FRANCE: (Class 2). Issued June 27, 1966, reproducing a painting of THE NATIVITY by Georges de La Tour, now in the Museum of Beaux-Arts, Rennes, France. Father Horn has written for verification. See article on page 62 upon which the Editor based his conclusion that it was THE NATIVITY.

ITALY: (Class 3m, 8m). Issued May 5, 1966, tourism issue. The 20 Lire value presents a composite of Italian architecture. Within a column of classical antiquity are shown, in miniature, the Vecchio Palace in Florence, the Colosseum in Rome, Dome of St. Peter's, the MILAN CATHEDRAL with its statue of the MADONNINA, the Leaning Tower of Pisa, the towers of Castle Nuovo in Naples, the Greek ruins of Agrigent in Sicily, and the Concordia Temple and Columns of Castor and Pollux. At the bottom is St. Mark's in Venice and the St. Mark's Pillar with winged lions.

PANAMA: (Class 1). Date of issue not known.

Set of 3 stamps reproducing art masterpieces. The 10c Aero value depicts the VIRGIN OF THE ROCKS by Leonardo da Vinci, and the 31c Aero value Raphael's painting of LA BELLE JARDINIERE both in the Louvre. The third stamp shows a Durer painting. The APS has assigned a "black blot" to this issue on points 1 and 5 (limited printing or limited "on sale" time, and ollies intentionally included with the issue.) Only 50,000 copies were issued of the da Vinci painting and 2,000 of the Raphael work, and only 7000 each of the perforated and imperforated souvenir sheets. Article on the two Madonnas in the set on page 59.

PARAGUAY: (Class 3m). In April 1966 a 1958 issue was overprinted and released. The issue commemorated the 350th anniversary of St. Ignatius Loyola. Illustrated is Scott 524 from the 1958 issue. A miniature MADONNA is being held by Beato Roque Gonzalez. Catalog numbers for the 1958 issue are: Scott 521, 524; Michel 782, 786; Yvert 546, 549; Gibbons 827, 831.

ROMANIA: (Class 1). Issued in August, 1966.

The design reproduces BETROTHAL OF THE VIRGIN by El Greco. Original is in the National Gallery, Bucharest.

See article on page 59.

NEW LISTINGS

ECUADOR: (Class 8). 1942 issue depicts ASSUMPTION CATHEDRAL in Quito. Identification received from Father Struve, Bogota, and Carlos Miranda Cruz, Quito. Catalog numbers: Scott 403, Michel 462, Yvert 401, Gibbons 641.

VATICAN CITY: (Class 5). The March 14, 1965 issue honoring the Uganda Martyrs contains two stamps which may be included in the Marian category: 15 Lire - ROSARY in hands of martyr second from right; 100 Lire - ROSARY in hands of martyr on left.
FORTHCOMING ISSUES

SAN MARINO: To be released September 24, 1966 for "Europa 1966," a 200L value depicting OUR LADY OF EUROPE, in large format and by photo-gravure. The MADONNA is identical to that shown on Spain's 1963 "Europa" stamp depicting OUR LADY OF EUROPE.

NEW ZEALAND: The 1966 Christmas Stamp to be released October 3. Design presents a painting of THE VIRGIN AND CHILD by Carlo Maratta, believed to be in a Vienna Museum.

SHARJAH: Scheduled for release September 3, a 3-stamp triptych complimenting 1966 Congresses of FIP and International Association of Philatelic Journalists in Munich. The 130 naye paisa value will show THE FRAUENKIRCHE in Munich. Stamps to be sold only in units of 3 due to currency exchange.

MARIAN POSTAL CANCELLATIONS

AUSTRIA:
42. Details of cancellation on page 45 of July issue but not illustrated.
43. May 28, 1966, Eisenerz, MADONNA AND CHILD. "Wunderstufe (Miracle Step). Stamp Exhibition, 28.5.1966." (See article on page 62.)

FRANCE:

GERMANY:

SPAIN:

(Our thanks for above covers to Mr. Aumann, Mr. Benet, and Mrs. Benson.)

THE MARIAN PHILATELIST

September 1, 1966
The Romanian issue of six stamps portraying art masterpieces, now in the Bucharest National Gallery, contains a Madonna stamp which collectors will welcome with great joy for it represents an incident in the life of the Virgin heretofore not used as a stamp design. It is believed that the painting was commissioned for the Hospital de la Caridad, Illescos, which was dedicated to the Blessed Virgin. There is no mention made of this painting in the original contract for the hospital's decoration.

It is evident the picture was painted during the last year's of El Greco's life, sometime between 1610 and 1614. The nervous handling and almost complete dissolution of the forms tell us this. The richness of the robes still convey his schooling under Titian and somewhat ease his individualistic elongated figures. A study also indicates that El Greco intended that all eyes were to be focused on the Virgin to portray her sublimity. Contrary to the prevalent concept, Joseph is painted as a young man.

With this Romania issue, the Marian collector can illustrate philatelically almost the entire life of the Virgin as given in the Gospels. Only two other incidents are missing -- Her birth and the Marriage Feast at Cana when her statement, "They have no wine," led to Our Lord's first public miracle.

