



# Vatican Notes

Volume XII

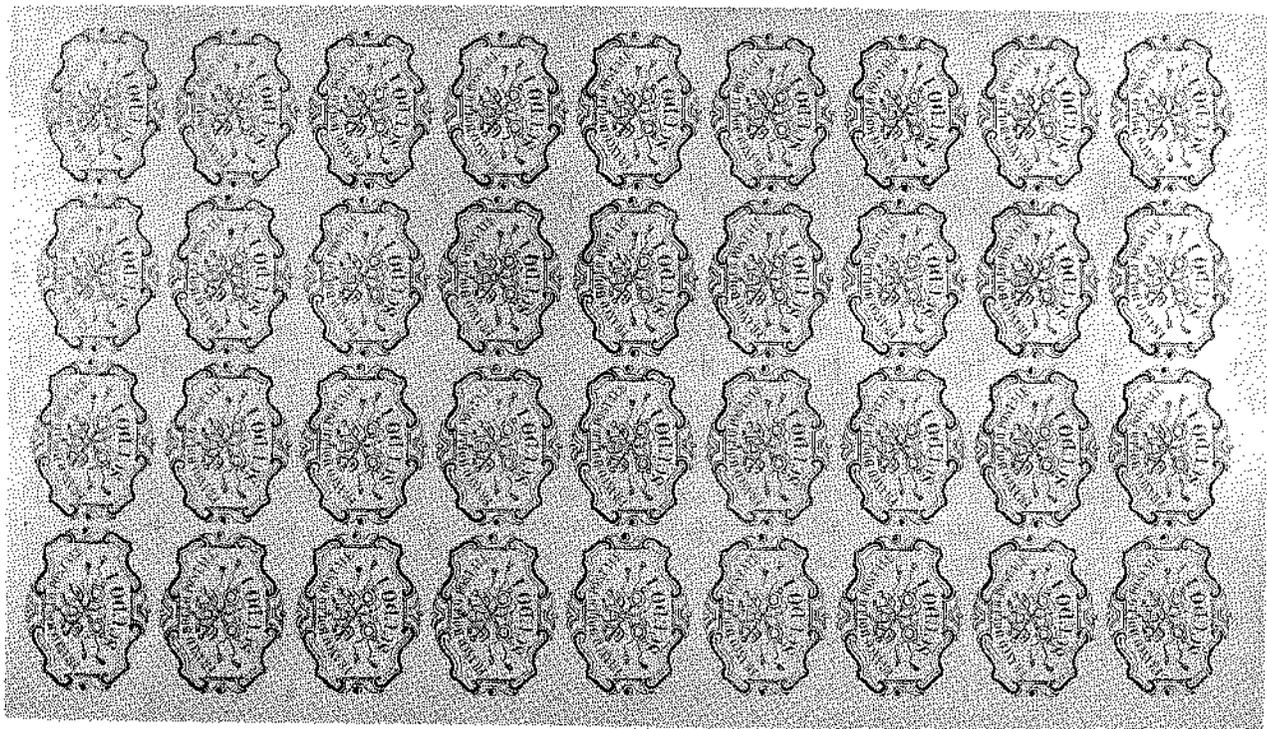
January - February 1964

Number 4.

## A Full Sheet of the 1 Scudo.

(Spiro Forgery)

The genuine 1 Scudo exists in mint condition in one full sheet and several blocks. Too bad this sheet is the Spiro forgery and not the genuine. The full sheet of the forgery is seldom seen, but is not quite as rare as the genuine. It is reproduced here in connection with the treatment of this forgery contained in this issue.



**SPIRO FORGERIES OF THE 1 SCUDO.** A full sheet of 36 (4 x 9) which shows the crosses at the four corners of each stamp, evidently intended as a guide for separation. This is a characteristic found in both SPIRO printings of the 50 Baj. forgeries.

NOMINATIONS ARE IN ORDER !!!

Time has arrived for nominations for the offices of President, Vice-President, Secretary and Treasurer. They must be sent to the Secretary and Editor by May 1, 1964.

## Article 8- V.P.S. By-Laws:-

Section 1. Nominations for all elective offices shall be prepared in duplicate and must be signed by a minimum of four (4) members in good standing who are not nominees. One copy of such nominations shall be submitted to the Secretary and a second to the Editor of the Official Organ. In addition, each copy of nominations must be accompanied by a letter from all nominees, excepting incumbent officers, stating that if elected they will accept the office for which they are being nominated.

