



Vatican Notes

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EXPO'70

THE CHRISTIAN PAVILION.

EXPO 70, March 15 to Sept. 13, 1970. Japan World Exposition, Osaka, Japan.

PROGRESS AND HARMONY FOR MANKIND.

From the Press Center, Japan Association for the 1970 World Exposition, 105 Expo '70, Suita, Osaka, Japan, information was received from Kazuo Akiyama, Chief of Overseas Press and Publicity, concerning Vatican participation in Expo '70. We give it word for word.

THE CHRISTIAN PAVILION AT EXPO '70. The Construction of the Christian Pavilion at EXPO '70 stands out for many reasons, because it is the first time that various Christian Churches and Vatican City have joined hands in presenting a pavilion at a World Exposition. The Pavilion also marks the first efforts of both Protestant and Catholic groups to work together in an ecumenical spirit here in Japan, although the Pavilion at Expo '67 in Montreal was co-sponsored by both religious bodies.

Underneath the surface of today's prosperity lie conflict and pain. But Christians, though their belief in Christ who came to perfect human existence by giving humanity a possibility to share eternal truths, are able to press forward to the future, even though incomplete, with a step of hope. The Christian Pavilion at Expo 70 is one place where the visitor will share in an experience of taking one step toward the promised future. This step may only be a very modest one, but no matter how small and seemingly insignificant it might be, the Christian Pavilion feels it a deep privilege, as well as a responsibility to promote action through the theme "Eyes that see and hands that serve".

The Christian Pavilion is situated on a 1,034 square meter plot in the middle of foreign and Japanese exhibits. It is built chiefly of wood. The lines of the Pavilion are uncluttered, with curvilinear grace similar to that of St. Mary's Cathedral in Tokyo created by Dr. Kenzo Range. In technical language, Architect Mr. Akira Inadomi refers to this form as "high parabolic paraboloid".

The visitor to the pavilion enters one of three descending, winding passageways illuminated by incidental light from several overhead hollow shafts. The three passageways converge at the foot of stairs leading to the exhibit bays, and as the visitor looks up through the glass ceiling he sees moving water. This unique entrance is intended to convey a sense of today's disturbed world.

Upon ascending the stairs the visitor is able to look into but not enter the circular assembly hall, seating about 100 persons, where programs of various kinds will be presented. He then proceeds to a clockwise course through the several exhibit areas adjacent to the assembly hall. He may now enter the hall, or depart the pavilion via a broad well lighted exit.

The appointments of the Pavilion are simple and selected to add to the reverent atmosphere. Their intention is to present the Christian message in its totality, without diluting it, in such a way that it will be understood and appreciated by all. With this as their intention, the producers, Shusaku Endo, Shimon Miura, Hiroo Sakata, focused on the most important matters -- symbol and monument. The history of the Christian religion over the past 2,000 years has produced certain fixed symbols of continuity to express itself. The Christian Pavilion tries to include these fixed symbols representing the continuity of the Christian Religion. On the other hand, the Pavilion will also try to portray the present day church as the "Pilgrim Church" in a setting of dynamic social unrest. The contrasting elements of continuity and discontinuity, static and dynamic, traditional and renewal, will be portrayed through the architecture of the Pavilion.

The hall on the upper floor, which is called "Holy Emptiness" or "Holy Space", will be a multipurpose empty space where the secular world will be concretely portrayed. The producers are not portraying a "Holy World" which is isolated from the secular world; they hope to portray the secular world which is being watched over by God. For example, three traditional symbolic elements will be in evidence in the empty space of the upper floor, portraying the historical continuity of the church: the Word of God (the Bible), the Tabernacle of the Lord (Eucharist), and the world's response to and praise of God (the bamboo organ). The total effect is that of the dynamic, moving world (empty space) under the light of the gospels (symbols). It is hoped that the visitors coming to the pavilion will not simply expect to see some sort of show or display but to enter herein to discover one's true self, one's true identity as they become liberated from the noise and the jostle and bustle of the Exposition itself in which they themselves merely become an object, the slave of all things around them. It is also hoped that the visitors to the pavilion might here recapture their own identity and make their decision to live a new life in the middle of the secular world. At the pavilion visitors will be free to become involved in experimental worship, movies, drama, music, living theater and discussion groups. In this way the visitors will be free to witness these various activities growing out of the realities of life in today's world.

