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# Vatican Notes

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Volume XIII.

January-February 1965

Number 4.

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VATICAN CITY PHILATELIC NEWS



FIVE HUNDREDTH ANNIVERSARY OF THE DEATH OF CARDINAL NICHOLAS OF CUSA, 1464-1964.

Cardinal Nicholas of Cusa.

born at Cues, Germany, 1400-1401 to Johann Cryfts (Krebs) a wealthy boatman on the Moselle River. Schooled early at Deventer, he entered the University of Heidelberg in 1416, and in 1417 studied at Padua, becoming a Doctor of Canon Law in 1423, later (1425) finishing his theology at the University of Cologne. He began his public career at the Council of Basle in 1431, where his main efforts were to reform the calendar and to accomplish the religious and political unity of Christendom. As the emisary of Eugenius IV in 1437 he persuaded the Byzantine emperor, the patriarch of Constantinope and 28 archbishops to attend the Council of Florence. Made papal legate in 1438, he represented Eugenius IV at the Diats of Mainz 1441, Frankfurt, 1442, Nuremburg, 1444, and Frankfurt, 1446. Nominated a cardinal by Eugenius IV, he refused, only to be ordered to accept the office by Pope Nicholas V in 1449, with his titular church St. Peter In Chains.

He was appointed bishop of Brixen to reform the diocese, but opposition from Duke Sigismund kept him from occupying it immediately. As Papal Legate to Northern Germany and the Netherlands he held synods, reformed parishes and monasteries, preached a crusade against the Turks with great success, but in his own diocese was unable to accomplish any reform because of the opposition of Sigismund. He was imprisoned by the Duke but fled to Pope Pius II. The Duke defied the excommunication imposed on him until Emperor Frederick III brought about his submission in 1464. Nicholas accompanied Pius II to view the Venetian fleet for the Crusade at Ancona. Sent by the pope to Leghorn to hasten the Genoese fleet, the Cardinal died at Todi, Umbria, August 11, 1464. A great administrator, he was also an accomplished scholar, with writings in canon law, philosophy, theology and science.

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

(Page 9).

Parcel Post Service In Italy.

a) Normal \* (maximum weight 20 Kilograms)

Up to 1 Kilogram		280 Lire
From 1 kilogram	to 2 Kilograms	300 "
From 2 Kilograms	to 3 kilograms	320 "
From 3 "	to 4 "	340 "
From 4 "	to 5 "	360 "
From 5 "	to 6 "	380 "
From 6 "	to 7 "	400 "
From 7 "	to 8 "	420 "
From 8 "	to 9 "	440 "
From 9 "	to 10 "	460 "
From 10 "	to 11 "	480 "
From 11 "	to 12 "	500 "
From 12 "	to 13 "	520 "
From 13 "	to 14 "	540 "
From 14 "	to 15 "	560 "
From 15 "	to 16 "	580 "
From 16 "	to 17 "	600 "
From 17 "	to 18 "	620 "
From 18 "	to 19 "	640 "
From 19 "	to 20 "	660 "

b) Voluminous \* (maximum weight 20 Kilograms)

rate of the normal packages increased by 50 %.

c) Cumbersome \* (maximum weight 20 Kilograms)

rate of normal packages increased by 100 %.

Urgent (In addition to the charge for Special Delivery of 120 Lire):

-normal :\*

double the tax as given under "a)".

-voluminous:\*

triple the tax under letter "a)"

-Cumbersome:\*

four times the tax given under letter "a)"

\* For dimensions see page 22.