Section 2. All nominations must be submitted by May 1st each even numbered year.

Section 3. A ballot shall be prepared by the Editor of the Official Organ listing the names of the nominees which were received in the prescribed manner, without provision for write-in votes. Said ballot shall be mailed with the May-June issue of the Official Organ in each even numbered year and shall be returnable to the secretary.

Section 4. All ballots must be in the hands of the Secretary by July 20th in each even numbered year to be valid.

Secretary:- Wallace R. Smith, 165-15 Union Turnpike, Flushing 66, N.Y.

Editor- Rev. Herbert A. Phinney, 100 Landham Rd., Sudbury, Mass.

DISCOVERIES

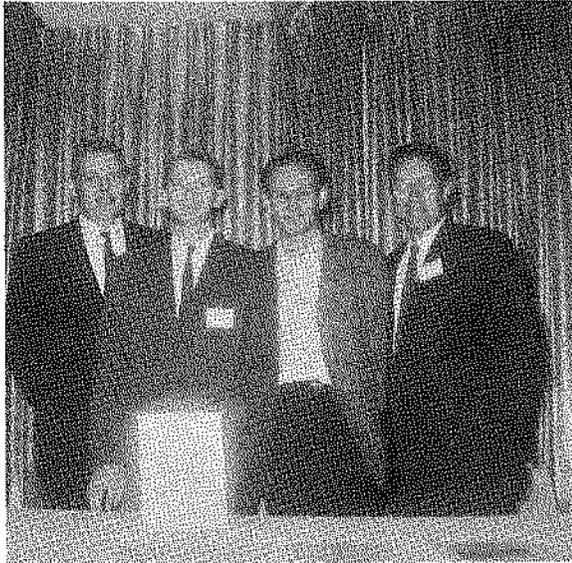
From the Italian philatelic magazine, Il Collezionista, we note the following Vatican varieties discovered in 1963.

- February: #105. 1,50 on L.1 offset of medalion.  
 #154. 12 on L.13. Inverted surcharge.  
 #154. 12 on L.13. Surcharge shifted toward bottom about 1 centimeter.  
 The "480" which surcharges L.520 on the sheet margin at right appears on the upper right stamp of the sheet.  
 E7. 6 on L.3.50. Half sheet of 30, which because of a paper fold near the margin shows positions #5 and #10 without surcharge. If divided this could result in pairs either horizontal or vertical, one with-one without surcharge.
- March: Christmas 1962. Red circle above head of Christ Child at position #25, Pane 1.
- May: E1. L.2. White mark between L of LIRE and leaf on frame of medalion to left of L of LIRE.
- July: Beginning in May there was a second printing of the 100 and 200 lire values in the obelisk air mails.  
 100 L.- 1st Printing. Looking thru the back of stamp at light, the printing appears as black.  
 2nd Printing. Looking thru back, it appears as olive brown.  
 200 L.- Under ultraviolet light, the second printing is less fluorescent than the first, the difference being in the paper used.
- August: #126. L.13- entire sheet without vertical perforation.  
 #127. L.16- double perforation at top of first row of sheet.  
 #154. 12 on L.13- Entire sheet with double overprint.  
 #195. 60 L. Block of 10- first two rows of sheet- with first horizontal perforation missing, or imperforate at top.
- September: #105. 1.50 on L.1 - left marginal copy- imperforate at left, found on FDC.  
 #J8a. Postage due, second printing. 20 Cent. Right marginal copy, imperforate at right.  
 #254. 30 L. Block of 6 from two panes, with unprinted diagonal bar across stamps, due to interposition of extraneous body, probably a strip of paper.

+++++

## Southern Wisconsin:

At November 3 meeting elected: Pres. Harvey Richert; Vice-Pres. James Doheney; Sec. Mrs. Mary Nordstrom. Fr. Thomas Carlessimo presented a talk on the Coronation of Pope Paul VI with some unusual covers and slides.

CHAPTER NEWS.

St. Louis Chapter: Picture of the current officers:-

L to R.

Brother Gerard, C.Ss.R., Sec.  
 Harry Banghardt, President  
 Robert Eller, Treasurer.  
 Robert Hutcheson, Vice-Pres.

Bob Hutcheson says regarding the Chapter participation in the American Philatelic Congress and Exhibition, sponsored by the Mound City Stamp Club:

"...The show was a great success. Even though the Vatican exhibit was non-competative, it still drew the most viewers and comments, all favorable."