The producers have faced the problem of presenting the presence of Christ in some form which brings up the problem of "monument". From the beginning a monument has usually been thought of as some huge monolith. The Osaka World Exposition itself certainly carries this meaning. But, the presence of Christ in the world today cannot be caught or represented by a mere edifice or form. The Christian Pavilion, as a monument, lies in the very principal and spirit behind the exposition itself. Through the use of the ideal of "Holy Emptiness" in the architectural construction it is hoped that this spirit of Christ in the modern world will be adequately portrayed.

The Christian Pavilion attempts to portray something objective to the visitors. Among the outstanding "fixed" exhibits will be the facsimile of a precious 4th century Bible manuscript, the Vatican Greek Codex 1209, preserved in the Vatican Library, which will be exhibited in the large "Holy Space".

The theme of the pavilion is further illustrated by three tapestries with biblical motifs which have been lent by the Vatican. About 1515 Raphael designed a series of tapestries, three of which will be exhibited in the basement "cathombs". The scenes depicted on the tapestries are: 1) The Miraculous Catch of Fish, 2) The Apparition of the Risen Christ at Lake Tiberias, and 3) Paul preaching in Athens, proclaiming to the Athenians the "Unknown God" and the Resurrection of Christ.

SODEPAX (joint Catholic and Protestant Committee for Social Justice, Peace and Development) will portray through their exhibit the responsibility of all men to work for the development of Peace and Justice, and development to prevent hunger and war. Mr. Yoshio Watanabe's panel photographs will indicate the pain of life in its present day setting. These outstanding photographs will help the visitor focus on realities which cast shadows across life in the modern world.

Moving from the fixed exhibits in the basement one will enter the multipurpose hall where dynamic exhibitions will take place in the open space. This empty space is not a place where the producers will display something so that the visitors will be mere onlookers - it is a place where the visitor who enters will be expected to become involved and through this involvement, to come to discover their own self - their own identity. It is for this reason that the Christian pavilion Committee will only provide specific activities for 1/3 of the time during the 6 months of exposition. These activities will include ecumenical worship every Sunday morning, in which all are invited to participate.

During the period from June 20-30, one act plays, written especially for the pavilion by Hinzo Shiina and Chikao Tanaka will be performed. "Murder in the Cathedral" by T.S. Eliot will be directed by Koson Fukuda, a well-known Japanese playwright.

Two contests, using the bamboo pipe organ made by Yohannes Kreisch of West Germany and Nihon Gaki of Japan, will take place. One for organists on April 2-3 and one for composers on August 7. Each day the world's largest bamboo pipe organ will provide music at various times and performances will be given by various orchestras, choirs, soloists and instrumentalists from around the world.