The Bible tells us nothing of Mary's childhood. This is understandable. The Bible was given to mankind to make known, for all generations, God's covenant. The two Testaments tell how this Divine Plan was promised, and how it was fulfilled in the birth and passion of the Redeemer and the institution of His Church. Mary's role is simply stated as "The Mother of The Savior - The Mother of the God-man."

We first meet Mary in Holy Scripture at the most decisive moment of her life - The Annunciation: "The Angel Gabriel was sent from God into a city of Galilee, called Nazareth; to a Virgin espoused a man whose name was Joseph, of the House of David; and the Virgin's name was Mary." (Luke 1:26-27). This passage in St. Luke's Gospel and the succeeding verses document the fulfillment of the prophecy of Isaias: "Behold a Virgin shall conceive and bear a son; and His name shall be called Emmanuel." (Isaias 7:4).

It was of necessity that she be married, and she herself testified to her virginity in her reply to the Angel Gabriel. According to our laws, it is a marriage alone that has an absolute and legally binding character. In Jewish law, however, this was not the case. Two conditions were clearly distinguished - betrothal and marriage. Young people who had agreed with one another with a view to marriage were betrothed. But they would not be considered as truly married until the husband, according to the words of Deuteronomy, should have "taken her to himself." Thus, in St. Matthew's Gospel, the Angel tells Joseph: "Do not be afraid to take thy wife Mary to thyself." (1:20,16). Although these two conditions of Jewish law were in theory quite separate, in fact they merged one into the other. The Jewish law recognized rights and obligations during the betrothal that were almost the same as those of marriage.

The first feast honoring the Espousal of Mary and Joseph dates from August 29, 1517. It was granted by Pope Leo X to the Nuns of The Annunciation. It appeared in the missal of the Franciscan Order in 1537, and even today is a very special feast for Franciscans, celebrated on January 12.

Although the Bible contains no mention of a "betrothal ring," such items were popular even among the Patriarchal Jews. The act of betrothal was celebrated with a ceremonial feast, almost as a wedding. In certain sections of Palestine the bridegroom placed a ring on the finger of the betrothed during this time of festivity. There is no reason to suspect that Joseph did not follow the traditional form.

The Virgin's betrothal ring is believed to have been an amethyst and with representations of the flower that blossomed on Joseph's rod. It is also a tradition, found in the apocryphal writings, that Our Lady wore this ring until on her death bed; then, in the presence of the Apostles assembled, she gave it to the care of St. John.
First mention of the ring is made in 966 A.D. when a jeweler named Ranerius received it as a gift from a friend who had lived in the Holy Land, with the statement "this is the Virgin's ring." Records state it was placed in the Church of Mustiola. In 1437 it was given to the care of the Franciscans in Siena, then later transferred to Perugia. It was placed in the Chapel del Santo Anello, especially built in Perugia's 15th century gothic Cathedral of San Lorenzo. An altar was built in the little chapel between the years 1482 and 1492, during the reign of Bishop Dionision Vennucci, to house the ring - and there it is today.

VIRGIN OF THE ROCKS by Leonardo da Vinci

The 10c Aero value in a 3-stamp set issued by Panama recently (exact date not known), depicts the VIRGIN OF THE ROCKS by Leonardo da Vinci. This same design appeared on a 1952 issue of Italy, commemorating the 500th anniversary of the artist's birth (1425-1519), (Sc.601a, Mi. 866, Y-T 625, Gt.C389), overprinted for Trieste Zone A (Sc.163, Mi.194, Y-T 137, Gt.C94). The design on these stamps reproduces the original in the Louvre.

Often a title for a canvas stems from an association with the patron, or a commission for some edifice, or for some incident. In this particular instance the picture obtained its name from the rocks of the cavern which form the background. Mary kneels in the center of the picture, her right hand on the shoulder of St. John the Baptist, her left hand hovering above the head of her Divine Son. One author stated "the Virgin Mother has rarely been so beautifully portrayed." The Christ Child sits on the right forefront, a figure of utter charm, His right hand raised in benediction on John. An angel behind the Christ Child points to John who is to baptize Christ in the Jordan, personified by the stream in the forefront. Of particular interest are the fingers raised in benediction - three upraised, signifying the Trinity, of which He is God the Son, and two fingers turned to the palm representing the two natures of Christ - Divine and human.

One author wondered why the background of overhanging rocks was used by da Vinci and thought perhaps the artist wished to recall that the Christ Child was born in a cave, or perhaps that the rocks signified the rocky road of life while the serene pool signified contemplation. We will never know what the artist had in mind when he painted this masterpiece, and perhaps may even have an interpretation of our own.

This was the artist's first big canvas and it was painted after 1481. A copy was made in 1483 for the Church of San Francisco in Milan and which now is in the London National Gallery. There are noticeable differences in the London copy in the way the figures are positioned, shading and coloring and the pointing hand of the angel is omitted. It is known that a part of the work done on the copy was by Ambrogio de Predis.

