



Vatican Notes

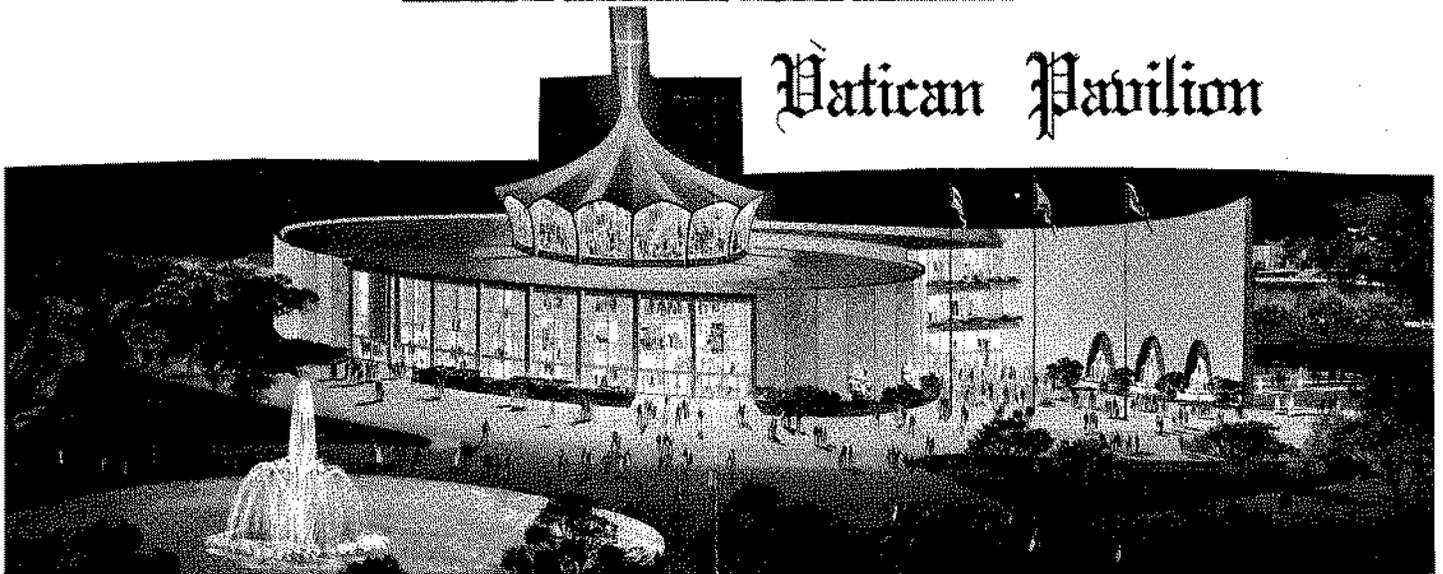
Volume XII.

May - June 1964

Number 6.

The New York World's Fair - 1964.

