

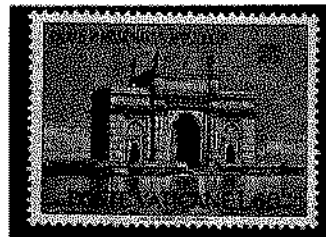


Vatican Notes

Volume XIII.

March-April 1965

Number 5.



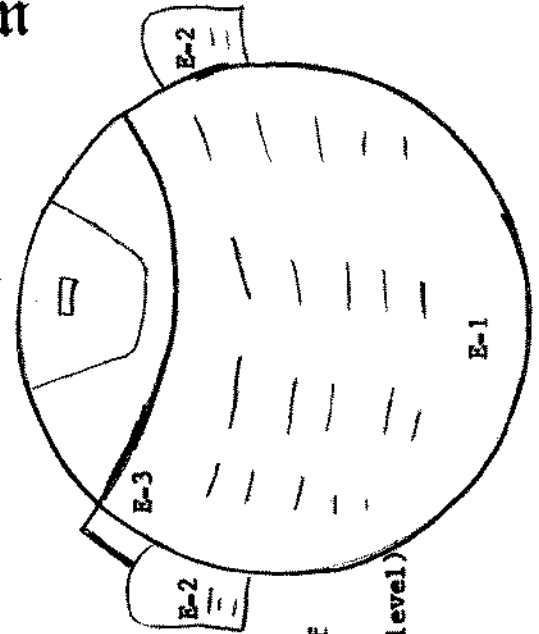
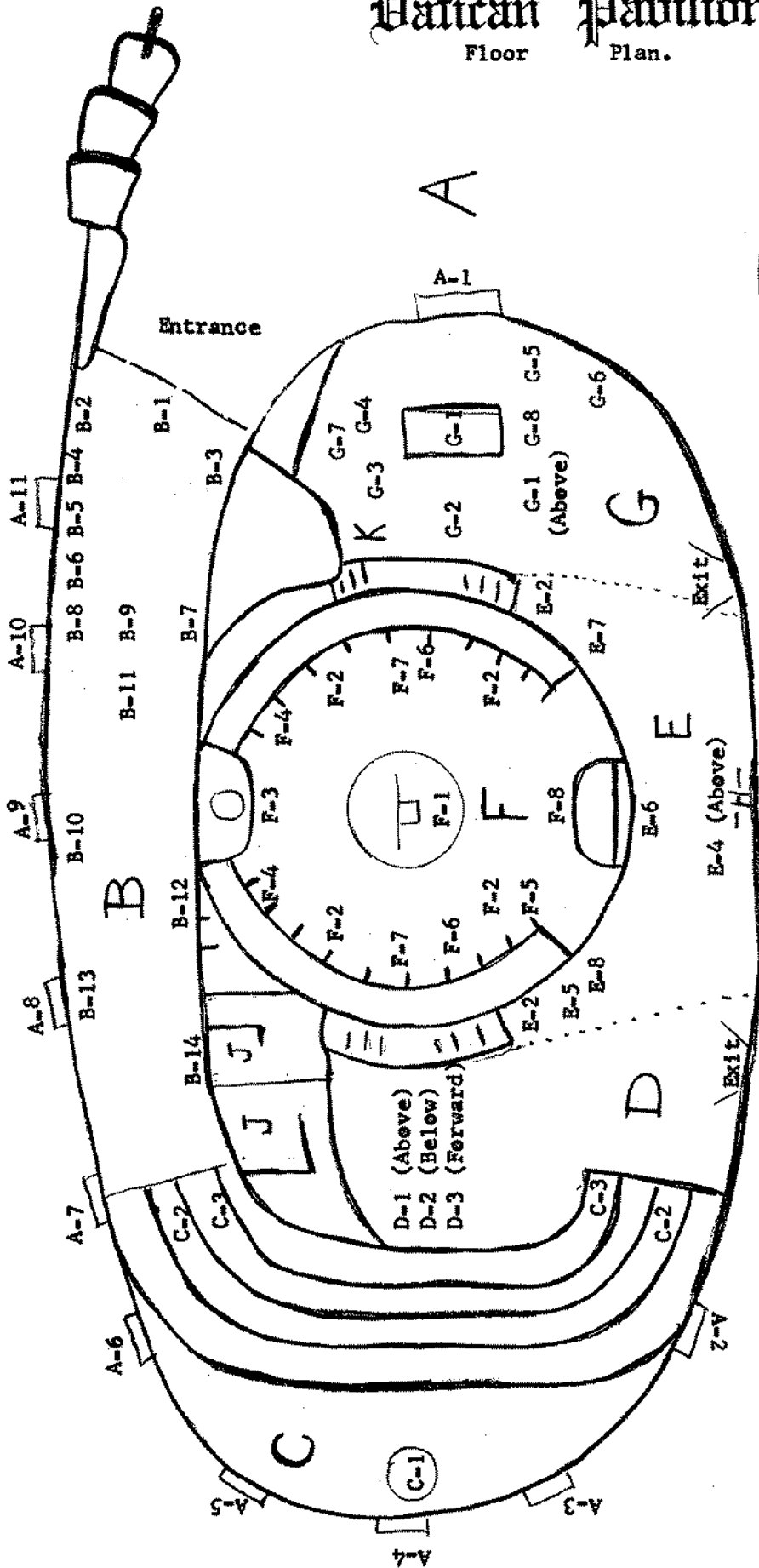
COMMEMORATING THE VISIT OF POPE PAUL VI TO THE 38th EUCHARISTIC CONGRESS AT
BOMBAY INDIA, DECEMBER 2 to 5, 1965.