PANAMA: LA BELLE JARDINIERE - MADONNA, CHRIST CHILD AND ST. JOHN

The original for this painting by Raphael used on the Panama issue hangs in the Louvre, and is a panel measuring 122x80. Its name derives from the beauty of the Madonna and of the landscape. On the hem of Mary's mantle, just above the foot, is the inscription "Raphaello Urb," and near the elbow is the date "MDVII," interpreted by some as 1508 because of the presence of another possible "I". The panel is almost certainly the painting that Vasari notes as contemporary with the "Madonna of the Canopy," left unfinished by Raphael and completed by Ridolfo del Ghirlandaio. It was apparently acquired in Siena at the request of Francis I of France. There are many known copies, one of which is in the Victoria and Albert Museum, London, and bears the inscription "Raphaello Vr. MDXLV." (Reference: "All the Paintings by Raphael," Ettore Camesasca, Hawthorn Books, Printer.)
Although Mexico has always been a prominently Catholic country, its contribution to Marian Philately is extremely scarce, and the figure of the Blessed Virgin on Mexican stamps has been accidental since no stamps have been issued purposely to honor and remember Her. It is for that reason that only two stamps exist showing the Virgin's portrait.

In 1939, on the occasion of the Fourth Centenary of Printing in Mexico, the first in America, six stamps were issued, three for surface mail and three for airmail. On the lowest value of the last three airmail stamps, a 20 centavos value (Scott C97), there is a reproduction of one of the earliest Mexican engravings — Gerson's Tripartite "OUR LADY CONFERRING THE CHASUBLE ON SAINT IL-DEPHONSE." Although it is not the main theme, the Virgin's figure appears clearly and there is no doubt about the Marian character of the stamp.

The Catalogue of Marian Stamps includes as Marian stamps, but for fiscal use only, those issued by the Mexican Government in 1913 and 1914. The design on these fiscal stamps shows the standing figure of Miguel Hidalgo y Costilla bearing a banner on which can be seen the HOLY VIRGIN OF GUADALUPE. In my opinion, but understanding the author's point of view, these stamps should not be included in a philatelic collection because they were issued only for fiscal purposes, to be pasted on invoices, receipts and other documents as proof of payment for some taxes.

It was forbidden to use such fiscal stamps for postal uses and their face value reaches as much as 500 pesos, while postage stamps at the most are 20 pesos. These fiscal stamps could be added to a collection, not as philatelic items but only as documentary vignettes or stickers. The same opinion would apply to the Anti-Tuberculosis stamps of 1956 which had no postal use.

"SPECIAL CATALOGUE OF STAMPS OF MARIAN ARCHITECTURE," authored by Rev. Father Ricardo Struwe, has started to appear in "GABRIEL - Magazine of the World Union of St. Gabriel in the Spanish Language." The first and second parts appeared in the February and March 1966 issues, Nos. 17 and 18. Details are in Spanish, English, German and French, with accompanying illustrations; Scott, Michel and Yvert-Tellier catalogue numbers are given as reference. Subscription rates for the publication are $1.50 per year for U.S. Interested collectors may send subscriptions to Rev. Father Ricardo Sruve, Editor, Apartado Nacional 2384, Bogota, Colombia, South America.

The Catalogue portion is inserted in the center of the publication and may easily be removed for individual filing or reference.

K-LINE MADONNA ALBUM SUPPLEMENT No. 3 -- The third supplement has been released by the K-Line Publishing Company on August 15, 1966. For details on this and previous supplements, as well as the Album pages, see the K-Line ad on page 63.
The Philatelic press indicated that this stamp design reproduced a painting titled 'The Newborn' by Georges de La Tour. The design intrigued me and induced me to research the painting and the artist. Research in philately does produce moments of exhilaration, and such an experience was mine when I found the painting in an art book titled "Maria - Die Madonna in Der Kunst," (Mary--The Madonna in Art), by Linus Birchler and Otto Karrer. The authors titled this painting "Weihnacht," (Christmas Night). The Baerger Encyclopedia of Old Masters states that a Georges de La Tour painting titled "The Nativity" is in the Rennes Museum, France. The Michel monthly publication affirms that the original from which the stamp design was taken is in the Rennes Museum. Kay Ziegler, Editor of the FINE ARTS PHILATELIST, verified that it was a Madonna and that the painting was done no later than c. 1630, and now is in the Musee des Beaux-Arts, Rennes, France, and that the painting presents a family scene yet at the same time a religious work. In 'La Vierge et L'Enfant, Dans L'Art Francais," by Maurice Vloberg," we found the following, translated for us by Frank Rodgers: "This maternal countenance, with a perfect harmony of love, good fortune and health, occurs in most of the painters and engravers of the period, except for Callot whose microscopic engraving of "The Nativity" suggests the real poverty of Bethlehem. We must except also the brush of Georges de La Tour, and that of Louis Le Nain, whose strong sympathy for the common people may be seen in their paintings where rustic faces surround the infant God."

This research confirmed my opinion that the artist did paint a NATIVITY SCENE and that we have another Madonna stamp to add to our collection.