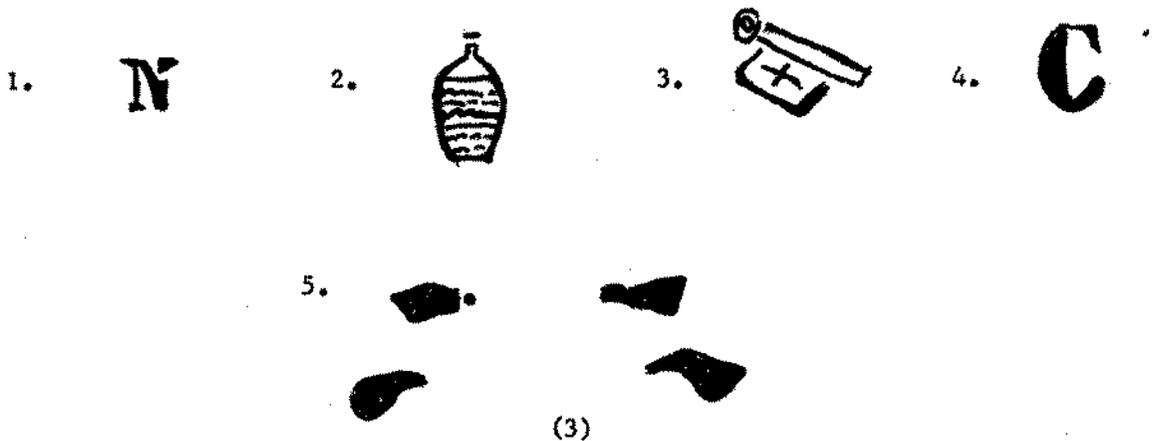
VATICAN CITY PHILATELIC NEWS



Christmas Issue - 1964.

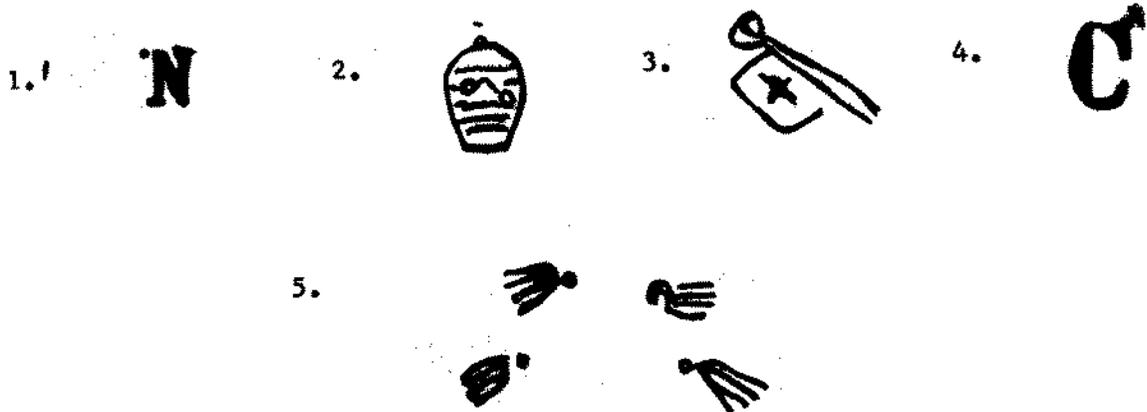
THE GENUINE 1 SCUDO.

1. The N of FRANCO broken at top right.
2. Cross lines of TIARA are well formed:two wavy, three straight, one dotted straight.
3. Left key ward separated from shaft.
4. C of SCUDO has moderate top serif.
5. Lines of cord tassels hardly ever distinguishable.



FORGERY OF THE 1 SCUDO.

1. N of FRANCO broken at left top instead of right top.
2. Cross lines of Tiara ill formed, lacking 1 straight line.
3. Left key ward joined to shaft at top.
4. C of SCUDO has heavy top serif.
5. Lines of cord tassels are too distinct.



Copied from VATICAN NOTES, December, 1954.

A VATICAN TOPICAL COLLECTION

-William Wonneberger Jr.

Many collectors have reached the point where they have either completed all the phases of Vatican Philately that interest them or they have come as far as their pocketbooks will let them. At this point they scout around for a new segment of philately to collect. To these collectors in particular we suggest a Vatican topical collection, that is, a collection of stamps issued by countries other than Vatican City that honors or depicts some person, place or thing connected with Vatican City or its predecessor, the Roman States.

It is easy to make up a list of stamps on a given subject but quite a different matter if we were to try to collect these stamps. For this reason I have tried to locate all of the stamps in this field and find that all are within a collector's financial grasp if he or she spends fifty cents or more a week on stamps. This does not mean that you can just send this list to a dealer and expect it to be filled 100%. Some of the least expensive items are the most difficult to locate. By hunting carefully, any one can complete a collection of Vaticana.