An Air India jet landed Pope Paul VI at the Bombay airport in late afternoon on Dec.2, 1965, amid a million cheering Indians, mostly Hindus, and drove through streets lined by thousands of other Indians who welcomed him to India for the 38th International Eucharistic Congress at Bombay. Paul VI greeted them with the Namaste, folded hands before the face and a bow of the head. The anti-catholic feelings of a small minority had no chance to be displayed. It was the first visit in modern times of a reigning pontiff to any country except the Holy Land. At the Congress he consecrated six bishops one from each of the continents, who then walked around the great altar at the Oval (L.25) giving their blessings to the 250,000 people present. The Indians were impressed with Paul's simplicity, whether at the religious ceremonies of the Congress, or protocol required by his visit as a head of state, or among the children and suffering at the orphanages and hospitals, which occupied his day from early morning to midnight.

Seeing the poverty of India he said: "Would that nations would cease the armaments race and devote their resources and energies instead to the fraternal assistance of developing countries. Would that every nation, thinking thought of peace and not of affliction and war, would contribute even a part of its expenditure for arms to a great world fund for the relief of the many problems of nutrition, clothing, shelter and medical care which effect so many people. From this peaceful altar of the Eucharistic Congress may this anguished cry go forth to all the governments of the world and may God inspire them to undertake this peaceful battle against the sufferings of their less fortunate brethren". The Pontiff bestowed the Order of the Golden Spur, one of the 5 pontifical orders of knighthood, on President Radhakrishnan of India. The Hindus, most of humble origin, saw Pope Paul VI as "a great holy man", of whom even a glimpse provided its special blessing. Pope Paul: "I hope to meet many of the faithful and other men. I hope it will contribute to peace and be a witness to good will". Alitalia flew the pontiff back to Rome on Dec.5, 1965. (L.15 Pope Paul at Prayer; L.25 Altar at the Oval; L.60 Gates of Bombay; L.200 Pope Paul VI and map of India).

Vatican Pavilion

Floor Plan.



Chapel of
GOOD SHEPHERD
(Second level)

- Area A= Exterior of the Pavilion
- Area B= Long Gallery
- Area C= The Pieta
- Area D= Christ Loving
- Area E= Christ Sanctifying
- Area F= Crypt of St. Peter
- Area G= The Sistine
- H= Pavilion Shop
- J= Rest Rooms
- K= Refreshment Area.

Area A. The Exterior of the Pavilion.

Bas-reliefs from the studio of Jonynas & Shepherd.

- A-1 The Communion of Saints.
- A-2 The Church- Promise & Fulfillment.
- A-3 God- The Holy Trinity.
- A-4 The Prophecy of the Three Kings
- A-5 The Blessed Mother (Root of Jesse).
- A-6 The Adoration of God.
- A-7 The Holiness of Marriage.
- A-8 The Dignity of Man.
- A-9 Holy Orders.
- A-10 The Sacrament of Baptism.
- A-11 Holy Mass.

Area B. The Long Gallery.

