



Vatican Philatelic Society

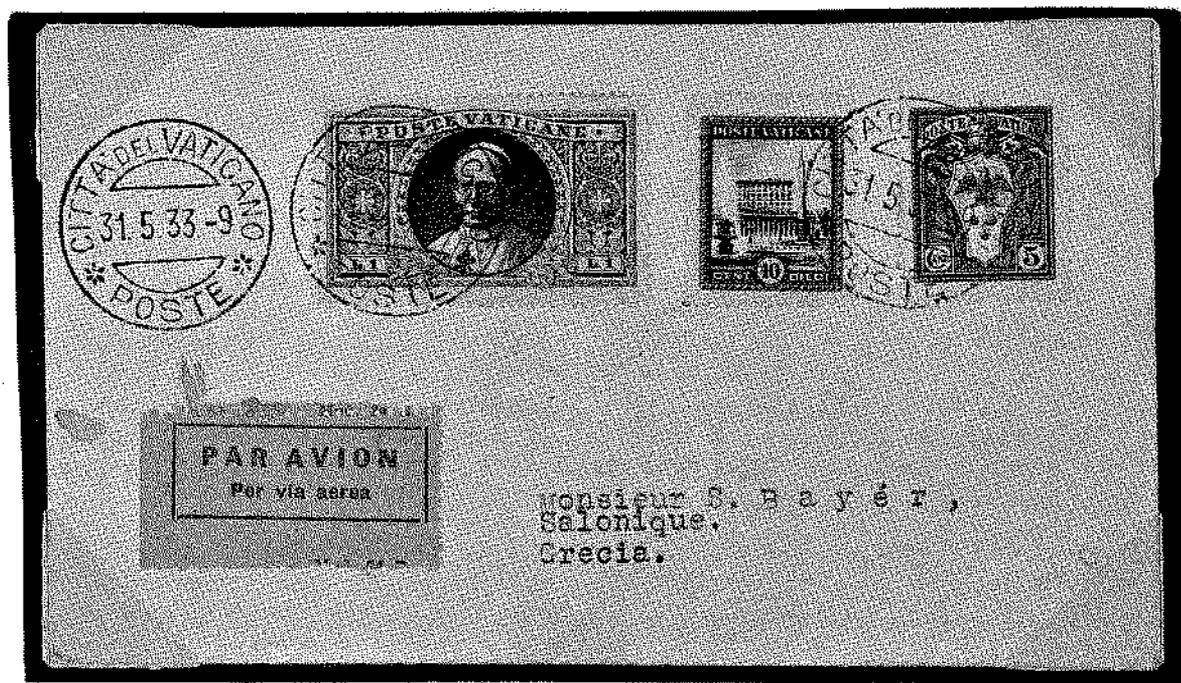
Vatican Notes

Volume XIII.

July - August 1964

Number 1.

Those Vatican "First Flight" Covers.



"FIRST FLIGHT" VATICAN CITY TO THESSALONIKA

Postmark: VATICAN CITY, May 31, 1933, 9 A.M.

Backstamps: 1. POSTA AEREA-ROMA FERROVIA May 32, 1933, 24 (midnight)

2. ΑΘΗΝΑΙ (Athens) June 2, 1933, 10 A.M. Air mail cancel.

3. ΘΕΣΣΑΛΟΝΙΚΑ (Salonika) June 3, 1933, 11 A.M.

In the article "Vatican First Flight Covers" which appeared in Vatican Notes, Vol. XII, No. 3, November-December 1963, the article ended with this sentence: "If anyone has more definite information, we would be glad to print an article on the subject by them." Not even a letter of comment was forthcoming. Either there is no member of V.P.S. who knows anything about FF Covers, or else those who know are keeping their information to themselves for some reason. After waiting for information to come, but in vain, I went to the Card. Spellman Philatelic Museum library, to see if I could add to my knowledge and to check up on the lists, the first of which appeared

in the catalogue of Italo Pergolesi: "CATALOGO SPECIALIZZATO DEI FRANCOBOLLI D'ITALIA-TRIESTE-STATO PONTIFICIO-CITTA DEL VATICANO" (using the 1956 edition). When the author removed from public life, there was a lapse in the publication of the catalogue, but soon it was taken up by Aldo D'Urso under the title: "CATOLOGO SPECIALIZZATO DEI FRANCOBOLLI D'ITALIA", which repeats the list of "First Flights" by Pergolesi and continues them on to 1959 (Using the 1960 edition).