Without a doubt, we have missed at least one stamp that falls into such a category. We would be most grateful if any omissions are called to our attention to be passed along to other members. If this topical collection interests you please advise the editor, Miss Catherine Hughes (Ed. Note- see below). If enough members show that such a collection is of interest to them, we will continue to list all future issues of stamps issued by different countries in the Notes. This would help you keep such a collection up to date.

We list here enough information to show how the mentioned stamps would form a valid reason for inclusion in a Vaticana collection. Again, if enough are interested in this subject, let your editor know and we will include future articles on Vaticana in future editions of the Notes. It is up to you whether this becomes a permanent feature or not. To conserve space, we have listed the numbers of the 1955 edition of Scott's catalogue. After the listing is a class number. At the conclusion of the listing of stamps will be an explanation of how this class fits into a Vaticana collection.

Argentina	CB6	Class 1	Italian Col.	647-48	Class 4
Belgium	B427	Class 2	Cyrenaica	B1-6, 1-4	Class 4
Bolivia	329 & C123	Class 3	Eritrea	65-68, B5-10	Class 4
Brasil	392-93	Class 3	Italian Som.	51-54, B5-10	Class 4
Ecuador	555-57	Class 6	Tripolitania	1-4, B1-6	Class 4
France	350	Class 5	Monaco	262-73	Class 7
Hungary	511,516	Class 3	Poland	278	Class 1
Ireland	142-44	Class 1	Portugal	733-34	Class 3
Italy	143-46	Class 4	Rhine Palitinate	6N13 & 6N29	Class 2
	B20-25	Class 4 & 3	Saar	222-24	Class 1
	310 & 313	Class 6	Trieste A	74-75	Class 6
	CB 1-2	Class 6	Trieste B	37-39	Class 2
	397-99	Class 2	Spain	B75-105	Class 3 & 4
	490-92/C127-28	Class 2			
	535-36	Class 6			

## CLASS ONE.

This includes all stamps that depict some work of art (painting, statue, etc.) housed in Vatican City or one of its outside territories.

## CLASS TWO.

This includes all people that have an important role in Roman States and Vatican City that were not popes. Those depicted on these stamps are:

Charlemagne who donated vast territories that were incorporated into the Roman States.

G. Marconi who was responsible for the planning and construction of Vatican City Radio HJV.

St. Catherine of Siena who convinced the Pope to return to Rome from France. If this was not done the Vatican would possibly never exist as we know it today.

Pietro P. Vergerio (Trieste B) was a papal nuncio of the Roman States

## CLASS THREE.

This includes popes who have reigned as sovereign of the Roman States and Vatican City.

## CLASS FOUR.

This includes the Propagation of the Faith issues of Italy and Colonies as the administration buildings of this segment of the catholic church are on extra-territorial possessions of the Vatican State. This also includes the four major basilicas of Rome which are extra-territorial possessions also

## CLASS FIVE.

This is the palace of the popes in France where the pontiffs resided for the short time that they vacated Rome. This forms an important part of Roman States History when the Roman States did not have a sovereign residing in that country.

## CLASS SIX.

Stamps depicting St. Peter's Dome.

## CLASS SEVEN

This was reserved for the Holy Year issues of Monaco (#263-73) as this set falls into different classes. First of all, not all the stamps of this set are strictly Vaticana material, but was listed because it would be less costly to purchase the entire series than the values needed. The denominations we are interested in at the moment are:-

The 50 c. (263) depicts Pope Pius XII.

The 2 Fr. (265) depicts the Papal Coat-of-Arms.

The 10 c. and the 12, 25, 40 & 50 Fr. values all bear the coat of arms of Pius XII in a portion of the design. The catalogue numbers of these stamps are: 262, 267, 271, 272 and 270.

Remember, if you want this topical listing continued you must advise the editor that you are interested in this.

(END OF COPY)

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The article by Evelyn McMann (Collecting Alikes) in the Nov.-Dec. 1964 issue aroused an old interest engendered by Bill Wonneberger's article quoted above in Charter VPS Member Roland C. Oertel #61, 10 Fleuti Drive, Moraga, California, 94556. President Bill Quinn has appointed Mr. Oertel Coordinator for arranging the data for a Topical Vaticana Collection listing. Any assistance and data that can be given will be gratefully received by Mr. Oertel

It is a coincidence that in this issue of VATICAN NOTES we start a somewhat similar series, Topical Vatican:- the arrangement of Vatican stamps under topical headings.

