

Vatican



Notes

Vatican Philatelic Society

VOLUME 31 - No.4

JANUARY 1983

Calendar Reform

On November 23, Vatican City issued a series of stamps and a souvenir sheet to commemorate the fourth centenary of the reform of the Gregorian Calendar. The series consists of three values of 200, 300, and 700 lire. The designs, engraved by Antonello Ciaburro, depict the reform of the calendar in 1582. They are based on bas-reliefs sculpted on the tomb of Pope Gregory XIII in St. Peter's Basilica.

The stamps are vertical in format, and measure 30 x 40 mm with a perforation of $13\frac{1}{4}$ x 14. Along the top of each stamp are the inscriptions 1582-1982 and the denomination. The words POSTE VATICANE appear along the bottom. They were produced on white paper and printed in recess in sheets of 40.

The souvenir sheet, which includes one of each value, measures 16 x 11cm and was printed in recess and offset. The stamps are located on the lower left corner of the sheet, below a partial reproduction of the lunar almanac published shortly after the reform of the calendar. On the right side is the Papal Crown and Crossed Keys, together with the inscription 4-15 Ottobre 1582, RIFORMA DEL CALENDARIO DETTO GREGORIANO.

The Polygraphic Institute and Mint of the Italian State printed 900,000 complete series and 675,000 souvenir sheets.

The Gregorian calendar was created to correct a major error in the existing Julian calendar, which had been introduced by Julius Caesar in 46 B.C. The Julian calendar was $365\frac{1}{4}$ days long, compared with the actual solar year of 365.2422 days. This meant that the Julian calendar exceeded the solar year by 11 minutes and 14 seconds each year. This

difference grew with each successive century, and by the late sixteenth century the Julian calendar was 10 full days longer than the solar calendar.

The Council of Trent (1545-1563) recognized that this growing deviation was affecting the liturgical calendar of the Catholic Church. Religious feastdays were no longer conforming to the guidelines set down by the Council of Nicaea in 325. For example, Easter, which was meant to be a spring observance, would ultimately have occurred in the summer.

Pope Gregory XIII, who was elected in 1572, organized the necessary reform of the calendar. In 1577, he formed an international commission of distinguished experts to determine the necessary corrections. The commission approved a calendar worked out by Luigi Lilius (d. 1576), a Neapolitan astronomer who had discovered that the Julian Calendar was ten days too long. In 1579, the Pope ordered the construction of the first astronomical observatory at the Vatican. Here the commission completed the final details of calendar reform, including a more accurate lunar almanac. These details were largely the work of the German Jesuit Christopher Clavius (1537?-1612), a noted astronomer and mathematician.

The new Gregorian Calendar was proclaimed by Papal edict in February of 1582. This edict declared that the day after Thursday, October 4, 1582 would be Friday, October 15. Thus, ten days were dropped, bringing the calendar in line with the solar year. The Pope also approved an important reform involving leap years. Every fourth year would continue to be a leap year, with an

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* * *

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...from the PRESIDENT

We have a new "mailing" wrapper for VATICAN NOTES. There are several errors which have been corrected. Since enough copies were printed, they were offered FREE OF CHARGE, so I instructed our new printer to use them. The purpose of this wrapper is twofold: to make it easier to mail and to ask each of you to distribute it to a prospective member of VPS. This would be a marvelous way for you to do a bit of "P.R." work for us, and, perhaps, a way for many of you to begin a local chapter. It only takes 3 to 5 members to begin a chapter in your area. You would be able to "get-together" regularly with people who have the same interests and enhance your own knowledge of Vatican philately. The national society will be more than pleased to aid in forming a new chapter. Write directly to me and I will mail you a brochure explaining how you can get a chapter organized. There are many benefits that all of you share in as members of the VPS. You can note these by reading the inside cover of our wrapper. Many of these benefits can enhance your local meetings and further your knowledge about Vatican stamps and other related matters.

