



Vatican Notes

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VATICAN CITY PHILATELIC NEWS



FIRST CENTENARY OF THE FOUNDATION OF THE INTERNATIONAL RED CROSS.

On September 22, 1964, Vatican City issued three values to commemorate the first centenary of the founding of the International Red Cross. (L.10, 30, 300). The representation of the Parable of the Good Samaritan painted by sculptor Emilio Greco it surmounted by the inscription "The Samaritan is moved by Mercy", while at the left upper corner is the symbol of the Red Cross Centenary. The horizontal format measures 40 x 30 mm, printed by the Polygraphic Institute of Italy on paper watermarked crossed keys. Perforation is 14 x 13 1/2

The results of our recent election were printed in the previous issue of VATICAN NOTES, so you know that for the next two years I shall continue serving as your President. I was on vacation when the results were made known and consequently missed the opportunity of having an acknowledgement in that issue. Although belated, my thanks now to all who voted, and of course, a special "thank you" to those who cast their vote in my behalf.

In a previous letter printed in the NOTES I mentioned several topics of prime importance at that time. Most of these need no further comment, but a word or two should be said on two of the subjects.

First, the matter of having a Society-sponsored exhibition at the Cardinal Spellman Philatelic Museum. I asked the members to express their opinions in a brief note to me, so that I might know the views of all who were interested in such an exhibition. Several factors tended to make the timing of that project inopportune, and because of the limited response the plan was dropped. Possibly at a later date further consideration may be given to the idea.

The second item is akin to the first with respect to participation by members. You will recall that our Society is to sponsor a special edition of Linn's Weekly Stamp News in November, 1965. I now wish to invite members who feel that they can write an interesting or informative article on any branch of Vatican philately to participate with us in this endeavor. We have many members capable of making this an outstanding issue, judging from the many articles I have seen in stamp journals written by members of the V.P.S. There are others undoubtedly who possess the ability but who have never attempted writing an article for publication. To both groups I direct my remarks and earnestly ask that you give this request some consideration.

November, 1965 may seem to be far in the future but in reality it is not. The articles must be written, submitted to our coordinator for review or editing, lined up for the paper, etc., all of which is time consuming. Unless we make plans now, a truly outstanding issue will be beyond our grasp. You will have several months during the winter to prepare your article, but first however, send me a note now, informing me of which Vatican topic you wish to write. If you wish to participate in this project act now, so that definite plans may be formulated as soon as possible.

I earnestly ask that this call for "volunteers" not go unheeded. Remember that the V.P.S. is the only society in this country exclusively dedicated to our specialty, and if it is to flourish it is essential that each of us gives the fullest measure of cooperation in undertakings of this nature.

William P. Quinn, 435 Adams St., Milton, Mass.

Coming Issues: Martyrs of the Uganda and the Fifth Centenary of Nicholas of Cusa.

THE POSTAL MARKINGS OF THE VATICAN CITY STATE

STEPHEN J. SIEBEN

Charter Member — Vatican Philatelic Society

The fascination of the philately of The Vatican City State had its basis originally in the religious interest in the subjects dealt with in the designs used by the postal administration of this tiny sovereignty. The very first issues placed into use upon the establishment of the postal service as of August 1, 1929, gave little indication of the outstanding beauty of design which was eventually to be the hallmark of the later issues. The presence of purely philatelic interest at the outset is evident from the existence of obviously philatelic early items in many present day collections. The fact that such interest did exist is a boon to the present day collectors of Vatican City because it eliminates a vacuum which otherwise would detract from in the fore part of their collections.

Until the early 50's the collecting of Vatican City stamps attracted an ever widening circle of devotees, based first on the religious interest and then on the tremendous beauty and variety of the designs adopted more and more to carry the special messages of these attractive little ambassadors of faith, peace, and goodwill. Upon the organization of the VATICAN PHILATELIC SOCIETY in 1953, a real expansion of philatelic interest in Vatican issues began in the U.S. and it has continued to expand to this day. Incidentally, the high-pitched interest which exists today is of some concern to serious Vatican collectors, because of the "boom" connotation involved.