Topical Vatican.



CHRIST ON VATICAN STAMPS. (Part 1)

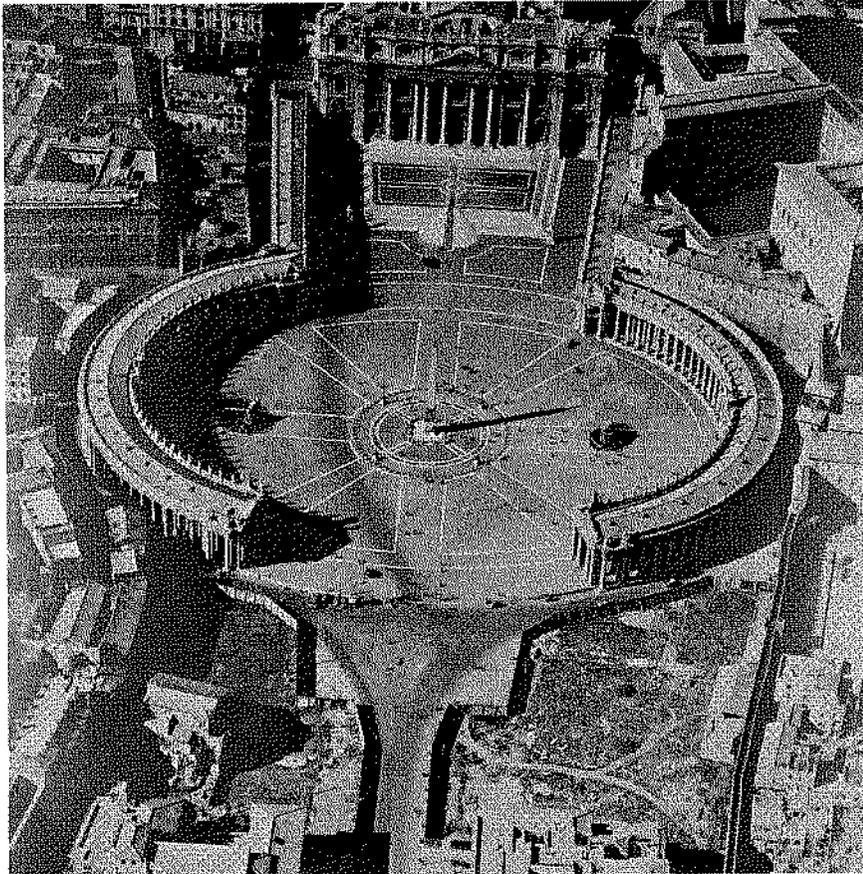
Prisoners of War 1942	77-79
Prisoners of War 1943	84-86
Prisoners of War 1944	99-101
Holy Year 1949	132 & 136
Figure of Christ on Facade Ballustrade	
. appears miniscule or indistinguishable	
-St. Peters	144, E3-6, E11 C1 & 5, C9 & 11
-St. John Lateran	133 & 137, E12.



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

PAUL V. (Cont.)

Maderno's facade, 357 feet wide and 140 feet high, is often criticized. It is adorned with eight columns, four pilasters and six half pilasters of the Corinthian order, and



St. Peters Square.

Facade- Maderno.

Colonnade- Bernini.

surmounted by a balustrade. The absence of the planned belfries causes the attic to appear excessively heavy and increases the contrast between the divisions into two stories with an intermediate half story.

Maderno had to provide a benediction loggia which Michaelangelo had left out of his plan. The Portico, 468 feet long, 50 feet wide and 66 feet high, has been the object of favorable comment. The five entrances leading into it correspond with the doors leading into the basilica. For the main entrance into the church from the portico, the old bronze doors of Filarete, made under Eugenius IV, were used, with additions to the top and the bottom. The Portico is decorated according to the drawings of Giovan Battista Ricci of Novara. The decoration of the benediction loggia above the portico, intended to be done by Lanfranco, was not carried out because of delays by the Fabbrica.

The Confession and Grotto are due to Paul V. There are two kinds of Grottos

the Grotte Vecchie, or Old Grottos, constructed under Clement VIII in 1594, and the Grotte Nuove or New Grottos. Between the old and new floors, these are a corridor shaped like a horseshoe, with several chapels. Here between 1606 and 1617 were placed important relics from the Old St. Peters.

