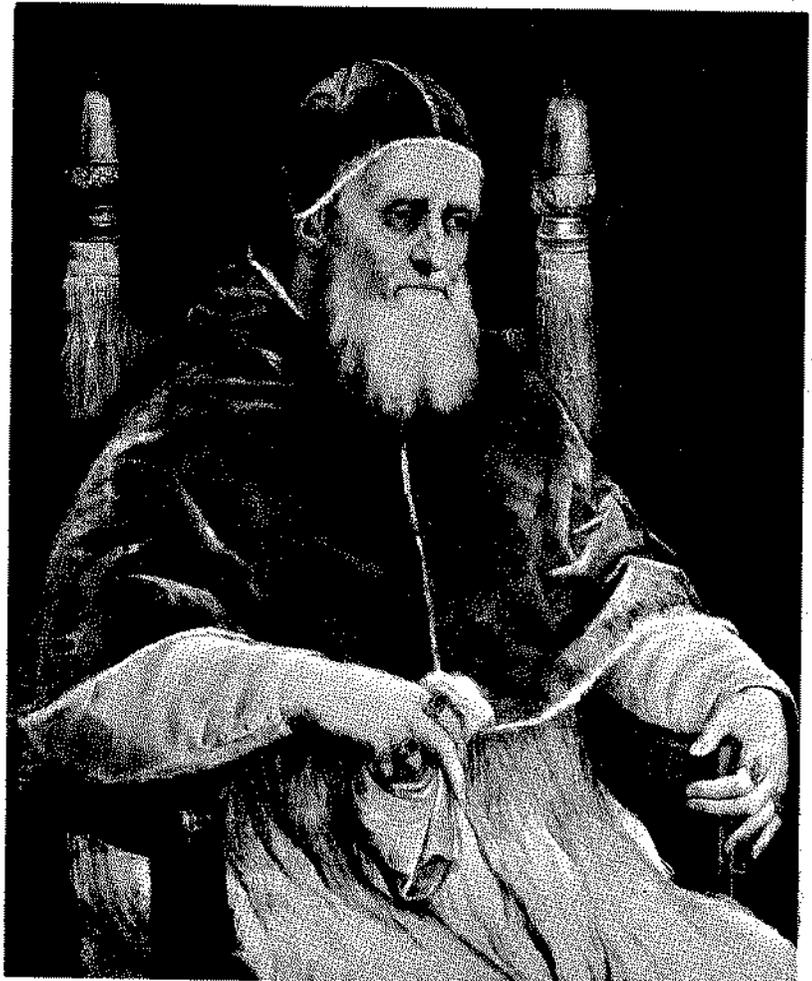
The first of the six rooms is a spacious hall into which three smaller, nearly square rooms, open. Pinturicchio's share in painting the large hall cannot be determined because Leo X had it decorated by Perino del Vaga and Giovanni da Udine, pupils of Raphael, in the style of the antique frescoes in the Baths of Titus. The three rooms opening on the Sala dei Papa (the large hall) remains essentially the same as in the time of Alexander VI. In the first room are scenes from the lives of Christ and the Blessed Virgin, with half length figures of David, Solomon, Isaias, Jeremias, Malachias, Cophonias, Micheas and Joel by the pupils of Pinturicchio, decorating the ceiling. The second room contains scenes from the lives of St. Sebastian, St. Anthony, St. Catherine of Alexandria, Sussana and the Visitation; the ceiling holds representations of Osiris and Io. The third room contains in lunettes the personifications of Astronomy, Mathematics, Dialectics, Jurisprudence, Geometry, Arithmetical and Music. From this third room one enters the chambers of the Torre Borgia.

The first tower room contains figures of the twelve apostles and twelve prophets, each bearing on a scroll a phrase from the Creed. The last room was probably the bedroom of the Pope and contained twelve lunettes with prophets or sybils, each bearing a scroll with prophecies about Christ. Continued restorations went on in St. Peters Basilica. Bramante is supposed to have been employed by Alexander VI on Various works. (Pastor Vol. VI. pp. 165-173.)

Pope Julius II.

Julius II (1503-1513) who had long been friendly with Giuliano da Sangallo, Michaelangelo and Andrea Sansonvina, invited them to come to Rome to work for him. Michaelangelo was commissioned to design a tomb for Julius II. The plan was so colossal that only St. Peters could contain it, and it was thought to put it in the tribune begun by Rosselino for the new St. Peters. But the tribune had to be completed and joined to the old building.