In order to better study and appreciate the beauty and design of Vatican City postage stamps, the Vatican collector prefers unused copies in his collection. Familiarity and experience with these stamps sooner or later prompts the same collector to become more conscious and appreciative of used copies because of their more genuine postal significance. In fact, some Vatican collectors turn to used copies to the exclusion of unused. This deeper interest leads him further toward appreciation of other items of postal significance. Eventually this generates an awareness of the variety of postal markings that appear on his used stamps; and if this interest prompts him to follow through he will be richly rewarded in finding a wealth of markings to study. The writer first ventured into this phase of Vatican City philately about three years ago and, on the basis of study and research to date, the scope of future study appears to be at least equal to the past. The following paragraphs present a "profile" of the postal markings of the Vatican City State postal service based on the knowledge acquired so far.

In general, the postal markings are impressed in black ink, but red and purple markings are quite frequently found, as well as color variations of all of these. Apparently the use of a specific color is not to be associated with a particular marking, and it sometimes seems that the various color variations result from indiscriminate mingling of the canceling devices and the ink pads on the post office work tables. So, anything can happen in this respect — and it does!

The postmarks seen mostly are the impressions of hammar-like hand cancel devices. Reference to cancels appearing on stamps of the first issues show them to be circular markings about 28 mm in diameter, having upper and lower segments (or "moons") containing vertical bars, separated

The above excellent article is reprinted from the COMPLEX booklet, Chicago 1964, in which the Chicagoland Chapter participated. It will be printed serially in Vatican Notes.

LAST DAYS OF VALIDITY

December 31, 1964:

Coronation of Paul VI; Christmas 1963; Sts. Cyril & Methodius; Visit to Holy Land; Temples of Nubia.

October 31, 1965:

New York World's Fair; Michaelangelo Centenary.

by a space which contains numerals for the date and time of cancellation. Around the inside perimeter of the cancel is the legend "POSTE VATICANE" and a six-pointed star spacer mark at the bottom. This type of cancel has been most commonly used, and it is found in different type sizes and spacing-marks. For example, the first significant change occurred on January 1, 1930 when the legend "CITTA del VATICANO" appeared instead of "POSTE VATICANE". Later on the new legend appears with the star spacer-mark in large and small sizes with 5, 6 or 8 points, asterisks with 6 or 8 points; rosettes with 6 points; Maltese crosses; and the plain "plus" sign used today. The postmarks showing "CITTA del VATICANO" have the word "POSTE" at the bottom for regular mail, and the words "POSTA AEREA" for air mail. These cancels are frequently found in red, and sometimes blue or purple. (See Fig. 1)