Georges de La Tour (1593-1652) remained in obscurity until 1863 when a pamphlet was written on his life by Alexandre Joly. His works had been generally attributed to other artists, such as von Honthorst, Zurbaran and Velasquez. In 1914 Dr. Herman Voss definitely identified several of his paintings, and since then others have been assigned to this task.

This artist painted many religious themes, and the life of Mary provided the basis for several of his paintings. He did not place a halo on the religious subjects he painted, yet he left the viewer with the knowledge that it was a religious theme he painted. He did not paint in what would be considered a courtly manner or style, but rather used as models people he knew or was familiar with, dressed in the clothes being worn at the time, and placed them in familiar day-to-day surroundings.

It is evident from a study of his works that he was influenced by Caravaggio and von Honthorst, both of whom are known for their "night scenes." Most of de La Tour's works present a night scene where light is obtained by contrast of light and shadow with the source of the light not being seen by the viewer. This is true of the paintings used as a design for this postal issue: Mary's companion holds a candle to illuminate the Mother and Child, who is in swaddling clothes, yet the source of the light, a candle, is shielded by the companion's hand from the viewer's sight. Mary's robes are a dull red, a color typical of de La Tour's works. It presents a scene enchanting in its melancholy tenderness and luminous effects.

AUSTRIA MARIAN POSTAL CANCELLATION #43 - "WUNDERSTUFE"

Josef Franz Aumann, Vienna

On the occasion of a stamp exhibition in the town of Eisenerz, in Styria, a special postal cancellation was authorized. It shows the "WUNDERSTUFE VON EISENERZ", (The Miracle Step of Eisenerz.) The town has been known for centuries for its iron ore deposits. In 1669 it appeared that the iron ore was no longer there and mining was to be terminated. A miner found a piece of iron, and in striking it with his hammer he broke it into two halves, and both halves showed a very clear picture of the MOTHER OF GOD WITH THE DIVINE CHILD surrounded by clouds. The miner, Simon Weissenbacher, carried the two pieces to the directors of the mining company, who thought it was a miraculous sign for them to continue their mining operations. Since then the mining has indeed been successful. The WUNDERSTUFE was first preserved in the Chapel of St. Barbara, Patron of Miners, but later was placed in the Mining Museum of Eisenerz, where it is today. On the cancellation are seen the two halves with the Madonna picture. The 40+20 Groschen stamp shows the City with mining operation machines. It might be interesting to note that here mining is not underground, but above ground.
CZECHOSLOVAKIA: FRYDEK-MISTEK

MADONNA STATUE AND MARIAN CHURCH

The March 1966 issue contained details of the designs in this set of stamps released February 15, 1965 except for the city of Frydek-Mistek. The following was extracted from the April 1966 issue of the German GABRIEL and translated by Mr. and Mrs. Frank Benjert.

Frydek lies to the right of the Ostrowitza and at one time belonged to Austrian Silesia. Mistek on the left bank belonged to Moravia. Today both form a twin-city and an industrial district.

In the left background in the design is the Frydek Castle dating to the 16th century. In front of this castle is the tower of the Parish Church of St. James the Elder; the lower portion of the tower, from the Middle Ages, is built in gothic quadratic style and differs from the upper portion which is octagonal with an onion-shaped dome from the baroque era. The tower was renewed in 1876. The church itself does not appear in the design.

To the right in the design is the MARIAN PILGRIMAGE CHURCH in Frydek, in Renaissance style. The gable between the two towers is adorned with a MADONNA STATUE. The pillar in the foreground was erected in 1939 and contains a statue of THE ASSUMPTION OF MARY; with one hand Mary points to heaven and with the other lets the folds of her dress slip to the ground.

FRANCE: NOTRE DAME CATHEDRAL, VERDUN

Rev. Father Hugo Pfundstein O.S.B., Vienna, has called our attention to a stamp of France issued in 1939 for the 23rd Anniversary of the Battle of Verdun during World War I.

In the design appears the NOTRE DAME CATHEDRAL OF VERDUN, This Romanesque style Cathedral, built on the site of two previous churches the first of which was burned in 1047, was consecrated to the MOTHER OF GOD in 1147 by Pope Eugene III. St. Bernard and eighteen cardinals witnessed the consecration. An ancient and creditable tradition states that in about 470 A.D., Bishop Fulchrium consecrated a church on this spot to the THEOTOKOS.

The 11-12th century church was altered in the 14th century, and again in the 17th and 18th centuries. It was reconstructed following World War I, having been severely damaged, and was reconsecrated in 1935. During the post-war reconstruction a great crypt was found beneath the cathedral apse. The present Cathedral consists of three naves, in each of which is a crucifer. It has a high apse, the towers of which are seen in the stamp design. There are double transepts, and until the 18th century when the western apse was replaced by a facade there was an apse at each extremity. The high altar is placed beneath a gilded canopy, resting on marble columns.

In the south transept is a relief dating from 1555 and a marble statue of a greatly venerated image of NOTRE DAME DE VERDUN, which was crowned on July 2, 1946. It is no ancient nor medieval work but a modern image by the artist Henri Vouchard.

