

Official Guide Book

VATICAN PAVILION

New York World's Fair

1964-1965



VATICAN PAVILION
WORLD'S FAIR, NEW YORK

Dear Friends:

In a spirit of joy and thanksgiving we welcome you to the Vatican Pavilion at the New York World's Fair. In keeping with the theme of the Fair - Peace Through Understanding - it is the aim of this Pavilion to promote a deeper understanding of the Church as Christ living in the world, and, through this understanding, to bring men to that peace which He alone can give Who is called the Prince of Peace. The three major areas of the Pavilion, therefore, seek to portray the Church as Christ loving, Christ teaching, and Christ sanctifying.

Mindful of the initial inspiration and encouragement given by His Holiness, Pope John XXIII, of happy memory, we express our filial gratitude to His Holiness, Pope Paul VI for his continued encouragement and guidance in this endeavor.

We thank our brother Bishops and their pastors, clergy, religious and faithful who by their sacrifices have helped to build this Pavilion.

We are grateful to the members of the New York World's Fair Corporation for their daily concern and cooperation with the Pavilion Committee.

We congratulate the architectural firms, designers, contractors, ecclesiastical artists and all others responsible for the physical structure of the Pavilion and for its masterful exhibits.

We rejoice with men everywhere who thrill at each new demonstration of what the genius and labors of men can accomplish for the honor and glory of God and the edification of mankind.

From our hearts we hope and pray that the Vatican Pavilion will serve as an inspiration to greater understanding, and, through that understanding, to abiding peace.



✠ FRANCIS CARDINAL SPELLMAN
Archbishop of New York



✠ BRYAN J. McENTEGART
Bishop of Brooklyn

VATICAN PAVILION—NEW YORK WORLD'S FAIR

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 construction and installation of Pavilion Exhibit.

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INTRODUCTION

Encouraged by His Holiness Pope John XXIII of happy memory, and by our present Holy Father Pope Paul VI, His Eminence Francis Cardinal Spellman and His Excellency the Most Reverend Bryan J. McEntegart in 1962 began the work of fashioning the Vatican Pavilion for the New York World's Fair. The cooperation of the other Bishops of the United States enabled the Pavilion to be built with funds donated by the Catholics of America in collections held in the churches throughout the country.

On Sunday, April 19, 1964, four days before the official opening of the New York World's Fair, the Vatican Pavilion was formally dedicated by His Eminence Paul Cardinal Marella, Legate of Pope Paul VI.

The impressive, oval-shaped building, with its crown of gold and imposing wing wall, contains a chapel and an exhibit area; the former enables the celebration of Holy Mass by visiting priests, the latter portrays the role of the Church as teacher, friend, and sanctifier of men.

In the center fold of this booklet, pp. 12, 13, will be found a general Pavilion floor plan keyed to the text of this Guide Book. Frequent reference to the floor plan, therefore, will be helpful in locating, identifying, and understanding the Pavilion, its chapel, and its exhibit.

AREA A THE EXTERIOR OF THE PAVILION

The exterior walls of the Pavilion are decorated with eleven large bas-reliefs from the studio of Jonynas & Shepherd.

A-1 THE COMMUNION OF THE SAINTS

The largest of the bas-reliefs (A-1) is on the main wall of the Pavilion. It is in the form of a dove, and represents the third person of the Trinity, the Holy Spirit. Three elements are involved in the sculptor's portrayal: 1) the symbols on the left wing of the dove—the lamb, the wheat, and the grapes—represent the Church Militant; 2) the right wing shows an angel freeing souls from the sufferings of Purgatory and represents the Church Suffering; and 3) decorating the center or body of the dove, are the eye of God, the Cross of the Saviour and the symbols of St. Peter—the Cross, the Keys, and the Cock—suggesting the Church Triumphant.

The symbolism of the smaller bas-reliefs on the outside Pavilion wall, in the order in which they may be seen as one proceeds to the left around the building, is as follows:

A-2 THE CHURCH—PROMISE AND FULFILLMENT

The promise of the Church is symbolized in the Ten Commandments and the Star of David in the Old Testament. The fulfillment is expressed in the symbols of the living church—a cross made up of a crozier and a key, with alpha and omega in the center.

A-3 GOD—THE HOLY TRINITY

The three Persons of God are symbolized in the eye within the sunburst (God—The Father), the crucified Christ (God—The Son), and a descending dove (God—The Holy Spirit).

A-4 THE PROPHECY OF THE THREE KINGS

The Christ Child is symbolized in a crib shaped in the form of the Greek letters, chi (C) and rho (R). The Three Kings are in a niche above. Surmounting the Three Kings is a crown with its points extending heavenward as if in fulfillment of the prophecy.

A-5 THE BLESSED MOTHER (ROOT OF JESSE)

St. Ambrose's interpretation: The roots are the Jewish nation; the stem is Mary; the flower of Mary is Christ.

A-6 THE ADORATION OF GOD

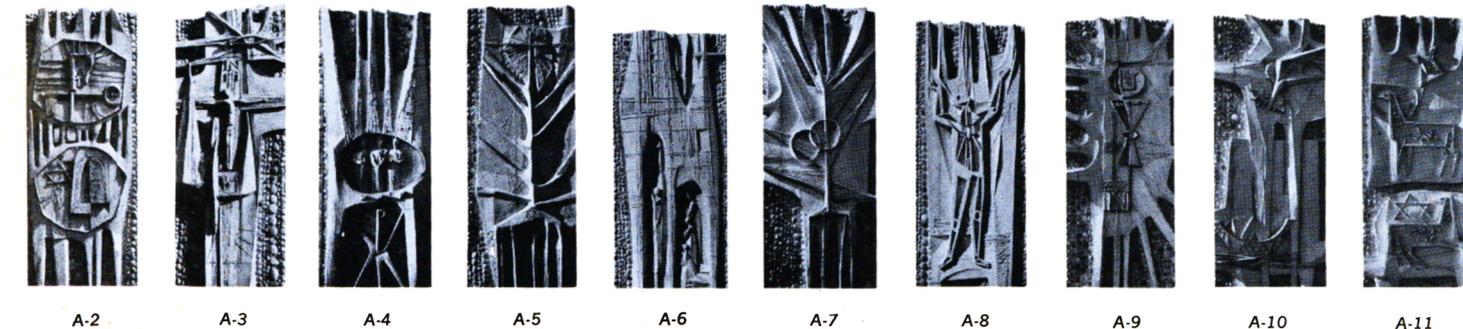
This sculpture represents the Church. It includes symbols of the Holy Spirit (the dove), the Sacrifice of the Mass (a priest with a Sacred Host), and the faithful (a kneeling family).

A-7 THE HOLINESS OF MARRIAGE

The main symbol of this bas-relief is a lily representing purity with superimposed intertwining rings representing the holiness of marriage.

A-8 THE DIGNITY OF MAN

The human body is the Temple of God since the Holy Spirit dwells in it. This is expressed in this sculpture by the form of a man with a dove in his body.



THE SMALLER BAS-RELIEFS ON THE PAVILION'S EXTERIOR WALLS

A-9 THE HOLY ORDERS

This bas-relief is composed of symbols of the Host, the Chalice, and the Stole centered in rays of light—all three reminding the viewer of the priestly ministry.

A-10 THE SACRAMENT OF BAPTISM

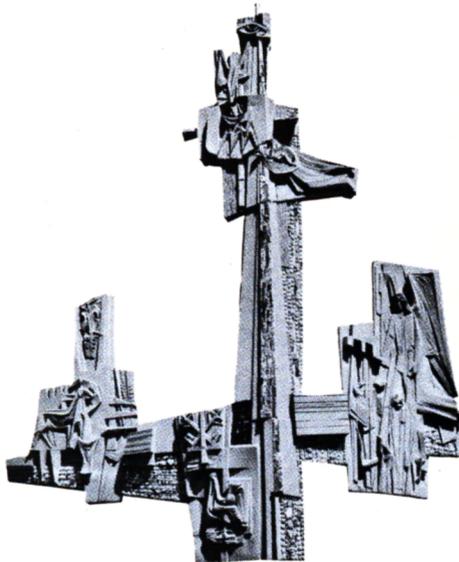
"The ark... wherein few, that is, eight souls were saved by water. The like figure whereunto even baptism doth also now save us..."

A-11 THE HOLY MASS

The Sacrifice of the Mass is symbolized by the sacrificial lamb of the Old Testament and the Lamb of the Resurrection of the New Testament.

THE PAVILION CROSS

The gold-domed Vatican Pavilion is topped by a cross of golden-anodized aluminum. It is 42' high and three dimensional so that it is equally recognizable as a cross from all sides. Thin metal needles used to catch the play of light lend it luminosity. Its rays are of stainless steel. (See color photo, p. 15.)



The Triad, largest of the exterior bas-reliefs, (A-1).

AREA B THE LONG GALLERY

The main entrance of the Pavilion leads into a long gallery or corridor intended as an area of preparation for the viewing of Michelangelo's magnificent sculpture, the Pieta. Thus, at intervals along its length, through various art forms is suggested a) the dependency of the entire universe upon the Creator, b) the foretelling of the coming of Christ, c) the genealogy of the earthly ancestors of Our Saviour, and d) His life among men.

In order, as the visitor proceeds along the gallery, will be found:

B-1 THE HAND OF GOD

The colorful mosaic of an extended hand which dominates the center of the main entrance represents God's gift of the way of salvation. Made expressly for the Vatican Pavilion exhibit, it was copied from a 12th century fresco, the original of which is part of the Triumphant Arch of St. Clement of Tahull in Barcelona, Spain. (See color illustration, p. 11.)

B-2 THE PROPHETS

Stanley Bleifeld's terra cotta sculpture depicts in relief five of the prophets of the Old Testament: Daniel, Isaiah, Jeremiah, Osee, and Zachariah.

B-3 THE CREATION

This eye-catching, multi-lingual treatment by Emil Antonucci of the oft-quoted text from the Book of Genesis reminds Pavilion visitors: "In the beginning, God created Heaven and Earth. The earth was waste and void. Darkness covered the abyss and the spirit of God was stirring above the waters." (See page 11.)