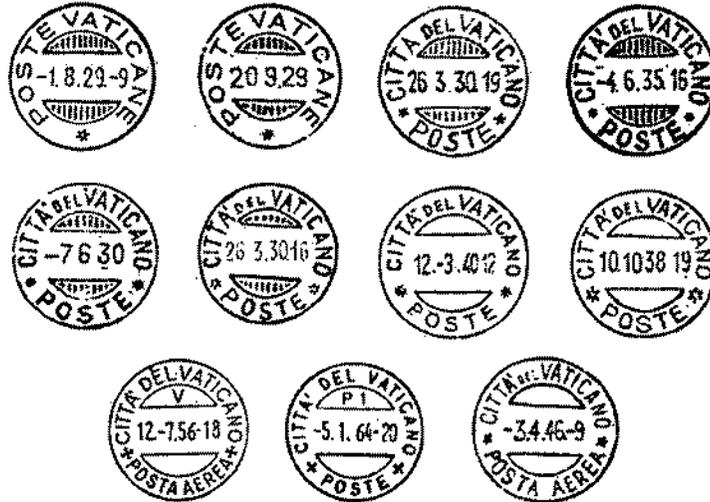


FIG. 1 - EXAMPLES OF THE DIFFERENT TYPES OF HANDSTAMPS

The "moons" of the hand cancels are in themselves of special interest because the early vertical bars were soon to be eliminated and the "moons" thereafter were blank, or contained Arabic or Roman numerals. In the past few years combinations of letters and numerals have come into use. There has been considerable speculation and some real attention centered on the meaning of the numerals and letters. It is almost a certainty that they merely identify the individual cancelling devices, per se, but the purpose for such identification seems to be quite vague. Since the Vatican City Post Office apparently does not go to any trouble to keep records of service of these tools, little reliable information is available for reference. This presents the cancellation student with a challenge to reconstruct such postal history by examination of the evidence revealed in actual cancellations applied to postal matter, either on loose stamps or on complete covers. Such covers for the early years are in relatively limited supply, but the growing interest in Vatican First Day Covers has provided a fairly good record for recent years. A significant addition to the handstamps during the past few years is a single circle handstamp about 25 mm. in diameter. (See Fig. 2)

As announced in the May-June VATICAN NOTES, all members who had paid dues for the year by July 31st were to have a chance to win a First Day Cover, donated to the Society by Mr. Ernest Kehr, Stamp Editor of the New York Herald-Tribune. This cover was one of a very few flown on the plane which carried our Holy Father, Pope Paul VI to the Holy Land last winter.

Mr. Edward V. Madritsch, #1076, 5854 N.35th St., Milwaukee, Wisconsin is the lucky recipient. The drawing was made at the Cardinal Spellman Philatelic Museum on Sept.20th, by Mr. Julian A. Carpenter, assisted by Mr. William J. Craven, both of whom are non-V.P.S. members. Witnesses to the drawing were your President, Mr. Quinn, and Membership Chairman, Miss Rita Murphy.

Congratulations to the winner. (4)

ELECTED OFFICERS - VATICAN PHILATELIC SOCIETY.

President: William P. Quinn, 435 Adams St., Milton, Mass.
 Vice-President: Rev. Herbert A. Phinney, 100 Landham Rd., Sudbury, Mass. 01776.
 Secretary: Wallace R. Smith, 165-15 Union Turnpike, Flushing 66, N.Y.
 Treasurer: Frederick J. Levitsky, 13 Lesley Ave., Auburn, Mass.

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Editor Vatican Notes: Rev. Herbert A. Phinney, 100 Landham Rd., Sudbury, Mass. 01776.
 Chairman Slide Program: Very Rev. Msgr. Robert W. Contant, St. Joseph Church, RR#10, Ft. Wayne,
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 ELECTED CHAPTER OFFICERS - VATICAN PHILATELIC SOCIETY.

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 Secretary: Brother Gerard, C. Ss.R., Ligouri, Mo., 63057.
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 Sec.-Treas.: Mrs. Clarissa Ott

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 Secretary: Mrs. Mary Nordstrom, 192 Riverside Island Rd., Fox Lake, Ill.

WILL YOU WRITE AN ARTICLE ON VATICAN PHILATELY FOR LINNS VATICAN ISSUE, NOVEMBER 1965 ?

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

(Page 8)

International Money Orders.

Sent in Italy:-

Up to 5,000 lire	60 Lire
From 5000 to 20,000	100 "
From 20,000 to 50,000	160 "
From 50,000 to 100,000	210 "
From 100,000 to 200,000	260 "

By telegraph: for any sum, plus the rate for the ordinary money order and that for the telegram.

Sent outside Italy: (1)

Up to 1,000 Lire	60 Lire
From 1,000 to 5,000	80 "
From 5,000 to 10,000	105 "
From 10,000 to 20,000	155 "
From 20,000 to 30,000	205 "
From 30,000 to 40,000	255 "
From 40,000 to 50,000	305 "
From 50,000 to 60,000	355 "
From 60,000 to 70,000	405 "
From 70,000 to 80,000	455 "
From 80,000 to 90,000	505 "
From 90,000 to 100,000	555 "
From 100,000 to 110,000	605 "
From 110,000 to 120,000	655 "
From 120,000 to 130,000	705 "
From 130,000 to 140,000	755 "
From 140,000 to 150,000	805 "

By telegram : (1) in addition to the rate for the ordinary money order, that for the telegram.