Vatican Pavilion

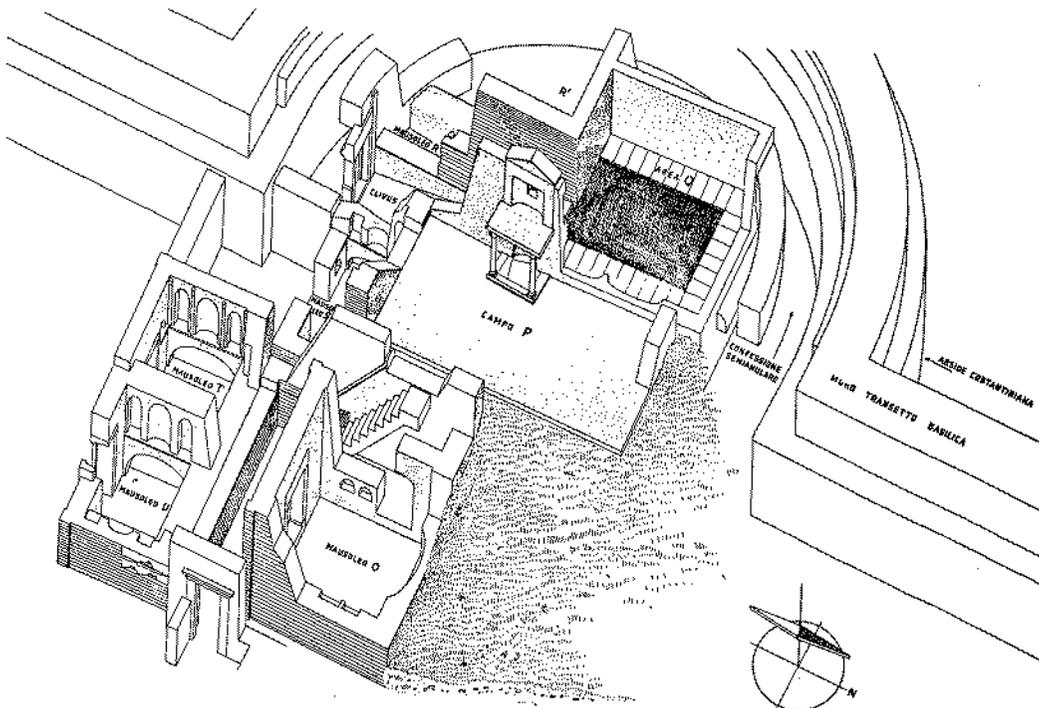


The American Hierarchy, with the approval of the Holy See, has obtained for the Vatican Pavilion at the World's Fair in New York, the famous masterpiece of Michaelangelo- the Pieta. The Pavilion will also contain the 4th century statue of the Good Shepherd, a full scale replica of the excavated tomb of St. Peter and the Life-Time transparencies of the Sistine Chapel. The purpose of the Pavilion is educational. It will present to an expected 70 million visitors the Church as Christ Living in the World. This over-all theme will be carried out in three areas: the Church as Christ loving; as Christ teaching; as Christ sanctifying. In its quality, its modernity and its use of the multiple media to express its theme, the Vatican Pavilion will be one of the highlights of the Fair, one of the major "crowd attractions".

From its planning, though its construction and maintenance, through its closing and protection during the winter months and to its demolition at the end of the Fair in 1965, to the time when the masterpieces of art are returned safely to their places in Rome, the over-all cost is expected to amount to \$50,000,000.00. The Dioceses of the United States have contributed generously toward this amount. A substantial sum, however, remains to be donated by those visiting the Vatican Pavilion.

(1)





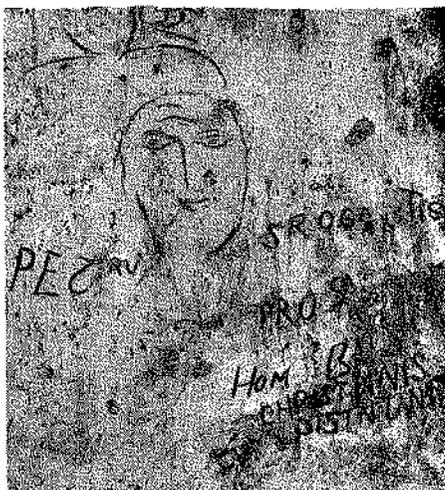
Campo P= open courtyard. Clivus=entrance to Tombs R, R' & Q. Apse of Constantine Basilica. Basilica's Transept Wall.

We do not know of what the exhibition of the Tomb of St. Peter will consist. Discoveries under the Grotte Vaticane in 1939 while excavating for the tomb of Pius XI unearthed the Roman Cemetery already noted under Paul V and Urban VIII when they erected the present nave and canopy respectively. Pius XII ordered further excavations which uncovered part of the Roman Cemetery, the grave of St. Peter and the Apostolic Memorial over this grave.

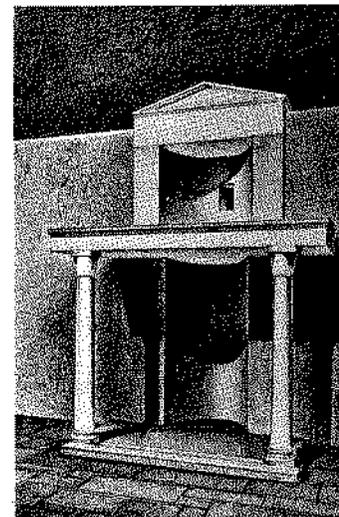
The Apostolic Memorial was built against the "red wall", still bright red today, built in 160 A.D. to support stairs



leading to a pagan mausoleum. This wall crosses the grave of Peter, arching slightly above it, and in this niche were found bones of an elderly man of powerful physique. The Memorial consisted of 3 niches; the one containing the bones; and two above it formed the simple background of the Apostolic Memorial, which certainly existed between 199 and 217 AD. The two niches were separated by a travertine slab resting on two columns which were about 30 inches from the red wall. There was a small rectangular opening in the top niche. There have been found the column shown (right) as well as the top slab and another slab which formed the base.



In the Valerii Family tomb there was found in 1950 a drawing on the wall, showing two heads and the inscription on the 3 Lire stamp (158) of the Popes and St. Peter's set. Cf. article by Fr. Phinney Vatican Notes Vol. VI, No. 4, p.8ff. The inscription was covered by a Constantinian wall and so antedates the Constantinian Basilica, and is probably from 280 A.D. One head was St. Peter, the other probably St. Paul Cf. Vol. XIII, No. 1 & 4 for further related pictures.