At this period Donato Bramante, studying in Rome since 1500, entered the service of Julius II as minister of public works and fine arts. To Bramante was entrusted the work of rebuilding St. Peters and the Vatican, about 1505, in which a suitable tomb for Julius II was to be provided. A contest between Bramante with his Umbrian and Lombard tendencies, and Sangallo with his protege Michaelangelo of the Florentine school was settled when Julius II saw Bramante's plans for St. Peters.



Julius II put all other work aside and placed Bramante in charge, but even for the building, the means at hand were insufficient. At first (March 1505) Julius had intended to build a new chapel for his tomb; then (up to April 11, 1505) he contemplated completing the work of Nicholas V and Paul II; finally (summer 1505) he determined to build an entirely new St. Peters. An immense number of drawings still extant (some by Bramante, others by Baldassari Peruzzi and Antonio Sangallo) show the energy expended.

### Bramante's Project.

For a long time all that was known of Bramante's Project was that it was a commanding central dome resting on a greek cross with four smaller domes at the four angles. Research shows that there was much more to it. To typify the Universal Church and the Papacy, Bramante decided that this could best be done with a greek cross floor plan and great dome over St. Peter's tomb. In the old St. Peters the tomb of the Apostle was at the end of the basilica, leading to the use of the latin cross floor plan. Bramante is said to have described his plan as the Pantheon reared on the Temple of Peace in the Forum.

Two complete drawings, still preserved, show that his plan consisted of a greek cross with modeled after the Pantheon sur-pillared aisles lead to the center of the cross are enclosed by which do not appear on the other central dome is colossal.

Immense niches corresponding hold the central dome suggested in the building. The four meter of the central dome. On above the gabled roof of the tries and chapels and bell the external angles. This appears to have been the accepted design. The other plan, with the ambulatories, would have occupied a much larger area. In its execution, the plan of Bramante would have covered 28,900 square yards, while the present church plan of Michaelangelo (without Maderno's additions) occupies 17,300 square yards, more than a third less.



preserved, show that his plan consisted of a greek cross with modeled after the Pantheon sur-pillared aisles lead to the center of the cross are enclosed by which do not appear on the other central dome is colossal.

with the great pillars which must a curved outline for all the spaces smaller cupolas were half the diameter the exterior they were not to rise arms of the cross. Four sacristories were to be distributed around

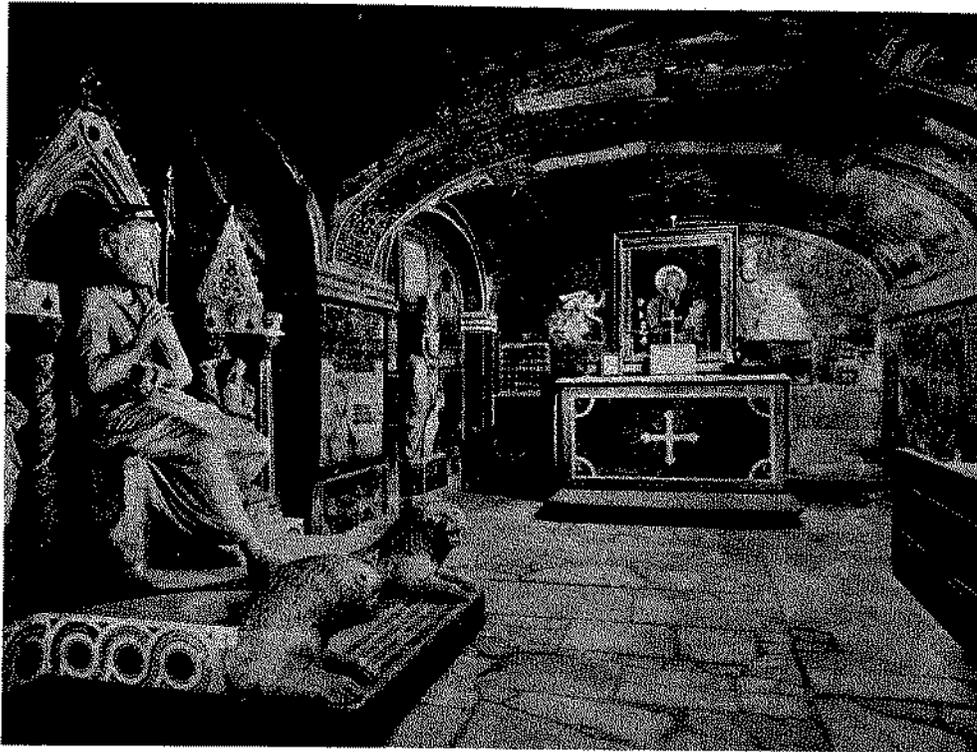
The building of the new St. Peters according to Bramante's plan involved the destruction of the old Basilica of St. Peter. It had been standing for nearly 1200 years, and though falling to pieces, and despite its inharmonious jumble of styles, it was a memorial to the history of Christendom. Opposition to the destruction of the old basilica was greater than in the time of Nicholas V, and continued after the death of Julius II. Julius II is often blamed for pulling down the old church, which even in the time of Nicholas V was in danger of collapsing.