(1) Actually such service is furnished by the countries indicated on page 20.



ERRORS & VAR*ie*TIES

By Fred Levitsky.

Perforation Error.
 Council of Trent Issue, 3 Lire, Scott No.118.
 One horizontal row of perforations missing,
 producing a vertical pair, imperforate
 between. A relatively scarce error as
 denoted by the catalogue value.



The Genuine 1 Scudo.

1. Shading of side pearl is regular.
2. Bottom decoration is joined to lines above it.
3. Left key ward is not joined to shaft.
4. Cross of Tiara= only a line beneath the L of BOLLO.
5. LE of POSTALE are more alike in size of their lines.



1.



2.



3.



4.

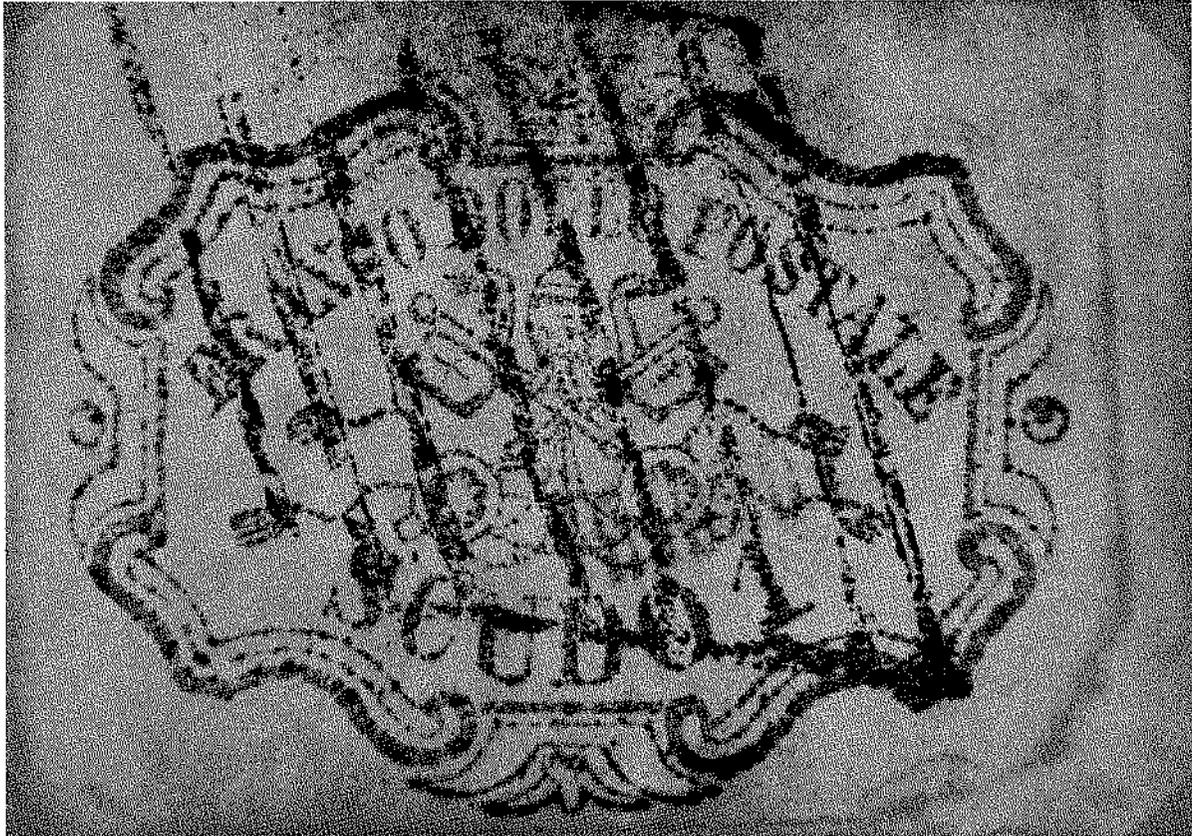


5.

LE

The Forged 1 Scudo.