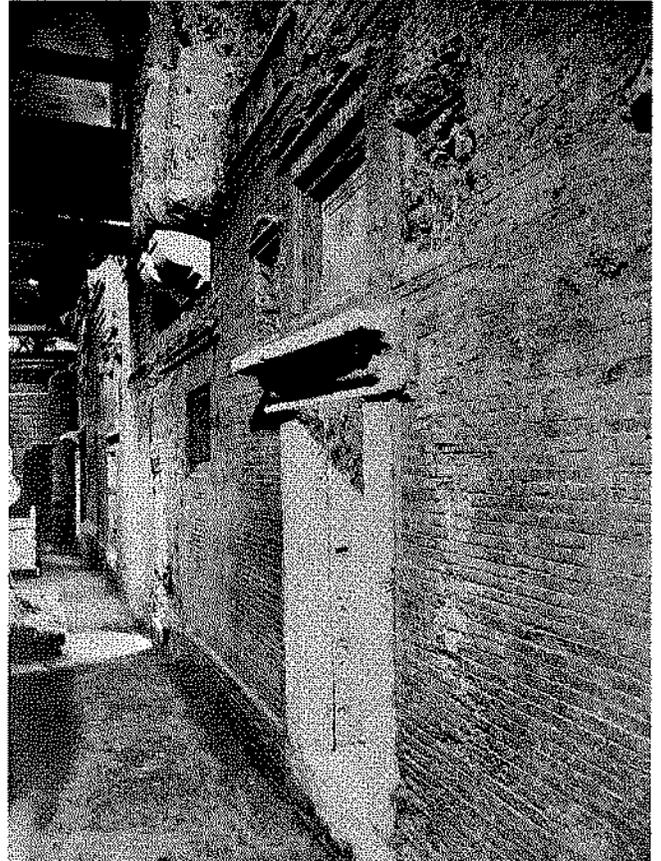
Because the underground chapel near the tomb of St. Peter could not be opened to the general public, Paul V resolved in 1611 to build a Confession, just before the High Altar and under the Dome, to facilitate the approach to the tomb of Peter. The designs of Maderno were chosen over those of Martino Ferabosco. The central niche with a mosaic of Christ is enclosed by a perforated bronze door, behind which is a second bronze door, which was made under Innocent III. (Pastor. Vol. XXVI, pp 377-402).

URBAN VIII.

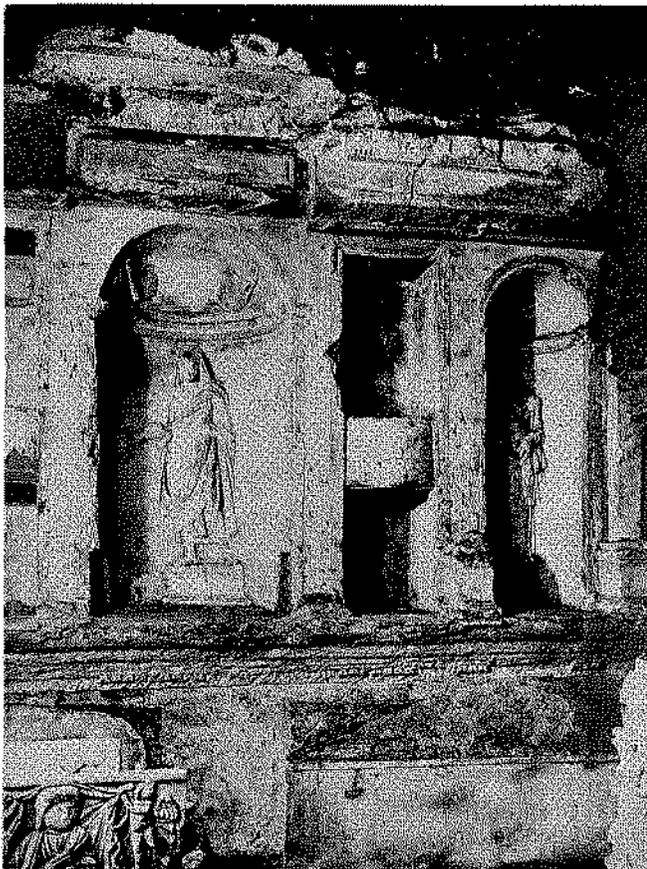
Under Urban VIII, Roman Baroque reached its peak. Lorenzo Bernini was a master of the first rank for the execution of the plans of Urban, just as Michaelangelo had been for Julius II. Urban, while still a cardinal, had recognized the genius of young Bernini. As Pope, he commissioned him to build a monumental baldacchino over the high altar of St. Peters, and to carry out the decoration of the benediction loggia of St. Peters. (This last, however, was not carried out by Bernini).