Collectors who include miniature Marian churches in their collection should add this one. (Extracted and translated from the Nov.1965 issue of "GABRIEL, in the Spanish Language," edited by Rev. Father Strue, Bogota, Colombia, with supplemental information by the Editor.)

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SPAIN: OUR LADY OF BEGONA AND SHRINE

In April 1966 Spain issued a stamp depicting the coat-of-arms of the Province of Vizcaya which includes the Church of San Anton. In this church is the Shrine of OUR LADY OF BEGONA, Patron of the Province. The Shrine rises majestically on the hill of Arlagon dominating the town of Bilbao, and is a haven to the Bilbaos for public and private supplications.

The Church and OUR LADY OF BEGONA were depicted on a Charity Label from the City of Bilbao in 1937-1938. The following was extracted from Father Horn's article on this label which appeared in the January 1956 issue of the AGE OF MARY:

Class 7

"OUR LADY OF BEGONA was not forgotten during the War of Liberation. Bilbao was delivered from the Reds on June 19, 1937, and soon after three charity seals appeared, all of the same design, all for the same donation of centimos, the colors being different, that is, chestnut, lilac, and blue. In the upper left we see the statue of OUR LADY OF BEGONA, but the most prominent part of the design is devoted to an illustration of the Shrine Church of Our Lady of Begona. The broken chain and the left arch of a bridge also appearing in this design recall the celebrated ring of steel with which the Reds intended to ward off the Nationalist Army. But the chain was broken. This seal makes an interesting addition to our Madonna album since it affords us with a picture of a Madonna Shrine."

In the Marian Year stamps issued by Spain in 1954 is a 15 cts. value depicting OUR LADY OF BEGONA. The image appears to be from the 9th century and is of linden wood. The Virgin is seated on a stool and holds the Christ Child on the left thigh, supporting a hand on its shoulder. The face of the Virgin is gracefully oval, with smooth and waving hair; the feet are encased in sharp pointed shoes; around the collar is inlaid a trinket in the manner of a medal. The Christ Child extends His right hand in benediction while His left rests on His knee.

Tradition states the image appeared in the branches of a leafy holm-oak tree, then growing abundantly on the mountain where the Shrine stands today. Discovery of the image was considered to be miraculous by the people, and a great shrine was proposed to house it on the mountain top. However, the statue reappeared back in the tree where it had been found, and from the lips of a Basque came the idiom from which it received its name -- Be-go-on-a, which means "here the feet remain," or "I will not move from here."

A hermitage was built on the site, and in 1588 the Gothic Sanctuary was erected. It consists of three naves supported by ten beautiful columns and has three altars. Its walls are repositories of art work illustrating the life of the Virgin, gifts of grateful people who received favors from the Virgin. One picture records the celebration procession of 1855, when cholera afflicted Bilbao and the miraculous image was carried in procession.

The image was crowned on September 8, 1900, and for the occasion Pope Leo XIII sent a special delegate who brought a rosary of gold in his name, and which was placed on the statue on the day it was crowned.

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Our thanks for "Assists" to: Ed Ehmann, Ethel LeBeau.

VATICAN CITY POLISH MILLENNIUM ISSUE: 25 Lire value - St. Wojciech. "Wojciech is his native name and Adalbert his given name. Known as "St. Adalbert Wojciech, Bishop."

THE MARIAN PHILATELIST -64- September 1, 1966
MADONNA OF THE PROTECTING MANTLE (SCHUTZMANTLE) - FRAUENSTEIN
Rev. Richard Schwanzlberger, Austria

In May of 1967 Austria will issue a stamp initiating the "Gothic Art in Austria Exhibition," to be held during the summer of 1967. The design will depict a SCHUTZMANTLE MADONNA now in the Pilgrimage and Parish Church of "Maria Heimsuchung" in Frauenstein.

On the 1650-foot high "Steyrter Stain" in the Steyer Valley in Upper Austria, the suffragan Bishop of Passau in 1488 dedicated a small church in honor of "Our Lady of The Visitation" for the residents of Ramsau in the parish of Molln. The legend states that in 1594 a Protestant farmer wanted to burn a two-foot late gothic wooden statue of Our Lady, but the statue remained intact. It was then placed on the High Altar, and today is the miraculous image of the Pilgrimage Church in Frauenstein.

The artistic-minded pastor, Paul Radauer (1886-1902), had the interior of the pilgrimage church renovated, and found another beautiful wood carving of the "SCHUTZ MARIENS" (Mary Protectoress) which was hidden in a cabinet in the sacristy. He placed it on the church wall, to the left of the High Altar. Up to now the art world knew nothing of the existence of this late gothic work, and research on it began just forty years ago. In 1937-39 the statue was gassed to kill the deathwatch beetle, and in 1960 it was renovated in a skillful manner.