1. Shading of side pearls small (left) or mis-shapen (right).
2. Bottom decoration not joined to lines above.
3. Left key ward joined to key shaft.
4. Cross of tiara is in bottom of L of BOLLO.
5. LE of POSTALE= L smaller than genuine; E larger than genuine



COLLECTING "ALIKES"?

One of our new members, Evelyn McMann of Vancouver, B.C., spotted the following in a back issue of Vatican Notes: "(Editor's Note -Your editor is one of those Vatican collectors who also try to collect those issues, of other countries, which are related, directly or indirectly, to events concerning the Vatican City State. Such items in his own collection include the Marian Year issues, Lourdes issues, Pius XII commemoratives, etc. It is hoped that in the near future we will be able to publish a checklist of such issues for the benefit of members of VPS who may wish to check their collections for completeness)". Vol.VIII, #4, p.6, Jan-Feb. 1960. She submitted her own checklist, admitting that she did not think it was complete, and welcoming any additions.

- 1933-34 HOLY YEAR. Italy 310-14, CB1/2
 1949-50 HOLY YEAR. Italy 535-36; Portugal 717-20.
 1951 End of HOLY YEAR. Monaco 262-73; Portugal 731-34
 1953 St. Clare of Asissi. Italy 625
 1953 ST. BERNARD France B276
 1954 LATERAN PACT. Italy 647-8
 1954 MARIAN YEAR. Brazil, Ireland, Italy, Malta, Philippines, Spain, Saar, Dominican Republic, Monaco (no doubt incomplete)
 1954 BASILICA OF ST. FRANCIS AT ASSISSI. Italy 696.
 1954 ST. AUGUSTINE. Algeria 261.
 1955 ST. BONIFACE. Netherlands 365; West Germany 724.
 1955 FRA ANGELICO. Italy 702-3
 1956. ST. IGNATIUS LOYOLA. Spain 836-38 (there are other issues of Loyola commemorating other events)
 1957 ST. DOMINIC SAVIO. Italy 731.
 1957 MARIAZELL. Austria 622.
 1958 LOURDES. France 873; Italy 739-40; Monaco 412-20, C51-2.
 1958 BRUSSELS EXPOSITION. Belgium 448-51; B 619-24.
 1958 CANOVA. Italy 722 (723-4 are not Vatican)
 1958 POPE PIUS XII COMM. Argentina, Haiti, Lichtenstein.
 1959 LATERAN PACT. Italy 765.
 1959 CHRISTMAS. Australia, Spain (my rule-it must be religious-no Cuba, Turkey.)
 1960 WORLD REFUGEE YEAR. (all depicting Flight into Egypt) Ireland, Luxembourg, Spain, UN
 1960 CHRISTMAS. Australia, New Zealand, Spain.
 1960 ST. VINCENT DE PAUL. France B 327, Spain 943-4.
 1961 ST MEINRAD. Swiss 399 (slight stretch of rule)
 1961 ST PAUL'S ARRIVAL AT ROME. Malta 1961, Italy 837-38.
 1961 ST. PATRICK. Ireland
 1962 MALARIA ERADICATION. UN
 1962 ST. CATHERINE OF SIENA. Italy (1948 &) 1962.
 1962 II VATICAN COUNCIL. Brazil, Columbia, Italy, Monaco, Nicaragua, Spain, Venezuela.
 1962 CHRISTMAS. Australia, New Zealand, Spain.
 1963 FREEDOM FROM HUNGER. UN
 1963 Balzan PEACE AWARD. Italy 862.

The Editor, Mr. Robert Hutcheson, resigned before he could fulfill his intention regarding the list; this list of Miss McMann can be just a beginning of such a checklist. Many could be added, especially in the Malaria and Freedom from Hunger issues. Anyone want to help?

 Have YOU paid your DUES yet ?

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

CLEMENT VIII (Cont.).

During the laying of the new pavement, archeological discoveries of ancient inscriptions and Christian memorials were again made near the confession. Openings made in the altar of Calixtus II disclosed a more ancient altar enclosed within.