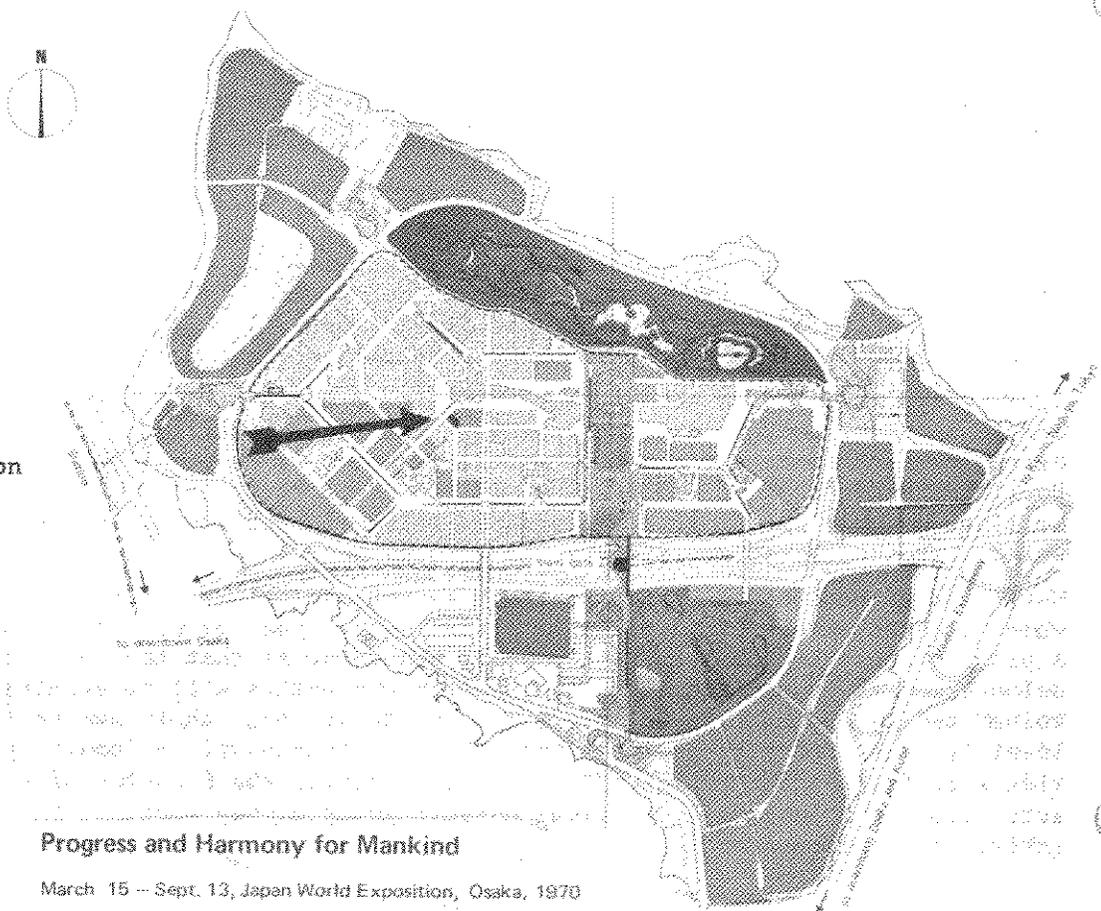
The producers anticipate discussion about the prominent question facing the world today and encourage folk-groups to share their talents. As Bishop Hinsuke Yashiro, President of the Christian Pavilion Committee said: "It is our ultimate purpose to have visitors enter into the experience of Holy Emptiness in the area provided for the discovery of one's own identity and then to have them move out of one of the five exits (symbolizing the five fingers of the hand that serves) into the outside world where they will take what they have discovered as a witness to the New Humanity. Whether or not this ultimate purpose is realized, of course, will depend on the active participation of the visitors".

Commissioner General= Most Rev. Paul Yoshigoro Taguchi, S.T.D., Ph.d., J.U.D.,
Bishop of Osaka

Architect of Pavilion= Akira Inadomi

Producers= 1) Endo Shusaku, bor 1923, baptised catholic 1932.writer.
2) Miura Shimon, born 1925, baptised catholic 1966, writer
3) Sakata Hiroo, born 1925, protestant, radio-TV producer

Site of the Christian Pavilion



Progress and Harmony for Mankind

March 15 -- Sept. 13, Japan World Exposition, Osaka, 1970

Notes on:- THE PONTIFICAL STATE ISSUES OF 1867 & 1868 AND THEIR REPRINTS (Cont.)THE REPRINTS OF DAVID COHN.

David Cohn began making reprints in 1890. There are probably at least two printings. In general the sheet formation is similar to that of Gell & Tani (Vat. Notes. Vol. XVII, #3, p.6), i.e. 120 stamps in two pages or panes of 60 stamps (6 x 10), but in the case of Cohn some values had panes one above the other, and others side by side. In the cases of two panes side by side they are separated by a gutter varying between 2.5 and 3.0 Cm. Sheet information will be noted with each value. All panes are the same as the left pane of Moens. In general Cohn's reprints are of poor quality and the gloss is dim.

Characteristics of Cohn's Reprints.

Paper:- Thin and of poor quality; rather smooth; often brownish in color.

Gum:- a) Imperforate reprints.
These were gummed by hand, The gum is thin and watery and often difficult to discern except by the dried brush strokes which are darker than the paper. The gum often shows acid action in sheet margins, visible on the face of the reprint sheets.

b) Perforated sheets.
On perforated sheets the gum is more discernable, but is thin and shows brush strokes. It too was applied by hand. It is frequently streaky, spotty or has brownish smudges.

Printing:- Not particularly good. The print does not show through the back of the stamp. In many cases the Second Printing shows Guide Marks or Register marks on both margins of the pane. These are found in the middle of the pane margins about 4-7 mm from the double border line of the stamps and consist of a semicircle with a dot (*, similar to the register marks of Cohn's reprints of Hanover.

Separation:- Imperforate, or perforated 11 1/2- large holes.

Frame Lines- All double vertical lines are continuous; horizontal double lines are broken.

