

Vatican Notes

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ROMAN STATES

Since the passing of our Roman States Chairmain, Louis Klien, at Atlantic City Hospital on October 12th, your officers have been devoting every effort to obtain a new RS Chairman. So great was Lou's contribution and knowledge of his chosen field of Roman States that we have been unable to fill the office at this time.

As a temporary measure, all questions pertaining to the stamps OFF COVER and postal history should be referred to your editor. We would be very grateful to any member who has a good working knowledge of Roman States covers and would be willing to answer members' questions concerning them, would volunteer their services by contacting William Wonneberger, Jr. 320 First Avenue Stratford, Connecticut.

POPE REPRINTS

In the August-September issue of Vatican Notes we reported of a reprinting of four values of the Popes of St. Peter's Basilica issue, Scott 158-68. The identifying characteristics were also given to enable members to distinguish the reprints from the originals.

We have received reports that values, in addition to the four mentioned above, have been reprinted and they are being offered for sale. We have examined these very closely and they proved to be stamps of the original issue WITHOUT any difference in shade, perforation, paper, or design. To the best of our knowledge, every American dealer has refused to be hoodwinked by this report and have not purchased them. In the event that you are offered any reprints of this issue which have NOT been reported in Linn's Weekly Stamp News or Vatican Notes DO NOT BUY THEM. If any are offered please contact the editor at once.

LOCAL CHAPTER FORMS

In the June issue of Vatican Notes we reported that a local chapter of VPS was being formed in the Boston Massachusetts area. In the short period of six months members of VPS of that area have organized "The Eastern Massachusetts Chapter of the Vatican Philatelic Society" and have held no less than five meetings to date. Though most members never belonged to a local philatelic club, they swiftly organized, outlined a program, adopted a constitution and by-laws, and elected officers.

We have received a report outlining the program of the five meetings. It shows that these members are really reaping full enjoyment and knowledge from their association with other collectors of our field. Individual members have commented on the pleasurable experiences they have encounter in the chapter and express an eagerness for the next meetings attendance. One member enrolled his wife in VPS so they could share the enjoyment of the chapter's benefits together!

Any member interested in finding a like experience can help themselves considerably by contacting Rev. Herbert A. Phinney 377 Walnut Avenue Roxbury 19, Massachusetts. He has printed a summary of the chapter to enable other members to form local chapters in their area and attain maximum progress by using the lessons learned by the collectors of the Boston area. Why not write for the information today and begin your own local chapter, you will never regret doing it, I assure you!

The mail bag shows **two** constantly repeated questions lately so we are taking this opportunity to answer them for the benefit of all.

Each new issue brings a deluge of, "Does the so and so issue have corner inscription blocks?". Only stamps the size of 156-57, the St. Maria Goretti issue, will have this collectable position. NO issue of a size comparable to the Trent, Catholic Press, or the Postage Dues will have corner inscription blocks.

The other is, "Will Vatican Notes continue to be bi-monthly?". We hope not, but the foreseeable future shows society income will not support a 12 issue a year publication of this size. It also shows that a slightly enlarged 6 issue a year publication will result in a small surplus of funds. We think the later will be of the best possible interest to the society. The surplus funds will be used each year to bring a special bonus to you. For example, the Notes can continue its present make-up and release the catalog pages in sections once or twice a year. How does it sound to you?

This issue brings an actual reproduction of a pamphlet printed by the Vatican and sold with the Council of Trent issue when it was first placed on sale. The pages may be cut and arranged to form the booklet as issued.

PONTIFICAL ACADEMY.

RAPHAEL SANTI.



Raffaello Santi (Sanzio supposedly incorrect) was born on March 28 or April 6, 1483 at Urbino, where his father was the artistic factotum of the Duke of Urbino. The Ducal Castle of Urbino was the center of intellectual and artistic culture, drawing the best painters of the age. Here Raphael met artistic geniuses who influenced his life. From his youth he painted showing great beauty in his works. About 1500 he went to Perugia and studied under Perugino and by 1503 produced his first development of outstanding quality under Perugino in his "Coronation of the Virgin."

From 1504 to 1508 Raphael lived at Florence, the most active center of the Renaissance, and was stimulated by his associations with Leonardo da Vinci and Michaelangelo. Here he studied as an unknown artist with promise receiving small commissions especially for a large number of Madonnas. Three chronological classifications of Madonnas came in this period: 1. Half-length Madonnas, such as the Grand Duke. 2. About the same but with the additions of interior decoration or landscape, such as the Colonna Madonna. 3. Full-length with landscape, such as the Madonna of the Goldfinch, showing the influence of Fra Bartolomeo. Famous now especially for his appealing Madonnas, they then brought him fame and 1508 saw him set out for Rome.

The remainder of his life, spent principally at Rome, is twelve years of multiplied masterpieces. He became a decorative painter on a vast scale. He completed the Stanze or Chambers of the Vatican, the Acts of the Apostles, the Farnesina and the Loggio of the Vatican, besides being occupied as architect, archeologist and sculptor. Fifty masterpiece portraits came from this period. His cause with Pope Julius II was probably furthered by Bramante, who also came from Urbino. Julius II brought Signorelli, Perugino, Sodoma, Bramantine, Peruzzi, Lotte and Ruysch to the Vatican to decorate it in 1502. When Julius saw the first work of Raphael in 1509, he dismissed all the rest and started him on the work of the famous Stanze which still draws artists as well as the public to view both the artistry and the ideas portrayed on the walls and ceilings.