B-4 THE TREE OF JESSE

Here, through the use of variegated wood and cardboard, is presented the genealogy of Christ's earthly ancestors from Adam to Jesse and from David to Christ.

B-5, B-6 THE ANNUNCIATION

Two representations of the announcement of the coming of the Redeemer may now be seen, as one proceeds along the Long Gallery. The first is a free-standing, black bronze sculpture by Doris Caesar (B-5); the second is an illuminated transparency of Fra Angelica's immortal painting (B-6), which stands at an angle from the right wall, and seemingly points to the mural of the Nativity on the opposite side.

B-7, B-8 THE NATIVITY

Eleven mysteries pertaining to the Nativity, selected by Norman LaLiberte, are arranged in light-boxes on the left wall (B-7) against the background of a huge photo-mural of an old German woodcut. Various crèches from different parts of the world (B-8) depict the birth of Christ and emphasize the fact that Jesus became man to redeem all mankind. Their artistry reflects the joy brought to the world by the Nativity.

B-9 THE PUBLIC LIFE OF CHRIST

Christ, the teacher, is symbolized in the unique glass triptych by Jacques Duval. Used as a divider, the three-panel, stained-glass figure resembles the entrance to a medieval Church.

B-10 THE PARABLES OF OUR LORD

The colorful, back-lighted montages, also by LaLiberte, represent fourteen of the parables told by Christ. Numbered for identification, they are as follows:

- | | |
|---|---|
| 1) The Ten Virgins—Matthew 25:1-13 | 8) The Laborers in the Vineyard—Matthew 20:1-16 |
| 2) The Vine and the Branches—John 15:1-11 | 9) The Pounds—Luke 19:11-27 |
| 3) The Talents—Matthew 25:14-30 | 10) The Good Shepherd—John 10:1-16 |
| 4) The Prodigal Son—Luke 15:11-32 | 11) The Last Seat—Luke 14:7-14 |
| 5) The Rich Fool—Luke 12:16-21 | 12) The Mustard Seed—Matthew 13:31-32 |
| 6) The Good Samaritan—Luke 10:29-37 | 13) The Talents—Matthew 22:1-10 |
| 7) The Two Debtors—Luke 7:41-47 | 14) The Sower—Matthew 13:1-23 |

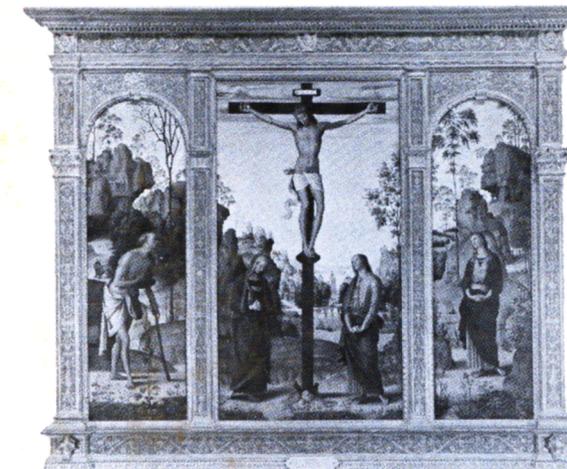
B-11 THE MIRACLES

On the pylons in the center of the gallery will be found representations of miracles performed by Christ during His public ministry. The woodcuts and black and white calligraphy are the work of Donald Bolognese. The miracles may be identified as follows:

FIRST PYLON—The Widow's Son, The Marriage Feast. SECOND PYLON—Jairus Daughter, The Centurion's Servant, Jesus Walks on Water. THIRD PYLON—The Blind Man, The Loaves and Fishes. FOURTH PYLON—The Raising of Lazarus, The Ten Lepers.

B-12 THE BEATITUDES

The eight evidences of blessedness or happiness, known as "The Beatitudes," form the background for an interesting interplay of quotations from two men named John, Pope John XXIII and John F. Kennedy, in the forty-foot painting on the left gallery wall by Sister Mary Corita, IHM.



(B-13) Illuminated transparency of "The Crucifixion" by Perugino.

B-13 THE CRUCIFIXION

Jesus fulfilled the destiny ordained for Him by God the Father on the Hill of Calvary when He gave His life for the redemption of mankind. His great act of love is here shown in the illuminated transparency of the world-famous triptych of the Crucifixion by Perugino.

B-14, B-15 THE DEPOSITION

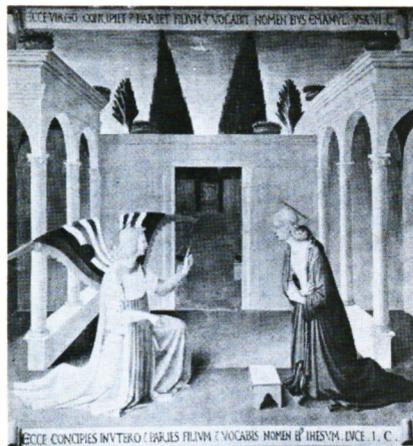
Your attention is called now to the woodcut of St. John the Evangelist on the left wall (B-14), and the quotation from his Gospel, "And after a while Joseph of



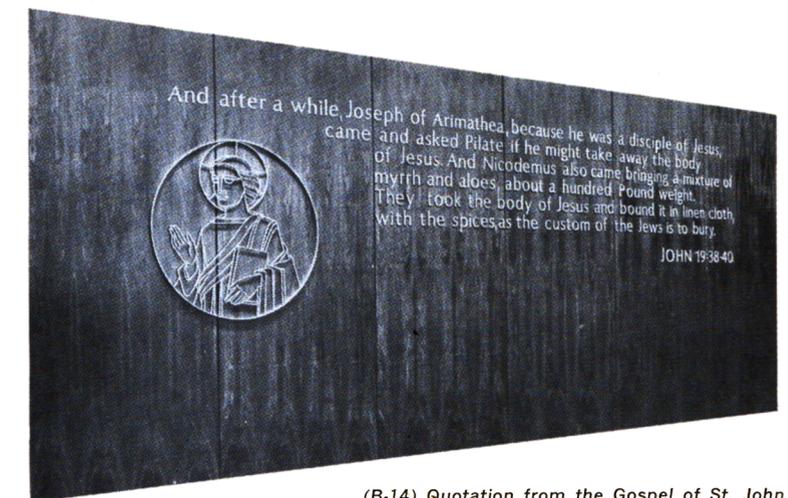
View of the Long Gallery showing light boxes of the Nativity (B-7).



(B-4) The Tree of Jesse.



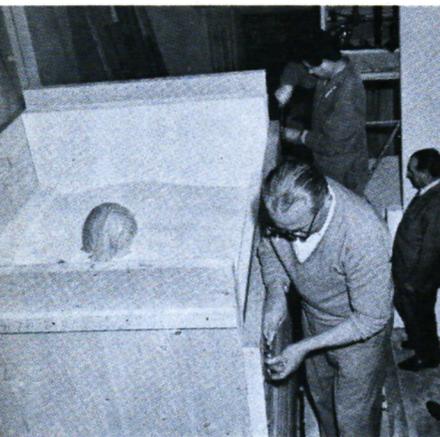
(B-6) Fra Angelica's "The Annunciation."



(B-14) Quotation from the Gospel of St. John said to have inspired the Pieta.



Technicians X-rayed the statue before it was moved from its pedestal in the Basilica.



The priceless statue was packed in a heavy wooden case and cushioned with millions of tiny polystyrene beads.



The photo shows the case containing the Pietà being led gently down a ramp through the portico of the Basilica.

Arimathea, because he was a disciple of Jesus, came and asked Pilate if he might take away the body of Jesus." It is said this is the text which inspired Michelangelo's Pietà.

The three golden crosses on the facade of the entrance to the Pietà area (B-15) again call to mind the scene of the Crucifixion.

The period of preparation now over, the Pavilion visitors enter walkways leading to the incomparable sculpture by Michelangelo Buonarroti of Jesus in the arms of His sorrowful mother.

AREA C THE PIETA

C-1 MICHELANGELO'S PIETA

"Pietà" means "pity" or "compassion." Michelangelo sculptured the Pietà at the request of Cardinal Jean de Bilheres de Lagraulas, who, at the time, represented the King of France at the Papal Court. A friend of Michelangelo's, Jacopo Galli, acted as intermediary between the Cardinal and the sculptor, and the contract under which Michelangelo was to receive 450 gold ducats included Galli's promise that "the said Michelangelo will complete the said work in one year and that it will be the most beautiful work in marble to be found nowadays in Rome and that no master of today could make a better one." The date was August 27, 1498.

Michelangelo, a youth of twenty-four at the time, completed the sculpture within one year as his contract required. In 1499, it was placed in the old Basilica of St. Peter. Unfortunately, the Cardinal died before the sculpture he had sponsored was completed.

It is said that a few evenings after the sculpture had been placed in the Basilica, Michelangelo returned to admire it and heard a group of strangers praising it but attributing its artistry to others. Michelangelo said nothing but a night or two later shut himself in the chapel and by lamp light chiseled his signature on the band across the Virgin's chest: MICHAEL ANGELUS BONAROTUS FLOR-ENTINUS FACIEBAT (Michelangelo Buonarroti of Florence made this). The Pietà is the only signed work of the master sculptor.

The youthful appearance of Mary in the Pietà has been the subject of lively discussion. To all such criticisms of this nature, Michelangelo invariably pointed out the appearance of youth he desired for Mary in the sculpture was meant to remind the world of the purity and virginity with which she was favored by God.

THE COMING OF THE PIETA

The story of the Pietà's coming to America began in the fall of 1962, when His Eminence Francis Cardinal Spellman asked Pope John XXIII to permit Michelangelo's magnificent sculpture to be placed on exhibit in the proposed Vatican Pavilion at the New York World's Fair. Good Pope John agreed to the request and added that he would also loan, for the same purpose, as a gesture of appreciation for all America had done for the rest of the world, the ancient statue of Christ, the Good Shepherd. Pope Paul VI confirmed the actions of his predecessor, and on the night of April 2, 1964, carefully packed to withstand the rigors of a long land and sea voyage, the Pietà left the Basilica of St. Peter in Vatican City for the first time since Michelangelo placed it there.

Cushioned within a sturdy wooden case by the most modern materials science has devised and further secured inside a waterproof metal container, the Pietà spent its first night outside the Basilica in a courtyard of Vatican City.