We had hoped that with this issue to enlarge the print used on our AUCTION page. However, we are having difficulties. If they can be "ironed-out," a single, printed-on-both-sides AUCTION page will be inserted in the middle of VATICAN NOTES in all forthcoming issues. Plans are now underway for our first NATIONAL CONVENTION which will be held in Boston at the PHILATELIC SHOW '83. Our NE Mass. chapter has graciously accepted the hosting of this very important event. Frederick Levitsky has accepted the chairmanship. A full article will be written in the March issue to explain all details. The dates are Oct. 21, 22, and 23. An itinerary for our planned trip to Italy is enclosed. All who are interested should send a \$200 check, per person, to me as soon as possible. The trip will be from July 11-26. If there are questions, contact me directly! I might also note that the price is based on 35 people, double occupancy. It will be nice to see this take place. To get together with a group of friends who share the same interests can only make this a most delightful trip. As was recently announced, Pope John Paul II has named next year as a "holy year." We will be having an audience with him. A special tour is also being planned through the main post office building on the Vatican grounds. The price of the tour is from New York City.

My best wishes for a year filled with PEACE.

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Changes of name or address should be reported to:
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VPS MEMBER WINS

VPS member Anthony "Tim" Kargl was the recipient of two third place awards at QUAPEX '82. Tim's awards were for First Day Issues of Vatican City and U.S. Airmail Covers-Postal Cards and Airletters. Our heartiest congratulations to Tim. May he win many more awards in future shows.



It is with deep regret and sorrow that we report the sudden death of John W. "Jack" Costello on October 5, 1982.

For many years John had been the Secretary of the Eastern Massachusetts chapter and was a contributing member in running and organizing the chapter's 6 yearly meetings.

CHAPTER NEWS

WILL RE-APPEAR IN THE NEXT ISSUE

St Stanislas

By LOIS LUNSFORD CORBIN

The 900th anniversary of the martyrdom of St Stanislas (1030-1079), patron saint of Poland, was marked by Vatican City on May 18, 1979, with a set of four stamps (Vatican 648-651); and, subsequently, in early June of that year by the visit of Pope John Paul II to Poland. As Cardinal Karol Wojtyla, the Pope was the Archbishop of Cracow from 1964-1978, and he is fully aware of the spiritual and artistic treasures to be found in Cracow Cathedral (Vatican 651) at Wawel.



The son of a noble family, St Stanislas was educated at Gniezno, and perhaps at Paris; he became bishop of Cracow in 1072. His imposition of strict discipline on his diocese soon brought him into conflict with the King, Boleslav II, whose scandalous conduct, it is said, eventually caused Stanislas to excommunicate him. According to tradition, Boleslav slew Stanislas with his own hand while he was offering Mass. There is much that is vague about the conflict between Saint and King, including the political ramifications, but his martyrdom is unquestioned, and he was canonized by Innocent IV in 1253; feast day at Cracow, May 8. His first biography, which set an unfortunate precedent by being full of purely legendary information, also dates from that time.

The devotion of the people of Poland to St Stanislas down through the centuries is documented in the Cracow Cathedral on Wawel Hill (it is shown on Vatican 651 as it appeared in the 14th century). This cathedral can be said to have grown with the Polish nation- the oldest surviving building in Poland is the Chapel of St Mary on Wawel Hill, now a part of the Cathedral; it is from the 10th century. The Roman-

esque style in Poland is reflected here in the German crypt and parts of the West towers. After a disastrous fire, the old cathedral was rebuilt in the Gothic style in the 14th century. The Early Renaissance sections of the Cathedral include the domed chapel of King Sigismund, built in 1517. During the time that Cracow was the capital of Poland, this cathedral was the site of coronations and royal funerals, and despite the ravages of war and the looting of conquerors down to the Nazis

of World War II, its furnishings are a marvelous museum of the history of Poland. According to Bishop Josef Olechowski, writing in 1787: "This basilica is so closely bound up with the history of the Polish nation, with this kingdom's times of glory and eventful happenings, that, even had no history of Polish lands ever been written, it could be largely read in its walls and stones."

The cathedral is permeated with veneration for Saint Stanislas, beginning outdoors on the spire of the Clock Tower, where there is a carved figure of the saint, his hand raised in a blessing. The first half of the 13th century witnessed a rapid spread of the cult of Bishop Stanislas, whose whose relics were kept in the cathedral. In 1253 Stanislas was canonized, and a year later canonization ceremonies were held in Cracow. It was then that Stanislas' relics were put into an ornamented reliquary, a gift of the Polish princess Kinga, and put on the altar in the center of the cathedral. This occasion brought all the Polish princes to Cracow, and made Wawel the goal of pilgrimages for crowds of the faithful from Poland and neighboring countries. In 1270 such a pilgrimage was made by King Stephen of Hungary. The cult of St Stanislas was one of the factors which helped to unite the Polish state, which since 1138 had been a collection of feudal provinces.