The St. Louis Chapter had 30 frames of Vatican. Regualr exhibitors were limited to 5 frames. Th Chapter intends to exhibit the same material in nearby cities from time to time.

Bob Hutcheson, former Editor of Vatican Notes, won the National Award (The McCoy Award) at the American Philatelic Congress for the best research article in the 1963 Year Book. The article was entitled: "The St. Louis Street Car Mail Cancellations". Congratulations from President William P. Quinn to the St. Louis Chapter on a job well done for Vatican Philately. To Bob Hutcheson we doff our hats for his achievement.

#### Chicagoland Chapter:

At the October meeting they had as their guests the Israel-Palestine Philatelic Society of America. Two of the guests were speakers for the occasion:- Mr. Charles Tutem and Mr. Louis Reich.

The Chicagoland Chapter is planning to hold a Regional meeting of the Vatican Philatelic Society in May, 1964, at which time it hopes to have completed an Air Mail Slide Program of 100 slides, to be presented to the National Society.

#### Speaking of slides:-

Fr. Contant, Slide Program Chairman writes President Quinn:-  
 "...In June, Alberto Rios Verastegui (VPS #916), of Lima, Peru, wrote and asked for the first two sets of the Society Slides.-----He showed them a lot during the last few months (it was winter down there), and he sent along a lot of clippings from the daily papers in Lima, showing that the slides were well received. He showed them at museums, with formal invitations to the showing being issues."

#### Eastern Massachusetts Chapter:

At the October meeting, held at St. Anselm's Parish Hall in Sudbury, Fred Levitsky (VPS #2), national Treasurer, gave a very interesting talk on errors and varieties of Vatican City, and showed his extensive collection to illustrate the various types of the same.

#### New York Chapter:

With deep regret informs the society of the unexpected demise of Harry Hair. Mr. Hair, a collector of many years, became an enthusiastic Vatican Collector in the past few years, and an active Chapter member. Miss Aleandri, for the New York Chapter, ask prayers of the V.P.S membership for the repose of his soul. May he rest in peace.

PRINTING CHARACTERISTICS OF THE GENUINE I SCUDO.

It is typographed in rose on medium, hard, white or yellowish, wove paper, seldom with a watermark. (Wmk. CANSON FRERES is rare)

## FRANCO.

1. Foot of F of FRANCO extends to right almost as far as top serif.
2. RAN of FRANCO is joined at bottom.
3. Top left serif of N of FRANCO is broken, leaving dot to left.
4. O of FRANCO is flat at top.

## BOLLO.

1. First O of BOLLO is flatter at top than second O.
2. LL of BOLLO joined at bottom; bottom serif of second L taller than first.

## POSTALE.

1. Dot before top serif of P of POSTALE.
2. TAL of POSTALE joined at bottom.

## SCUDO 1.

1. Serif at top of S of SCUDO is not near key handle.
2. C of SCUDO has tail which is thicker than hair line.
3. D of SCUDO well shaped; top serif often joins top serif of U.
4. O of SCUDO flat at bottom, rather flat at top.
5. Bottom of Numeral 1 is 2mm wide; serif at top reaches down to center of numeral.

## TIARA.

1. Oval ring at bottom of Tiara is formed by dots.
2. Solid pearl at top of tiara is vertical and under tail of 1st L of BOLLO.
3. Above pearl is a horizontal line or hyphen (-), remains of a cross.
4. Ribbons of Tiara on lightly printed copies have fringes disconnected from ribbons by a vertical line.
5. Ribbons seldom touch the shaft of the keys.

## KEYS.

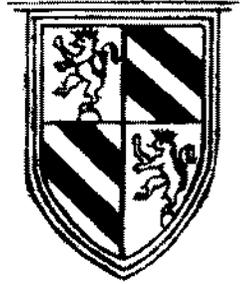
1. Center of handles of Keys are blunt white stars; right star has 7 points; left star has 6 points.

## FRAME.

1. Two vertical lines in Frame to right of E of POSTALE (thick and thin) dont touch rest of frame.
2. Of the two vertical lines to left bottom of F of FRANCO, the thin line is joined at bottom to one of the frame lines.
3. Large pearls at each side have solid semi-circle at top.

Genuine 1 Scudo.