Early on Sunday morning, April 5th, at the request of those to whom the safety of the statues had been entrusted, the TN CRISTOFORO COLOMBO, flag ship of the Italian Line, moved slowly—not into its regular passenger pier berth—but into the Floating Drydock in the port of Naples served by the only derrick able to place the statues in the location aboard ship selected to provide the greatest possible protection for them.

Within an hour both the Pietà and the Good Shepherd were aboard the COLOMBO and, after returning to its regular berth and taking on its passengers, the pride of the Italian Line sailed for New York with its precious cargo.

The plans formulated for the transport of the two Vatican treasures were as detailed and complete as months of careful preparation and study could make them. The Good Shepherd, packed in two concentric wooden cases each containing its own layer of cushioning material and wrapped in an asbestos blanket to protect it from fire, was placed in a separate compartment in the hold of the ship. The lashings and condition of the statue were inspected daily by a ship's officer and a member of the Pietà Transport Committee.

The Pietà, its exterior case painted white with shipping marks of blue and topped in brilliant international orange, the color most discernible at sea, traveled lashed to steel deck shoes placed in position a few days earlier while the COLOMBO was in Genoa. Steel guy wires equipped with hydrostatic releases able to free the entire package from its confining cables, should it sink below the surface of the sea, held the Pietà case to its deck fittings. As an added safety measure, a signaling light buoy ready to go into operation at a moment's notice was placed nearby so that if the necessity arose it would signal over the international radio distress frequency the location of the Pietà and would power a flashing beacon visible fifteen miles at sea level and fifty miles at air search height. Throughout the voyage two seamen guarded the precious cargo. (The Pietà was insured for six million dollars; the Good Shepherd for two million dollars.)

Eight days later, the port of New York welcomed the COLOMBO and its distinguished cargo as tug boat horns blared and banners streamed in the early morning breeze.

Moments after the COLOMBO eased into its berth at its Hudson River pier, the Pietà and the Good Shepherd were removed from the ship by the waiting derrick-barge "Challenger." To avoid the heavy Monday morning East River traffic and the danger of bringing the statues through Hell Gate at the river's race rather than at slack tide, it was decided to hold the statues on the derrick-barge at the pier overnight.

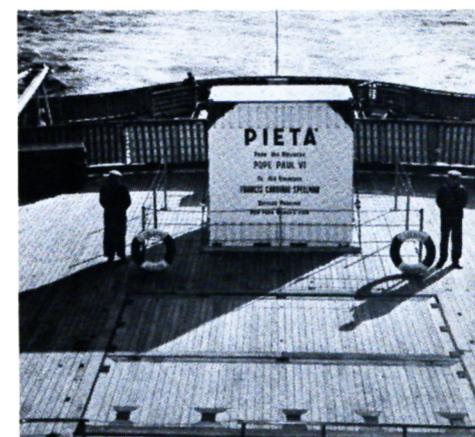
The following morning, April 14th, the statues began their second voyage as two solicitous tugs carefully guided the barge down the Hudson River around Manhattan Island, and up the East River to Flushing Bay.

Arriving at the Whitestone Parkway Bridge over Flushing inlet in the same kind of heavy downpour that had plagued their lorry trip from Rome to Naples, the statues were promptly hoisted to trucks already in position on the bridge forty feet overhead. A few minutes later, their long 4,500-mile journey ended as the truck carrying them rolled to a stop alongside the Vatican Pavilion in the World's Fair grounds.

On Thursday, April 16th, the Pietà and the Good Shepherd were placed on their respective pedestals within the Pavilion. On Sunday, April 19th, in the presence of several hundred distinguished visitors, the Pietà was unveiled by His Eminence Paul Cardinal Marella, Legate of Pope Paul VI.



Encased in a tight steel container for maximum security, the statue was hoisted upon a truck for its long voyage to Naples.



Pietà aboard the TN CRISTOFORO COLOMBO.



At the Hudson River pier, the derrick-barge "Challenger" lowered the Pietà to its deck.

Among those who came from Rome to attend the dedication and unveiling was Count Enrico Galeazzi, Governor General of Vatican City, whose cooperation and assistance in the furtherance of plans for the packing and movement of both statues was invaluable.

THE PIETA'S PAVILION SETTING

The setting for the Pieta was designed by Jo Mielziner and is considered to afford a better view of the statue than was possible for several centuries. In 1963, the height of the pedestal on which the statue rested in the Chapel of the Pieta in St. Peter's was reduced by five feet thus vastly improving the spectators' view.

In addition, as part of the preparations for the journey of the Pieta to New York, a plaster base added many years ago, was removed. As presented in the Pavilion, the Pieta has been placed as nearly as possible to the position intended by Michelangelo. (See color photo, page 10)

The dark blue, flickering votive lights number more than 400 and are arranged in forty-eight vertical strings—twenty-four on each side of the Pieta area. The 13,000-pound marble base for the statue was quarried in Italy and brought to New York for Pavilion display. The statue itself is 68" high, measures 63" by 39" at the base, and weighs 6,600 pounds.

The bullet-proof, ceiling-to-floor plexiglass screen through which the Pieta is viewed is comprised of seven huge sheets weighing seven hundred pounds each. The shield is but one of a network of protective devices counted upon to assure the safety of the statue.

C-2, C-3 THE PIETA AREA WALKWAYS

For the comfort and convenience of the Pavilion visitor and to insure the best possible view of the masterpiece, the Pieta area has been equipped with three moving walks, and a stationary one, each at a different height.

The three walkways closest to the statue (**C-2**) carry the visitor slowly across the Pieta viewing area. The foremost is only twenty feet from the statue.

The rear walk (**C-3**) is stationary and permits those who wish to spend additional time studying Michelangelo's immortal work to do so.

AREA D CHRIST LOVING

Upon leaving the Pieta area and turning to the left, the visitor enters that part of the Pavilion on the main floor intended to reflect "Christ Loving" through representations of the Church's love for mankind. In this area will be found multiple projection screens, the Children's Corner of the Pavilion, and an interesting "Wall of Information."

D-1 NATURE, EDUCATION, SPIRITUAL AND MATERIAL HELP AT HOME AND ABROAD

Overhead in this area of the Pavilion are visible ten projection screens (**D-1**) upon which color transparencies are shown simultaneously in repetitive series. The slides of flowers, landscapes, the sea, sunsets, etc., remind us of the presence of God in nature.

Scenes of missionaries bringing the Message of the Gospel to those who yearn for truth, and of loving hands feeding the hungry, clothing the naked, ministering to the sick, and caring for the aged and the handicapped recall the never-ending labors of the charities of the Universal Church.

(continued on page 17)

The Popes of the Pavilion. ▶



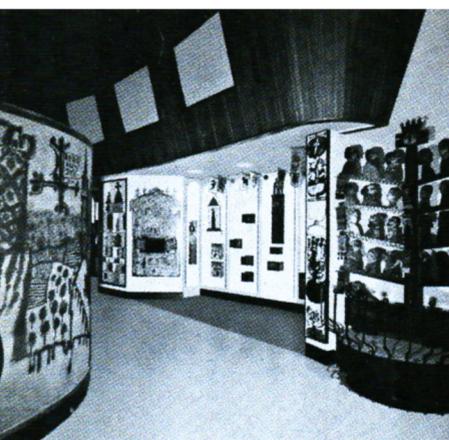
"Let the world know this: The Church looks at the world with profound understanding, with sincere admiration, with a sincere intention not of conquering it, but of serving it; not of destroying it, but of appreciating it; not of condemning it, but of strengthening and saving it."

Paulus P. P. VI



"Every believer in this world of ours must be a spark of light, a center of love, a vivifying leaven amidst his fellow men; and he will be this all the more perfectly the more closely he lives in communion with God in the intimacy of his own soul."

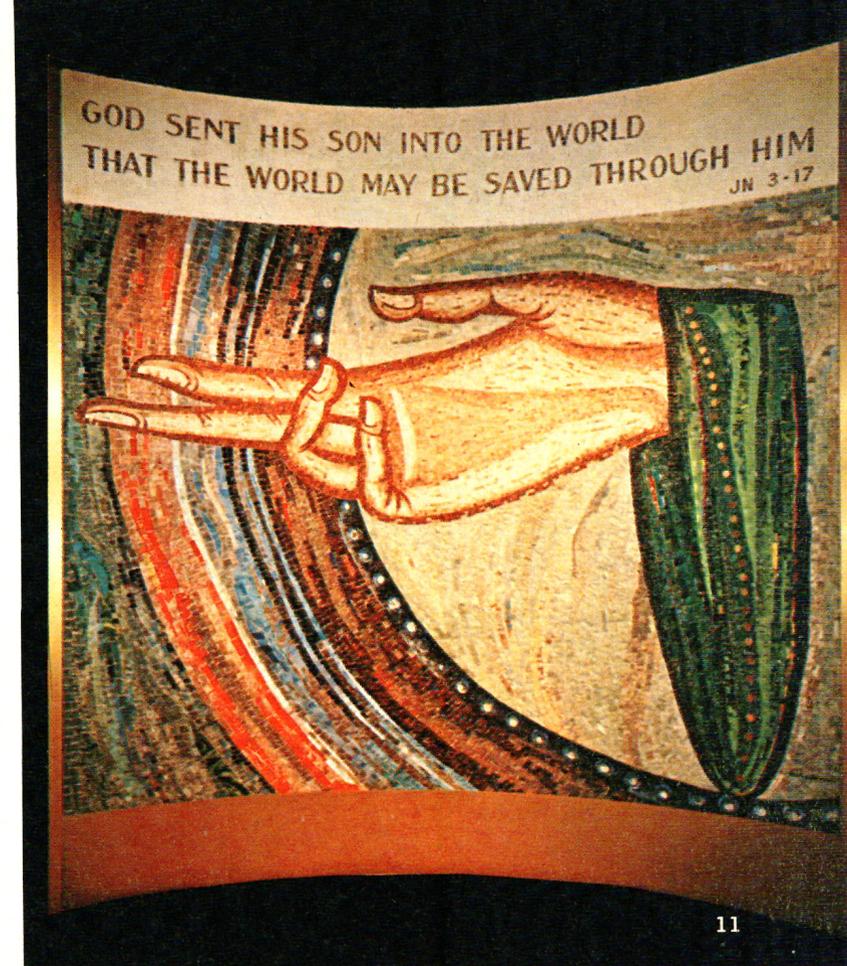
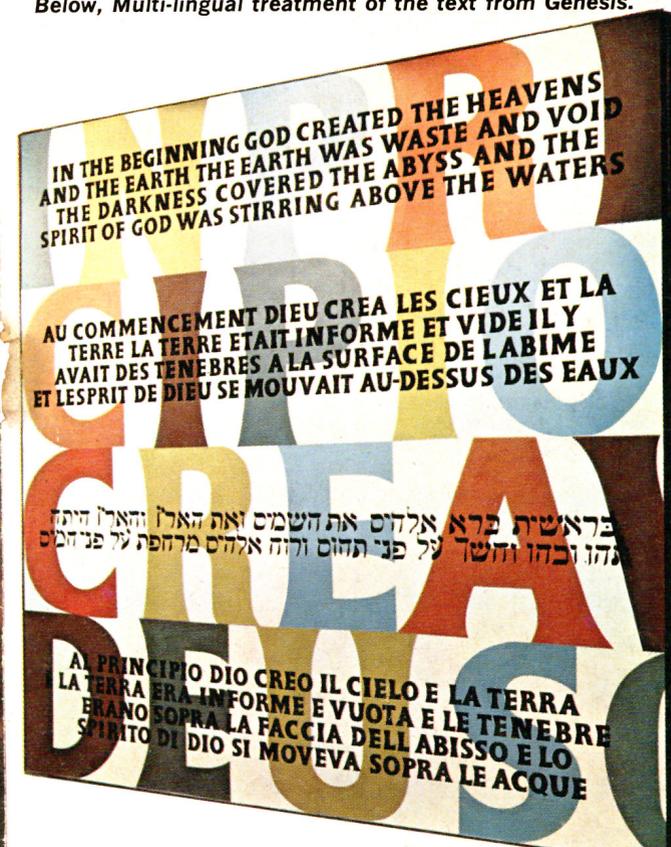
Joannes XXIII