At the Card. Spellman Museum library I was able to find reference to Italian First Flights in the American Air Mail Society Catalogue, Vol. III, but nothing about Vatican First Flights. Reference was also made to "CATALOGO STORICO E DESCRITTIVO DELLA POSTA AEREA ITALIANA" by Luigi Sorgoni. Again, nothing was found on Vatican First Flights. Then I began cross checking to see what dates of Italian First Flights I could find for the same destinations. I figured that if the dates coincided, there would be some grounds for considering this a Vatican First Flight, even though the covers might have been privately prepared and put on the plane. On the reverse side, it was logical that if an Italian First Flight took place to the same destination at a date prior to the Vatican "First Flight", then the Vatican covers which bore a later date were not really first flight covers at all. Possibly they might have been the first covers flown on that route carrying Vatican franking, but not necessarily. I say "possibly" "But not necessarily" they may have been the first Vatican franked covers flown those routes, because in some cases months intervened between the the actual First Flight carrying the air mail of Italy and the "First Flight" carrying the mail with Vatican franking, it is very possible that during this time many individuals dispatched mail from Vatican City Post Office to these destinations by air mail on the same routes, or along the same routes to further destinations.

Most of these "First Flights" were the promotion of a dealer interested in making a saleable philatelic item for profit. Other than this dealer and the two catalogues mentioned above which carry the same list, there seems to be no other source which records Vatican First Flights. It seems apparent to me that this list of the catalogues is merely a listing of the "First Flights" made up by the dealer. Even at that the lists for the most part give only the year and no day and month until 1940. This shows a lack of accurate knowledge regarding these covers, at least up to March 19, 1940. At least this is the way I rationalize on the bits of information that I have. I have never seen all the covers listed. Again, rationalizing, - such First Flights would depend on just when the dealer decided to manufacture the covers, rather than on a real First Flight over a new route.

In the list given below, I have marked at the right references to Italian First Flights, together with the references which are the source of the fact and date.

- Again the request is repeated to the membership of V.P.S.- if there is anyone who has information with a definite catalogue or recorded basis, or any accurate information regarding the First Flights of Vatican, Vatican Notes would be pleased to publish such information for the benefit of the membership of V.P.S.
- | | |
|---|--|
| 1929. Vatican- Genoa. | Genoa-Rome-Naples-Palermo Line, inaugurated
April 7, 1926 (Sorgoni, p.31)
Rome-Genoa-Marsailles-Barcellona Line
Nov. 15, 1928 (Sorgoni, P.45) |
| 1930. FF. Vatican-Trieste. | |
| 1931. FF. Vatican-Cagliari | Rome-Cagliari-Tunis and Rome-Tunis Lines
Dec.10 and 11, 1929 (Sorgoni p.50)
FF Malta-Rome June 19, 1931
(Sorgoni, p.63) |
| 1931. FF Vatican-Malta | |
| 1931. FF Vatican-Valona | |
| 1933. FF Vatican-Salonika | |
| 1933. FF a vela Vatican-Wien-Semmering. | Vienna-Semmering, Jan 27 & 31, 1933
(Sorgoni, p.71, lists 7 cards and 4 letters
from Vatican City) |
| 1933. FF Vatican Bengasi | Tripoli-Bengasi, December 26, 1931, extension
of the regular air line Rome-Syracuse-Tripoli
to Bengasi (Sorgoni, p.66) |