1. Bottom serif of second L of BOLLO higher than first.
2. Bottom line of E of POSTALE longer than top.
3. Dot before P of POSTALE.
4. Foot of F of FRANCO extends to right almost as far as top line.
5. Key wards generally angular.
6. D of SCUDO well shaped.
7. Tail of C of SCUDO thicker than hair line.
8. Serif at top of 1 reaches almost to center of numeral.



1. LL

2. E

3. P

4. F

5. 

6. D

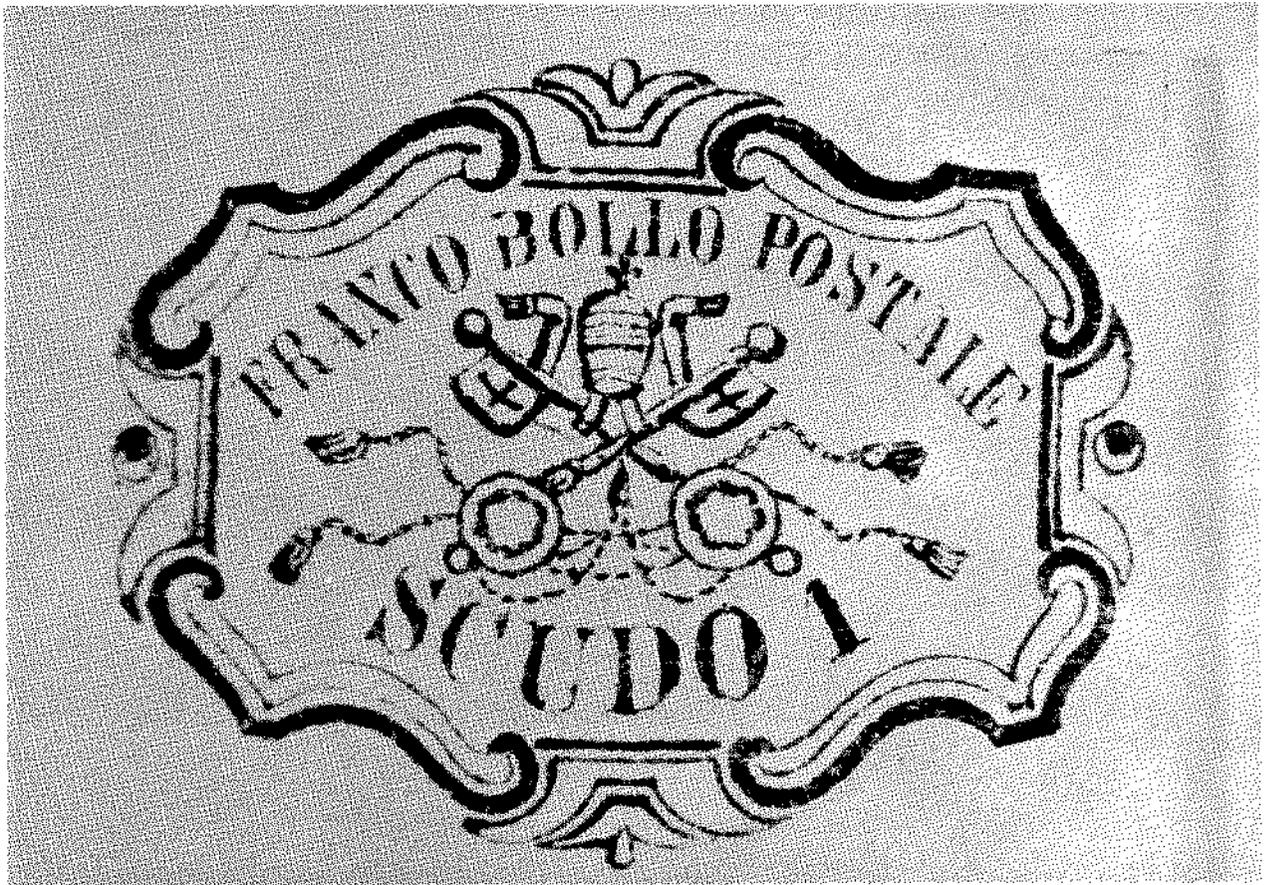
7. C

8. 1

THE SPIRO FORGERY OF THE 1 SCUDO.