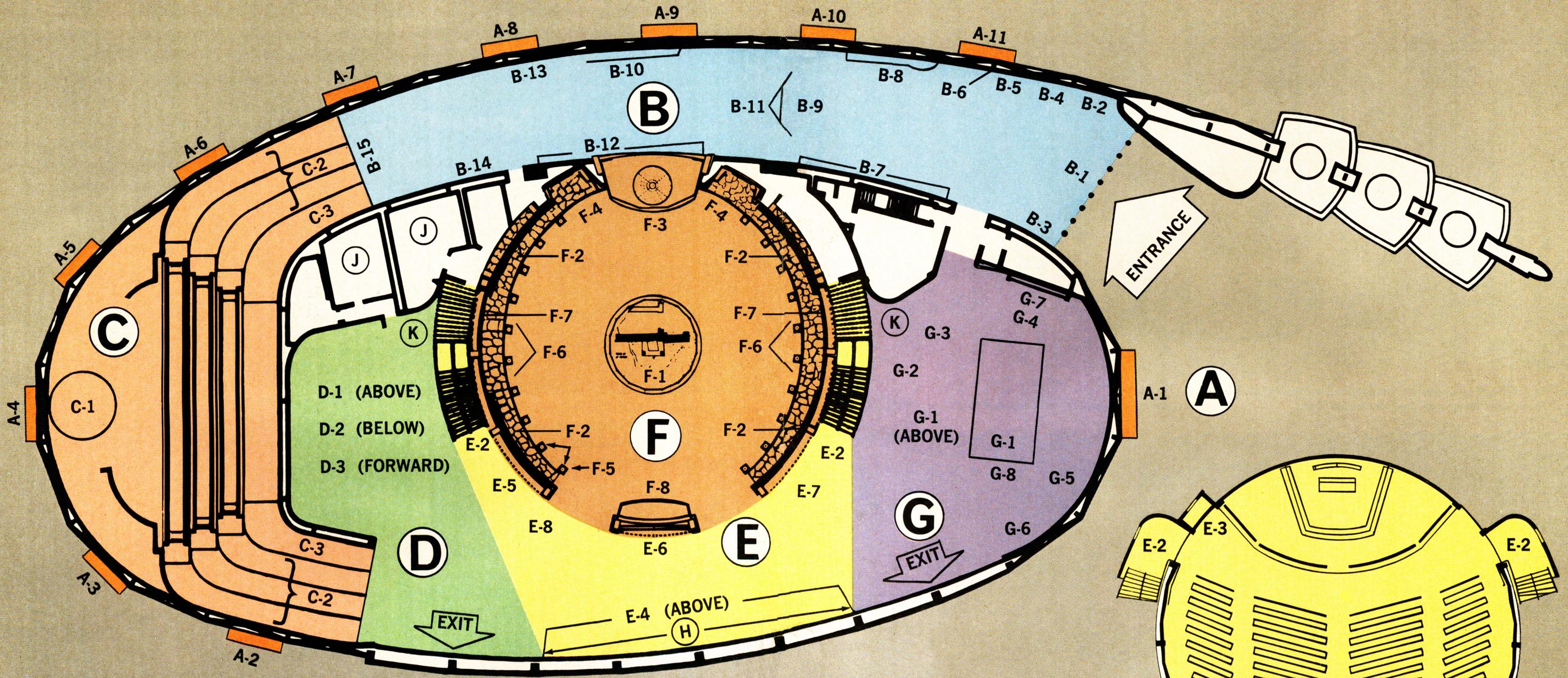
View of the "Christ Loving" area showing several of the multiple projection screens (D-1), and part of the Children's Corner (D-2).



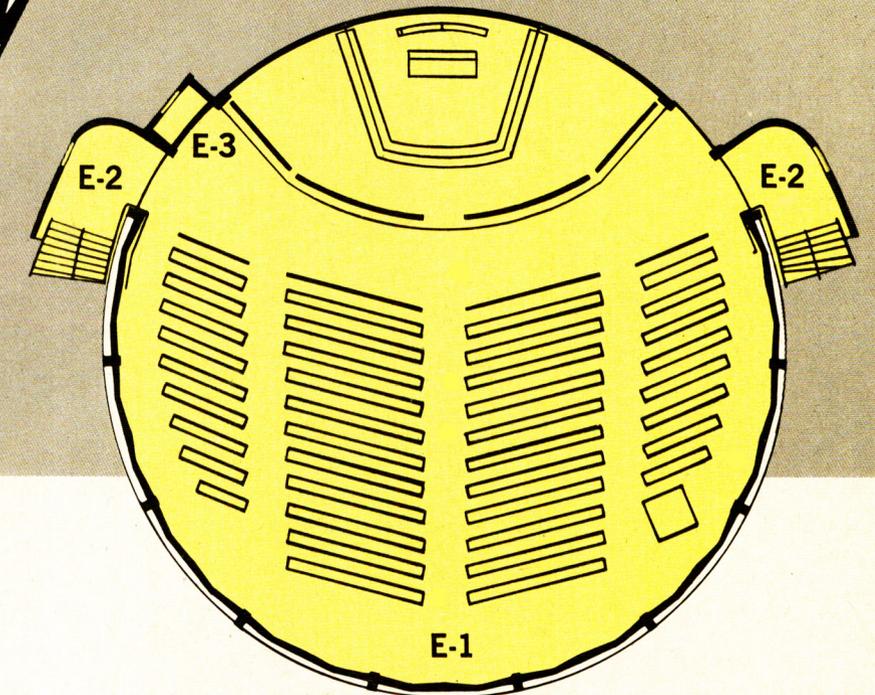
Left, Michelangelo's Pieta in its Pavilion setting.
 Above, the lovely Chapel of the Good Shepherd.
 Right, the Hand of God, from a 12th century Spanish fresco.
 Below, Multi-lingual treatment of the text from Genesis.



GUIDE BOOK FLOOR PLAN – VATICAN PAVILION – NEW YORK WORLD'S FAIR



- AREA A—THE EXTERIOR OF THE PAVILION
- AREA B—THE 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) THE PAVILION SHOP
- (J) REST ROOMS
- (K) REFRESHMENT AREA