1933. FF Vatican Zurigo Extraordinary Flight- Zurich-Tunis-Rome-Tunis
May 20, 1933. (Sorgoni, p.73)
1933. 2F "Zepplin" Roma-Monaco-Barcellona
1933. F "Zepplin" Sud-America May 29-30, 1933. Crociera of the Graf Zepplin
in Italy (before flight to Brasil)
(Sorgoni, p.73)
1933. FF Vatican-Berlino con la "Befordert"
1935. FF Commemorative of the transatlantic flight "Zepplin-Brasile"
1935. FF rapido Vatican-Marsiglia-Recife (Brasile)
1935. Zepplin Flight, Roma-Brasile.
1935. FF Vatican-Giubuti
1935. FF Vatican-Sudan egiziano
1935. FF Vatican-Marsiglia
1935. FF Vatican-Lione
1935. FF Vatican-Parigi
1935. FF Vatican-Asmara
1935. FF Vatican-Karthum
1935. FF Vatican-Kassala
1935. FF Vatican-Berbera
1935. FF Vatican-Assiut (stop over of preceeding flight)
1935. FF Vatican-Assab (English line-plane burned at Brindisi)
1935. FF Vatican Assun (Italian line, Roma-Mogadiscio)
1935. FF Vatican-Sirte (War line, Roma-Mogadiscio)
1935. FF Vatican-Wadi-Haifa.
1935. FF Vatican-Cairo.
1935. FF Vatican Allessandria d'Eggitto
1935. 2F Vatican-Giubuti
1935. 2F Vatican-Roma-Kassala
1935. FF "Messaggere" Roma-Brindisi-Assab
1936. Flight "Hindenburg" Vatican-USA
1937. FF Vatican Tel Aviv
1937. Flight Cadice-Roma-Pavia
1939. FF London-New York (participation of Vatican, mixed Italian franking)
1939. Zepplin Flight Vatican-Frankfurt
1939. Inaugural Flight Roma-Rio de Janiero (Vatican Participation)
Dec. 21, 1939 (Sorgoni p.88)
Vat. Notes- Vol.VIII. pp.5-10)
1939. Transatlantic Flight Roma-Rio deJaniero-Santiago del Cile
1940. FF Vatican-Helsinki
1940. FF Vatican-New York with "Yankee Clipper" raid
1940. March 19. FF Vatican-Locarno
1954. Nov. 10. FF Vatican-Teheran (Alitalia)
1955. May 12. FF Vatican-Buenos Aires, on occasion of 25 crossing of Mermoz
1956. Gronchi Trip (Participation by Vatican) Visit USA & Canada. (Sorgoni,p102)
1955. Nov. 16. FF non-stop Vatican-Teheran (Air France)
1957. Oct 7 FF across North Pole-Vatican-Hollywood AAMS Cat.III p 1563. to LA Oct.4/57
1957. Oct.7 FF " " " Vatican-San Francisco. (Hollywood-Blue;S.F.Magenta)
1958. June 28. FF Vatican-Vienna and return
1958. Sept.3. Gronchi trip (Vatican-Brasile, mixed Italian franking)
1958. Pontifical Legate to Lourdes, Sept. 12.
1959. July 17. FF Vatican-Athens (Caravel SAS); ditto mixed Italian franking
1959. July 17. FF Vatican-Teheran " " ; " " " "
1959. July 18. FF Vatican-Geneva " " ; " " " "
1959. July 18. FF Vatican-Dusseldorf " " ; " " " "
1959. July 21. FF Vatican-Stockholm " " ; " " " "

From: "Stato Della Citta Del Vaticano TARIFFE POSTALI E TELEGRAFICHE".

	Page 6.	Italy. Lire	Beyond Italy. Lire
Announcements of birth, death marriage and such in printing		15	15
Punched cards for the use of the blind		free postage	free postage
Sample Merchandise			
-for the first 100 grams		20	--
-for the first 250 grams		--	70
-for each additional 50 grams or fraction thereof		10	15
Small Parcel Post (1)			
-for the first 250 grams		50	140
-for each additional 50 grams or fraction thereof		10	30
Special Delivery (2)			
-in addition to ordinary postage		75	100
Registered Mail (in addition to ordinary postage)			
-for sealed correspondence		85	90
-for open correspondence		60	90
-for packages of books sent from the Case Editrici (maximum limit 700 grams)		30	90
Insured Mail			
-in addition to the ordinary rate for registered mail:			
Ordinary (3) and Conventional (4)			
-for the first 100,000 lire		100	--
-for each additional 50,000 lire and fraction thereof		50	--
-for every 200 gold francs or fraction of 200 gold francs		--	100 (3)

- (1) Actually such service is in effect only in Italy and Switzerland.
 (2) See list of countries which do not furnish such service on page 18.
 (3) Actually such service is furnished only with Italy, West Germany (Berlin-West Sector) and Switzerland. Maximum agreed value: for Italy there is no fixed limit; for West German and Switzerland:- 2,450 gold francs.
 (4) Documents of importance, manuscripts, autographs, things with value not estimable to bearer, can be insured under such title. On the package there ought to be the indication "Assicurazione Convenzionale" (conventional insurance); this is admitted only in relation with Italy.

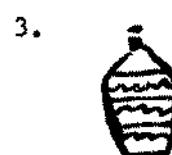
A Stamp Designer Lends a Hand to Build the Vatican Pavilion.