- B-1 The Hand of God
- B-2 The Prophets.
- B-3 The Creation.
- B-4 The Tree of Jesse.
- B-5, B-6 The Annunciation.
- B-7, B-8 The Nativity. B-9 The Public Life of Christ.
- B-10 The Parables of Our Lord:-
 - 1- The 10 Virgins; 2- The Vine and Branches; 3- The Talents; 4- The Prodigal Son;
 - 5- The Rich Fool; 6- The Good Samaritan; 7- The Two Debtors; 8- The Laborers in the Vinyard; 9- The Pounds; 10- The Good Shepherd; 11- The Last Seat; 12- The Mustard Seed; 13- The Talents; 14- The Sower.
- B-12 The Beatitudes.
- B-13 The Crucifixion.
- B-14, B-15 The Deposition.

Area C. The Pieta.

- C-1 The Pieta.
- C-2, C-3 The Pieta Walkways.

Area D. Christ Loving.

- D-1 Nature, Education, Spiritual & Material Help at Home & Abroad.
- D-2 The Children's Corner.
- D-3 The Wall of Information.

Area E. Christ Sanctifying.

- E-1, E-2 The Chapel of the Good Shepherd.
- E-3 The Statue of the Good Shepherd.
- E-4 Liturgical Banners.
- E-5, E-6, E-7 The Churches of the Pavilion
 - A. St. Patrick's Cathedral, N.Y.
 - B. Basilica of St. Peter, Rome.
 - C. National Shrine of the Immaculate Conception, Washington, D.C.
- E-8 Catholic Information Booth.

+++++

[Vatican Pavilion Committee: Rt. Rev. Msgr. James W. Asip; Rt. Rev. Msgr. Terrence J. Cooke; Rt. Rev. Msgr. Francis M. Costello; Rt. Rev. Msgr. Timothy J. Flynn; Rt. Rev. Msgr. John J. Gorman; Rt. Rev. Msgr. Raymond S. Leonard; Rev. Joseph T. Lahey; Mr. Edward M. Kinney.]

Area F. The Crypt of St. Peter's Basilica.

F-1 The Tomb of St. Peter.

F-2 The Doctors of the Church:-

St. Hilary of Poitiers 315-367
 St. Athanasius 295-375
 St. Ephrem of Syria 306-373
 St. Basil 330-379
 St. Gregory Nazianzen 330-389
 St. Cyril of Jerusalem 313-386
 St. Ambrose 330-397
 St. John Chrysostom 344-398
 St. Jerome 342-420
 St. Augustine 354-430
 St. Cyril of Alexandria 375-444
 St. Peter Chrysologus 406-450
 St. Leo the Great 400-461
 St. Gregory the Great 540-604
 St. Isadore of Seville 560-636
 Venerable Bede 673-735
 St. John Damascene 675-749
 St. Peter Damien 1007-1072
 St. Anselm of Canterbury 1033-1109
 St. Bernard of Clairveaux 1090-1153
 St. Anthony of Padua 1195-1231
 St. Thomas Aquinas 1225-1274
 St. Bonaventure 1221-1274
 St. Albert the Great 1206-1280
 St. John of the Cross 1542-1591
 St. Peter Canisius 1521-1597
 St. Lawrence of Brindisi 1559-1619
 St. Robert Bellarmine 1560-1621
 St. Francis de Sales 1567-1610
 St. Alphonsus Liguori 1696-1787

F-3 The Second Vatican Council.

F-4 Mosaics.

F-5 The Twenty Centuries of Christianity.

F-6 The Biblical Writings and Sacred Scriptures.

F-7 The Social Teaching of Pope John XXIII.

F-8 Jesus Christ, the Teacher.

Area G. The Sistine Section.

G-1, G-1 (Above) Michaelangelo's Sistine Frescoes.

G-2 The Numismatic Display.

G-3 The Philatelic Display.

G-4, G-5 News of the Contemporary Church.

G-6 Views of the Contemporary Church.

G-7 The Church in the World.

G-8 The Church and the Saintes in Contemporary Christian Art.

[The above was synopsised from "The Official Guide Book, VATICAN PAVILION, New York World's Fair 1964-1964, which also lists the following:
 Kiff, Colean, Voss & Souder, Raymond P. Hughes, Luders & Associates, Associated Architects. Stewart M. Muller Construction Co., Inc., General Contractor. Thomas P. McGuire, Inc., Contractor in charge of the construction and installation of Pavilion Exhibit.]