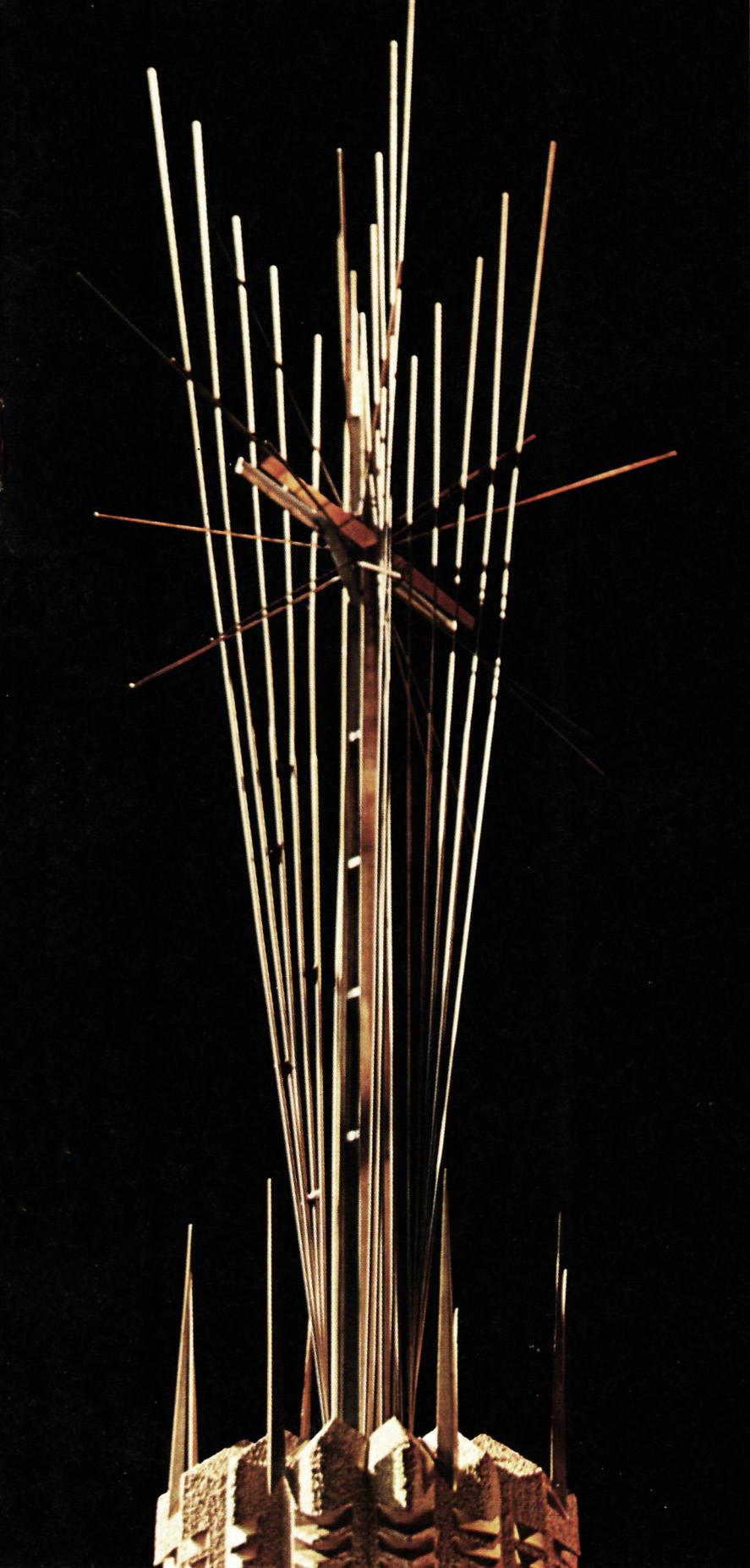


CHAPEL OF THE GOOD SHEPHERD
(SECOND LEVEL)



Above, view of the Main Concourse showing the liturgical banners (E-4), and the interesting and unusual Pavilion Shop.

Below, the presentation of the Parables (B-10) in the Long Gallery.



The golden-anodized aluminum Cross which tops the dome of the Pavilion.



The ancient statue of the Good Shepherd, believed to be the earliest representation of a beardless Christ.



AREA D—CHRIST LOVING (continued from page 8)

The pictures of loving hearts and willing hands in the classroom represent the enormous part the Church plays in the education of Christian youth and the earnestness with which Catholic parents desire that their children be taught under Church auspices. "Suffer the little children to come unto Me..."

D-2 THE CHILDREN'S CORNER

Directly below the multiple projection screens and behind a free-standing wall, is the Children's Corner of the Pavilion exhibit. Reaching back into medieval times for almost forgotten types of presentation, this section of the Pavilion offers such unusual attractions for enjoyment by the young as a litany umbrella and a tree of life umbrella. On the left side of the wall are light-boxes containing three-dimensional devotional scenes. These have been placed at various heights including some low enough for the little ones to see.

On the right wall is a medieval village containing a collection of crosses from many parts of the world. In the center, two screens show films for children. Featured are such topics as the Creation, the Building of the Ark, Jonah and the Whale, and the Nativity. Also to be found in this area are a Calendar of the Saints, a Litany of Mary wheel, a reliquary doll, and a machine which makes plastic models of the Pavilion itself.

D-3 THE WALL OF INFORMATION

In front of the Children's Corner is a scroll-like wall, presenting statistics relating to the world-wide activities of the Church and featuring a multitude of checker board squares depicting persons, places and statements all related to the Catholic Church and its contribution to the welfare of mankind.

AREA E CHRIST SANCTIFYING

The Church is primarily and ultimately an instrument of sanctification. Its solicitude is for the whole man, here and hereafter. Its sanctifying powers come from Christ through St. Peter and his successors.

In the Vatican Pavilion, the Church Sanctifying is emphasized by the Chapel of the Good Shepherd in which the Holy Sacrifice of the Mass is celebrated, by the ancient and priceless statue of the Good Shepherd (the Good Shepherd originally was Christ Himself and now is His Church), and by the liturgical banners symbolizing feasts and other events of the Church year.

E1, 2 THE CHAPEL OF THE GOOD SHEPHERD

The Chapel of the Good Shepherd (**E-1**) is on the mezzanine floor and may be reached by the curving stairways on either side of the Pavilion main floor (**E-2**). It is named after the ancient statue, the Good Shepherd, which was loaned by the Lateran Museum of the Vatican for display in the Pavilion and brought to the United States with the Pieta.

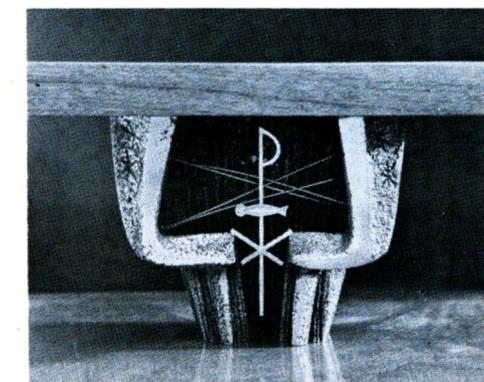
The Chapel seats three hundred fifty people and is the scene of frequent Masses celebrated by visiting priests from many parts of the world. The liturgy of the Eastern Rite is frequently offered in the Chapel.

The stained glass windows enclosing the Chapel are intended to reflect an abstract interpretation of Christ, the King of the Universe. The symbolic designs on them represent the Stations of the Cross.

The magnificent chapel altar is of cast aluminum and wood. The reredos, also of walnut, rises to dominate the Chapel, changing form to provide the baldachino



Part of the Wall of Information (D-3) in the "Christ Loving" section of the Pavilion.



The altar in the Chapel of the Good Shepherd (E-1).

above the altar. The Chapel is the devotional center of the Vatican Pavilion, and at all hours while the Pavilion is open visitors will be found there in prayer and meditation. (See color photo, p. 11.)

E-3 THE STATUE OF THE GOOD SHEPHERD

The statue of the Good Shepherd on display in the Chapel was reconstructed several centuries ago from thirty-four fragments found in the catacombs of Rome. Believed to date from the third century, the statue is one of the earliest known representations of a beardless Christ. (See color photo, p. 15.)

The Good Shepherd has been away from its home in the Lateran Museum before. In 1946, the Vatican permitted the statue to be taken to New York to be shown at the Centenary Exposition of the Metropolitan Museum of Art. In 1953 it was exhibited in Holland, in 1956 in Germany, and in 1958 in the Vatican Pavilion at the World's Fair in Brussels, Belgium.

E-4 THE LITURGICAL BANNERS

Suspended from the Pavilion ceiling and seen from both the chapel and the main floor are forty-four striking banners portraying symbolically the great feasts and other features of the liturgical year. Designed and produced under the direction of Norman LaLiberte, the colorful banners are an interesting departure from the conventional.

E-5, 6, 7 THE CHURCHES OF THE PAVILION

On the convex walls encompassing the Crypt area are shown in bas-relief the three "Churches of the Pavilion":

a) St. Patrick's Cathedral, New York City, the Church of the Fair (E-5). The text accompanying this bas-relief is taken from the Hymn of St. Patrick:

*"Christ is a light, illumine and guide me
Christ be beside me, on the left hand and on the right
Christ this day be within and without me
Christ the all-powerful be in the heart of each to whom I speak
In the mouth of each who speaks to me
In all who draw near me or see me or hear me."*

b) The Basilica of St. Peter, Rome, the heart of Christendom (E-6). The text accompanying this bas-relief is from the Epistle of St. Peter and reads:

*"By the power of God you are guarded through faith for salvation
which is ready to be revealed in the last time."
"Cast all your anxiety upon the Lord, because He cares for you.
The God of all grace who has called us unto His eternal glory in
Christ Jesus will Himself after we have suffered a little while
perfect, strengthen and establish us."*

c) The National Shrine of the Immaculate Conception, Washington, D. C. (E-7). This text is taken from the Gospel according to St. Luke (1-35-38):

*"And the angel answered and said to her, the Holy Spirit shall come
upon thee, and the power of the Most High shall overshadow thee, and
therefore, the Holy One to be born shall be called the Son of God.
But Mary said to the angel, 'Behold the handmaid of the Lord, be it
done to me according to Thy word.'"*

E-8 THE CATHOLIC INFORMATION BOOTH

Religious communities of priests with headquarters proximate to the World's Fair daily man the Catholic Information Booth to answer the questions of the curious and the interested. Augmented by volunteer diocesan priests from the

New York metropolitan area, the "Information Center" is staffed ten hours a day, seven days a week.

AREA F CRYPT OF ST. PETER

It was Christ Himself who said to Peter, "Thou art Peter and upon this rock I shall build My Church. . . ." The central area of the Pavilion with its depiction of Christ in the midst of the Apostles, the quotations from the teachings of the Doctors of the Church, the texts from Encyclicals of the Popes, the photomural of the Vatican Council, the displays of sacred writings and scriptures, and the replica of the Tomb of St. Peter, serves to emphasize the Roman Catholic Church is the Church of Christ with an unbroken heritage since Jesus Himself named Peter His first Vicar.

F-1 THE TOMB OF ST. PETER

In the center of the Crypt area of the Pavilion is a faithful reconstruction of the Tomb of St. Peter, built in Rome by the studio of Georgio Leonori under the supervision of Count Galeazzi and Dr. Engelbert Kirschbaum, S.J., Professor of Christian Archeology at the Pontifical Gregorian University. The replica is in the form in which the tomb of St. Peter was believed to have been found shortly after the middle of the second century and as it was seen by the Roman Priest, Gaius, who about the year 200 A.D., mentioned it along with the tomb of St. Paul in the following terms: "I can point out the trophies of Apostles, for if you will go to the Vatican or to the Ostian Way you will find the trophies of those who founded this Church."