Research revealed that Emperor Maximilian I (1459-1519) and his faithful knight, Florian Waldauf (x1510) of Tyrol, made a trip on the Zuyder Zee in 1489. On 'Three Kings Day' they were passing through an ice floe and were in serious danger; they asked Our Lady the Protectoress to help them and vowed thanksgiving if their plea was answered. Knight Florian fulfilled his vow by founding a chapel in the parish church at Solbad Hall in Tyrol. Emperor Maximilian commissioned Master Gregory Erhart from Ulm (1463-1540) to create a "Madonna of the Protecting Mantle." The statue dates between 1510-1515 and on completion was presented to the church at Frauenstein by the Emperor. Master Erhart portrayed Our Lady as a Queen, with a pensive and dignified countenance, seated on a raised throne, thereby deviating from the standing type of "Madonna of the Protecting Mantle." The Child Jesus stretches lively away from Our Lady's lap, holding a crown in His hand, the crown being composed of red, blue and white roses. The motif of the "Madonna of the Protecting Mantle" is therefore bound to the motif of the "Queen of The Holy Rosary."

The statue is approximately 6 feet high and 5-1/2 feet wide. To the right and left are angels holding aloft the blue-lined mantle; kneeling at Our Lady's feet are six persons seeking protection. To the left are three men - Emperor Maximilian wearing his crown, Knight Florian Waldauf in armorment, and a Burgher; to the left are three ladies - the Empress, who originally held a book in her hand, a knight's lady in garments of the nobility, and a Burgher's wife with a simple mantle and head-dress. These six persons represent the different classes. Although created in the transition period from Gothic to Renaissance, all garments of the six figures are beautifully draped. The happy Christ Child and the solicitous faces of the angels lead all mankind seeking help to the enthroned Mother of God under Her protecting mantle.

While the MADONNA OF THE PROTECTING MANTLE in Frauenstein is contained in a plain wooden case, the Austrian stamp will have a decorative Gothic frame with the wording: "Exhibition - Gothic Art in Austria - Krems 1967" and two shields, the left one designating the schilling (S), and the right the value (3).

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NOJEX 1966

The Fifth NOJEX Exhibition will be held October 14-16, 1966 at Hotel Robert Treat, Newark, New Jersey. A prospectus for exhibitors is available by writing Mrs. Elizabeth Kreeger, Entries Chairman, 125 Wood Avenue North, Linden, New Jersey 07036, or by contacting members of the New Jersey Chapter of COROS. COROS will again present an Award for the "Best Exhibit of Religion on Stamps", and the Marian Philatelic Study Group will present Awards for the "Best in Marian Philately." Collectors are urged to participate and those living in and around the New Jersey area are invited to visit the NOJEX Exhibit.

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CATALOGUE OF MARIAN STAMPS

Our thanks to the following for review and publication of the Catalogue:
Linn's Weekly; Stamps Magazine; The Italian GABRIEL, Avv. Nicola Berardi; Editor; Die Sammler Ludde of Germany; MIRIAM, Father Ismael, OCD, Editor, Mr. Ernest Kahr for his comments in the Chicago Diocesan paper, "New World," and to Father Struve, Bogota, for the advertisement on the back of "GABRIEL-Spanish Language," of which he is the Editor.

THE MARIAN PHILATELIST

September 1, 1966
OVERPRINTS ON THE HUNGARIAN MADONNA STAMPS DEPICT HISTORY - Part I

Josef Peeters, Bevel, Belgium

Edited by W. J. Hoffman with additional notes by Rev. Franz Mahot

The stamps of no other country have been overprinted for ex-territorial use as were those of Hungary. This always happened during or at the end of a war when territories were transferred between governments. Because of these various regions arising with a new nationality, the Hungarian stamps in current use were overprinted and/or surcharged for a short period of time as a result of the changed situation. The Madonna collector will be interested in the following overprints of Hungary:

1. After World War I.
   Madonna stamps of West Hungary (Lajtabanat) of 1921.

2. After World War II.
   A. Madonna Stamps of the Carpatho-Ukraine.
   B. Madonna Stamps of Slovakia.
   C. Madonna Stamps of Slovenia and Backa.
   D. Madonna Stamps of Translyvania.
   E. Madonna Stamps of Abony.

WEST HUNGARY (LAJTABANAT) - 1921:
The treaties of Saint Germain and Trianon provided for the transfer by Hungary to Austria of the German-speaking districts of West Hungary, with Sopron as the capital. Hungary was to have ceded the territory on August 9, 1921. Instead, Hungarian insurgents occupied the region and organized a violent propaganda movement against the transfer. These semi-irregular armed bands attacked the Austrian occupation forces when they tried to take possession. The Inter-Allied Commission in charge appealed to the Council of Ambassadors. Italy offered to act as mediator, and on October 13, Italy, Austria and Hungary signed a protocol at Venice, agreeing to a plebiscite to be held in Sopron and surrounding districts. The plebiscite was held December 14 and 19 and gave the Hungarians a majority.

Austria protested that the voters had been terrorized and the lists manipulated, but the Council of Ambassadors recognized the decision on December 23, 1921 and persuaded Austria to do the same on February 28, 1922.