POSTAL RATES FOR ITALY AND BEYOND ITALY.

(Page 5)

	For Italy	Beyond Italy.
	Lire-	Lire-
<u>Letters</u>		
- for the first 20 grams	30	70
- for each additional 20 grams or fraction thereof.....	20	40
<u>State Postcards</u>		
-simple	25	40
-with paid response	50	80
<u>Illustrated Postcards and Visiting Cards</u>		
-with only the signature or not more than 5 words of greeting, date and signature of sender.....	15	15
-with correspondence	25	40
<u>Manuscripts, Commercial Papers (1)</u>		
-for the first 250 grams	55	70
-for every additional 50 grams or fraction thereof.....	10	15
<u>Commercial Invoices</u>		
-for 15 grams (largest weight allowed).....	15	--
- for the first 250 grams.....	--	70
-for each additional 50 grams or fraction thereof.....	--	15
<u>Printed Matter</u>		
-periodicals and non-periodicals sent second hand every 50 grams or fraction thereof	10 (2)	15 (3)
-greetings, announcements:		
a) containing greetings entirely in print	15	15
b) containing written greetings expressed with a maximum of 5 words	15	15

- (1) For Italy (but not for other countries) it has been agreed that one letter accompanying may be included on the condition that if opened it be directed to the same destination as the package, -have relation to the manuscript papers, and that the postage be greater than the relative rate for the letter (L.30).
- (2) To the Casa Editrice and its bookstore there has been granted a 50 % reduction for packages of books sent within Italy within the limit of 700 grams.
- (3) The reduced rate of 10 Lire is foreseen (see list of countries which accept such reduction, page 17).

CHAPTER NEWS

Northern Ohio:

Members will enter the Garfield-Perry Exhibition: Theme- Pope Paul VI.

Southern Wisconsin:

V.P.S. set #3 of the slide program was shown March 1. Claude Degler and Robert Pallafito have become the Chapter's successful auctioneers. Congratulations on the Chapter's 5th birthday in May !

St. Louis Chapter:

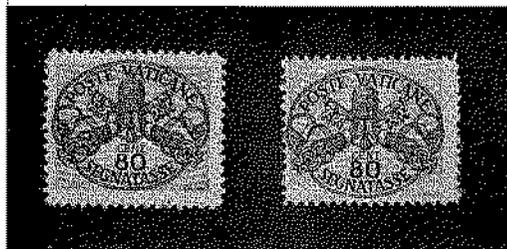
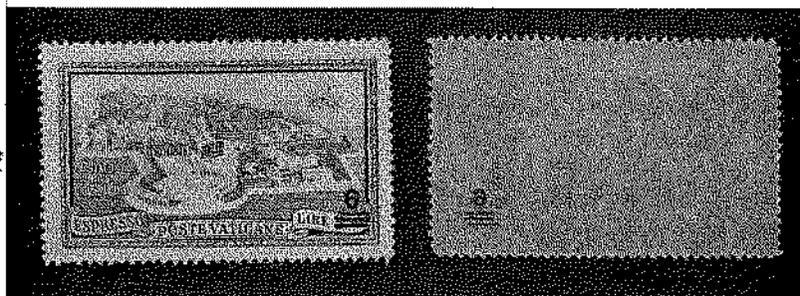
At their March meeting a slide program on Vatican stamps was presented. Their successful auction in February brought a total sales of \$51.65.

Eastern Mass:

At their April meeting will see slides of the Coronation of Paul VI. Congratulations on their 10th birthday in May !

Offset of only the surcharge of the 6 lire value of the 1946 Special Delivery issue, Scott E7.

Sheets were stacked while the ink of the surcharge was still wet, causing transfer of the surcharge to the back of the upper sheet.



Shifted background lines on the 80 cent. value of the 1945 Postage Due issue, Scott J9. The example at the right shows the background misplaced up into the perforations, caused by the relative shifting of the sheet during the two color printing.

ANOTHER LETTER FROM ROME.

Regarding the "AO" mark, it is correct that it means "Altri Oggetti". Official definition of Altri Oggetti is as follows:-

"Picture postcards (without correspondence) visit (sic) cards, greeting cards, manuscripts, invoices printed matter, samples." The "AO" class exists only as far as the air mail supplementary rates are concerned. In this respect all mail falls into two categories:-

LC (Lettere e Cartoline)- letters and cards with correspondence.

AO (Altri Oggetti)- as given above.

LC and AO have different rates and these apply for every 5 grams in the case of LC, and for every 30 grams in the case of AO. For instance, the air rate to the USA (Over and above the surface fees) is as follows:- LC = 60 lire for every 5 grams; AO = 50 lire for every 30 grams.