Urban VIII fixed November 18, 1626 for the consecration of St. Peters and blessed the twelve red mosaic crosses which were then affixed to the interior walls of the basilica.

Bernini, on June 30, 1626, had begun the excavations for the baldacchino



Passageway leading by the Mausoleums to the Tomb of St. Peter.

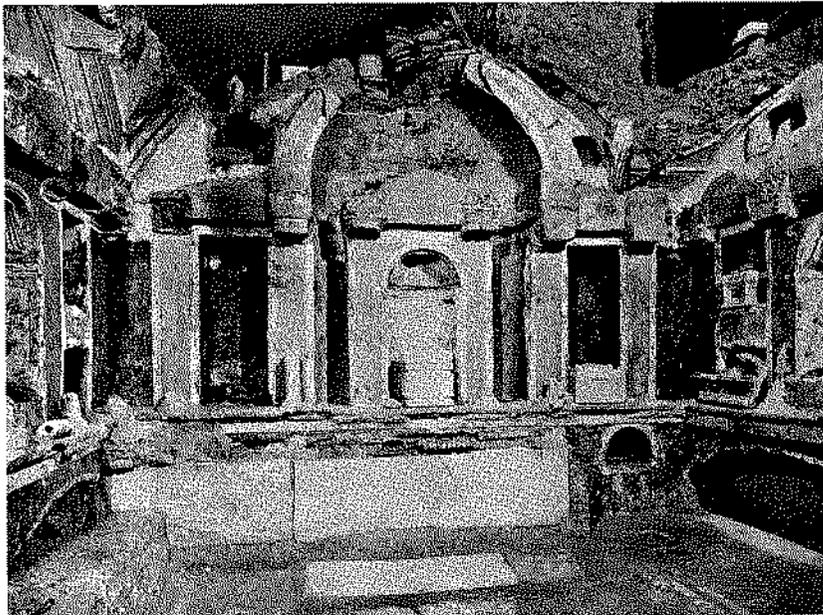


Family god in the Valeri Tomb.  
(Pagan cemetery near the tomb  
of St. Peter)

once all doubts, objections and dangers of such excavations had been presented and met. The main concern was the preservation of the tomb and body of St. Peter inviolate. This being guaranteed, the work was begun on the southeast corner of the altar. (See floor plan in last issue of Vatican Notes). The death of Niccolo Alemanni, Keeper of the Vatican Library, who had prepared the objections to the excavations, and the death of several connected with the work, gave rise to the superstitious fear that these deaths were due to the disturbance of the grave of St. Peter, as a punishment. The Fabbrica suspended the work, but Urban ordered it begun again.

Pits were dug 9.9 x 9.9 by 14 feet deep. On the south side of the altar many christian and pagan tombs were uncovered, but on the north side very little was found.

The procuring of bronze for the baldacchino brought about difficulties, and caused modification of the original plans. Bronze was secured at great cost from Venice and Leghorn. Because of the increasing political tension, Urban VIII had to increase the armaments of the Pontifical State, and needed bronze for cannon. At the suggestion of Bernini, bronze girders were removed from the porch of the Pantheon, the only untouched monument of ancient Rome. Enthusiasts of antiquity criticized Urban with the epigram "Quod non fecerunt Barbari, fecerunt Barberini" (What the Barbarians did not do, the Barberini did- Urban being a Barberini). However the girders were taken from places where they were not visible, and no one could justly complain of damage to the Pantheon. The bronze of the seven ribs of the Dome of



Caetani Mausoleum - Pagan Cemetery.

of St. Peters was removed for the same purpose and lead substituted in the Dome.