Glaze:- Dull, dim or muddy.

Colors:- See under individual Values.

2 Centesimi: (Cohn Reprint)

Setting:- Sheet of 120 in two panes of 60 (6 x 10) with gutter margin of 2 Cm. Panes inverted in regards to each other.

Glaze:- Very little glaze. A slight shininess is apparent.

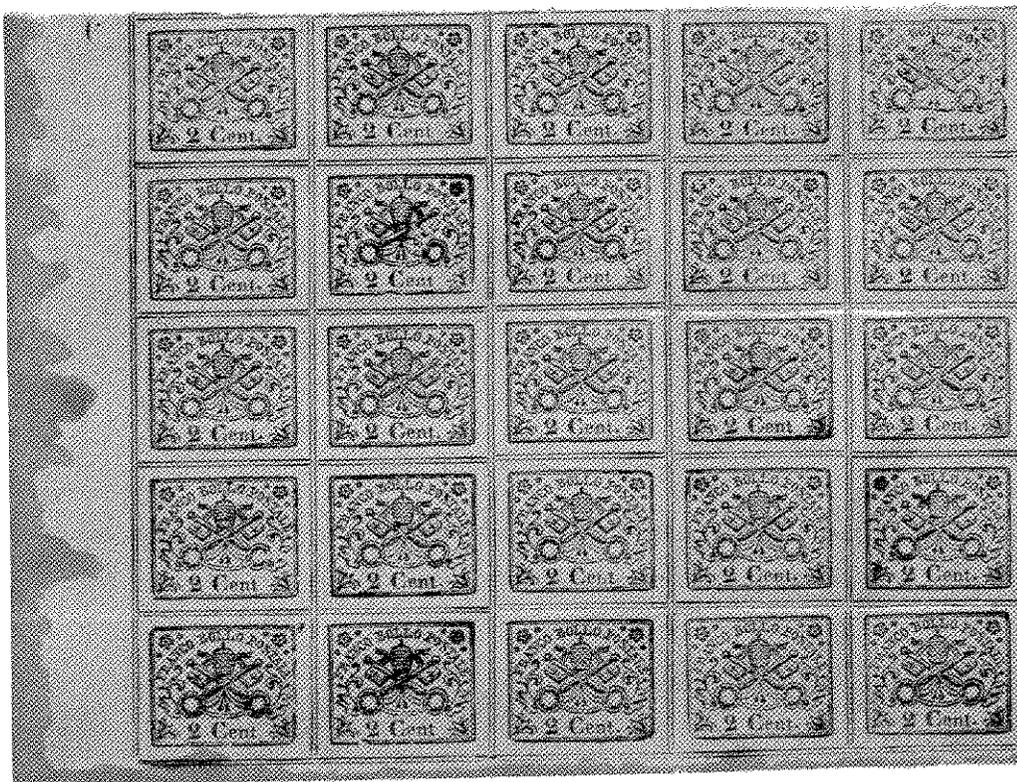
Color:- 1st Printing:- Dull pale sea green with distinct tinge of blue.
(Possible imperf only)
2nd Printing:- Pale dull green with much less blue than 1st printing. Both printings bluer than yellowish green of genuine.
Not difficult to distinguish on color alone.

David Cohn's 2nd Reprint of the 2 Cent.

Lower Left corner of pane showing
positions

- 31 32 33 34 35 (0)
- 37 38 39 40 41 (0)
- 43 44 45 46 47 (0)
- 49 50 51 52 53 (0)
- 55 56 57 58 59 (0)

Note registration mark
left margin.



POSTCARDS OF VATICAN CITY.POSTCARD # 5.

According to Bolaffi, Postcard #5 was issued in 1947, no FD given. The "L. 10" was surcharged on Postcard #2 (Cent.75 - stamp carmine on gray) by the Tipografica Poliglotta Vaticana. All descriptions of Postcard 5, except the surcharge L.10, are the same as given for Postcard #2.

Fr. Leiterman of Pickerel, Wis., on a recent visit loaned us a card with the L.10 surcharge, which we illustrate next to the unused card commonly seen. This Postcard of Fr. Leiterman's shows a surcharge in which the "L." appears the same as the other, but the "10" is definitely thinner, both in the lines of the "10" and in the space occupied. Particularly noticeable is the thinness of the "0".