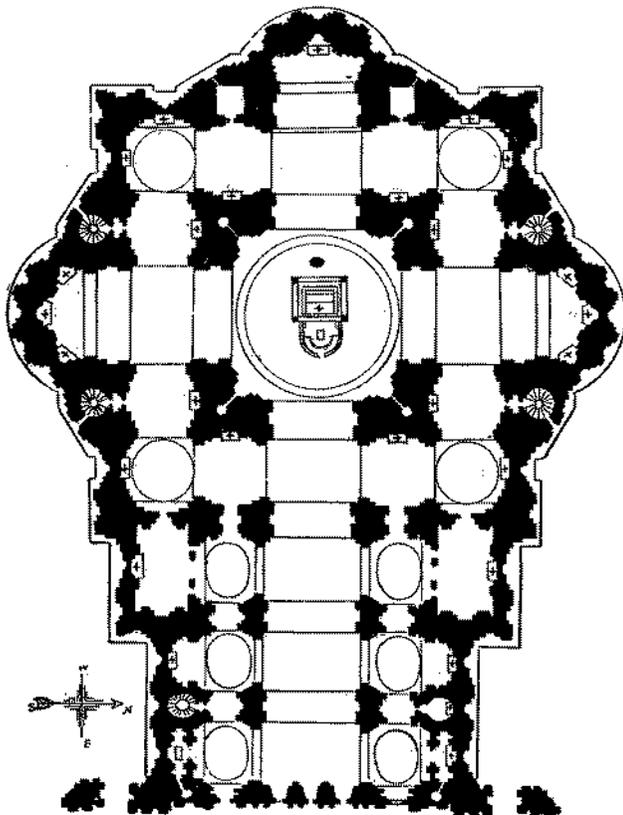
Part of old St. Peters still standing threatened to collapse, and had to be repaired. Giacomo della Porta adorned a chapel in the right nave facing the Gregorian Chapel. Named after Clement VIII, it was completed in 1600 and the pavement in 1601. About this time many of the altar pieces were painted, to be later replaced by mosaics. With the death of della Porta, Giovanni Fontana and his nephew, Carlo Maderna, became architects of St. Peters.

(Pastor (XXIV), pp. 447-487)

PAUL V.

Paul V confirmed the works of Clement VIII regarding St. Peters. A portion of old St. Peters still stood, as well as a wall erected by Paul III. The house of the archpriests, the benediction loggia and tower formed a square before the old basilica (to the left of the present one). The old basilica's ruinous condition existing under Nicholas V and Julius II had become worse and in 1605 a huge block of marble had fallen during Mass at the altar of the Madonna della Colonna. Following a decision of the Commission

of Cardinals, Paul V, on Sept. 17, 1605, decided to demolish the remainder of the old basilica. He decreed that the various monuments and relics of the saints and popes were to be removed with great care and to be preserved.



FLOOR PLAN - ST. PETERS BASILICA.

Cardinal Pallotta was assigned to superintend the demolition, and two Canons of St. Peters, Sestillo Mazucca and Paolo Bizoni, were to see to the preservation of monuments and relics for posterity, by both pictures and written descriptions. Protocol for the transferral of relics and bodies of the saints was drawn up and graves were opened only in the presence of the Canons of the Basilica. Jacopo Grimaldi made most of the drawings.

Three tasks were accomplished:

- 1) the opening of the graves of the popes and other sepulchral monuments and the transference of their contents;
- 2) the demolition of the ancient basilica; and
- 3) the preservation of monuments which could be housed in the Crypt or Grotte Vaticane, or which could be used in

the new basilica. Work was begun September 28, 1605, and the bodies and relics were reverently removed, most relics being temporarily housed in the last room of the Chapter archives. On February 8, 1606, the demolition of the old basilica was begun with the dismantling of the roof, and proceeded rapidly, revealing anew the decay and danger of the old basilica. July of 1606 saw the removal of relics from the lateral aisles of the basilica begin, a work which went on into 1607.