After the fire in 1305, "this church was restored in honor of Wenceslas and Stanislas the Martyrs" by Prince Ladislas the Short, together with his spouse Hedvig and their son Casimir. Between 1320 and 1364, the present Cracow Cathedral was built and consecrated on March

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28, 1364, in the presence of by then King Casimir the Great.

The first Baroque conversions were introduced in the first half of the 17th century, and are the work of Giovanni Batista Trevano (fl. 1607-1630). Trevano's most noteworthy work is the shrine of St Stanislas, which stands in the center of the cathedral at the crossing of the nave and the transept, and replaces the medieval altar of St Stanislas. During the Middle Ages, the altar of St Stanislas was separated from the presbytery by a high wall. This altar was now dismantled and replaced with a new mausoleum built between 1626 and 1629. The Shrine of St Stanislas is a free-standing canopied altar of black marble, with details in pink marble and gilded bronze. It consists of four marble pillars finished on the outside with bronze half-columns and on the inside with pilasters. Each pillar is topped by two statues of saints, seven Polish saints and St Ignatius of Loyola, all done in bronze by Antonio Lagostino. The corners of the altar round the dome bear effigies of the Four Evangelists, carved in wood, while the spandrels contain figures of angels in bas-relief. The whole is covered by a gilded dome which is decorated inside with painted representations of the cardinal virtues, episcopal insignia and floral motifs. The whole shrine is surrounded by a low balustrade.

Next to the altar of black marble in the middle of the shrine is a similar altar mensa on which, on the shoulders of four kneeling angels, rests a silver coffin with the ashes of the saint. This coffin was executed between 1669 and 1671 in the workshop of the Gdansk goldsmith Pieter van der Rennen. The sides of the coffin are adorned with scenes from the life and martyrdom of St Stanislas, and the miracles he worked after his death.

During the Middle Ages, the Cathedral of Cracow became a repository for the spoils of war, and this custom was associated exclusively with the tomb of St Stanislas. From classical times on, all temples had a place set apart where gratitude was expressed for political and military victories, and in

Poland, this patriotic function was assumed by the sarcophagus of St Stanislas. After his canonization in 1253, the cult of St Stanislas became closely connected with Polish military successes, and he became the defender of the Polish state and nation, not unlike St George in England. From the battles of Płowce in 1331, Grunwald in 1410, and Naklo in 1430, came banners of the Teutonic Knights defeated by the Poles; in all there were several score of these Teutonic banners in the cathedral. The last military trophy offered in the cathedral was the grand banner of the Vizier Kara Mustafa, who with the Turkish army of Mohammed IV, was dealt a crushing defeat by John III Sobieski which lifted the siege of Vienna in 1683.

On Vatican 650 we see the St Stanislas Reliquary, which contains the head of the saint. Made of pure gold, the reliquary is in the shape of an octagon, a form frequently used in the late-medieval goldsmith's work in Poland. The casket is supported by four angels carved in the round, displaying the coat-of-arms of Poland, Lithuania, and the Habsburgs. It is covered by a flattened dome richly encrusted with precious stones, including a sapphire and a black diamond. On the sides of the casket, beneath openwork canopies of intertwined Gothic tracery, are placed bas-reliefs with scenes from the life of St Stanislas: Purchase of the Village, Raising of Peter from the Dead, Testimony Before the King, Murder of the Saint, Quartering of his Corpse, Eagles Guarding the Body of the Slain Bishop, Burial, and Canonization. The reliquary is 24.3 cm. in height, and 31.6 cm. in diameter. It is the work of Martinus Marczinecz (Marciniec), and is dated 1504 in the engraved inscription on the inside bottom of the reliquary. Marcinciec (fl. 1486-1518), was the official goldsmith to the Court, the foremost Polish master of this craft in the late Middle Ages. Although he executed many royal commissions, this reliquary is considered to be his masterpiece. The inscription on the lid of the reliquary reads that it was endowed by Elizabeth of Hungary (1436-1505), the widow of King

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Casimir IV Jagiello, and her two sons, King John Albert (1492-1501), and Cardinal Frederic Jagiello, Bishop of Cracow.