Under the heading "The Sign's People of the Month" in an article entitled "Artist for the Fair", Sign Magazine for June 1964 has a story on Vytautas K. Jonynas, designer of the St. Casimir stamps of Vatican City. Mr. Jonynas teaches painting and drawing at Fordham University in New York, and has set up an architectural design firm with a former student in Jamaica, N.Y. He has worked on the Vatican Pavilion at the World's Fair in New York, 1964. From his hands come the Cross of stainless steel which rises a hundred feet above the pavilion. The altar and the monstrance used thereon are his design. The frontal sculptures of the pavilion, showing the Church Militant, the Church Suffering and the Church Triumphant are the work of the selfsame stamp designer. This painter, sculptor and graphic designer was born in Lithuania 57 years ago, and as a displaced person designed 131 stamps for the French Zone of Occupied Germany after the II World War, and came to the United States in 1951. The picture accompanying the article in Sign Magazine show him putting the finishing touches on the frontal sculptures. In the January-February issue of Vatican Notes for 1960 (Volume VIII, No. 4, Pp.9-12) there is an article by Ernest A. Kehr, "A New Name In Designers of Vatican City Stamps" with a biographical sketch of the designer, five pictures of Mr. Jonynas, and two pictures of the St. Casimir stamp

The Genuine 1 Scudo.

1. Top and bottom frame decorations composed of three parts.
2. Side decorations of frame have pearls clear of lines.
Pearls are shaded at top.
3. Tiara has 6 lines, three alternating straight and wavy lines.
4. Key handles have pearls at bottom.
Inner "cog wheels" are angular and sharply drawn.
Half elliptical decoration at top of handle.
5. No framing line for separation.

N.B. A new photo of the 1 Scudo is being used beginning with this issue, supplied by member Rev. Floyd Jenkins, S.J. Hope it is clearer.



Forgery of the 1 Scudo

1. Top and bottom frame decorations have two wings only.
2. Side decorations of frame have pearls touching bottom wing.
Pearls have shading at bottom.
3. Tiara has three and a fraction straight lines across.
4. Key handles have no pearls at bottom.
Inner "cog wheels" poorly drawn
Pearls are at top of handles instead of regular decoration.
5. Framing line around stamp, for separation.

(Cf. Billig #48)



The Pieta - by virtue of a document.

or A CONTRACT OF AUGUST 26, 1498.

Michaelangelo's friend, Jacopo Gallo, had secured for him a contract for work with Cardinal Jean de la Groslaye de Villiers, Abbot of St. Denys, called by the Italians "Cardinal di San Dionigio", who had come to Rome in 1493 as the ambassador of Charles VIII to Pope Alexander VI, who later made him cardinal.

The contract reads in part as follows: "Let it be known and manifest to whoso shall read the ensuing document that the most Rev. Cardinal of S. Dionigio has thus agreed with the master Michaelangelo, sculptor of Florence, to wit, that the said master shall make a Pieta of marble at his own cost; that is to say, a Virgin Mary clother, with the dead Christ in her arms, of the size of a proper man, for the price of 450 gold ducats of the Papal mint, within the term of one year from the day of the commencement of the work." Then come the terms of advance payment and the like. The contract ends with the guaranty and surety given by Jacopo Gallo: "And I, Jacopo Gallo, pledge my word to his most Rev. Lordship that the said Michaelangelo will finish the work within one year, and it shall be the finest work in marble which Rome can show today, and that no master of our days shall be able to produce better. And in like manner, on the other side, I pledge my word to the said Michaelangelo that the most Rev. Cardinal will disburse the payments according to the articles above engrossed. To witness which I, Jacopo Gallo, have made this present writing with my own hand according to the date of year, month and day as above." (August 26, 1498).

The finished statue raised Michaelangelo to the forefront of the sculptors of his time, and it still remains unrivaled for the combination of aesthetic beauty and profound religious feeling. The mother of the dead Christ is seated on a stone at the foot of the cross supporting the body of her dead son on her knees, gazing at the wound in his side and raising her left hand as if to bid all "Behold and see."

Michaelangelo used a small head and an heroic torso in the Virgin to suggest great physical strength and force, giving the feeling that this woman had no difficulty holding her Son's corpse in her powerful arms. Michaelangelo was criticised for giving her such a young face, the reasoning being that her age should correspond more naturally to that of her Son's mature years. To this criticism Michaelangelo replied: "Do you not know that chaste women maintain their freshness far longer than the unchaste? How much more would this be in the case with a virgin, into whose breast there never crept the least lascivious desire which would effect the body? I will go further and hazzard the belief that this unsullied bloom of youth, besides being maintained by natural causes, may have been miraculously wrought to convince the world of the virginity and perpetual purity of the Mother. This was not necessary for the Son. On the contrary, in order to prove that the Son of God took upon himself, as in very truth he did take, a human body, and became subject to all that ordinary man is subject to, with the exception of sin; the human nature of Christ, instead of being superseded by the divine, was left to operate by natural laws, so that his person revealed his exact age to which he had attained. You need not therefore marvel, if having regard for these considerations, I made the most Holy Virgin, Mother of God, much younger relatively to her Son than women of her years usually appear, and left the Son such as his time of life demanded."