Fr. Leiterman recounts that on a visit to the Vatican Post Office he bought out all the #5 Postcards on hand, cleaning out the drawers of the postal clerks. Later when examining them he discovered that he had three postcards with the thin "10" among the lot of about 5000 which he had purchased. It is possible that this is an essay by the Tipografica Poliglotta Vaticana, made along with essays of the larger "10". The smaller "10" probably was rejected and the larger "10" chosen to be printed in quantity. The smaller "10s" were probably thrown into the clerks counter drawers, rather than waste them.

Fr. Leiterman is interested to see if anyone else is in possession of the small "10" surcharge. If you have one, please correspond with Rev. C. Luke Leiterman, Pickerel, Wis.

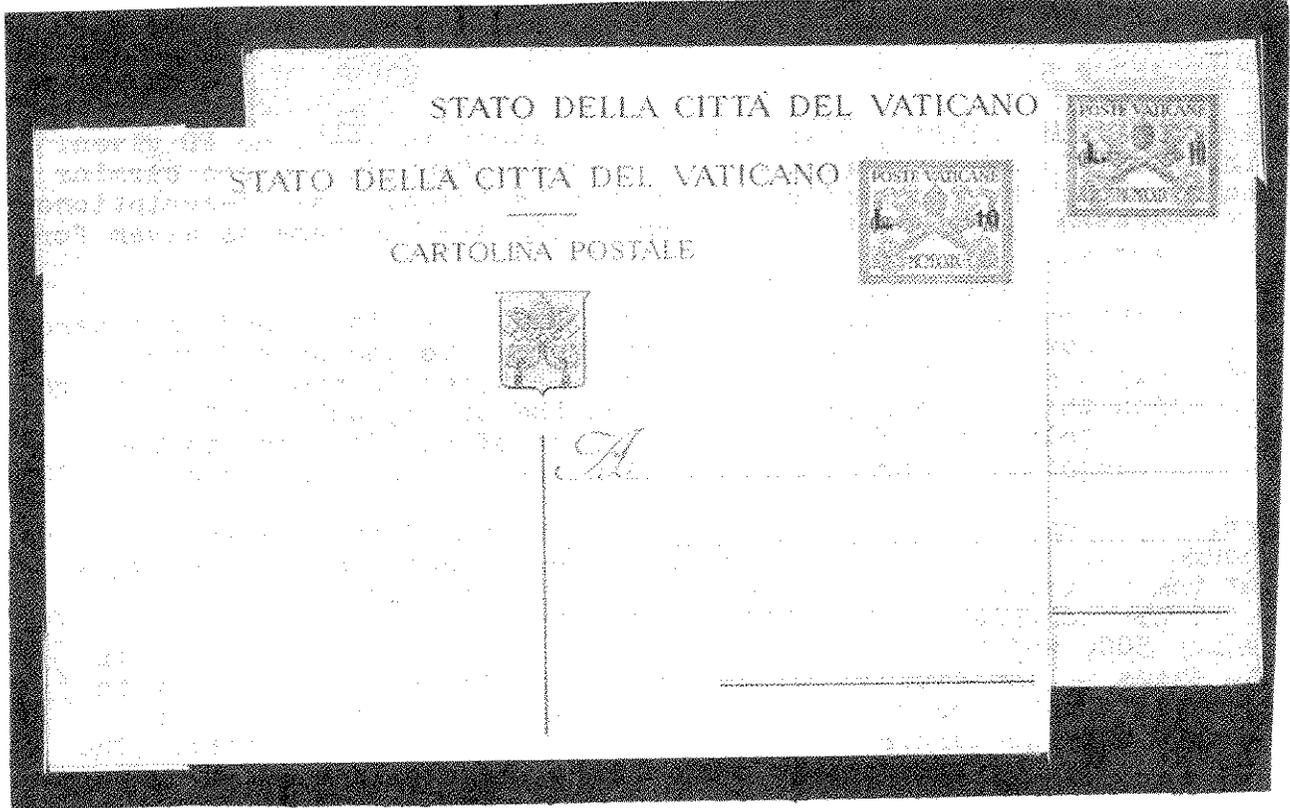
We list the rates for which this Postcard #5 could have been used, from the postcard rates given by Bolaffi:-

- 1947 Postcard with full correspondence- L.10
- 1948 Postcard with full correspondence- L.13 (with L.3 in stamps)
- 1952 Postcard with not more than 5 words of greeting- L.10
- 1952 Postcard with signature only- L.10.