Bernini was master of the papal foundry and had charge of the casting of the pillars, which was superintended by Gregorio de Rossi, a Roman. The castings were completed in 1626 and the Pope ordered them to be gilded. Each column with its base and capital weighed 27,948 pounds; the total weight of the baldacchino was 186,392 pounds.

The work of erecting the columns was begun in September 1626 and they were unveiled in 1627. A model of the roof of the canopy was submitted on April 14, 1628. Bernini bound himself to execute it in three years and four months. He asked for an extension of time on August 11, 1631, and finally completed it in the summer of 1633. It was unveiled on the feast of St. Peter, becoming the permanent replacement for the simple canopy of Paul III.

THE POSTAL MARKINGS OF THE VATICAN CITY STATE. (Cont.)

Reprinted from COMPEX, Chicago, 1964.

by Stephen J. Sieben.



FIG. 2 - EXAMPLES OF HANDSTAMPS SHOWING VARIETY OF "MOONS"



FIG. 3 - EXAMPLES OF THE DIFFERENT TYPES OF MACHINE CANCELS

The use of a cancelling machine at the Vatican City post office seems to have commenced sometime in 1936, because its mark is first noted with a slogan announcing the Catholic Press Exhibition which took place in that year. The cancel shows a double circle postmark about 24 mm. in diameter to the left of a boxed slogan 20 x 44 mm. worded "Esposizione Vaticana Della Stampa-Aprile — Ottobre 1936". During later years the

CHAPTER NEWS.

St. Louis Chapter.

Last meeting of the year was held December 9 in St. Adelbert's School Hall, East St. Louis Ill. The feature was SWAP NIGHT. Each member was requested to bring a feasible part of his collection to show other members, and his duplicates for swap or sale to fellow chapter members.

machine cancel frequently included a slug with a slogan, but the cancel which is normally used shows a pair of the double circles with 7 straight lines in between. A variety of this cancel is noted for 1961 when the numerals indicating the year were of a larger size than for preceding or succeeding years. Another form of machine cancel shows 7 heavy wavy lines about 57 mm. overall to the left of the double circle postmark. In the past few years we have seen the use of a single circle postmark about 25 mm. in diameter with 4 heavy widely-spaced bars to the right of it. We have also seen the accelerated use of slogans in the machine cancels. The better known of recent ones honor the Ecumenical Council and Pope Paul's Pilgrimage to the Holy Land. (See Fig. 3)

The use of slogan cancels has not been exclusively with the machine cancel. There have been hand cancels honoring Catholic Press Exhibition, the Holy Year, Pope Pius XII 25th Anniversary, and recent events associated with the Ecumenical Council, Pope John, and Pope Paul. These hand stamps incorporated the papal coat of arms on some occasions. (See Fig. 4)

XXV ANNIVERSARIO  
DELLA CONSACRAZIONE  
EPISCOPALE DI S.S. PIO XII

ANNO JUBILAEI MCML  
PAX ET BONUM  
OMNI POPULO

PAULUS PP. VI  
PRO CHRISTIFIDELIUM UNITATE  
ET PRO MUNDI PACE PERGRINUS  
APOSTOLICUS IN TERRA SANCTA

Fig. 4 - SOME HANDSTAMP SLOGAN CANCELS, ALSO USED AS CACHETS

Special markings have been used since about 1960 to record the First Day of Issue on covers mailed on such days. Not all mail processed through the Post Office on those days received special markings. It appears that this occurs only at a specified location in the post office, much as our own U. S. FDC are handled. There have been a few different forms of the first day cancellation. The one which has had the most use consisted of the papal crest in a shield to the left of 4 heavy straight lines about 47 mm. long with the words DIE EMISSIONIS in block letters between the second and third lines. This cancel has been used with red ink on a few occasions. For the release of the Pope John Balzan stamps his personal crest was to the left of a slogan cancel beneath which the words "Die Emissionis" appeared in script. A similar cancel with Pope Paul's personal crest was used on his coronation issue. These were accompanied by a 25 mm. circular cancel showing Maltese cross spacer marks. With the SS. Cyril & Methodius, and the 1963 Nativity, issues another type of first day cancel was applied. This was a single circle cancel of about 34 mm. which enclosed the papal crest at the top with the words "Poste Vaticane", and "Die Emissionis". For the Pilgrimage of Pope Paul to the Holy Land the circle cancel was reduced to 28 mm., and the crest was enclosed in a shield which projected out of the circle at the top. (See Fig. 5)