Other objects in the Cathedral Treasury are also firmly linked to the veneration of St Stanislas, including a chasuble, dating from the Middle Ages. On it a cross embroide-re in relief depicts the legend of

St Stanislas by means of a variety of minute stitches, which make it appear to be a sculpture rather than a work of embroidery; this chasuble is said to be unique in Europe. A 16th century pure gold reliquary for the arm of St Stanislas was presented to the Cathedral by Chancellor Tomasz Zamoyski. A valuable example of the Saracen-Sicilian goldsmith's art in the Treasury, a small 12th century casket which served as a reliquary, was connected with the cult of St Stanislas. The Treasury also boasts two Romanesque gold bishop's rings from the first half of the 13th century, one with a lapis ranarau and the other with a sapphire, both connected with the cult. The mitre of St Stanislas dates from the second quarter of the 13th century; it is made of silver lamé with a diamond pattern, and is studded with pearls and stones set in silver gilt discs. It is one of the most valuable examples of European embroidery, and is associated with the canonization of St Stanislas.

Vatican 648 and 649, the other two stamps in this set honoring St Stanislas are from a Latin Codex in the Vatican Library. If anyone has information on this particular Codex, I would be very grateful for it.

I am indebted for the details in this article to a friend in Poland, who has been good enough to send me information about his country and its treasures. He and Poland are in my prayers.

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ILLUSTRATED POST CARDS

CARTOLINA POSTALE

CITTA DEL VATICANO
1493 - S. Pietro e il Palazzo Vaticano
nella pianta di Roma inserita da Hartmann
Schedel nel suo "Liber Cronicarum"



Repubblica Vaticana

Illustrazione di Roberto Sabbatucci
da antiche stampe originali.



SCHEDEL MAP

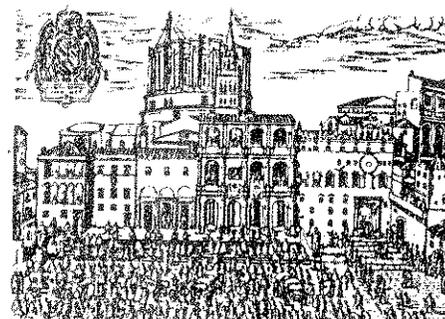
CARTE POSTALE

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1493 - S. Pietro e il Palazzo Vaticano
nella pianta di Roma inserita da Hartmann
Schedel nel suo "Liber Cronicarum"

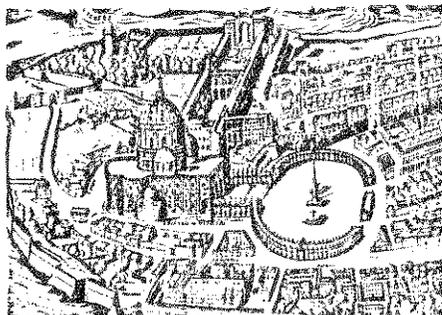


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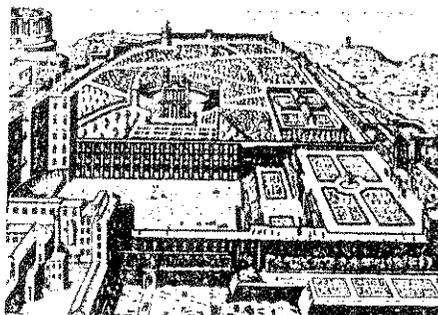
Illustrazione di Roberto Sabbatucci
da antiche stampe originali.



FALETTI ENGRAVING



MAP OF ROME



CARTARO ENGRAVING

On September 23, the Vatican released a set of eight new pictorial postcards. This issue consisted of two series: four postcards costing 200 lire each, and four other postcards of 300 lire each. Each series was issued in special folders containing four postcards each.

The postcards measure 14.50 x 10.50 cm each and are illustrated with four different subjects. They were engraved by Tullio Mele and Roberto Sabbatucci. Each series is printed in a different color. The Polygraphic Institute and Mint of the Italian State printed 100,000 of each series.

On the top right corner of the correspondence side is a printed stamp measuring 24 x 30 mm. It depicts the Papal Crossed Keys and Tiara together with the words POSTE VATICANE. Below the stamp are four lines for the address. On the left side of the 200 lire postcards are the words CARTOLINA POSTALE, while the 300 lire postcards have the inscription CARTE POSTALE. Each postcard also identifies the subject on the illustrated side.