FOR SAVING THE NUBIAN MONUMENTS.

On March 10, 1964, Vatican issued 4 values (10,20,70,200) for the saving of the Nubian Monuments which will be covered up by the waters backing up from the Aswan Dam. One design shows a niche in the Pharaoh's temple at Ouadi es Seboua containing a painting of St. Peter, which also shows Rhamases II and the boat sacred to the sun. The other design shows the Roman-Egyptian portico of 14 pillars built by Emperor Trajan with the waters of the Nile already up to its base. The format is horizontal, 31 x 25mm, printed by photogravure on paper watermarked crossed keys. The copies shown have perf. 14 x 14 on the 10 & 70 Lire, and 13 1/2 x 13 1/4 on the 20 and 200 Lire.

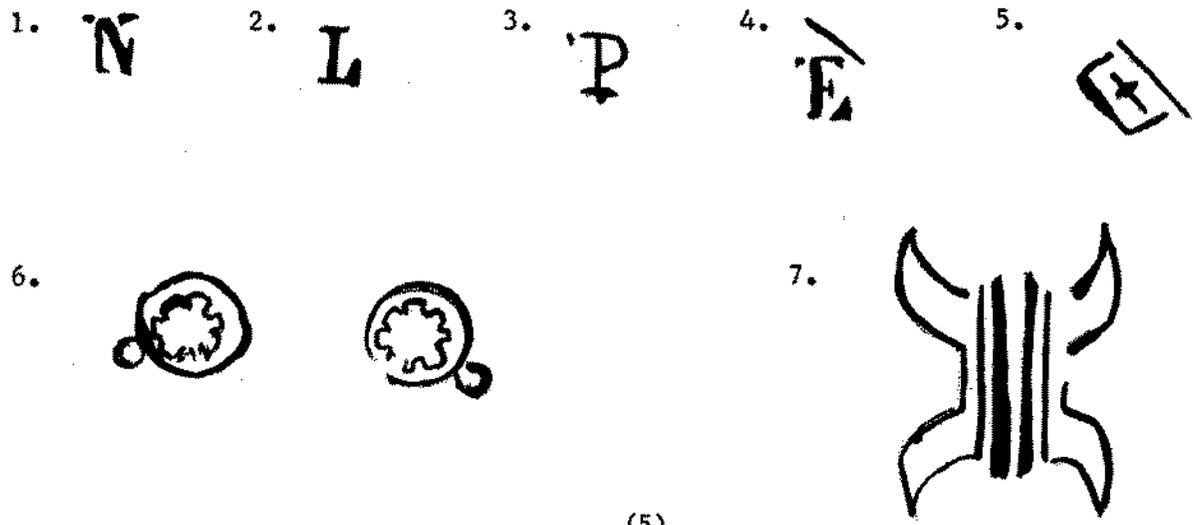


PHILATELY AT THE WORLD'S FAIR.

The Card. Spellman Philatelic Museum will exhibit stamps in the Vatican Pavilion beginning April 22 with the theme "Ecumenism". Selected stamps will trace the ecumenical councils, Paul VI in the Holy Land and various religions under the title "That they all may be one". Several changes are planned with the second exhibit now being assembled to depict the "Holy See", using stamps showing the interest of the Holy See in the corporal and spiritual works of mercy, as well as in art, science and education, together with stamps portraying popes from St. Peter to Paul VI. (C.S.P.M. Inc. Newsletter Vol. 4, No.8, April, 1964)

The Genuine 1 Scudo.

1. N of FRANCO broken: dot top left, wedge top right.
2. L of BOLLO-right bottom serif points straight up.
3. P of POSTALE has a dot before top left.
4. E of POSTALE somewhat broken and does not touch frame line.
5. Cross in key made up of clean strokes.
6. "Cog wheels" in key handles are angular.
7. Inner frame lines at side decoration are thicker.



The Forgery.

1. N of FRANCO heavy and unbroken.
2. L of BOLLO-right bottom serif slants to right.
3. P of POSTALE has no dot before it.
4. E of POSTALE heavy and unbroken, touches frame line. (Cf. Billig #50)
5. Cross in left key made of blurred strokes.
6. "Cog wheels" in key handles more curved than angular.
7. Inner frame lines at side decorations are same thickness as outer lines.



1. **N**

2. **L**

3. **P**

4. **E**

5. **E**

6.

7.

Saints Cyril and Methodius.