Sopron remained with Hungary and Austria entered her new province of Burgenland, which was maimed, lacking a natural capital. However, in 1925 Eisenstein was named as capital. After World War II Sopron remained Hungarian, but the German-speaking population was expelled.

The events of 1921 were the basis for the release of the fifth provisional issue of West Hungary using the Hungarian issue of February 27, 1921. On October 10, 1921 these stamps were overprinted in black, "FELKELO - MAGYAROK - ESZAKI-MADSEREJE - 1921," which translates "Rising Hungarians Northern Army 1921." The Madonna stamps in the original issue are Scott Nos. 378 and 379. The overprinted stamps are listed in Michel and Zumstein under West Hungary.

<table>
<thead>
<tr>
<th></th>
<th>Michel</th>
<th>Zumstein</th>
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<tbody>
<tr>
<td>50 K brown/blue</td>
<td>57</td>
<td>57</td>
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<tr>
<td>100 K olive/red brown</td>
<td>58</td>
<td>58</td>
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The 50 K. value exist also with inverted overprint.

CARPATHO-UKRAINE - 1944-1945:
At Chust, the capital of the Carpatho-Ukraine, at Beregovo, Munkacevo, and Uzgorod, Hungarian stamps were overprinted in 1944 and 1945 after the retreat of the German-Hungarian troops. As some of these stamps depict the "PATRONA HUNGARIAE," they will interest collectors of Madonna stamps. A short historical survey will clear up the origin of these overprints.

Until 1918 this region was a Hungarian province. By the peace treaty of St. Germain, on September 9, 1919, it was added to Czechoslovakia as an autonomous district. By the treaty of Munich, on September 26, 1938, it was transferred to the Czech state with self-government and its own postal administration. On March 14, 1939 a declaration of independence was issued which was promulgated on March 15, 1939 by the first session of the Diet. On that occasion a
proper postage stamp was released at Chust, depicting the so-called Strukova Church, an ancient Ukrainian wooden church from Jasina. A special cancellation was given with the following Cyrillic inscription: "Xyct 16.3.39 - Inauguration of the first Diet."

The following day, March 16, Hungarian troops invaded this region and occupied it until the entry of the Russian army in the autumn of 1944 following the defeat of the German-Hungarian troops. The Russians ordered the overprinting of the Hungarian stamps with "C S P 1944," which translates "Czecho-Slovakian Republic."

Once more the region declared itself independent and overprinted the Hungarian stamps with the Cyrillic "Posta Zakarpatska Ukrajna" and new value. After a plebiscite, which was greatly influenced by the Russians, held June 20, 1945 this fertile province was ceded to Russia, and on January 22, 1946 was annexed to the Transcarpathian District of the Ukrainian Soviet Republic. The inhabitants of this region are Huzuls and Magyars.

Following are the Hungarian Madonna stamps of 1943 depicting the "PATRONA HUNGARIAE," which were overprinted with new values, Scott No. 610 for the 18 f. value and Scott No. 612 for the 24 f. value.

**Chust/Hust**
- overprinted "C S P / 1944."
  - 18 f. in red: 10
  - 24 f. in black: 12

**Beregovo/Beregzasz**
- overprinted "C S P" in black and in Cyrillic "Zakarpatska Oblasty," which translates "Transcarpathian District."
  - 18 f. and 24 f.

**Uzgorod/Ungvar**
- overprinted in Cyrillic "Posta Zakarpatska Ukrajna" and new value.
  - 1. surcharged 60 f. on 18 f. already overprinted at Chust (red): 40
  - 2. surcharged 40 f. on 18 f. in red: 51
  - surcharged 60 f. on 18 f. in red: 52
  - surcharged 60 f. on 18 f. in black: 54
  - surcharged 60 f. on 24 f. in black: 61
  - surcharged 60 f. on 20 f. in black (Scott No. 618): 61
  - surcharged 60 f. on 30 f. in black (Scott No. 619): 62

**Munkacevo/Munkacs**
- overprinted "C S R" in black-grey
  - 18 f. and 24 f.

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**SLOVAKIA - 1945:**

A large strip of Bohemia and Moravia (Sudetenland) was ceded to Germany by the Treaty of Munich on March 20, 1938. From the Statement of Vienna on November 1, 1938, and the protocol of March 7, 1939, the south end of Slovakia (Slovensky Kras), the population of which was 58.5% Magyars, was allotted again to Hungary. The important towns of Munkacs, Komarom and Kosice lie in this region. Until 1919 this region was a part of Hungary.
Hungary celebrated this event by the issue of stamps (Scott No. 535) overprinted "Hazateres - 1938," (Return - 1938), and, secondly, by a marvelous set (Scott B98-B102), on which we see the citadel of Munkacs, Horthy riding across the Danube bridge at Komarom astride a white horse, and a North-Hungarian girl who adorns her liberator with flowers. On a later issue (Scott No. 557) we see an angel ringing the bell of liberty of Kassa (Hungarian for Kosice).