In Christ, Michaelangelo subordinates the idea of physical power to that of spiritual character. The hands, feet and arms relaxed in death have been admired not only for their grace but because they are the counterpart of the relaxed muscles and limbs of a corpse. All the brutality of the cross has been erased in death. The Pieta first rested in the Constantine Basilica in the Chapel of Our Lady of the Fevers, while in the new St. Peters it stands in the Chapel of the Pieta. It is said that some Lombards passing the statue attributed it to Cristoforo Solari of Milan, called Il Gobbo. Michaelangelo overheard them and engraved on the belt on the Madonna's breast his name, making it his only signed work. (Cf. Life of Michaelangelo Buonarrotti-J.A.Symonds (Ballantyne Press) Vol. I, Pp 69-74.



DECISION

Pres. William P. Quinn has decided not to delay this issue of VATICAN NOTES for election results. New officers will be posted in the next issue (Sept.-Oct.) of NOTES.

ERRORS & VARIETIES

By Fred Levitsky.

Perforation Error.

The Council of Trent Issue, 3 Lire Value. Horizontal Perforation missing at the bottom margin. Quality control of the printing and inspection of this issue was very poor, as many perforation errors exist in all denominations.

MEMBERSHIP REPORT - JULY 1, 1963 thru JUNE 1, 1964

Total number of members on July 1, 1963	746
Members dropped from 7-1-63 thru 6-1-64:	
Deceased	10
Mail returned (no forwarding address)	7
Non-payment of dues	165
Total number of members dropped	182
Members added 7-1-63 thru 6-1-64:	
New members	165
Reinstated	19
Total members added	184
Net Gain in membership	2
Total number of members on June 1, 1964	748

(Signed) Wallace R. Smith, Secretary.

VATICAN CITY PHILATELIC NEWS



Printing: 3,200,00 2,800,000 2,800,000 2,300,000

Valid until the end of the Fair, October, 1965. To be on sale at Fair.

Four Hundredth Anniversary of Michaelangelo Buonarrotti; values:- L.10, L.25, L.30 L.40, L.150. Stamps are vertical (25 x 31 mm) on paper watermarked crossed keys, in sheets of 40. In Vatican Notes for Sept.-Oct. 1960 (Vol. IX, No.2) there are eleven designs for the projected Michaelangelo-Raphael, supposed to be the ordinary postage set for the pontificate of Pope John XXIII, which was supplanted by the Works of Mercy Series. The designs were:- Pope John XXIII; God separating water from the dry land (Sistine Chapel); The Propher Jeremiah; The Propher Joel; The Propher Isaias; the Delphic Sibyl; Raphael (self-portrait); Duke Francesco delle Rovere; Moses; St. Bonaventure; and the Liberation of St. Peter from Prison. The ones underlined appear in the present set, plus a portrait of Michaelangelo from the Capitoline Picture Gallery. Casimira Dabrowska was the author of the original designs.

THE REBUILDING OF THE BASILICA OF ST. PETER AND THE VATICAN PALACE. (Cont)Pope Paul III (Cont.)

To erect this dome of Sangallo's, much of the Vatican Palace would have been destroyed, and it would have thrown the work of Bramante out of proportion. Sangallo died without acceptance of the idea. Giuliano Roman sought the superintendancy but he died in 1546.

Michaelangelo was now 72 years old and had been seriously ill in 1544 and 1545. Architects since Bramante had brought only confusion, and Paul III was convinced that only Michaelangelo could carry on the work properly. The artist refused all salary so that he could work purely for the love of God and the veneration of St. Peter, and accepted the task. Paul III granted him unrestricted power with no necessity of rendering accounts, and early in 1547 Michaelangelo set to work on St. Peters, with loud opposition from partisans of Sangallo. The Pope's oral commission was put into writing to silence his critics in 1549.

Rejecting Sangallo's plan, Michaelangelo submitted his plan, calling it a completion of Bramante's. The Greek cross floor plan was retained but his own plans sought to bring harmony to the work and preserve what Bramante had done. Retaining the central dome, surrounding quadrate, the cross arms of equal length and terminal apses of Bramante, he gave up the galleries, lateral porches and corner towers of Bramante, narrowed the space around the dome and made the dome the dominating factor. This may have been done because of financial considerations, so that the completion of the basilica could be foreseen in a calculable time.