Sts. Cyril and Methodius (sometimes called Constantine and Methodius) were brothers born to a senatorial family in Thessalonica in 827 and 826 respectively. They both decided to become priests and after ordination lived in a monastery on the Bosphorus. The Khazars asked Constantinople to send them missionaries. The two brothers were chosen, learned the slavic language and converted many Khazars. Shortly afterward there was a request from Moravia for missionaries. There had been German missionaries in Moravia who had had little success. The Moravians wished someone who spoke the slavic tongue. Cyril and Methodius were chosen for this mission also. In preparation, Cyril invented an alphabet (Cyrillic) and he and Methodius translated the Gospels and liturgical books into the slavonic language. They entered Moravia in 863 and preached there for four and a half years with great success. The Germans regarded them with suspicion because they came from Constantinople where schism was raging and because they conducted the liturgy and church devotions and services in the slavic language. They complained to Rome about them and Nicholas I summoned them to appear before him and give an account of themselves. Nicholas died as they were travelling to Rome and they appeared before Pope Adrian II, who confirmed their orthodoxy as well as their mission to Moravia and the use of the slavonic language. He consecrated them bishops. But before they could return to Moravia, Cyril died at Rome, Feb.4,896.

At the request of Rastislav and Svatopluk, Moravian princes, and of Kocel, slavic prince of Pannonia, Adrian II formed the archdiocese of Moravia and Pannonia, independent of Germany, naming Methodius as archbishop. In 870 Methodius was summoned to Ratisbon for a synod, by King Louis and the German bishops. This combine deposed him and imprisoned him. After three years he was liberated at the command of Pope John VIII, and reinstated in his archbishopric. Methodius now attempted the spread of the faith among the Bohemians and Poles in Northern Moravia. At the instigation of a German priest, Wiching, he was summoned to Rome, where Pope John, after examination confirmed his orthodoxy and sanctioned the Slavonic Liturgy, the only exception being that the Gospel of the Mass must first be read in Latin and then in Slavonic. Wiching had been appointed his suffragan bishop and gave him constant trouble, but John VIII constantly supported him.

Methodius, with the help of several priests, translated the remainder of Holy Scripture into Slavonic, with the exception of the Books of Machabees, together with the Nomocanon, the Greek ecclesiastical-civil law. Worn out by his struggles, he died April 6, 885, naming as his successor his disciple, Gorazd. The Feast of Sts. Cyril and Methodius was formerly celebrated in Bohemia and Moravia on March 9, but Pope Pius IX changed the feast day of the Apostle of the Slavic Peoples to July 5, and Pope Leo XIII in 1880 extended their Feast to the Universal Church.

+++++

NEW FORGERIES OF #35-40.

In Issue #3 of Il Collezionista, February, 1964, there is announcement of a new set of forgeries of Vatican #35-40 appearing on the market, mounted on a small page with the Papal coat of arms at the top. All stamps are tied to the page with FALSE Vatican cancels. Even the appearance of the inscription "Citta Del Vaticano" can no longer be taken as a guarantee of a genuine cancel, with the appearance of these false cancels. In this new forgery of the SURCHARGE the numerals more closely resemble the originals. The group of three bars have clean outlines and resemble the genuine, but the commas are of various shapes. With the 3.70 L. on 10 L. the forgery is most dangerous because the forgery is least detectable on the dark stamp.

+++++

From Linns March 2, 1964. The New York Chapter will have a display in INTERPEX covering all phases of collecting Vatican. Dr. Louis S. Marks will lecture on "Opportunities for Philatelic Study in the Stamps of Vatican."

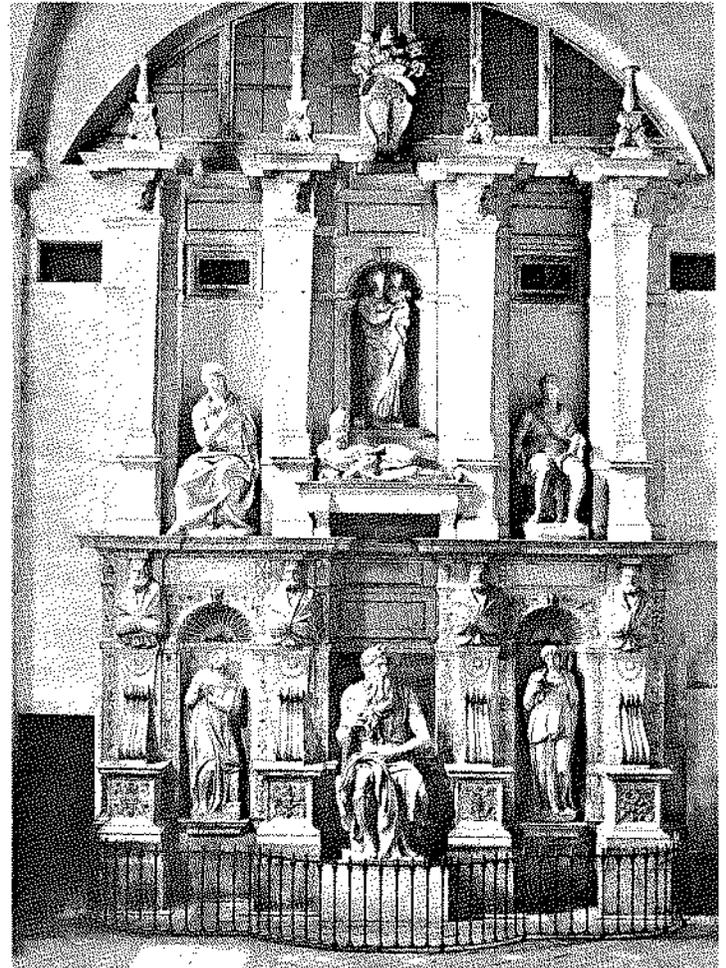
LEO X.