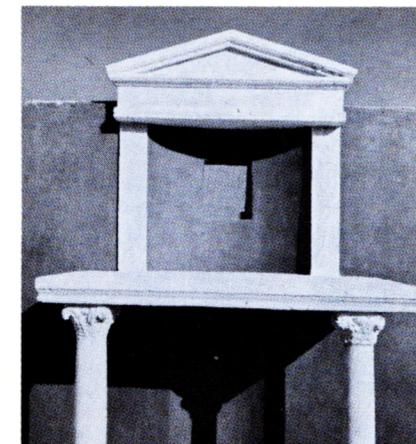
The following background may be helpful to a fuller understanding of the Tomb (see p. 16) and its surroundings:

After his martyrdom, St. Peter was buried in a public cemetery on the slope of Vatican hill. He had a very simple grave consisting only of a trench covered with tiles in the bare ground.

Other tombs were grouped about that of the Apostle. These have supplied considerable evidence that early Christians came to this burial place to pray and to leave their petitions. (Among the graffiti [wall writings] found during the 1940-1950 excavations beneath the high altar of the Basilica of St. Peter is one in Greek bearing the name of Peter.)

Noting that the early Christians considered the area to be a holy place, pagans began to build their mausolea in the same vicinity. This prompted the faithful to take measures to preserve St. Peter's tomb. They erected, therefore, a "red wall" to divert an already-existing path. The main section of this wall passed over the western part of St. Peter's grave.

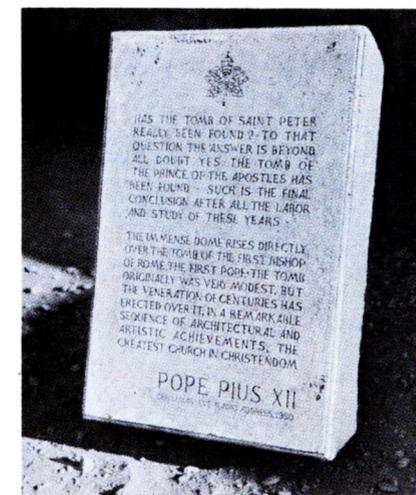
A monument, part of which is still in existence, was placed in the wall. In addition, two niches of different sizes were made one above the other and between them was placed a large slab of Travertine marble resting on two columns. Below the slab, at the bottom of the wall, was built an irregularly shaped trap door, leading to and indicating the direction of the apostolic tomb below. Constantine the Great recognized this tomb as that of St. Peter and enclosed it in brick and mortar, covering this, in turn, with marble and porphyry. Then, surrounding it with stately columns, he made it the focal point of the great Basilica which he built in honor of the Prince of the Apostles. This was the first or "old" St. Peter's. In the late sixteenth and early seventeenth centuries, the old gave way to the new, present-day Basilica, the largest church in the world.



Front view of the Tomb of St. Peter (F-1).



The Basilica of St. Peter in Vatican City, home of the Pieta.



(F1) Statement of Pope Pius XII on Tomb.

F-2 THE DOCTORS OF THE CHURCH

Behind the circular row of columns framing the Crypt area, the Pavilion visitor will note on the walls representations of thirty of the Doctors of the Church.

Beginning with the panel to the left of the Crypt area entrance and proceeding clockwise, the Doctors of the Church and quotations from their teachings may be identified as follows:

ST. HILARY OF POITIERS—315-367

"I am aware that I owe this to God that my every word and sense may speak of Him."

ST. ATHANASIUS—295-375

"Mindful of the words 'The Word become Flesh,' we recognize as God the one Word Incarnate."

ST. EPHREM OF SYRIA—306-373

"God has put a seal upon His Church and defended her children."

ST. BASIL—330-379

"Human things are fainter than shadows and more deceptive than dreams."

ST. GREGORY NAZIANZEN—330-389

"God did not wish us to be coerced but persuaded. For that which is not voluntary is not enduring."

ST. CYRIL OF JERUSALEM—313-386

"If any man receive not Baptism, he hath no salvation."

ST. AMBROSE—330-397

"Christ alone is the builder though He is not alone for the Father is with Him."

ST. JOHN CHRYSOSTOM—344-398

"Let us relieve the poverty of those that beg of us, and if they do impress upon us, let us not be overexact about it."

ST. JEROME—342-420

"To be ignorant of the Scripture is not to know Christ."

ST. AUGUSTINE—354-430

"There is a joy which is not given to the ungodly but to those who love Thee."

ST. CYRIL OF ALEXANDRIA—375-444

"The incarnate Word of God is to be adored, not apart from His flesh, but together with it."

ST. PETER CHRYSOLOGUS—406-450

"Grace reigns unto life, sin unto death."

ST. LEO THE GREAT—400-461

"The Incarnation of the Word produced its effects not only after, but also before, its realization in time."

ST. GREGORY THE GREAT—540-604

"Great is the honour, but terrible the responsibility to forgive sins."

ST. ISIDORE OF SEVILLE—560-636

"It is now not only priests and kings but the whole Church that is anointed with Chrism."

VENERABLE BEDE—673-735

"Primacy is given to Peter that the unity of the Church may be proclaimed."

ST. JOHN DAMASCENE—675-749

"The administration of the Church belongs to the shepherds and teachers."

ST. PETER DAMIEN—1007-1072

"For the whole Church is without a doubt a single body."

ST. ANSELM OF CANTERBURY—1033-1109

"Teach me to see you and reveal yourself to me in my search."



(F-2) Two panels of the Doctors of the Church.

ST. BERNARD OF CLAIRVAUS—1090-1153

"The reason for loving God is God Himself; the measure of loving God is to love Him beyond measure."

ST. ANTHONY OF PADUA—1195-1231

"Infinite Father of Eternity make my tongue like a chosen shaft to impress Thy wonders."

ST. THOMAS AQUINAS—1225-1274

"God reveals Himself continuously to man by imprinting His image upon him."

ST. BONAVENTURE—1221-1274

"In every thing, God Himself is hidden."

ST. ALBERT THE GREAT—1206-1280

"It is the business of natural science to search out the sources proper to each natural theory."

ST. JOHN OF THE CROSS—1542-1591

"In giving us His Son, God gave us everything."

ST. PETER CANISIUS—1521-1597

"Show me Thy ways and teach me to walk in them."

ST. LAWRENCE OF BRINDISI—1559-1619

"Perfect reverence of God is the highest kind of nobility."

ST. ROBERT BELLARMINE—1560-1621

"God has also willed that some men be rich and others poor that all might have the occasion of practising virtue."

ST. FRANCIS DE SALES—1567-1610

"God bestowed upon His Mother the blessedness of the lost innocence and the manner of Redemption."

ST. ALPHONSUS LIGUORI—1696-1787

"The most perfect charity consists in zeal for your neighbor's spiritual good."

F-3 THE SECOND VATICAN COUNCIL

The historic Second Vatican Council convened by Pope John XXIII, and which continues its deliberations under the present pontiff, Pope Paul VI, is depicted in the Crypt area by a huge photo mural (F-3). Directly in front of the mural is a polar projection of the world with a rotating shaft of light showing the countries of origin and the number of Bishops who travel from each area of the world to the Council.

F-4 MOSAICS

To the left of the mural of the Council is a mosaic of Pope John XXIII and a quotation from his teachings (F-4 Left). To the right of the mural is a mosaic of Pope Paul VI and a quotation from the writing of the present pontiff (F-4 Right). The quotation from John XXIII is taken from his encyclical letter "Toward a New Pentecost" and reads as follows:

"The basic topic considered by the Council is the Sacred Liturgy. The Liturgy has to do with man's relationship with God. It is based on the solid foundation of revelation and apostolic teaching. It contributes to man's spiritual good, with a broadness of vision. It avoids the superficiality and haste which so often characterizes relationships between men."

The quotation from Pope Paul VI is from his message at the reopening of the Vatican Council in September 1963 and reads as follows:

"The principal concern of the Council is to examine the intimate nature of the Church and to express in human language a definition which will reveal the Church's fundamental constitution and manifest her manifold mission of salvation."



(F-3) Panoramic view of the Second Vatican Council in session showing the Planisphere.



(F-5) Ornate capitals each of twenty typifying the architecture of a century of Christianity.

F-5 THE TWENTY CENTURIES OF CHRISTIANITY

Twenty columns form the circular row containing the Crypt area. Atop each column is a capital executed in the architectural style of the respective century. Starting at the left of the Crypt entrance and proceeding clock-wise, the capitals may be identified as follows:

CENTURY A.D.	CAPITAL	SOURCE
1st	Corinthian	Temple of Mars Ultore in the forum of Augustus in Rome
2nd	Hellenistic	Imperial Villa of Hadrian in Tivoli
3rd	Roman	Arch in Rome dedicated to Septimus Severus and his sons
4th	Roman	Column and Capital from the Belvedere niche in Vatican Gardens
5th	Greek	The cruciform—domed Basilica of St. Cecilia in Salonica, Greece
6th	Roman	The Basilica of St. Clement in Rome
7th	Spanish-Andalusian	The Barcelona Museum
8th	Longobard	The Baptistry of Callixtus in Cividale, Italy
9th	Veronan	Church of St. Zenus of Bardolino in Verona, Italy
10th	Ottonian	Crypt of St. Bartholomew in Rome
11th	Roman	Nave of the Church of St. Ambrose in Milan
12th	Ionic	Basilica of Sts. John and Paul in Rome
13th	Burgundian	Cistercian Abbey of Fossanova, Italy
14th	Gothic	This capital is of Venetian inspiration. Its exact source is not known
15th	Roman	The Basilica of the Holy Angels in Rome
16th	Ionic	The Conservatory Palace in Rome
17th	Roman	Church of St. Charles in Rome
18th	Ionic	Basilica of St. Mary Major in Rome
19th	Ionic	Villa Borghese in Rome
20th	Ionic	House of the Faculty of Architecture at the University of Rome

F-6 THE BIBLICAL WRITINGS AND SACRED SCRIPTURES

In six display cases (F-6) in the Crypt area have been gathered important Biblical writings, precious parchments, and volumes of sacred writings from outstanding manuscripts and book collections in the New York metropolitan area, arranged by Mother Kathryn Sullivan, RSCJ, of the Catholic Biblical Association.

From time to time the contents of this display will change. Thus, it is suggested that visitors read carefully the captions in the display cases.