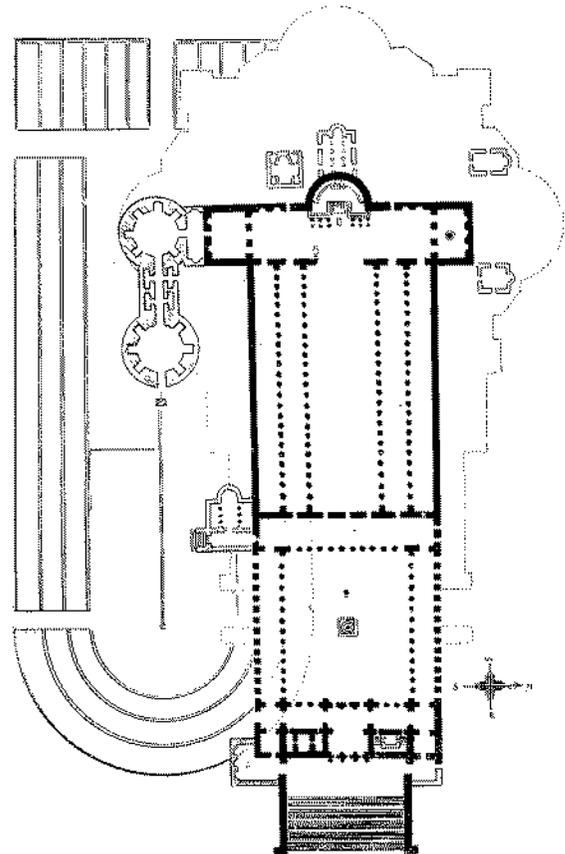
Discussion among a commission of Cardinals about the new basilica went on for two years. Architects from all over Italy were questioned as to whether the plan of Bramante and Michaelangelo should be adhered to, or whether a nave should be added to the rotunda. Plans were asked from Flaminio Ponzio, Carlo Maderno, Giovanni Fontana, Girolamo Rainaldi, Niccolo Braconio and Ottaviano Turriani, all from Rome. Domenico Fontana of Naples, Ludovico Cigoli of Florence and Antonio Dosio were consulted. Under Gregory XIII Tiberio Alfarano had counseled a nave. Under Sixtus V Domenico Fontana had drawn a plan for a nave with three aisles, actually a vestibule to the rotunda, retaining Michaelangelo's facade. Under Clement VII Giovanni Mucanzio, papal master of ceremonies, had pointed out that the ground plan was not symbolic of the Cross of Christ. A rotunda, he urged, was ill suited for liturgical functions. Opposition asserted that any additions would spoil the artistic value of the great dome.

Carlo Maderno was the most ardent advocate of abandoning the Greek Cross, and of building a long nave, because it would cover the land occupied by the old basilica. Room for solemn functions of the liturgy was to be had only by the addition of a nave, and this inclined the cardinals to support Maderno's idea against the opposition.

March 8, 1607, saw the work begun on the nave according to Maderno's plans, which kept the spirit of the baroque. On May 7 the first stone of the facade was laid, having been blessed by Paul V at a Mass at the Quirinal. June 16, 1608 saw the acceptance of the breadth of the nave of Maderno by the commission, and confirmation by the Pope the next day. The first block of travertine of the new facade appeared above the ground on June 15, 1608. Carts with tufa from the quarries of Porta Portese began to arrive, and wood for the scaffolding was hauled to the site. The masses of travertine from the quarries of Tivoli wore out the road from Santo Spirito to St. Peters in their passage.