Some time elapsed before Leo X hired Michaelangelo to work for him, because the artist was busy elsewhere on the monument to Julius II. Yet the idea of working on St. Peters caused the sculptor to ask work of Leo X and he was put in charge of the entire program. In 1516 he went to Rome with a sketch of the facade of St. Peters which met with Leo's approval, and then he departed for Carrara to secure marble for the monument to Julius II.

His design for the facade did not reach Rome until December, 1517, and the artist arrived in January, 1518, and made an agreement to execute the facade in eight years. The heirs of Julius II were pressing him, and with the two works on his hands, he chose to work on the tomb of Julius until 1520, when his contract for St. Peters was cancelled because no work had been done there.

Leo X had abandoned Bramante's design because of finances, but work on the new St. Peters was imperative because of the condition of the old Basilica. Bramante's demolitions were such that the old church was exposed to the winds on all sides and in 1513 it was impossible to use St. Peters for Easter, All Saints and Christmas. Bramante had remained architect-in-chief from the beginning of Leo's reign but was crippled by gout in the hands so that he could hardly work, and he was close to 70 years old. On Nov. 1, 1513, Fra Gioconda da Verona was appointed his deputy, even though he was over 80. Giulio da Sangallo was appointed architect on Jan. 14, 1514. On his death bed Bramante recommended Raphael as his successor.

Raphael was an accomplished architect, and provisionally took over Bramante's place on April 1, 1514. Leo X made Fra Giocondo and Raphael architects-in-chief on August 1, 1514. Giuliano da Sangallo was administrator and co-adjutor, responsible for carrying out the work but not rated as an architect. Fra Giocondo died July 1, 1515, and Raphael was then sole architect-in-chief. He submitted a first set of designs which did not please him and so he submitted a second set. The first had great longitudinal length and a dome too heavy for the pillars. It was censured by Antonio da Sangallo, bringing on the second design. Evidently a Latin cross floor plan was desired by Leo X. The work was never completed. Under Raphael only the small pillars that stand on both sides of the pillars of the dome were raised to about 40 feet and the arcades of the south side were ceiled over.



Monument to Julius II.
Only the three bottom figures are by Michaelangelo.-
At St. Peter in Chains, Rome. Photo: Allinari Bros.
Florence.

The Vatican Pavilion was opened and blessed by Paulo Card. Marella, personal representative of Pope Paul. Paul VI, speaking on April 20, said: "The Pieta is in New York and everyone is talking about it. We are happy to know that the Pieta is in America and has been received with veneration and applause."

There is a question as to whether Raphael strengthened the foundations. He worked to made the old St. Peters serviceable for divine worship. The process of demolition continued under Leo X and by November, 1518, the whole portico of the old basilica was down. Raphael's successor as architect was Antonio da Sangallo with Baldassare Peruzzi as co-adjutor.

Pope Leo X had assigned a huge sum of money to St. Peters construction. This was to be raised by issuing indulgences to all who contributed to the erection of St. Peters. The reaction in Germany is exemplified by the reaction of Martin Luther. Even in the Latin countries this idea met with opposition and brought meager contributions. The Fabrica di San Pietro, started by Julius II, was used by Leo X. But because finances were so muddled, the work slowed more and more. Leo X died in 1521 to be succeeded by Adrian VI, who continued the work on St. Peters, but died early in 1523. (Pastor. History of the Popes, Vol. VIII, pp. 263-271; 288-347)

CLEMENT VII.