1. Bottom serif of 1st L of BOLLO higher than second.
2. Top line of E of POSTALE longer than bottom line.
3. No dot before P of POSTALE.
4. Foot of F of FRANCO very short at right.
5. Bit of left key noticeably rounded.
6. Bottom of curved stroke of D of SCUDO slants too sharply.
7. Tail of C of SCUDO very thin.
8. Slant stroke of 1 is short.

(Cf. Billig. #49; Album Weeds I)



1. LL

2. E

3. P

4. F

5. Q

6. D

7. C

8. 1

PIERO and ANDREINA GRASSELINI- Designers of Vatican Stamps.

In seeking information about several of the designers of Vatican stamps, your Editor wrote to several designers, but received replies from only two. One reply came from Andreina Grasselini. Actually two letters arrived in the same envelope in September of 1963, one dated February 16, 1963, and the other on August 31, 1963. The first was written in English and the other was in Italian. A friend of Mrs. Grasselini had written the first and Mrs. Grasselini had written the other. The delay in sending, and the reason for the friend writing the first letter was the final illness and death of Mrs. Grasselini's husband and co-worker, Piero Grasselini, who passed to his reward on March 19, 1963.



Piero Grasselini  
December, 1912 - March 1963  
Designer of Vatican Stamps.

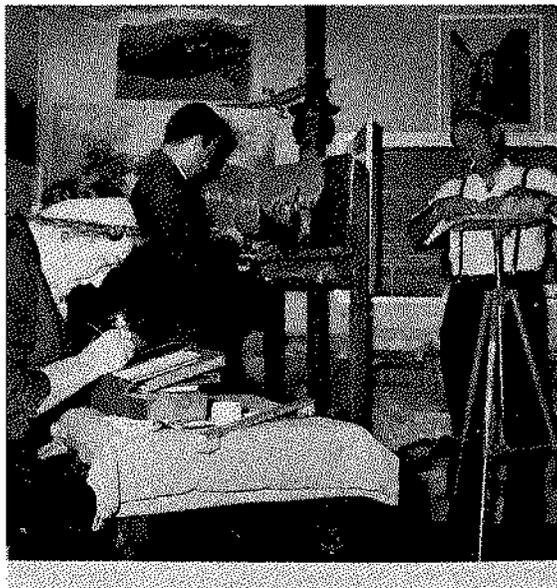
Both Piero and Andreina Grasselini were born in Florence, and would have celebrated their Silver Wedding Jubilee on June 4, 1963. They have a son, Giuliano, 22 years of age, who is following in the artistic footsteps of his talented parents.

Piero Grasselini was a most talented man. Besides being a painter, he was a sculptor and musician, a studious man. He was born on the stroke of midnight, Christmas Eve, 1912, and was just over fifty years of age at the time of his death. The works of the Grasselinis can be found the world over, including the Philippines and Japan. Since their marriage in 1938 they have worked together as a team in perfect harmony, yet each one would still work at individual efforts.

In 1957, a high official of the Vatican asked Andreina to prepare stamps for the Centenary of the Pontifical Academy of Science. She was given five days to present the design. The team of Piero and Andreina went to work and within the time allotted they executed the stamp without the frame

and drew the frame separately, so that the stamp could be issued either with or without the frame. As we know now, Vatican authorities chose to issue it with a frame. As one can well imagine, the work was done in a great hurry and the picture is an exact copy of the building from direct painting. No photograph was supplied or used as is common practice with the Vatican.

As a result of their succesful fullfiling of this commission, they were assigned to design the stamps listed below.



Andreina Grasselini works on a miniature of Raphael's Transfiguration. Giuliano, their son, is seen painting. Piero at the right prepares some clay for sculpting.

At the death of Piero, Pope John XXIII, although himself a dying man, sent a telegram of condolence conveying the Apostolic Benediction to the family of the deceased artist.

- Sede Vacante 1958 (done overnight)  
Both Grasselinis
- Coronation of Pope John XXIII, 1959  
Andreina Grasselini
- Valerian Martyrs, 1959 Andreina Grasselini
- XXX Anniversary of the Lateran Pact 1959  
Andreina Grasselini
- Central Radio Station 1959  
Andreina Grasselini
- Obelisk Air Mails 1959  
mostly the work of Piero Grasselini
- Roman Diocesan Synod 1960 Both Grasselinis
- St. Antoninus 1960 Both Grasselinis
- Refugee Year 1960 Andreina Grasselini
- Works of Mercy 1960 Both Grasselinis
- Christmas 1960 Both Grasselinis
- St. Meinrad 100 L. Piero Grasselini
- St. Leo the Great 1961 Both Grasselinis
- St. Paul at Rome  
Map & Basilica(2) Piero Grasselini  
Paul & Pillar (1) Andreina Grasselini
- Osservatore Romano Piero Grasselini
- 80th Birthday of John XXIII  
Coat of Arms Piero Grasselini  
Portrait of Pope John " "