THE POSTAL MARKINGS OF THE VATICAN CITY STATE (Concluded)

Reprinted from Complex, Chicago, 1964.

by Stephen J. Sieben.

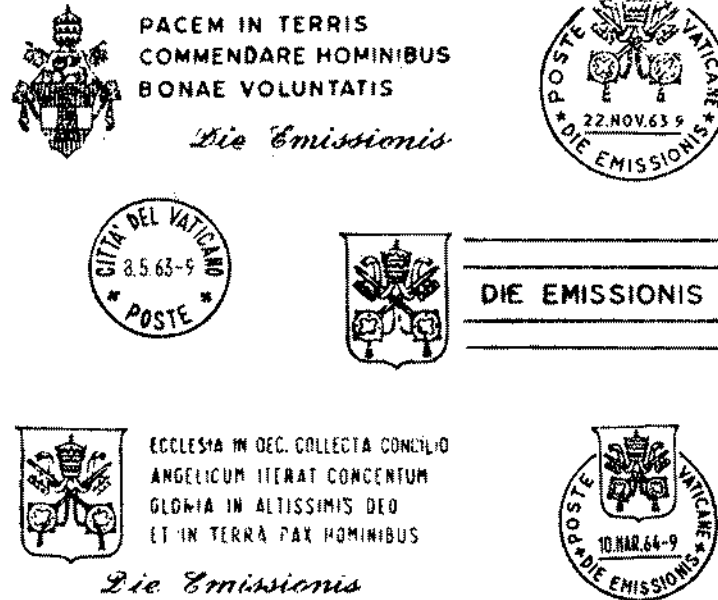


FIG. 5 - SOME OF THE MORE RECENT FIRST DAY OF ISSUE CANCELS

There are a few postage meters in use in the Vatican City, primarily in offices and for those activities that involve mass mailings of one sort or another. One that has been given wide circulation among collectors in connection with covers commemorating Ecumenical Council events shows a facsimile circular hand cancel on the left, the papal crest in a shaded shield in the center, and a pseudo postage stamp 25 x 35 mm. on the right which contains the imprinted value. This cancel appears mostly in red, and is from the Post Office meter machine. Other meters are used by the Vatican Library, Osservatore Romano, and the Ecclesiastical Magazine. Three types have been noted for Osservatore Romano. (See Fig. 6)

Even printed matter qualified for specific cancellations. There is evidence that in the 1930's printed matter was cancelled by using a circular handstamp device which showed the words "Poste Stampe" in the bottom perimeter space. Cancellation dates up to 1940 have been found, and there is some speculation as to just when this type of cancel was discontinued in favor of a roller cancel having 6 heavy straight lines between circular postmarks. More recently the roller cancel shows lighter wavy lines instead of straight ones. In this area we may not ignore the existence of handstamp "prepaid" indicia which are applied to bulk mailings where postage payments are covered by mailing permits. (See Fig. 6 and 7)

Although they are not postmarks in the strict sense, but nonetheless of primary interest also, are the Registry markings used from the beginning to the present day. At the time of the establishment of the Vatican City postal service an agreement with Italy to assist in this project was in effect. It is only natural that the influence of Italian postal methods, know-how, and indicia would prevail to a large degree. This can be seen in the composition of all of the postal markings of the Vatican City. In respect to Registry

+++++

DIED- Jan. 20, 1965 at Haverhill Mass., Charter Member THOMAS H. BOLAND SR. V.P.S. #7.

Our deepest sympathy to his widow. A retired sign painter who illuminated pages in the medieval tradition, designer of Vatican Notes Mastheads, a kindly man of great Virtue. His collection of Council of Trent was mounted on illuminated pages & housed in hand made leather albums, and won the popular vote at the A.P.S Convention at Boston, c 1951, but was ignored by A.P.S. He designed and executed special pages for the Card. Spellman Museum Vatican Collection for world-wide exhibitions, and gave a course in lettering to Museum members for the beautifying of their collections. Pray for him. R.I.P.