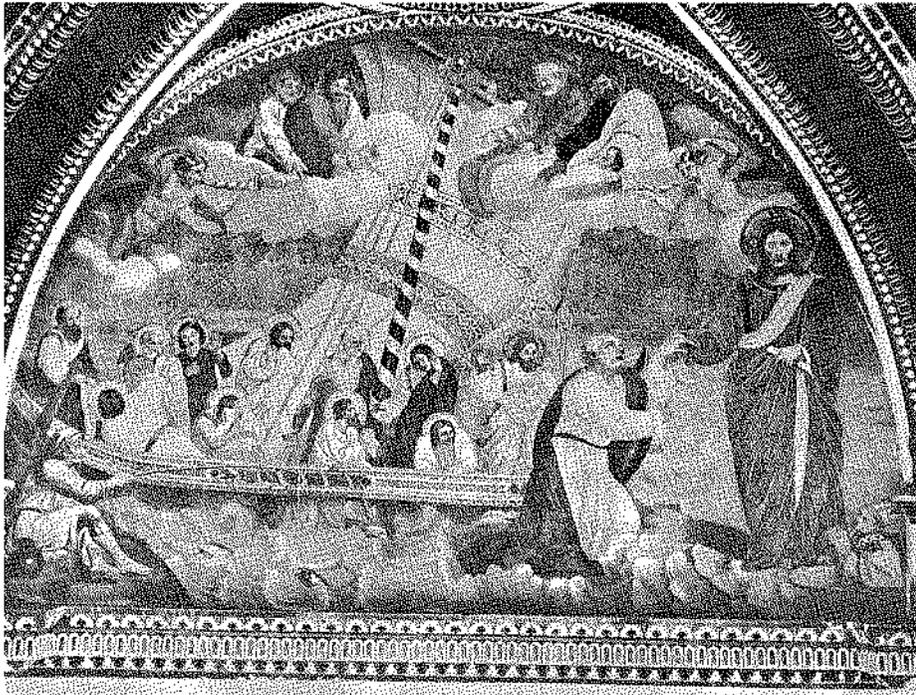
Under the floor of the old basilica the remains of Nero's racecourse were laid bare, and various tombs were discovered. Soon nothing remained of the old St. Peters except the choir of Sixtus IV and this began to come down on November 16, 1609.

The new portico of Maderno was well under way by July, 1609. The building in front of the new facade still stood and on July 27, 1610, Paul V gave the order for the razing of the archpriests palace and the loggia of benediction, confirming the order on November 30.



Overlay of Old St. Peters Basilica on Nero's Circus and New Basilica of St. Peter.

Giotto's famous mosaic of the Navicella was removed and poorly restored. By the beginning of 1611 there remained of the old basilica only a heap of stones. It was found that the south wall of the Constantine basilica had rested on the racecourse of Nero, and the inability of the racecourse to hold up this wall indefinitely had been the cause of the disintegration of the old basilica.



The Navicella - Giotto.
(Photo- Fratelli Allinari- Florence)

The mosaics designed by Cesare d'Arpino were completed in 1612 and about May 29 of that year the facade was considered completed. During this month the thirteen statues of Christ, St. John the Baptist and the eleven Apostles were donated by Cardinal Cesi to be placed on the upper ballustrade of the facade, but they were not unveiled until 1614. Plaster models of the ballustrade were first erected to ascertain the correct proportions.

The Commission of Cardinals submitted a model of a huge papal coat or arms for the facade and an inscription: "In honor of the Prince of the Apostles, Paul V, Sovereign Pontiff, of the

Roman Family of Borghese, in the seventh year of His Reign."

September 2, 1612 found Paul V giving instructions for the erection of belfries on each side of the facade, designed by Maderno. They were intended to bring the longitudinal arm into relief and make it stand out when viewed from the Piazza, and further to eliminate the disproportion between the rotunda and the nave. Maderno brought the gigantic task of the construction of the nave to completion by November 22, 1614.

The wall of Paul III, which had separated the old and the new basilicas, was removed, starting on February, 1615 and by April 12, it became possible for the first time to see the whole length of the new basilica. The date inscribed in the basilica gives the completion as 1615, but it actually was terminated in 1617 with the laying of the new steps, having the statues of St. Peter and St. Paul at their sides.

Paul V and Maderno had accomplished a gigantic work in ten years. Maderno has received much condemnation for his departure from the design of Michaelangelo, but Paul V and the Commission of Cardinals must share the responsibility for a decision based on the necessity of space for the liturgy. Maderno solved a great problem set before him, even though the great dome is not seen from the front, except from a distance.