The expense of building the new St. Peters was foreseen to be very great and Julius II set aside legacies left to the Holy See for this end. He asked the King of England and the bishops of that country for financial aid. The laying of the foundation stone took place on April 18, 1506. Julius and his entourage went down into the excavation which was 25 deep to accomplish this. Bramante employed Tuscan architects and pushed the work with energy. In March, 1507, Giuliano di Giovanni and Francesco del Toccio were set to work on the capitals for the pillars for the new basilica. On April 7, 1507, two thousand five hundred men were reported working on the building.

There is no record of any consultation of architects or any movement to attempt the restoration of the old building. This was probably due to the contempt of the Renaissance architects for anything but the new style of architecture. No inventory was taken of the memorials and relics that it contained.

Bramante was most reckless of all in his disregard for the ancient memorials. He is said to have been called Ruinate (The Destroyer) because of his destructiveness in Rome and other cities. Michaelangelo complained to Julius II and Raphael to Leo X, because Bramante knocked to pieces pillars of the old basilica which might have easily been preserved if taken down carefully.

Artistic merit was no more regarded than antiquity, and even the tomb of Nicholas V was broken to pieces with those of the older popes. Responsibility has been laid on the papal maggiordomo, Bartolomeo Ferrantini, but Bramante himself must take the blame.



Crypt of St. Peters.

Showing relics from the Old St. Peters.

(Photo-Allinari Brothers-Florence)

The memorials preserved in the Crypt of St. Peters and the Vatican Grottos are but a few defaced and dismembered monuments, altars and ciboria which were in the nave, atrium and portico of the old St. Peters and are a proof of the vandalism which began under Julius II and continued until the completion of the church.

Bramante is accused by Aegedius of Viterbo of wanting to move the tomb of St. Peter. Julius, however, refused to permit any tampering with this shrine which had been preserved untouched on the spot during the centuries. This writer charges that Bramante wanted the new basilica to face southward instead of eastward as the old one had done, so that the obelisk which had stood in the Circus of Nero on the south side of the basilica would front the entrance of the new church. Bramante argued on the suggestiveness of placing this memorial of the Caesars in the court of St. Peter and the effect that the obelisk would have in stimulating religious awe in the minds of those entering the new building. He promised to change the tombs so that it would not be injured. Julius II remained adamant. Bramante could move the obelisk, but not the tomb of St. Peter.

On April 16, 1507, Enrico Bruni, Archbishop of Taranto laid the foundation stones of the other three pillars of the great dome. August 24, 1507, finds Menico Antonio di Jacopo of Rome undertaking the work on some of the capitals of the pillars, and later with Giuliano del Tozzo, Franco Paulo Mancino, Vincenzo da Viterbo and Bianchino, he agreed to carve the capitals for pillars and the balcony on the outside of the tribune and the cornice inside- according to Bramante's designs.

Forgeries of the 35-40 Surcharges.

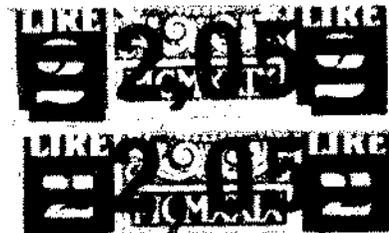
#37 - 2.05 Lire on 2 Lire.

There were two printings of the genuine stamp - June 16, 1934 & July 19, 1937. In the 1st printing the surcharge is 15 1/2mm wide; in the 2nd it is 16mm.

In positions 25 & 28 the commas are missing in the 1st printing.

In the 1st printing the commas are distributed the same as in 1.30, except in position 98 which has a type 2 comma, and 25 & 28 noted above.

In the 2nd printing all commas are type 4.



Top: first printing; bottom: second printing.



The Genuine #37 Surcharge.

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The Forgery of the #37 Surcharge.

The forgery is almost exact in its measurements with the genuine, with less than 1/2mm variance, which is difficult to measure with an ordinary millimeter scale.

Two characteristics distinguish the forgery from the genuine:

1. The "2" has a short bottom horizontal stroke; and the junction of this line with the down stroke at the left is 1/4mm higher than the genuine.
2. The tail of the "5" slants to the left instead of pointing up as in the genuine type 3 "5" which it resembles.

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(Illustration of numerals at upper right printed from Bolaffi's Catalogue with the permission of S.C.O.T., Torino).



The Forged #37 Surcharge.