FIG. 6 - THE PRINCIPAL TYPES OF METER MACHINE CANCELS



FIG. 7 - WAVY-LINE ROLLER CANCEL AND VARIETIES OF REGISTRATION LABELS

of mail the Vatican City post office used Italian Registry labels at the outset. These labels were printed in the form of a divided box which showed a large "R" in the left hand section, while a printed registry serial number at the bottom in the right hand section. Above this number at the beginning the Vatican City postal clerks entered a rubber stamp impression "Poste Vaticane" in blue, red, or black ink. The labels were printed on white, grey, pink, or salmon paper. Some of the resulting combinations are quite colorful! The imprinted "Poste Vaticane" was subsequently changed

to "Citta del Vaticano" in two successively different type styles. From then on until about 1960 various styles of completely printed labels were used. Since that time a rubber stamp impression has been applied directly to the mailing envelope itself, and a numbering machine has supplied the serial number. The rubber stamp impressions appear in black, red and even purple. The printed labels are still applied occasionally. (See Fig. 7)

There are other markings found on Vatican City mail that are of interest. For example, there are markings for "Via Air Mail", "Special Delivery", "Postage Due", and "Other Articles", which come in a very great variety of types, styles, colors. Perhaps the reader will become interested and search some of these out for himself

The foregoing discussion is obviously general and brief because of the lack of space in this directory to deal with the subject in an exhaustive manner. The intent here, however, is to expose the collector to the possibilities of research and study in this currently popular medium. It is probably true that the Vatican City postal procedures are not as precise as, perhaps, those of Switzerland. It is nevertheless true that they are quite adequate and effective. However, the apparently non-rigorous postal service which gives us the great variety of postal markings also gives us some of the most beautifully designed and executed postage stamps in the world. We hope you get interested in Vatican City philately, stamps, and best of all — its postal markings!

V.P.S. By-Laws. Art. 1., Sec. 2 "Dues are payable on or BEFORE July 1. Each year...."

DUES ARE DUE

The Genuine 1 Scudo.

1. Right pearl is complete.
2. Left outer decoration is not open at lower left.
3. Lettering is sharp.
 - a. S of SCUDO has ballanced serifs.
 - b. C of SCUDO has regular line of termination at bottom.
4. N of FRANCO has broken upper right serif separated from main body of letter.



1.

2.

3a.

3b.

4.