A fresco in the Vatican Library shows a huge porch with ten gigantic columns, all subordinate to the huge dome, which is thrown into relief by four smaller domes at the angles of the Greek cross. Michaelangelo used truncated walls to connect the apses with the quadrate, which is both cumbersome inside and out. His baroque windows and semi-cupolas drew much criticism. In the dome he produced a work marvelous inside and out, with ascending continuity of construction borrowed from the gothic and expressed in classical lines. Without Bramante's towers, the dome had to be higher, and a symbol of the supreme spiritual authority transmitted by Christ to St. Peter and his successors was the result of the design of Michaelangelo.

POPE JULIUS III.

The opponents of Michaelangelo, admirers of Sangallo, attacked him in the hope of seeing him discharged by Julius III. Michaelangelo defended himself before the Fabbrica of San Pietro, the principal charge being that he guarded the secrets of his studio. Julius III ratified his position on January 23, 1552, on the terms of Paul III. Exhaustion of the Papal Treasury meant decreasing amounts for the work on St. Peters, and attempts were made to entice Michaelangelo to work elsewhere, but he was determined to spend his remaining powers working only for God.

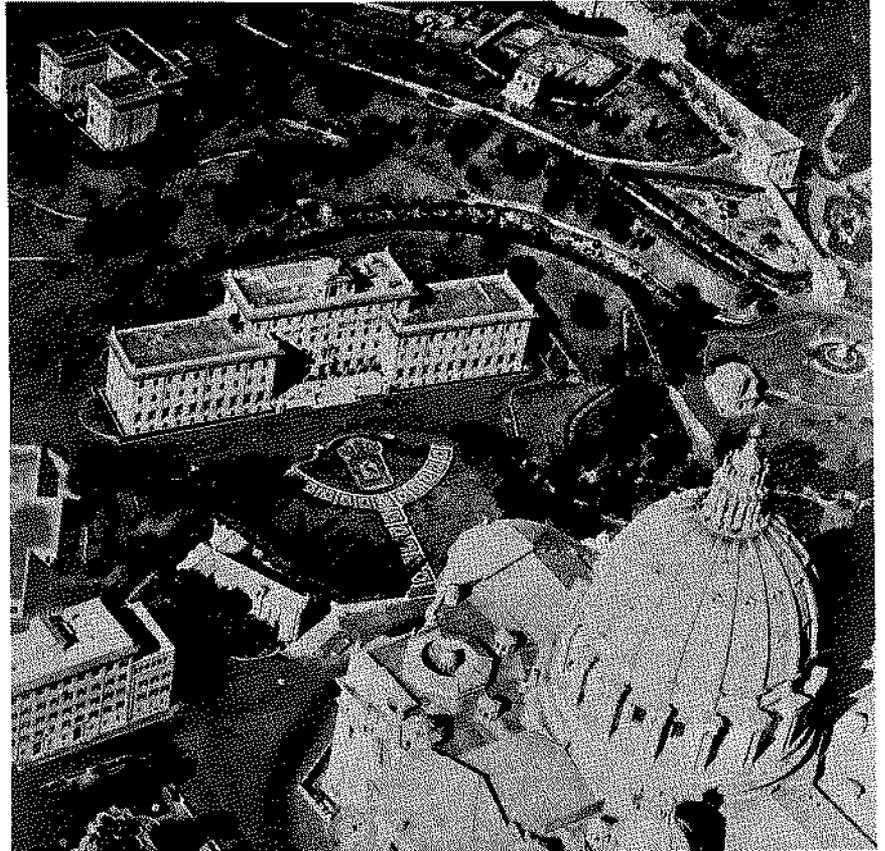
In the brief reign of Marcellus II and under Paul IV, the work on St. Peters suffered from lack of money (1555 to 1559)

POPE PIUS IV.