May 6-14, 1527 saw the sack of Rome with its bloody massacre and senseless destruction of property, including St. Peters and the Vatican Palace, where the only thing not violated was the tomb of St. Peter. The artists of Rome were scattered or killed. Clement VII had come to the throne with a depleted treasury, yet under him the Sala di Costantino was decorated by Giulio Romano and Penni. For the continuation of the building of St. Peters, a College of Sixty was appointed to see that the funds were directed to the right purpose, but it was such a clumsy organization that it was replaced by the Fabbrica di San Pietro. Before the Sack of Rome, Baldassare Peruzzi had been appointed architect. This was renewed in 1531, but Peruzzi had to be summoned to Rome in 1533. In the Vatican Clement VII completed the Court of St. Damasus. Michaelangelo had been working on the defenses of Florence between 1527 and 1529, and with the victory of the Medicis, Clement VII had to shield him from reprisal. (Pastor. Vol.X, pp.345-353.)

PAUL III.

Michaelangelo had returned to Rome just before the death of Clement VII to work on the monument to Julius II. Being afraid of receiving new commissions from the Pope, he held aloof from the Vatican, being now an old man. But he was unable to withsatnd the request of Pope Paul III who appointed him chief architect, sculptor and painter of the Vatican in September, 1535.

Paul III protected him from the heirs of Julius II by law, so that Michaelangelo could begin the painting of the Last Judgement in the Sistine Chapel, which had been suggested by Clement VII. Baldassare Peruzzi was reappointed architect of St. Peters with Antonio da Sangallo overseer of the work.

Paul III saw to the completion of Bramante's corridor leading to the Belvedere. The Pauline Chapel and the Sala Regia were added to the Vatican. The Sala

Regia, an ante-chamber to the Sistine Chapel, was built from designs of Sangallo and necessitated the destruction of several rooms, including the Chapel of the Blessed Sacrament, which had been decorated by Fra Angelico for Nicholas V. Begun in 1540 and finished in 1573, the Sala Regia was decorated later by Zuccherro.





The Last Judgement- Michaelangelo.
 Sistine Chapel- Vatican.
 Photo- Fratelli Alinari, Florence.

The work on the Last Judgement was begun between April 10 and May 18, 1536, after the wall was prepared and the scaffolding raised. The suggestion of Sebastiano del Piombo that the work be done in oil, as well as his offer to help were rejected. The cartoons were begun in September, 1535. A great number of drawings and sketches remain, but not the originals. With the exception of the mixing of the colors by Francesco Amatori, Michaelangelo did the whole painting, and with the interruption of only one ecclesiastical function in November, 1538, he finished the upper portion in December, 1540. It is recorded that the papal master of ceremonies objected to the nudes in the fresco and was then himself painted into the picture- apparently an apochryphal story.

The bottom of the fresco was unveiled October 31, 1541, on the eve of All Saints. Because of the objection to the nudes, Daniele da Volterra, one of the Master's pupils, was commissioned after the death of Michaelangelo to cover the nudity with alterations limited to absolute necessity. At Volterra's death, Girolamo da Fano continued this work from 1566. Under Sixtus V other effacements were made, and more of the same under Clement XIII. Despite all this, the effect of this huge picture, 60 by 30 feet, is spell-

binding. At the age of 67 Michaelangelo wanted to finish the work on the tomb of Pope Julius II. Paul III persuaded him to paint the Pauline Chapel, since damaged by fire, the last work of the brush of Michaelangelo. At the same time he brought to conclusion the tomb of Pope Julius II, three statues instead of the planned 40. It was erected in the Church of St. Peter in Chains and contains as the central figure his great Moses.

During the last days of Clement VII the work on St. Peters had come to a halt and grass and undergrowth were rank on the works of Bramante. Paul III had reappointed Peruzzi and Antonio di Sangallo to continue the plans and make a wooden model of the work. Sangallo drew up for St. Peters a great dome resting on two tiers of arcades and a huge vestibule, making it comparable in length with the present basilica. He intended to keep the Greek Cross floor plan and still cover the area occupied by old St Peters.

+++++

Il Collezionista, April 1, 1964, tells of Vatican's plan to issue four Values on April 22, 1964, commemorating Vatican participation in the New York World's Fair. Paul VI is on the 15 and 100 Lire; the Peita on the 50 Lire; a detail from the Pieta on the 250 Lire.

THE TAPESTRIES OF RAPHAEL (The Miraculous Draught of Fishes).

While Raphael was still painting the walls of the Stanze which bear his name in 1513, Pope Leo X requested that he draw cartoons for ten tapestries for the Sistine Chapel. Two of his best pupils, Giovanni Francesco Penni and Giulio Romano, were chosen to continue the paintings, while Raphael worked on the cartoons. They were finished by Christmas, 1516, consisting of ten lightly tinted cartoons of the chief events in the lives of St. Peter and St. Paul. Leo X paid 100 ducats for each of these cartoons which were the exact size and shape which were to be reproduced on the looms.