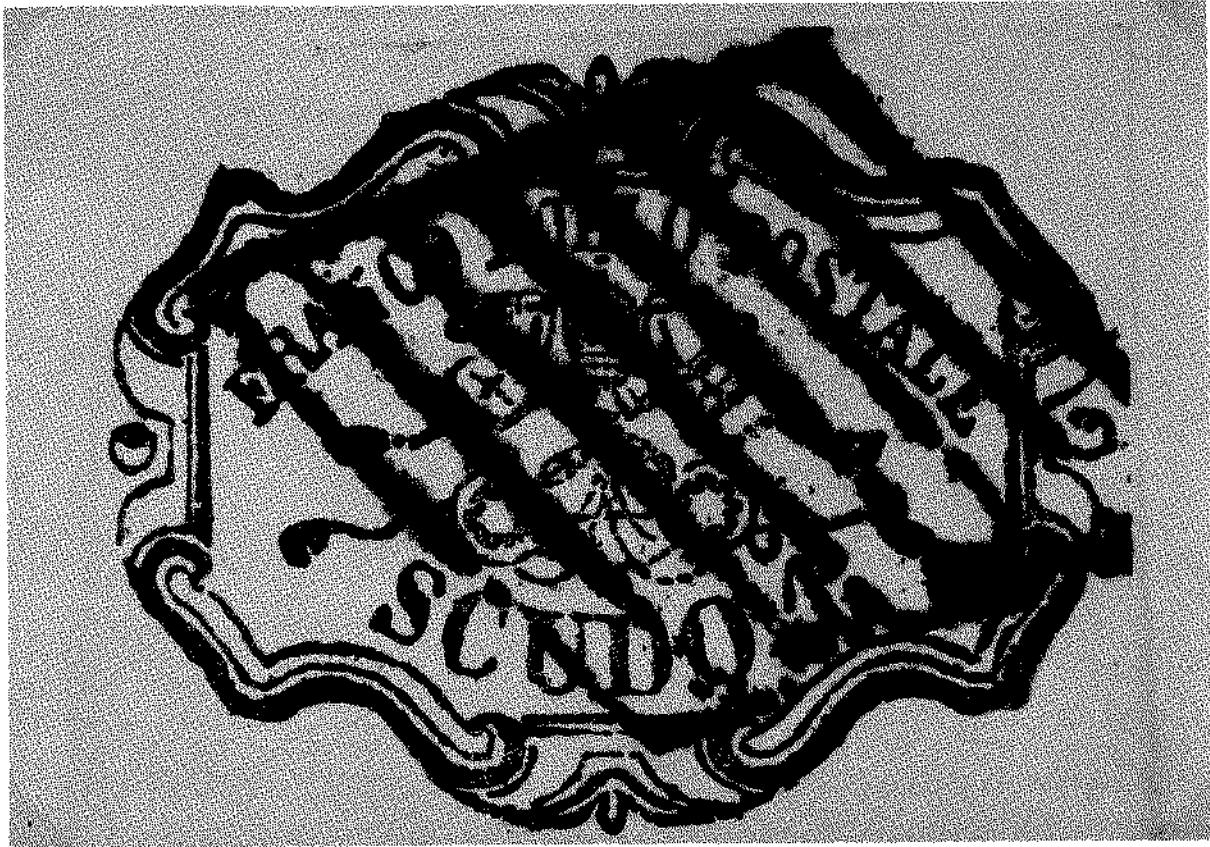
S

C

N

Forgery of the 1 Scudo.

1. Right pearl broken at left top.
2. Left outer decoration open at bottom left.
3. All lettering is heavy with feathery outline.
 - a. S of Scudo is thick with heavy lower serif, top serif not sharp.
 - b. C of SCUDO is thicker at bottom termination
4. N of FRANCO has broken upper right serif touching main body of letter.



1.



2.



3a.



3b.



4.



From: "Stato Della Citta Del Vaticano TARIFFE POSTALI E TELEGRAFICHE." (CONT.)

(Page 10)

OVERCHARGE FOR AIR MAIL ON LETTERS, POSTCARDS (LC) AND OTHER OBJECTS (AO).

The weight of all air correspondence is calculated by considering any enclosure listed on the cover (notice of receipt, customs declarations, etc. as well as the stamps for postage).

<u>Country of Destination</u>	(LC) ¹ (every 5 grams or fraction thereof)	(AO) ² (every 30 grams or fraction thereof)
	Lire ₃	Lire
EUROPE	25	15
<u>Countries Outside of Europe</u>		
Aden	45	35
Afghanistan	100	55
South Africa	100	60
Southwest Africa	100	60
French Equatorial Africa	60	40
French West Africa	60	35
Spanish West Africa	60	35
Brittish East Africa	65	40
Aleutian Islands	60	50
Algeria and Sahara	15	15
Amiranti Is.	65	40
Upper Volta	60	35
Friendly Islands	150	135
Andaman Is.	100	65
Angola	70	45
Anguilla	90	70
Antigua	90	70
Dutch East Indies	90	75
Saudi Arabia	45	25
Argentina	100	80
Aruba	90	75
Ascension	100	60
Australia	140	135
Azores	20	15
Bahama	60	50
Bahreïn	45	30
Banks Is.	150	135
Barbados	90	70

(1) Letters and postcards with correspondence.

(2) Illustrated postcards calling cards, manuscripts and commercial papers, commercial invoices, samples, printed matter in general.

(3) Letters not exceeding 5 grams will be sent by air without extra charge.

CHAPTER NEWS.

Southern Wisconsin Chapter.

Met January 3 at St. John's Cathedral Rectory at 7:00 P.M.

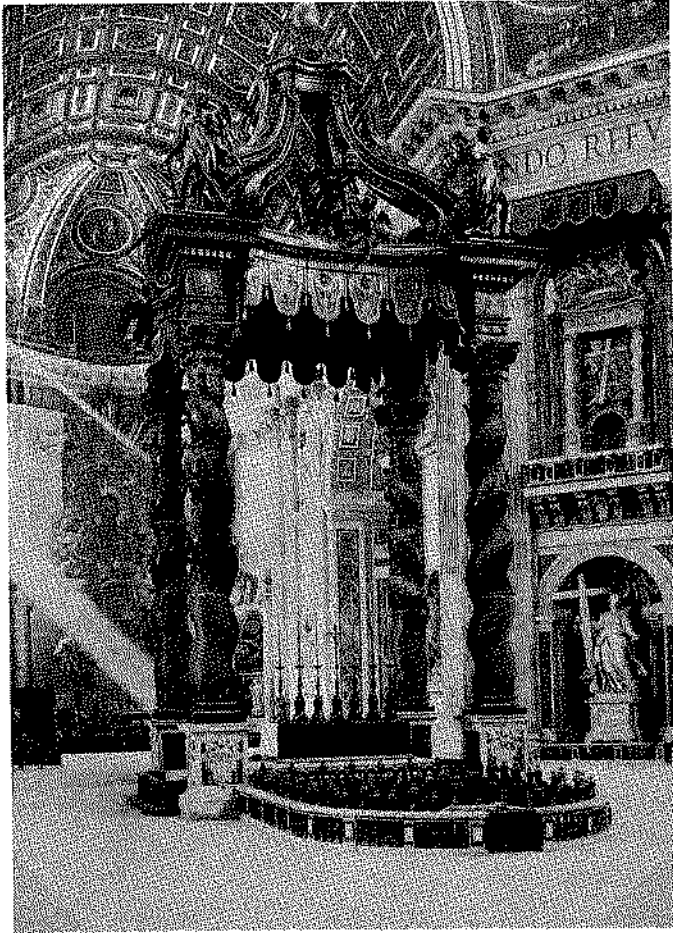
New issues secured by the Chapter were on sale to members.