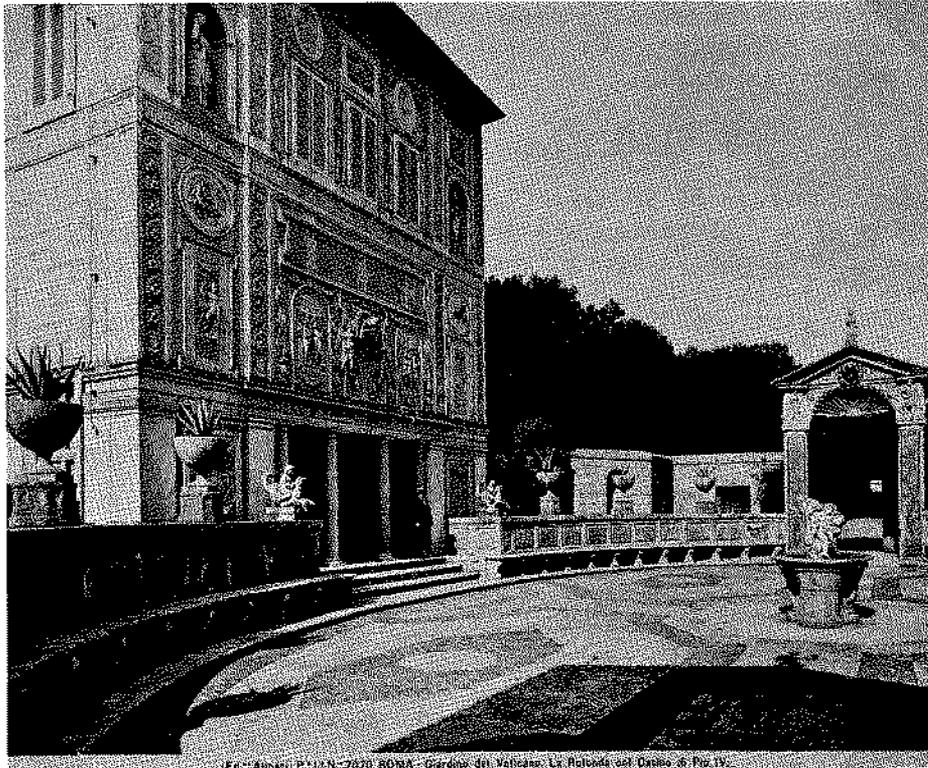
Pope Pius IV was bound by an election capitulation to continue the work on St. Peters, added to which he was interested in building and from piety he wanted the work to go on. Michaelangelo was confirmed as architect and protected from his enemies by Pope Pius IV. At the age of 86 he offered to resign, but was refused. In 1563 Nanni Bigio turned the Fabbrica against Michaelangelo. He wanted the youthful Pier Luigi Gaeta as superintendent of the works. The Fabbrica named Bigio for the job and Michaelangelo threatened resignation and was backed up by Pius IV.

Knowing that he would not live to see the completion of his efforts, Michaelangelo made a clay model from which a wooden one was prepared. He finished most of the drum of the Dome, and the south arm and tribune were completed and the north tribune nearly so. In 1561 he almost died but recovered and continued his work at St. Peters as well as several works of sculpture. However, in February, 1564, death finally came to bring an end to his tremendous labors.

Pius IV refused to name his successor for five months. Then Pirro Ligurio was named first architect and Jacopo Vignola as second. Both were later dismissed for not adhering to the plans of Michaelangelo. Guglielmo della Porta was considered as their successor.



Michaelangelo's Dome



(See Alinari 21114-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000)

The Casino of Pius IV.

(10)

(Photo- Alinari Bros. Florence)

Pius IV saw to a great deal of work in the Vatican. He started the completion of the Belvedere, practically finished in August, 1561. Two floors of the new facade were completed in 1562. The large cortile was enclosed on the west and Pirro Ligurio was assigned to complete Bramante's plan there, as well as to superintend the building of the Nicchione or huge niche, planned by Michaelangelo for Julius III. The idea of a huge colonnade around St. Peters Square was in the mind of Pius IV in June 1564, although it was not realized until generations later.

The Casino of Pius IV is the crown of his works in the Vatican. Pirro Ligurio (1510-1583), architect, engineer, painter, writer, antiquarian, constructed this edifice in the Vatican Gardens near the Belvedere, planning it from his comprehensive knowledge of ancient Roman monuments. It was begun in 1558, halted, begun again in 1560 and completed late in 1562. It consists of two buildings, the Casino and the Loggia, separated by an oval cortile. They are examples of the decorative art rather than of architecture. On it worked Fedorigo Zuccaro, Santi di Tito and Fedorigo Barocci. (Pastor Vol. XVI, pp. 409-457.)

Pope GREGORY XIII.

Gregory XIII appointed Giacomo della Porta to succeed Giacomo Vignola as head architect of St. Peters in 1573. Interest in tombs and antiquities was aroused by continuing discoveries, but no accurate record of their contents was kept, as the work progressed on St. Peters. A report of 1584 tells of the progress. The drum of the cupols had been finished for several years, but no one seemed to want to build the dome because of difficulties that might be encountered.