VATICAN CITY PHILATELIC NEWS



Coronation of Pope Paul VI: Designed by Casimira Dabrowska. Perf:-13½x14. Paper watermarked crossed keys. Stamps 30x40 mm. Each pane contains 40 stamps. Four panes to a sheet with identifying dots on upper left margin. Engraving by V. Nicastro & M. Colombati. Paul VI with tiara; Paul's Coat of Arms.

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

Julius II. (Cont.)

The surface of the ceiling of the Sistine Chapel covered by the paintings of Michaelangelo measures 10,000 square feet with interesting curves and lunettes, presenting difficulties for the artist. Three hundred and forty three figures filled the space in every imaginable position, attitude and form of foreshortening, some 12 feet high, and the prophets and sybils about 18 feet high, with every detail painted true to nature, even to the hair of the head and beard, the fingernails and creases in the soles of the feet. In August, 1511, Julius II returned to Rome and saw it for the first time.

Michaelangelo began the cartoons for the remaining interspaces and in October, 1512, the painting was finished, Form and not color was always the main consideration of the work. Today after 400 years the painting still arouses admiration. The sculptor shows through the painter. The ceiling paintings carry out the idea of those on the walls. The walls show the triple division of the Plan of Salvation of the Middle Ages: The Giving of the Law; the Law; the grace of the Kingdom of Christ. The left wall with the life of Moses represented the Law. The right wall with the life of Christ represents the reign of Grace. The period before the Law, from Creation to the Deluge, was the theme taken by Michaelangelo. He sees the Creation as motion. God, at first alone, calls the heaven and earth into existence, the worlds of spirits and matter; divides light from darkness; creates Adams body, endows it with a soul; creates Eve and gives her life.

Then follow the temptation and fall of man, his expulsion from Eden. The Deluge, the sacrifices of Cain and Abel, followed by Noah and his sons. These nine paintings form the central part of the decoration. The Prophets and Sybils painted on the descending curve of the vault number 12, five on each side and one at each end, as prophets of the Messiah. The most celebrated of these are Isaias, Jeremias, Ezechias, Daniel, the Delphic and the Lybian Sybils. A third series of pictures occupying the arches and triangular spaces, show the ancestors of Christ in simple family scenes. A fourth, at the four corners, shows the miraculous deliverances of Israel as types of the redemption. To these were added a world of ideal figures intended to give the ceiling a festival effect.

The Old Testament is depicted as a preparation for the New and abiding Covenant between God and man- the Creation, the Fall of Man, the yearning of the human race for deliverance which is foretold by the prophets and sybils. Salvation is prefigured in the conquest of enemies who would destroy the chosen people.



Raphael.

Self Portrait.

(Photo- Fratelli Alinari- Florence)

Raphael was endowed with a sweet disposition and great personal beauty. In 1504 he arrived in Florence and his genius began to expand under Leonardo da Vinci and Fra Bartolomeo. In 1508 he appeared at Rome, aged 26, and was employed by Julius II in the decoration of the Vatican Palace. Julius had chosen as his residence the now-called Stanze of Raphael. In the Autumn of 1508 Perugino, Sodoma, Luca Signorelli, Bramantino, Bernadino Pinturicchio, Suardi, Lorenzo Letto and Johan Ruysch were all working together with Raphael. When Julius II saw his work, all the others were discharged and Raphael alone assigned to the work because of his superior talent. The importance and excellence of his frescoes can be judged by the amount of literature written about them.

Camera Della Segnatura. On the ceiling appear Theology, Poetry, Philosophy and Justice, represented by female figures. Each indicates the theme of the picture on the adjoining wall. The wall depicting Justice contains two pictures divided by a window- Law in the State and Law in the Church. Justinian gives the Pandects to Tribonian in one and in the other Gregory IX (with features of Julius II) gives his Decretals to the Advocate of the Consistory. Both these designs were used in the Juridical Congress stamps of Vatican.