The only place where they could be woven was Flanders. Arras was the former center for tapestries, but since its capture by Louis XI in 1477, it had lost its leadership in this field. Brussels had since become the center of tapestry weaving and thence the cartoons were sent immediately. The work was done with dispatch, since the first design, the Giving of the Keys to Peter, was completed by July, 1517. The tapestries were executed in wool, silk and gold thread under the supervision of Raphael's pupil, Bernhard van Orley. Peter Van Aelst was the supervising weaver and was paid 1500 ducats for each tapestry and awarded the title "Court Purveyor to His Holiness".

By July 1519 three of the tapestries had reached Rome and four more came in the fall. They were hung in the Sistine Chapel below the frescoes on St. Stephen's Day. After the death of Leo X they were pawned because of financial distress, then redeemed and restored to the Sistine Chapel. During the Sack of Rome, 1527, mercenary soldiers tried to extract the gold thread by melting it. Pieces of the looted tapestries were purchased back in 1530. Seven tapestries were back by 1544 and two pieces were restored under Julius III which had gone via Venice to Constantinople. All were stolen again during the French Revolution. The tapestries and papal furniture were auctioned and bought by French dealers, then traveled to Genoa and then to the Louvre in Paris. Pius VII secured their return with more of the Napoleonic loot stolen from the papacy. In 1814 they were placed in the Chamber of Pius VI. Gregory XI placed them in the present Gallery of Tapestries. Because of this abuse over the centuries they are not the same beautiful works of art that came from the looms of Brussels, having coarse restorations and patches, and have faded with the years. One has the bottom missing, while others have the wrong borders attached.

Seven of the original cartoons were discovered by Rubens in 1630 and belong now to the English Crown, at the South Kensington Museum. All ten cartoons were left in Brussels, after the tapestries had been woven and delivered. Some biographers assume that only the Miraculous Draught of Fishes came entirely from the hands of Raphael; of the seven cartoons in London, some attribute only the heads to Raphael and the rest to his students. Other critics disagree and attribute most of the work to the Master. And so it goes.

In the Sistine Chapel the tapestries were hung in a definite order. On the Gospel side were: The Call of Peter under the Destruction of Core; the Healing of the Lame Man under the Giving of the Law at Sinai; the Death of Annanias under the Passage of the Red Sea; the Stoning of Stephen under the Infancy of Moses; the Miraculous Draught of Fishes under the Circumcision of Moses. On the Epistle side were: The Conversion of Paul under the Baptism of Christ; the Blinding of Elymas under the Purification of the Lepers; the Sacrifice at Lystra under the Calling of the Apostles; the Deliverance of Paul from Prison under the Sermon on the Mount; the Preaching of Paul at Athens under the Giving of the Keys. The tapestries continue the story of the apostles told in the paintings. The only deviation to this order of sequence was that the Miraculous Draught of Fishes was sometimes placed between the Papal throne and the altar wall, so that the wall behind the Papal throne would have behind it subjects illustrative of the papal primacy.

The central panels of the tapestries had broad ornamental borders all of which are not preserved. The vertical borders, corresponding to the chapel pillars, had grotesque patterns in color on white or gold. Allegorical figures were grouped between vases and branches. The horizontal borders contain small pictures referring to the life of Paul or Peter.

The cartoons preserved in London show in the Miraculous Draught of Fishes the scene referred to in Luke V, with Christ and Peter in one boat and James and John in another, taking in the remainder of the catch. Christ wears a blue mantle over a white garment, with Peter in blue. Peter has just exclaimed "Depart from me, for I am a sinful man," while Christ says: "Fear not. From henceforth you shall catch men." Behind Peter is a figure in green, probably his brother, Andrew.

The seven cartoons preserved were:

- of Peter: The Miraculous Draught of Fishes
- Call of Peter
- Healing of Lame Man
- Death of Annanias
- of Paul: Blinding of the Sourcerer Elymas
- Sacrifice of Lystra
- Preaching at Athens.

The cartoons of Raphael are claimed to be the modern counterpart of the classic sculptures of the Parthenon, especially the Miraculous Draught of Fishes and St. Paul at Athens. Their influence is claimed to be greater than the Stanze of Raphael. They are a continuation of the story of salvation, begun in the frescoes on the walls, continued on the ceiling by Michaelangelo and now carried further in the same Sistine Chapel by these tapestries.

(Pastor. History of the Popes. Vol. VIII, pp 294-317).



PAUL PREACHING AT ATHENS.

Tapestry of Raphael - Vatican.

MEMBERSHIP FEES ARE NOW DUE-----