At the death of Julius II in 1513, Pope Leo X continued the commission of Raphael to continue the work. During this period he did the cartoons of the Acts of the Apostles, tapestries woven at Brussels, and hung in the Vatican in 1519. Work after work followed and Leo X commissioned him to paint the Loggio of the Vatican from 1513 to 1519. Pope Leo X commissioned Raphael with Giuliano di San Gallo and Giovanni da Verona to continue the work of the construction of the new St. Peter's. Because of difficulties, nothing much was accomplished in actual construction.

Raphael died on April 6, 1520 at the age of 37 and lies buried in a tomb in the Pantheon in Rome.

On the stamp is Raphael's portrait of himself in the Uffizi Gallery at Florence.

ANTONIO DA SAN GALLO, THE YOUNGER.



Born in 1485, his real name was Coroliano (Cordiani) but he adopted the name of his mother's two famous brothers, Giuliano da San Gallo and Antonio da San Gallo the Elder, who were architects and sculptors of renown. Following their career, Antonio the Younger attached himself to Bramante at Rome, working in his studio and later succeeding him as architect of St. Peter's, after Raphael, in 1518. Both he and Peruzzi, appointed in 1520, were apparently without fixed plans and experimented in various manners with the building of St. Peter's. A large wooden model still extant by a pupil shows a vestibule with exuberant interior and exterior decorations. When Michaelangelo took over in 1548 he did away with as much as this work as was possible, and put his own plan into effect.

Antonio the Younger enjoyed the patronage of Popes Leo X, Clement VII and Paul III. He planned the Church of San Giovanni dei Fiorentini, completed the Church of the Madonna di Loreto and built the Church of Santo Spirito at Borgo. Cardinal Farnese (Paul III) commissioned him to build the Palazzo Farnese, which gave him world renown, even though he died before its completion. The Palazzo Sacchetti and the Villa Madama as well as numerous fortifications felt his hand. Civita, Vecchia, Ancona, Florence, Parma, Piacenza, Ascoli, Nepi, Perugia and Lago di Marmara have fortifications of his design. The Well of St. Patrick at Orvieto was commissioned to him by Clement VII.

He died in 1546 and was buried in St. Peter's at Rome.

Besides his uncles who were famous, there were Giovanni Battista Antonio da San Gallo, his brother; Francesco da San Gallo, son of Giuliano; Battista da San Gallo and Giovanni Francesco da San Gallo, all of whom achieved prominence in the arts.

CARLO MARATTA.



Carlo Maratta was born May 13, 1625 in Camerino in the March of Ancona. Showing extraordinary skill in design at an early age, he was sent to Rome by patrons to study under Andrea Sacchi, with whom he remained for many years. Sacchi became his great friend and benefactor.

When Maratta had become an established painter, he returned to Ancona where he occupied himself with his skills. In 1650 Cardinal Albrizio, the Governor of Ancona, who was much taken with his talent, brought him to Rome and introduced him to Pope Alexander VII. Alexander VII favored him with many commissions, and at the urging of Sacchi, assigned him to restore the painting of Constantine in the baptistry of St. John Lateran. His success in this project made him popular at the Vatican. Pope Clement XI made him a Knight of the Order of Christ in 1704. Louis XIV of France had seen and admired one of his paintings and appointed him Painter in Ordinary to the King. While he was at Rome, the Romans began to call him Maratti instead of his correct name, Maratta, and this has clung to him.

Maratta was a member of the Academy of St. Luke in Rome. He was talented in the restoration of damaged frescoes and did such work on the Frescoes of Raphael in the Vatican at the command of Clement XI. He was a skillful artist and holds a high place as a portrait painter. His pictures were numerous and can be found in the great museums of Europe. Coupled with this was skill as an architect, having designed several buildings. His many talents included great skill in etching.

He died in Rome at the age of 88 on Dec. 15, 1713.

ANTONIO CANOVA.



Antonio Canova was born Nov. 1, 1757 at Possagno, Treviso. Educated by his grandfather, a stone cutter, he began to model at the age of 10 and was sent to Bassano by Senator Falieri to study under Torretto. Here he stayed two years and returned to Possagno. Through Falieri's influence he was sent to Venice, where he spent a year under Torretto's nephew and the next four in independent work. At the age of 16 he produced his Euridice, followed by Orpheus and Daedalus and Icarus.

In 1780 he came to Rome and was influenced by the ancient sculpture found there, improving with each work: Theseus and the Minotaur, a monument to Clement XIV in Santi Apostoli, and the tomb of Clement XIII in St. Peter's. Several masterpieces of mythological characters followed. Napoleon I called him to Paris in 1802 to do both a full size and a bust of the emperor and other members of the Bonaparte family. 1807 saw the bust of Pius VII, one of his best portraits in marble. He was an indefatigable worker, working on commissions, and in his spare time working on "his leisures" which themselves are well known.

As the Pope's envoy he went to Paris in 1815 to negotiate the return of the art treasures stolen from Italy by Napoleon, and by his efforts recovered most of the spoils. For this service, he was created Marquis of Ischia. In this period he blocked out his gigantic statue of Religion which was so large that no place could be found for it, but he repeated it on a smaller scale for Lord Brownlow. In 1818 he executed a statue of Washington for the State Senate at Raleigh, North Carolina. In this period also he sculptured the statue of Pius VI (seen in the Confessio of St. Peter's).

Italian

He is recognized as the greatest sculptor of modern times. With his talent he lifted sculpture from the low state into which it had fallen in the previous 200 years. The finish of his statues was soft and velvet like, the flesh having the appearance of bloom. He was gentle, modest, generous and of a religious nature. The wealth that came to him was spent to train youthful sculptors. He was a member of the French Institute and had a perpetual presidency of the Roman Academy of St. Luke. He never married and his name is extinct, except in the descendants of his step-brothers.

Death overtook him in Venice on Oct. 13, 1822 and he was buried at his native Possagno, where he had spent large sums erecting a memorial church after the style of the Pantheon.