Justinian Gives the Pandects to Tribonian.  
by Raphael. Camera Della Segnatura.  
(Photo- Fratelli Alinari. Florence)

The glories of Poesy are depicted in the Parnassus on the wall dedicated to Poetry. The School of Athens commemorates Philosophy in the two central figures of Plato and Aristotle, surrounded by other philosophers. The wall dedicated to Theology contains the Disputa del Sacramento, glorifying the Holy Eucharist as the supreme pledge of love given by God to man. Because of the multitude of books in these pictures, it is evident that this room was to be used as a library.

Stanza D'Eliodoro. In the decoration of this room, Raphael used his pupil, Giulio Romano, as assistant. Baldassare Peruzzi had already painted four scenes from the old Testament on the ceiling. Raphael retained these and on the walls painted the Miracle of Bolsena, the Expulsion of Heliodorus from the Temple, the Deliverance of St. Peter from Prison, the Meeting of Leo I and Attila at Mincio near Mantua (depicted on two values of the stamps of the Council of Chalcedon). The Expulsion of Heliodorus is interpreted by some as referring to the restoration to health of Julius II in 1511, to negotiate the Holy League which expelled France from Italy. The meeting of Leo I and Attila is seen by others as referring to the defeat and flight of the French in 1512 and their final defeat in 1513 near Novara.

The Deliverance of Peter is seen as a reference to the deliverance of Leo X as Cardinal Medici from the hands of the French at the Battle of Ravenna. Both these paintings were finished under Leo X.



Gregory IX Gives Decretals to Advocate of the Consistory. Raphael. Camera Della Segnatura.

(Photo- Fratelli Alinari. Florence)

Two of Raphael's pupils, Giovanni da Udine and Perino del Vaga, carried out similar decorations on the ceilings of the Appartamento Borgia. The works of Raphael for the Hall of the Palefreiri and the corridor leading to the Belvedere were painted over by Taddeo Zucchro. The corridor was destroyed under Clement VII. The last work of Raphael was the Transfiguration, related in Matthew, XVII, 2. This, with the Sistine Madonna are considered his best efforts.

(Pastor VI, pp 461-607. VIII pp 281-294)

Stanza Del Incendio. This was commissioned by Leo X in 1514 and completed in 1517. The Fire in the Borgo recalls a story in the Liber Pontificalis of Leo IV who extinguished the fire in the Borgo by making the Sign of the Cross, seen as an allusion to Leo X's zeal for the Crusade and his escape from Saracen pirates at Ostia. The Oath of Purgation against False Accusation recalls such an oath taken by Leo III, Dec. 23, 800, in St. Peters. The Coronation of Charlemagne, by Raphael's pupils, in which Charlemagne is Francis I, is interpreted by some to refer to Leo X's approval of Francis' attempt to gain the imperial crown.

Stanza di Costantino. Depicted here are events in the life of Constantine, the work in the most part of the pupils of Raphael - Victory at the Milvian Bridge; The Vision of the Fiery Cross; The Donation of Constantine; The Baptism of Constantine. While the pupils were at work on these paintings, Raphael was at work designing his famous tapestries which were woven in Flanders. (Freedom from Hunger Set, 1963, Miraculous Draught of Fishes).

The Loggie of Raphael. The arcade on the middle floor of the Vatican Palace opening on the Stanze has 13 small domes, each with four paintings. These represent scenes from the Old and New Testament. Raphael took small part in painting these, but many think that Giovanni da Udine is responsible for most of them. Yet the series of 48 pictures is called Raphael's "Bible".



The Genuine #39 Surcharge.

+++++

The Forgery of the #39 Surcharge.

The forgery is almost exact in all 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 center stroke of the "3" turns up at the left.
2. The tail of the "5" slants to left instead of pointing up like the genuine. The rounded end of the 5 does not have a ball as Type 2 does.

Forgeries of the 35-40 Surcharges.

#39 - 3.05 Lire on 5 Lire.

There were two printings of the genuine stamp - June 16, 1934 & July 19, 1937. In the 1st printing the distance between the left bars and the "3" is 1mm; in the 2nd printing the distance is 1/2mm.

The commas in the 1st printing are the same as in the 1st printing of the 1.30 Lire. In the 2nd printing the commas are all type 4.



Top: first printing; bottom: second printing.

(Above illustrations of numerals from Bolaffi's Catalogue with permission of S.C.O.T., Torino.)



The Forged #39 Surcharge.