See Postcards page 8

The illustrated side depicts one of the four old views of the Vatican. One of these is taken from a map of Rome published by Hartmann Schedel in 1493. Another is taken from a 1567 engraving by Bartolomeo Faletti, and shows the construction of St. Peter's Basilica. Still another is a view of the Vatican Galleries and Gardens, from a 1574 engraving by Mario Cartaro. The final illustration shows the completed St. Peter's Basilica and Square, a detail from a 1661-62 reprint of Antonio Tempesta's map of Rome. The folder includes an illustration taken from a 1469 miniature by Pietro Del Massaio.



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VEDUTE DEL VATICANO

DA ANTICHE STAMPE ORIGINALI
INCISIONI DI TULLIO MELE E ROBERTO SABBATUCCI

L. 800

Front of folder holding set of 4 cards.



Back of folder holding set of 4 cards.

Christmas



On November 23, the Vatican issued a series of Christmas stamps consisting of two values: 300 and 450 lire. These are the first Christmas stamps to be released by the Vatican since 1968. The illustrations are based on sketches by A. Bocskor and were engraved by K. Leitgeb.

The 300 lire stamp depicts a Nativity scene by the artist Wit Stosz. It is taken from the central panel of the left window of the altarpiece on the high altar of the Church of the Virgin Mary in Krakow, Poland.

The 450 lire stamp shows a Nativity scene by the sculptor Enrico Manfrini. In the foreground, Pope John Paul II can be seen kneeling before the Child Jesus.

Both stamps are vertical in format, measuring 33.25 x 40.75 mm, with a perforation of 13 3/4. Along the left side of each is the inscription ET IN TERRA PAX HOMINIBUS BONAE VOLUNTATIS (And on earth peace to men of good will), with the denomination and POSTE VATICANE along the bottom.

They were printed on special stamp paper by a mixed printing process: two colors in photogravure, one color in recess. They were issued in sheets of 40. 1,000,000 complete series were printed by the Austrian State Printing House, Vienna.

Calendar continued from page 1

extra day in February. However, years ending in two zeroes would be leap years only if divisible by 400. In this manner, three days were dropped every four centuries, thus avoiding major deviation from the solar year.

Stamps shown on page 3

PONTIFICAL STATES

REV. FLOYD A. JENKINS, SJ, Chairman

The Stamps of the Roman States

by AD. BIEDERMANN-STORI

PART II

REPRINTS. There are no reprints of the issue of 1852 but a vast number of those of 1867-68. A Signor Usigli of Florence at an early date became the possessor of the original plates and made reprints in 1878 and 1879 of all values excepting the five and ten cent. He also manufactured so called "essays" in strips showing each value in the same color, i.e. either all seven values in gray, violet or green and a few impressions in bronze and on cardboard.

Later on a Signor Bonasi acquired these plates but without making any use of them. Instead he had electro-types made of them and sold the latter to the three firms of J.B. Moens of Brussels, Belgium, Gelli & Tani of the same city and David Cohn of Berlin, Germany. Moens made reprints from his plates, perf and imperf. of all values in 1889 and the other two firms followed suit in 1890. The arrangement of the sheets differs however from the original as well as the paper, gum and color. The same color was used for both imperforate and perforated stamps of each value and the perforation gauge is $11\frac{1}{2} \times 12$ compared to the 13 of the originals. Gelli & Tani did give the perf 13 a short trial but these reprints are scarce, moreover all reprints put out by this firm are easily distinguished from the originals by their rich glaze. All the reprints from these three firms were printed in sheets of 64 stamps (10x6) but their principal mark of distinction lies in the position of the dividing lines. All the reprint sheets show the perpendicular lines running all the way down without being crossed by the horizontal lines. The originals have however uninterrupted horizontal lines. This alone marks three-

fourths of the reprints provided the collector avoids stamps closely trimmed. The two outside rows of the original sheets alone form an exception as both right and left show on their outer or margin side uninterrupted perpendicular dividing lines but always only on one side, never on both.