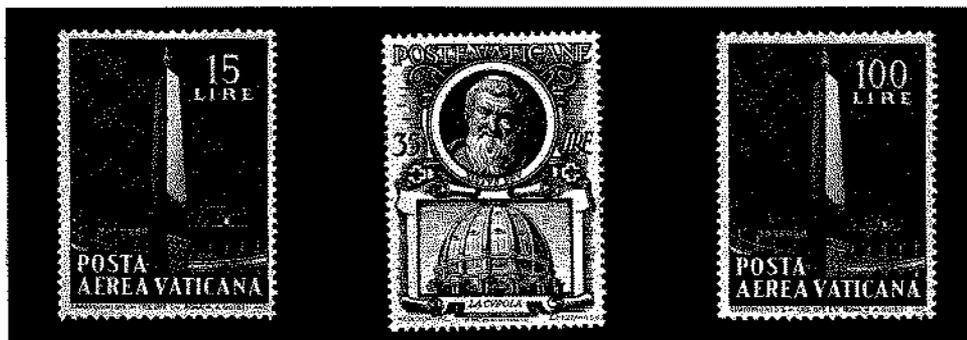
The Gregorian Chapel designed by Giacomo della Porta was built in ancient marble by Girolamo Muziano. (Pastor Vol. XX, pp. 565-574.) In the middle of the Belvedere galleries was erected the Tower of the Winds, 73 meters high, to serve as an astronomical observatory. (Pastor XX, pp. 609-621.)

POPE SIXTUS V.

Sixtus V accomplished the raising of the Vatican obelisk (called obelisks by the ancient Romans, and by the middle ages names giglie). This was the only obelisk remaining standing from ancient times, having been brought from Heliopolis to Rome by Caligula and set in the center of the spina of the circus which he commenced, but which Nero completed, called the Circus of Nero. Nicholas V had intended to place it in front of St. Peters, resting on a colossal bronze of the standing figures of the Four Evangelists.

The difficulty of lowering and lifting this mass of red granite was realized by the account given by Pliny of the Vatican obelisk and by the Ammianus Marcellinus story of the erection of the Constantine obelisk in the Circus Maximus. For more than one thousand years no such problem had been solved, and there was no record of the machines which had been used in ancient times.

Michaelangelo and Sangallo had declared the idea impracticable. Yet Sixtus V was determined to carry out the idea and had a wooden model erected in St. Peters Square. A Commission of Cardinals was appointed for the work. Architects and mathematicians were called in to solve the problem. Three general plans evolved.





CHAPTER NEWS.

St. Louis Chapter

at its May 13 meeting had an exhibition by members of the Chapter of the best single page. An award certificate will be given to the winner.

Chicagoland Chapter

held its spring auction at the April 27th meeting under the hammer of Stephan Sieben. Discussion was carried over from the March meeting about incorporating the Chicagoland Chapter as a non-profit corporation under Illinois Law. Preparation continued for its participation in COMPEX. The May 30 meeting was held to solidify their plans for COMPEX.

Southern Wisconsin Chapter

at its May notices urged all members to attend COMPEX in Chicago and participate with the Chicagoland Chapter. Their June 7 meeting was at Nacson's where they had a luncheon and made awards.

Eastern Mass. Chapter

saw slides of Pope Paul's trip to the Holy Land and of the first session of the II Vatican Council at their May 31 meeting. The meeting on June 28th will be the annual exhibition and banquet. Two divisions of exhibitors were established: novices and past prize winners.

CONGRATULATIONS!

Congratulations are extended on behalf of the Officers and members of the V.P.S. to our Slide Program Director, who has been elevated to the rank of Papal Chamberlain, with the title of Very Reverend Monsignor (Robert W. Contant). In addition to being the temporary Administrator of St. Paul's Parish, Fort Wayne, Ind., Msgr. Contant is the Diocesan Director of the Confraternity of Christian Doctrine, Director of Cemeteries, Director of the Migrant Workers Apostolate and Rural Life, and with all this has been doing an excellent job for V.P.S. Once again, Congratulations !!!

In the Congratulations department in the last issue, we congratulated the Eastern Mass Chapter on its 10th anniversary, when it is only its eighth.

A series commemorating the Centenary of the Red Cross is promised, and a set of six is rumored for the fall, honoring the Martyrs of the Uganda

POPE JOHN XXIII.

The Boston Pilot of Feb. 8, 1964 tells us that Pope John XXIII will have his permanent tomb in St. Peter's rather than in the Chapel of the Lateran Palace as he requested. Pope Paul said that the decision was reached after more than six months study by a commission composed of Amleto Card. Cicognani, Sec. of State; Benedetto Card. Aloisi Masella, Archpriest of the Lateran Basilica; and Gustavo Card. Testa, Sec of the Congregation for Oriental Churches, a lifelong friend of Pope John. Pope John had asked to be buried in the Chapel of the Lateran Palace if the plans for restoring the building permitted. Estimates show that the original plan for restoration was extremely expensive and plans have been curtailed. Pope John's permanent tomb will be in the same side chapel in the Vatican Grottoes in which his temporary tomb is located, and it will be of fitting dignity.