We presume that the 1948 rate of L.13 could be made with the addition of L.3 in stamps of Vatican added. We have received from Vatican Postcard #2 (Cent. 75) with stamps added to make the rate for overseas for surface mail. We have also received plain cards with no imprinted stamp or printing by Vatican bearing only Vatican stamps to make the rate.. So even when the new postcard rates went into effect in 1948, 1950, 1952, 1958, 1960, 1965, 1966 and 1967 as listed by Bolaffi, any of the postcards from #1 to #5 could have been used with Vatican stamps making up the difference in the rate, even though in 1949, 1950, 1953 and 1958 the pictorial postcards were issued to conform with the then current rates.

Large "10"

Small "10"



#5 Cancelled
11-4-53

FORGERY OF THE 5 BAJ. (Fournier) (5 Baj. #4) (Cf. Billig 19)

Looked at in stamp size, the design of the Fournier 5 Baj. is letter perfect from the point of view of printing. Comments read about the Fournier forgery do not seem to hold in the enlargement, viz: Lower serif of B of BAJ. is slanted not curved; top serif of J of BAJ is straight, not curved. We find the following differences.

1. In enlargement, the printing is thinner and not as smooth as genuine.
2. All Fournier forgeries seen are printed also on back.
3. Paper is much thinner than genuine.
4. Color of paper is much more vivid a pink than even the wine rose of the Genuine

The measurements of Fournier forgery in height is supposed to be 20 3/4 to 21 mm, in comparison to the measurement of the genuine given as 20 1/2 mm.



(On April 29, 1970, Vatican issued 3 stamps (L.20, L.50, L. 180) commemorating the centenary of Vatican Council I)

THE GENUINE 5 BAJ.

1. In enlargement, the genuine shows thicker, regular printing in letters and decorations.
2. Genuine printed on both sides occurs only on the light rose, which is almost pure white (18 h) and a great rarity as shown by the price.
3. The thin paper of the Light Rose is the only paper of the genuine which comes close to the Fournier paper. The thin paper of the Wine Rose is definitely thicker in the genuine.
4. The brightest pink of the genuine paper is much paler than the vivid pink of the Fournier forgery.



Paper and colors of the genuine:

- 18a. Whitish Rose (almost pure white)- thick and medium paper
- 18b. Pale rose (white just tinged with rose) - medium and thin paper.
- 18c. Rose (a bit deeper tinge than pale rose)- medium paper.
- 18d. Light Rose (a bit deeper than Rose but not pinkish) - medium paper.
- 19a. Wine Rose (pinkish, but pale)- medium and light paper
- 19b. Bright Wine Rose (a bit lighter pink than Wine Rose)- medium paper.

AIR LETTER SHEETS OF VATICAN CITY.
Cont.

AIR LETTER SHEET # 3

This is the air letter sheet with complete printing as originally designed. It has all the printing noted for Air Letter Sheet #2. In addition there is printed in blue (on the front of the sheet when folded out flat) the instructions for folding in Italian:- 1st flap to fold; 2nd flap to fold; 3rd flap to fold. Each instruction is printed where the fold is to be made.

According to Kesslers Catalogue there were two printings:-

1st Printing:- FD Feb. 9, 1950.

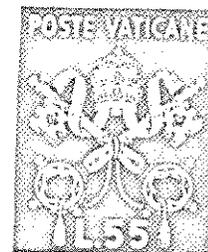
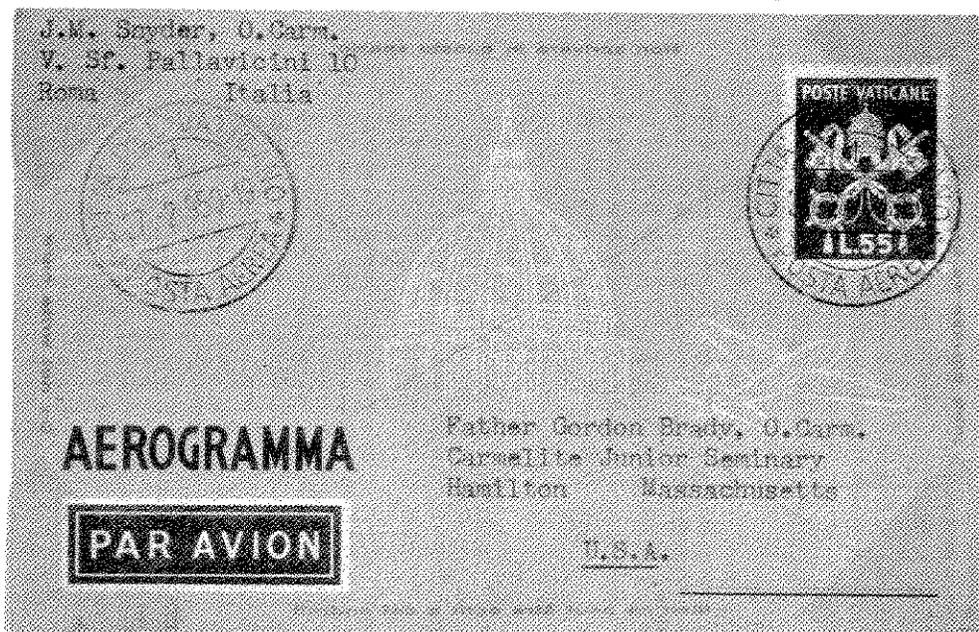
The diagonal lines forming a St. Andrews Cross on the back of the address panel are about 151 mm long (6 inches). These lines appear to be printed in gray black ink, and viewed through the front of the address panel appear as fine lines. Stamp usually dark blue.