#### CHAPTER NEWS.

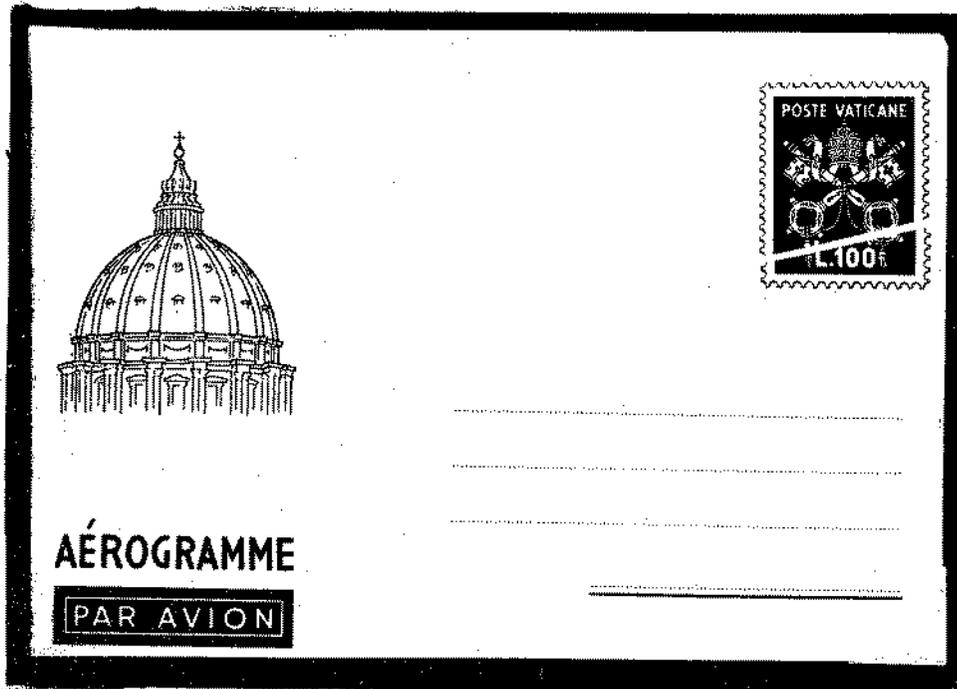
##### Eastern Massachusetts.

October 25 meeting was held at St. Anselm Parish Hall, Sudbury. National President Bill Quinn gave the feature talk on Maximum Cards with a display from his own collection. L. Paul Marini was the auctioneer, and Mary Furey the Hostess.

November 29 was the last meeting of the year. The incumbent officers were unanimously elected for another year: President Elizabeth Pucciarella; Vice-President John Ciaramaglia; Secretary Rita Murphy; Secretary Ida Gervais. An illustrated lecture on St. Mary Major and some of the obelisks of the Air Mail set was the feature of the evening. General discussion, auction and refreshments made it a full afternoon.

ERRORS & **VAR**ieties

By Fred Levitsky.



Printing Variety (Air Letter Sheet #8).

A break in the stamp caused by a fold in the paper during printing. When the paper is smoothed, the stamp imprint separated into parts.



VATICAN PHILATELIC NEWS.

500 Anniversary of the Death of Nicholas of Cusa.

First Day: Nov. 16, 1964. Perforated 14 x 13 1/4. Wmk. Crossed keys. Engraved.  
 Green 40 L. = Birthplace of Nicholas of Cusa  
 Red 200 L. = Sepulchral monument of Nicholas of Cusa. He was buried in his titular church at Rome, St. Peter in Chains. His heart was placed under the altar of the chapel of the hospital at Cues which he founded.  
 Designed by Casimira Dabrowska. The 200 L. is from a basrelief by Andrea Bregno. The 40 L. incised by M. Colombati Inc., and the 200 L. by V. Nicastro Inc.

Christmas 1964.

First Day: Nov. 16, 1964. Perforated 14 x 14. Wmk. Crossed keys  
 10 L. Multicolored picture; value dark red on white.  
 15 L. Multicolored picture; value black on white.  
 135 L. Multicolored picture; value ochre on white.  
 Nativity scene from Japanese Art. T. Kimiko Koseki.