St. Louis Chapter.

Met January 13. Each member was to read a 200 word essay on "Why I Collect Vatican Stamps". Bolaffi's 1965 catalogue was available for members and 3 mil, 3 ring acetate page protectors were available to chapter members (50 for \$2.75).

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

URBAN VIII (Cont.)



The Canopy of Bernini. Right- Column of Saint Helena, repositiry of the large relic of the True Cross.

The Canopy or domed ciborium is 77 1/2 feet tall to the top of the cross and is in harmony with the proportions of the huge basilica. Bernini in this canopy allowed a view of the apse and enhanced the impression of length given by the basilica. The four bronze columns rest on marble bases adorned with the Barberini arms of Urban VIII.

The twisted pillars are divided into three sections, surmounted by Ionic-Corinthian capitals, which are joined by a cornice. From this rises the canopy proper, crowned by a cross. Four huge angels stand on the capitals, with smaller angels between them on the cornice, holding the tiara and keys, the book and the sword, symbols of Saints Peter and Paul.

To complete the decoration of this area, Bernini suggested that the upper niches of the surrounding pillars of Michaelangelo's dome should have loggias, from which could be shown the most precious relics of St. Peters Basilica- the handkerchief of Veronica, the Lance of Longinus, the large section of the True Cross, found by St. Helena, and the head of St. Andrew. Larger niches in the bases should contain statues referring to these relics.

The Fabbrica approved the project on December 10, 1629, and entrusted the execution of the statue of Longinus to Bernini, St. Helena's to Andrea Bolgi, Saint Veronica's to Francesco Mocchi and St. Andrew's to Francois Duquesnoy, a Fleming. Duquesnoy was first to complete his statue, while the

others took years. The niches for these statues were faced with alabaster.

Many were jealous of Bernini, and a crack in the dome gave rise to the rumor that it was about to crash down because of the drilling done in the pillars of the dome for the niches. Staircases had been cut into the pillars to give access to the loggias. When nothing developed from the crack, the rumor died.

Urban VIII saw to the decoration of the various chapels of St. Peters Basilica with altarpieces by the best artists of the time. Michaelangelo's "Pieta" stood in the choir chapel, whence were translated the relics of St. John Chrysostom. Giotto's "Navicella" was placed over one of the entrance doors. The Jubilee or Holy Year Door was erected by Urban VII, and a great many of the sepulchral monuments were executed and installed.

The structure on the 60 L. commemorating the visit of Paul VI to Bombay is called the GATE OF INDIA and is on the waterfront. All the big wigs visiting India enter the city through this gate. The OVAL on the 25 L. is the location of the midna or play areas for field hockey at which India excels

ALEXANDER VII.

In August 1655 Alexander VII ordered the laying of the marble floor of St. Peters according to the plan of Bernini, who was also commissioned to do the floor of the benediction loggia. A bas-relief by Bernini was placed over the main entrance showing Christ appointing St. Peter as shepherd of his flock. Further decoration of the altars and chapels continued.



The old piazza of St. Peters was too small for the crowds that gathered there on solemn occasions. Plans drawn up by Papirio Bartoli and Carlo Rainaldi under Innocent X were inadequate, though remarkable. Alexander VII placed this project in the hands of Bernini, who succeeded in creating unity of the square with the entrance of the Vatican and the rooms connecting the Vatican to St. Peters.