Usigli alone retained the horizontal continuous double lines for his reprints but his sheets are arranged differently from the originals, probably eighty stamps (10x8). Whole sheets of all the values are no longer obtainable and definite knowledge of this matter impossible but as we do know that his sheets of the 2, 1.20 and 80 cent containing 40 stamps are parts of sheets of 80 the inference is reasonable. The sheets of the 3 cent show empty spaces in the upper two rows at the extreme right and the 1st and 4th stamps of the two lower rows form *tete beche* pairs. He also issued sheets of sixty four stamps (8x8) of the 20 cent. The paper used in making the reprints was generally too thin. Furthermore all the reprinters, including Usigli printed both perforated and imperforated stamps in the same color, consequently by referring to the perforated stamps one may easily distinguish the imperforated reprint of the same value by the similarity in color. Herewith I give a few more distinguishing features of the reprints.

COHN, Berlin. Color is too pale, glaze too mild, gum too thin and watery, often hardly noticeable. Perforations are too uniform and in too straight a line.

GELLI & TANI. The printing is too black, glaze too greasy, smooth gum applied by machine, perforation same as Cohn's.

See ROMAN STATES page 10

MOENS. Color partially too pale, 3 and 10 cent however too dark but deviating in all values from the originals, glaze too mild. Perforation consists of large holes, too regular and in too straight a line. The imperfect reprints are mostly un gummed or show a smooth gum.

USIGLI. While his shades are also always too pale and the glaze too mild the perforations correspond more to the originals in that the holes are smaller and sometimes not cutting through but the gauge is always 11½ to 12 and never 13. There exist also original imperforate stamps of the 5 and 10 cent which have been perforated 11½ to 12. Usigli's reprints are generally without gum and if with gum it is so thin as to be hardly noticeable.

(Editor's Note: The reprints, the four mentioned here and the fifth, the "Genoa-Pisa" reprint, were covered in the NOTES in great detail from Vol. XIV, No. 2 to Vol. XXIII, No. 1 by the late Father Phinney when he was Editor.)

ORIGINALS. There is no need to repeat here the data that may be obtained from the catalogues, particularly a summarization of the shades which would be a confusing task at the best as their is no standard color nomenclature and all the catalogues vary in the terms of color identification. It is indeed unfortunate that there is no uniformity in this direction as it would be a boon to both collector and publisher.

The date of issue of the ½, 1, 2, 3, 4, 5, 6, and 7 baj. values was January 1, 1852, for the 50 baj. and 1 Scudo, July 12, 1852, and the 8 baj. October 1st of the same year. The last three stamps were required because of a postal treaty concluded by the States with Austria.

A second issue of the 50 baj. stamp occurred on May 20, 1864 differing materially from the first printing due to a damaged and worn plate.

Owing to the change in the monetary system the new centesimi values, 2, 3, 5, 10, 20, 40 and 50 cent appeared on

September 1, 1867, which in turn, as the old values were used up, was superseded by the perforated stamps in March 1868.

Just a few of the main post offices carried the 50 baj. stamps and the 1 scudo was only sold in Rome.

As the rate for printed matter was reduced as early as 1866 from 3 to 2 cent. only a few sheets of the 3 cent. value were issued. This stamp was thereafter only used to pay additional postage together with other stamps or now and then by the public on printed matter through ignorance in the change of rate. It is a scarce item on original cover.

FRANKING. The edict issued by the Secretary of Finance, December 19, 1851 prescribed that the franking of inland mail was optional but that stamps had to be used on letters going abroad. The stamps for such mail were pasted by the sender on the address side whereas unfranked letters had the required postage applied to the back of the letter by the post office officials and the amount due collected from the addressee.

The following postal tariff prevailed in the three zones in which the States were divided at that period.

Printed matter 1 baj. per sheet	
or per ounce	1 baj.
Letters within a certain district & vicinity	1 baj.
Letters from one district to an adjoining one	2 baj.
Letters from one district to one not adjoining but in the same zone	3 baj.
Letters from one district to another in the second zone..	1 baj.
Letters from one district to another in the third zone ..	5 baj.

The insurance fee amounted to 50% additional to these rates.

Letters to England, Ireland, Spain, Portugal and their colonies and to India and China

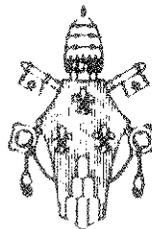
Letters to all other countries

Letters of declared value paid double postage.

TO BE CONTINUED

Vatican City

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