2nd Printing:- on or before July 1, 1950.

The diagonal lines forming the St. Andrews cross on the back of the address panel are about 162 mm long (6 3/8 inches), printed in intense black, and appear thicker when viewed through the front of the address panel. Stamp usually printed in light blue.

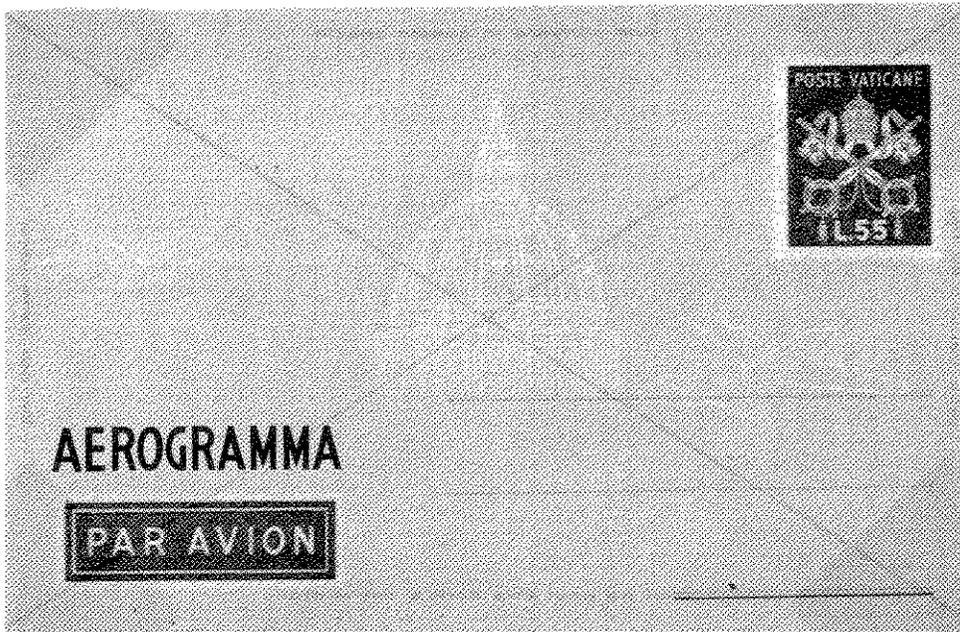
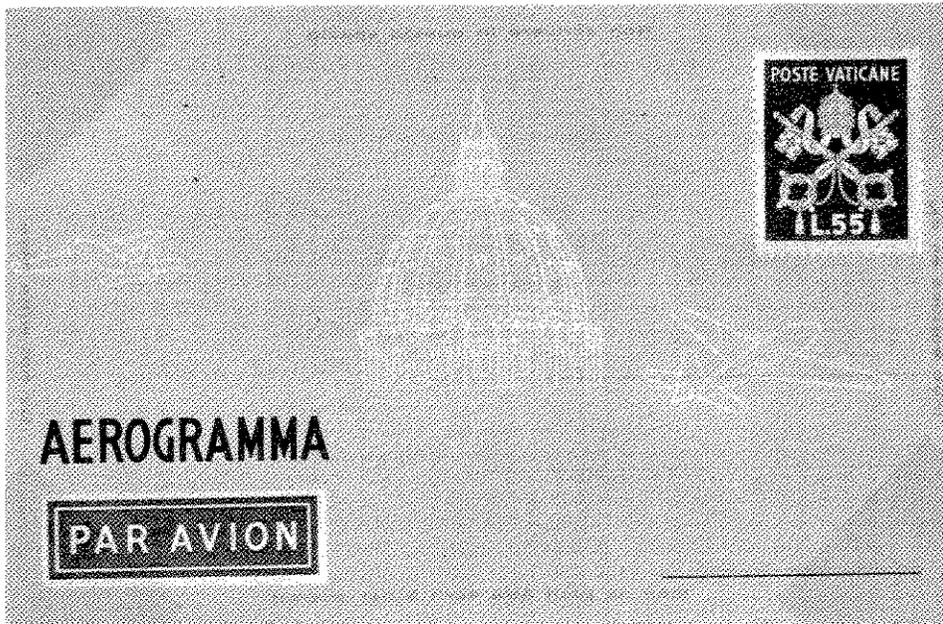
In both printings the left tassel near the "L." is sometimes entirely white, lacking the fringe lines at the bottom, increasing the value 2 1/2 times. Other varieties listed:-