His first step was the staircase, the Scala Regia, which replaced the irregular, dark ascent to the Sala Regia and the Sistine Chapel with a commodious, well-lighted staircase of great beauty. This was begun in 1663 and finished in 1665. A niche was provided for the equestrian statue of Constantine the Great, finished by Bernini under Alexander VII but unveiled in 1670. This was to correspond with a statue of Charlemagne at the end of the portico of St. Peters, recalling the first two great protectors of the Church, - the creator of the Eastern Empire and the founder of the Western Empire on guard at the tomb of St. Peter.



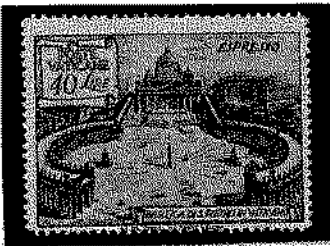
The Portico of St. Peters Basilica, showing the five doors leading to the nave. Holy Year Door at right.

Over all objections Alexander VII put the project of the Square into the hands of Bernini on July 13, 1656. The Fabbrica then ordered the demolition of all buildings from the Piazza del Priorato to the Campo Santo on August 19, 1656, and the work began in September. December saw the purchase and removal of more houses.

Bernini's original plan called for a two storied portico with a palace to the left corresponding to the Vatican Palace. After prolonged study he submitted his sketches on March 17, 1657, showing the actual colonnade as it is today, and it was approved. Work began in June, 1657, and medals struck at the time show a third portico which would have closed the open part, but which was abandoned. The work was not completed until November, 1666. The first part of 1667 saw the beginning of the sloping flight of steps in place of those of Paul V, and the rising corridors which join the colonnade to St. Peters. During this time a whole band of sculptors under Bernini's direction was at work on the 96 statues of saints, five meters high, intended for the balustrade of the colonnade.

Bernini gave to the Piazza the form of an ellipse to which is joined a quadrilateral, widening out in the direction of St. Peters. The quadrilateral is framed by the corridors leading to the basilica and on the right by the entrance to the Vatican. This oblique shape softens the impression of excessive width of the facade and pushes it back to make it appear loftier.

The colonnade is linked to the corridors and is formed by four rows of Doric columns which are made of travertine. These 284 columns are fifteen feet high and are divided into groups by pilasters, 88 in number, bearing a plain entablature and attic with its statues. The colonnade forms three corridors, the middle one being vaulted and wide enough for the passage of two carriages. Their practical purpose is to shelter pilgrims from the sun and rain, a plan in the mind of Nicholas V when he planned the three approaches to St. Peters. While this work was going on, the foundation for a second monumental fountain, corresponding to that of Carlo Maderno, was laid in 1667.



At this time the monument to the Chair of Peter was designed and placed in the choir apse of St. Peters enshrining the episcopal chair used by the Apostle. Originally an oak chair, its front and back had been decorated with antique ivory tablets in the ninth century. Rings had been added to admit staves so that it could be used as a sedia gestatoria. It had stood in the Baptistery of Pope Damasus in the Old St. Peters, and was the object of veneration before the third century, when the Feast of the Chair of St. Peter was observed on February 22. Urban VIII had it



decorated and placed in the new baptistry. Innocent X had had it enclosed in a bronze reliquary.

Bernini sketched a small model from which his pupils prepared a larger one. Work on it was begun in 1657 and the casting completed in 1665. It required more bronze than the baldachino, weighing 191,383 pounds. Giovanni Artusi da Piscina directed its casting, and its gilding was superintended by Carlo Mattei.

On January 18, 1666, the Feast of St. Peter's Chair, the venerable chair was carried into the choir apse and enclosed in Bernini's monument. The base of the huge bronze is of multicolored marble, with the statues of Sts. Augustine and Gregory, Latin Fathers, and Sts. Athanasius and John Chrysostom, Greek Fathers of the Church, supporting it (Pastor, XXXI, pp. 284-304)

CLEMENT X.

Clement X saw the unveiling of Bernini's statue of Constantine, and worked for the completion of the statues on the colonnade. He resolved to erect the corresponding fountain to Maderno's in St. Peter's Square. The Maderno fountain was moved to its present site. It was then discovered that the Acqua Paolina was insufficient to provide water for the two fountains, so it was necessary to enlarge the aqueduct from Lake Bracciano. Clement died while this was in progress. (Pastor XXXI, p. 451.)