This Vatican Pavilion display will include such priceless manuscripts and documents as bibles from the 12th to 16th centuries, pages from the Guttenberg Bible, a Sistine and a Clementine Bible, the gospel book of Pope Pius II, the Townley Lectionary—a 15th century Italian manuscript given to Pope Paul III, a fragment from the Cairo Genizah of Ecclesiasticus (15th century) in the original Hebrew, and a 15th century parchment manuscript of the Hebrew Pentateuch with Arabic translations in the Samaritan script.

The loan of the material for this truly ecumenical display is herewith acknowledged to the Pierpont Morgan Library, the Union Theological Seminary, the Jewish Theological Seminary, the General Theological Seminary and the New York Public Library.

F-7 THE SOCIAL TEACHINGS OF POPE JOHN XXIII

Good Pope John during his all too brief pontificate left a legacy in his writings which will continue to impress and influence men of all faiths for years to come. Quotations from two of his Encyclicals will be found on wall panels (F-7) on either side of the Crypt area. The excerpts are as follows:

SOCIAL PROGRESS FOR ALL MEN — “It is necessary that public authorities take active interest to increase output of goods to further social progress for all citizens. One should not take from individuals and give to the community what they can accomplish on their own. A principal characteristic of our time is a more complex interdependence of citizens bringing to their lives and activities many and varied forms of associations. Increased complexity of social life is the creation of free men who are so disposed to act by nature as to be responsible for what they do.”

THE DIGNITY AND WORTH OF EVERY HUMAN BEING—“A human being is a person endowed with intelligence and free will. He is redeemed by the blood of Jesus Christ. He is by grace a child and friend of God and heir of eternal glory. He has the right to life, to bodily integrity, to respect for his person, to honor God according to the dictates of his own conscience. He has the right to work, also to go about his work without coercion. He has the right to private property, even of protective goods.”

F-8 JESUS CHRIST, THE TEACHER

The Pavilion visitor leaving the Crypt area will observe, on the curved wall between the entrance and exit, a plaster bas-relief of Christ amid the Apostles. Emphasizing the authority of both Christ and His Church as teachers, the reproduction is one of the most famous examples of Paleo-Christian art and was copied from the 4th Century sarcophagus in the Church of St. Ambrose in Milan.

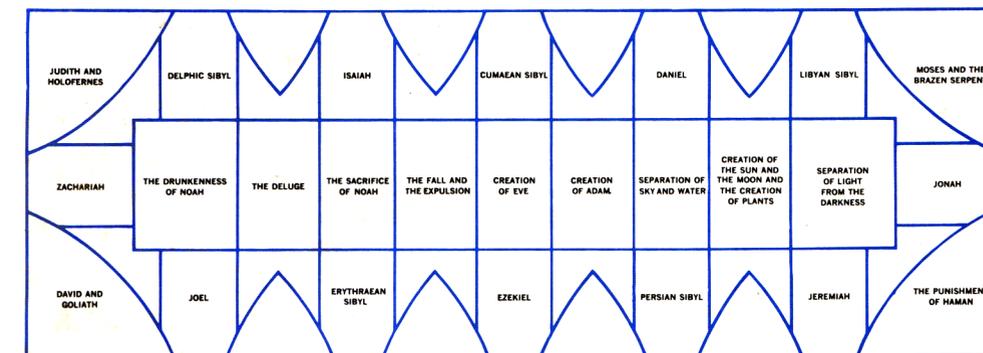
AREA G THE SISTINE SECTION

This part of the Pavilion is dominated by the magnificent, illuminated transparencies of Michelangelo’s “Last Judgment” and “Sistine Vault.” These color-photos of the Sistine Chapel frescoes are two-thirds life size and were loaned to the Vatican Pavilion for its exhibit by the publishers of Time and Life.

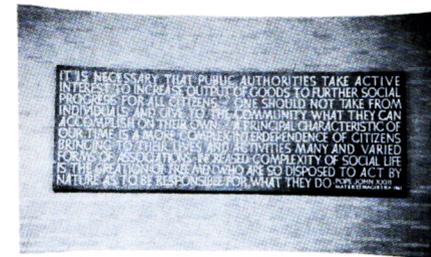
This area also features numismatic and philatelic displays, a timely presentation of Catholic news, a film “The Theme of the Vatican Pavilion,” and carousels of back-lighted slides presenting subjects relating to the contemporary Church. In a multi-niched perimeter wall is displayed an array of the finest of statuary and other forms of religious art.

G-1, G-1 (ABOVE) MICHELANGELO’S SISTINE CHAPEL FRESCOES

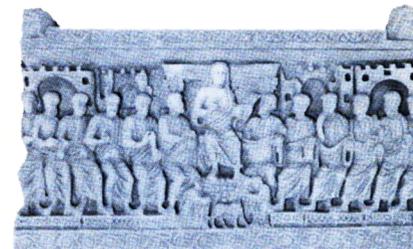
The Sistine Chapel of the Vatican takes its name from its builder, Pope Sixtus IV. It was his successor, however, Pope Julius II, who commissioned Michelangelo to paint the chapel ceiling and to join the other leading artists of the times in



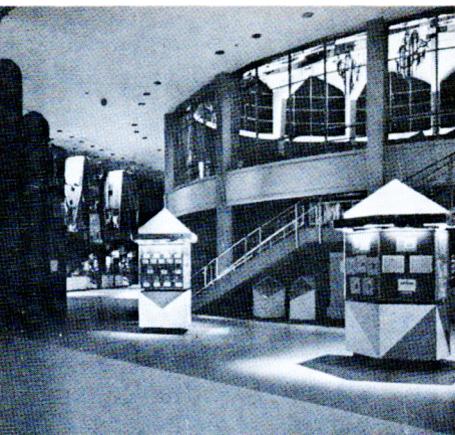
PLAN OF SISTINE VAULT ILLUMINATION



(F-7) View of one of the panels quoting the social teachings of Pope John XXIII.



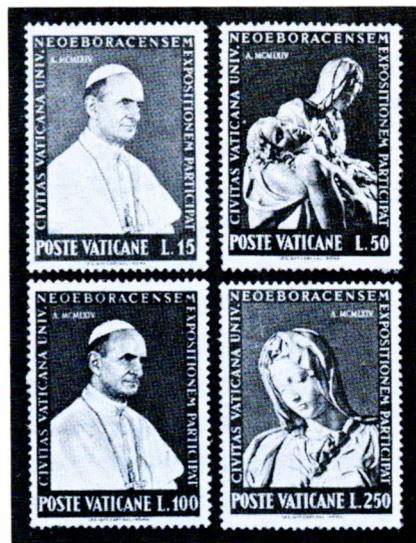
(F-8) Bas-relief of Christ amid the Apostles.



Displays from the Cardinal Spellman collections of coins and stamps. (G-2, G-3)



The reverse of the Vatican Pavilion Medallion.



The four stamps comprising the Special Vatican-New York World's Fair issue.

painting the chapel walls. His huge frescoes on the chapel vault (**G-1, above**) cover ten thousand square feet and contain three hundred forty-three colossal figures. This single work took the master four and one-half years to accomplish. (See details of Guide Book Plan of Sistine Vault Illumination on previous page.)

The original of Michelangelo's awesome scene of the "Last Judgment" (**G-1**) covers the wall behind the altar in the Sistine Chapel. It measures 40 feet by 45 feet and is one of the largest frescoes ever painted. Viewing the illumination, one will note in the center Christ risen from His throne, His face turned toward the damned souls, speaking His terrifying verdict. Beside Him, the Virgin Mary flinches from His anger. Flanking Him, are Saints who share His rage at sinners who have made a mockery of their martyrdom.

One of them, St. Bartholomew, sits below and to the right of Christ, holding in one hand the knife with which he was flayed to death. In the other, he holds his own mortal skin.

To the right, is St. Catherine with part of the spiked wheel with which she was tortured and killed, and St. Sebastian gripping the arrows which caused his death. Below, angels blow trumpets to awaken the dead to be hauled before Christ for judgment. Opposite, the fiends herd the howling mass of the damned into Hell.

G-2 THE NUMISMATIC DISPLAY

The world-famous Cardinal Spellman coin collection is the basis for the Vatican Pavilion's numismatic display. Included are coins and medals of the reigns of various Popes and the official medals of the Presidents of the United States, including the late John F. Kennedy. The collection also features the official Vatican Pavilion Medallion by the noted sculptor, Albino Manca. This coin depicts on one side the Pieta, and on the other, Popes John XXIII and Paul VI, and the Pavilion itself.

G-3 THE PHILATELIC DISPLAY

In like manner, from the Cardinal Spellman stamp collection, permanently displayed at Regis College in Weston, Massachusetts, and considered to be one of the finest in the world, have been selected Vatican stamps of major interest to the collector and to the public-at-large.

Here, too, from time to time, the display is changed to vary its emphasis. Stamps commemorating the Second Vatican Council, the pilgrimage of Paul VI to the Holy Land, the major religions of the world, the participation of the Vatican in the World's Fair in Brussels in 1948, the special issue commemorating the participation of the Vatican in the present New York World's Fair, and the issue commemorating the death of Michelangelo are featured. Also shown will be the first autographed sheets of the Vatican-New York World's Fair issue signed by His Eminence Francis Cardinal Spellman and His Excellency the Most Rev. Bryan J. McEntegart, President and Vice President, respectively, of the Vatican Pavilion.

G-4, G-5 NEWS OF THE CONTEMPORARY CHURCH

Photoprints of news releases and of items of current activities of the Catholic Church are shown in this area. As in the case of the stamp and coin exhibits, this section of the Sistine area is up-dated frequently.

G-6 VIEWS OF THE CONTEMPORARY CHURCH

Seven carousels each rotating a set of back-lighted color slides show a) views of traditional Churches, b) the Mass and the Sacraments, c) Pope Paul VI and the Council, d) Ecclesiastical manuscripts, e) the Eastern Church, f) the Contemporary Church and g) scenes of the Vatican and its treasures.

G-7 THE CHURCH IN THE WORLD

The film projected at frequent intervals on the wall screen in this area (**G-7**) is based upon a script by Thomas Merton and presents audio-visually the theme of the Vatican Pavilion and its Exhibit.