- a. 1/4 inch shift of Stamp and Par Avion to left.
- b. Double printing of Aerogramma (2nd printing)
- c. Lacking red printing " "
- d. Lacking blue printing " "
- e. Folding instructions upside down.
- f. Inverted die cutting (2nd Printing).



1st Printing
Without fringe
lines in tassel.

First Printing.



A SHORT HISTORY OF THE PONTIFICAL STATE.
(Cont.)

THE CARLOVINGIAN EMPERORS.

Without the protection of the emperors the Pontifical State could not have lasted. The emperors had guaranteed free election of each new pope. Roman factions and nobles sought control of the papacy, especially at the time of election to secure the benefits of the temporal power for themselves. When the protection of the emperors was lacking the papacy fell into their hands. Louis the Pius and Lothair I renewed the imperial guarantees to the papacy in 817 A.D. and 824 A.D., gaining at the same time civil concessions and influence at Rome. Soon the emperors were occupied with their own problems and their protection was lacking. Leo IV had to defend himself against the Saracens and against them built the Leonine Wall still seen today in the Vatican City State. Louis II later fended off the Saracens for the papacy, but his representative in Italy, the Duke of Spoleto, seized the Pontifical State under the pretext of supervising the freedom of a papal election. Under Charles the Bald the Frankish feudal lords in Italy constantly harassed the pope. Pope John VIII had to defend himself from the Saracens, but had to flee to France for protection from the Frankish feudal lords. For half a century afterwards the papacy was at the mercy of the struggling factions of the nobility of Rome, without papal protection.

THE HOHENSTAUFEN EMPERORS.

Pope John XII was left with only the Duchy of Rome. He appealed to OTTO I of Germany to aid in regaining the rest of the Pontifical State held by Berengar. Fearing Otto's intention after he was crowned Roman Emperor in 962 A.D., John XII turned to Berengar for an alliance against Otto. In retaliation Otto set up an anti-pope, who was unable to remain in Rome after Otto's departure. Otto exiled the successor of Pope John XII, Benedict V, who had been elected by the Romans. These conditions repeated themselves under Otto II and Otto III, until Emperor Henry II and the Romans agreed in 1014 A.D. on Benedict VII, who had been elected by the Romans.

Under Pope Nicholas II the papacy tried to free itself from imperial domination by reposing the election of popes solely in the hands of the cardinals, in 1059 A.D. Emperor Henry IV and Pope Gregory VII continued the struggle. Support was sought by Gregory from the Norman Kingdom in southern Italy. Under Robert Guiscard they rescued Pope Gregory from Henry IV who had imprisoned him at Rome and had set up an anti-pope. The Norman Kingdom swore itself to be a papal fief.

Henry V and Frederick I occupied lands willed to the Pontifical State by the Countess Matilda of Tuscany, which became a bone of contention. This had barely been settled when Henry VI seized the Norman Kingdom and most of the Pontifical State, but at his death in 1197 A.D. the Pontifical State came back to Pope Innocent III. Emperor Frederick II seized all the Pontifical State except the city of Rome and was in possession until his death in 1250 A.D. Pope Clement IV sought the aid of France to regain the State from the heirs of Frederick II.

To be Continued.