G-8 THE CHURCH AND THE SAINTS IN CONTEMPORARY CHRISTIAN ART

The upper section of the niche-wall in the Sistine area has been reserved for a changing presentation of works of contemporary artists such as William Congden, Hofrat Arpad Weixlgartner, Andres Salgo, Andre Girard and a host of others. Paintings, sculpture and other forms of art will be featured continually here throughout the Exhibit period. The objective is the most comprehensive and varied exhibit possible during the life of the Fair.

In the lower niches of the wall of contemporary art are the more permanent works of this part of the Pavilion display. These were loaned by St. Joseph's Abbey of Collegetown, Minnesota.

The grateful appreciation of the Pavilion Committee to the Benedictines of St. Joseph's Abbey and to the dozens of artists who have offered their cooperation for the edification of the millions of Pavilion visitors, is herewith expressed.

THE PAVILION MUSIC

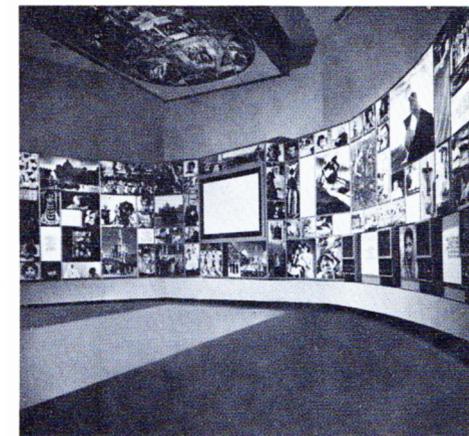
The selections audible throughout the Pavilion's various sound zones were chosen by R. Hupka to complement the theme and content of each area of the Exhibit. The music in the Long Gallery (heard also in the Pavilion Court) features Handel's "Messiah" and works by Bach, Schutz, Brahms and others. In the Pieta area are featured Gregorian Chants by the Monks of St. Pierre de Solesmes, France. The general Pavilion area outside the Crypt of St. Peter offers a vast variety of joyful music including excerpts from the Eastern Liturgy. In the Crypt area, recordings of selections of sacred polyphony and Gregorian chant sung by students of the Pius X School of Liturgical Music of the Manhattanville College of the Sacred Heart are heard.

Guest organists are featured regularly at the Möller pipe organ in the Chapel of the Good Shepherd and the Angelus and other daily prayer calls are accomplished on a Schulmerich "Basilican" carillon.

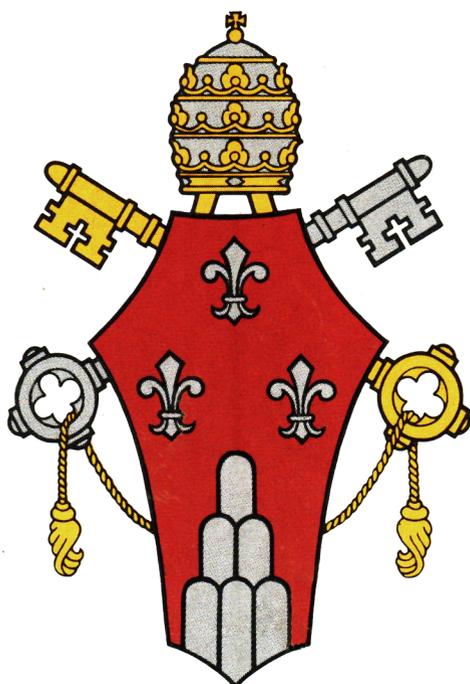
THE PAVILION SHOP

Operating under the direction of the Vatican Pavilion Committee, the Pavilion Shop offers to visitors some of the loveliest souvenirs and the finest values at the Fair. The entire proceeds from sales at the Shop and its Guide Book sales stations are used to defray the operating expenses of the Pavilion.

All but a few of the items sold are obtainable only at the Shop. Featured are the Pieta medals, rosaries, and charms, an array of Pieta miniatures and replicas, First Day covers and single sets of the Vatican's commemorative stamp issue, and a host of other interesting souvenirs. From the Shop's vending machines, postcards may be purchased for mailing from Vatican City.



View of picture wall in Sistine Area (G-4, 7)



This is an electronically restored copy of an original 1964-65 New York World's Fair Vatican Pavilion Official Guide Book. It has been produced for St. Mary's Church of Groton, CT. The church was constructed using many architectural components from the Vatican Pavilion including the stained glass windows, church pews, alter back-drop (reredos), and the roof top golden-anodized aluminum cross. The church is a lasting tribute to the Vatican Pavilion in its architectural design.

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VATICAN PAVILION

(NEW YORK WORLD'S FAIR) INC.—1964-65

Francis Cardinal Spellman, President

Most Rev. Bryan J. McEntegart, Vice President

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Official Guide Book

VATICAN PAVILION

Supplement 1965 Season

THE VATICAN PAVILION—N. Y. WORLD'S FAIR

In planning for the 1965 Fair season, the Vatican Pavilion Committee's objective has been to supplement, to the extent practicable, the colorful, informative Exhibit which inspired so many millions of visitors last year and yet, in no way, to alter or lessen its impact and message. Thus, the Exhibit supporting Michelangelo's priceless *Pieta*, the crown jewel of the Pavilion, remains largely unchanged.

However, events and opportunities since the close of the 1964 season have enabled several notable additions. These are treated in this one-page supplement. In the Guide Book and the supplement, therefore, you will find the complete story of the Vatican Pavilion, the *Pieta*, and the Pavilion Exhibit.

May you enjoy your visit even more than the tens of thousands of Fair goers who last year took the time and trouble to write in their praise and thanks!

THE HOLY FATHER'S TIARA

(On Display in the Crypt Area)

In the central Crypt area of the Pavilion, to the left of the magnificent photomural of the assembled Bishops at the second Vatican Council in St. Peter's Basilica, is the case containing the tiara of Pope Paul VI which has become the symbol of the concern of the Church and hierarchy for the poor of the world. Moved by the stirring calls for greater participation on the part of the Church in the global war on poverty, Pope Paul VI dramatically relinquished his papal crown—itsself a gift to him from the people of Milan—when he placed it on the altar in St. Peter's near the close of the fall 1964 session of the Council. Then, after the end of the session, His Holiness gave the tiara to Francis Cardinal Spellman in appreciation of the generosity of the American people toward their less fortunate brethren overseas.

According to the new Catholic Encyclopedia for Home and School, the use of an episcopal headdress began about the eighth century, A.D. By the tenth century a golden circlet had been added to distinguish the papal headdress from that of other Bishops. Pope Benedict XII is believed to be the first to have worn the triple crown, or tiara, during the early part of the fourteenth century. The small cross atop the tiara was added in the sixteenth century.

The tiara's three circlets are symbolic of the three-fold role of the Pope—to teach, to guide, and to sanctify. The papal tiara is worn only on special solemn occasions of a non-liturgical nature. (At liturgical functions the Pope, as Bishop of Rome, wears the regular Bishop's miter.)

Pope Paul VI's tiara is adorned with rubies (top circlet), emeralds (middle circlet), and diamonds (bottom circlet). Around the base of the tiara have been set more than one hundred carats of semi-precious stones.

The generosity of Pope Paul VI has already promoted gifts for overseas charities many, many times the intrinsic value of the tiara which has been variously estimated at from \$15,000 to \$80,000.

After the close of the Vatican Pavilion at the end of the Fair, the tiara will be permanently exhibited at the Shrine of the Immaculate Conception in Washington, D.C.



THE LONG-LOST STATUE OF ST. JOHN

(On Display in the Long Gallery)

The 40" high marble statue of the boy with a lamb, symbol of St. John, on display in the Long Gallery of the Pavilion, was brought to the United States from Italy at the turn of the century. In 1942, it was purchased at auction by Mr. and Mrs. Pierro Tozzi of New York, its present owners.

After studying the statue for more than ten years, Mr. Tozzi concluded that he was, in fact, the possessor of a long lost work of Michelangelo. In 1957, he took the statue to Florence, Italy, and placed it in the Casa Buonarroti (Michelangelo's House) inviting all who wished to question its authenticity to do so.

Art experts in various countries are divided as to whether or not the statue of St. John is the work of Florence's greatest sculptor. The similarity of the posture of St. John to that of figures in works of Michelangelo, the distinctive drapery which invariably marked his sculpture, the treatment of the pedestal itself—and perhaps most indicative—the striking resemblance between the face of St. John and those of Christ and the Virgin in the *Pieta* group, have compelled many to conclude that the statue was executed by Michelangelo.

Here in the United States the predominant number of critics, whose opinions we have sought in the matter, lean toward the conclusion that this statue is a sculpture by the great master.

On loan to the Vatican Pavilion from the Tozzi collection, the statue is insured for \$2,500,000.



The folio pages of the Gutenberg Bible are of two columns of 42 lines each and are set in Gothic type. Each Bible was hand illuminated. Forty-six copies of the Bible are known to be still in existence. Of these, 22, including the one in the Vatican Pavilion Exhibit, are complete. The Bible is valued at \$500,000.

THE GUTENBERG BIBLE

(On Display in the Crypt Area)

The 500 year-old Gutenberg Bible exhibited in the special duoplate glass case directly in front of the large photomural of the assembled Bishops at Vatican Council II is one of the six complete Gutenberg Bibles in existence in the United States. It is on loan from the General Theological Seminary of the Protestant Episcopal Church in the United States.

The Gutenberg Bible is named after Johann Gutenberg (1398-1468) of Mainz, Germany, master printer. The printing of this Bible marked that point in history, five centuries ago, at which movable type was first utilized to reproduce the written word. Best available records indicate some 150 copies of this two-volume bible were printed by Gutenberg's press on hand-made rag paper. An estimated 35 additional copies were printed on vellum.

OTHER COMPLEMENTS TO THE EXHIBIT

In the Sistine area of the Pavilion (see Guide Book floor plan), three new color transparency presentations are offered: one on the "Catholic Missions," one on "Catholic Education," and the third on "World Poverty and the Church."

The examples of contemporary art in the walnut upper facade of arches in the Sistine area were selected especially for the Pavilion Exhibit by Contemporary Christian Art, Inc.

In the Long Gallery of the Pavilion near the illuminated transparency of "The Crucifixion" by Perugino (B-13), have been hung two additional works: John Riva's sculpture of "The Last Supper" and Brenda Bettinson's painting "The Entombment."