The northern part of Slovakia obtained a certain degree of independence on January 18, 1939, but became a self-governing state on March 15, 1939. This independent state, founded by the Germans, released a set of charity stamps on March 16, 1943 for the benefit of a cultural fund, and on which is seen the Krasny Madonna (Beautiful Madonna), in the National Museum at Bratislava (Scott No. B18). On March 21, 1939, the Czech stamps were overprinted "Slovensky Stat - 1939," and of these the Madonna collector is interested in Scott Nos. 14 and 22. The 1.50 K carmine depicts a view of Banska Bystrica with a column in the foreground topped with a statue of the HEAVENLY QUEEN; on the 5 K greyish-green is seen the Column of The Trinity at Olomouc with a statue of THE ASSUMPTION OF MARY half way up the column (Scott No. 22).

Kosice was taken by the Russian troops late in 1944. The Slovakian patriots exerted themselves and in the middle of September 1944 four-fifths of the whole of Slovakia was liberated. The partisans joined hands with the Russians and expelled the German occupier. The Russians overprinted the Hungarian stamps of 1943 depicting the "PATRONA HUNGARIAE" which were in use in the southern part of Slovakia. The overprint consisted of "C S P" and "C S P -- 1944."

Rimavska Sobota/Rimszombat issued a red overprint "C S P" on the 18 f. and 24 f. issue of Hungary (Scott Nos. 610 and 612). These were confiscated by the official PTT Bureau on March 15, 1945.

Roznava/Rozsnyo issued a black overprint "C S P" on the same stamps.

Kosice/Kassa issued a black overprint "C S P 1944" over "Magyar Kir Posta" on these same two stamps.

Kunova Teplica/Kuntapolca issued a black overprint "C S P" only on the 18 f.

Krasnahorske Podhradie/Krasznahorkavaralja issued a red overprint "C S P" in an oval only on the 24 f.

(Part II covering Slovenia and Backa, Transylvania, and Abony, Hungary, will appear in the November 1, 1966 issue.)

BASILICA ST. MARY OF THE HOLY ROSARY
Austria: WIPA 1965 Series (E)

After returning from a successful Crusade in 1186, Duke Leopold founded the present day "St. Maria Rotunda." He included a small college for the Knights Templar, which however was of short duration.

In 1225 the Dominicans settled nearby Maria Rotunda, and in 1238 the monastery was completed. The church was consecrated in 1447. In 1529 it fell victim to the first Turkish siege.

The present church dates from 1630-34. The statue above the portal and the inscription under the cornice characterize the church as a special sanctuary of "Our Lady of the Holy Rosary," built for "God the Almighty and His illustrious Mother of the Most Holy Rosary."

The church contains an oil painting of Mary holding the Infant Jesus standing on her left knee, offering a rosary to St. Dominic and St. Catherine of Siena, who kneel at her feet. On each October 2nd the picture was carried in solemn procession to St. Stephen's Cathedral. Today this is forgotten.

The high altar contains a statue of Our Lady, Queen of the Rosary, a replica of the one in "Maria Rotunda" in Rome. It is a substitute for the original silver statue of Our Lady donated in 1655 by the Baron of Liechtenstein, which was melted down during the Napoleonic War. The altar piece behind the statue, by Kupelvieser, depicts the institution of the Feast of the Holy Rosary by Pope Gregory XIII.
Marian topics include The Nativity, Coronation of the Blessed Virgin Mary, and the Holy Family which are depicted on three side altars. A statue of the Sorrowful Mother is on the second altar to the right, and an old painting of "Mary Help" on the last. Two frescoes to the right and left of the High Altar are mindful of the victorious might of the Holy Rosary. The picture to the left portrays the siege over the Albiscans, a work of Muret in 1215, and to the right is a painting of the victorious sea battle over the Turks at Lepanto in 1571. The picture in the dome, by Geyling, shows Our Lady and the Infant Jesus in the splendor of heaven surrounded by four angels with a gospel book in their hands. Instinctively this reminds one of a statement of Pope Leo XIII, "The rosary is the essence of all Christian prayer, a small gospel." Previously a fresco by Hafmaler Van Hage, 1674, "Descent of the Holy Spirit," adorned the dome.

The above data was translated from "Marianisches Wien," by P. Hugo Pfundstein, O.S.B., by Mr. and Mrs. Benjert.

A better view of the Basilica is seen on a February 28, 1966 issue by Austria. Details on this stamp appear on page 39 of the May 1, 1966 issue. The catalog numbers are: Scott 757; Michel 1202; Yvert 1039; Gibbons 705.

**VATICAN CITY: GROTTAFERRATA - 1955 Issue**

On December 29, 1955, Vatican City issued a set of three stamps for the 9th centenary of the death of St. Bartholomew of Grottaferrata. The saint appears on all three stamps, and the design was taken from an ancient mosaic in the sanctuary of the church, which is dedicated to the BLESSED MOTHER.

The Grottaferrata is an Italian sanctuary-monastery of the Eastern Rite, located in the Alban Hills near Rome. It was founded in 1004 by St. Nilus for his Greek monks, the spot, it is said, having been pointed out to him by Our Lady. Local tradition states that once a shrine of the Mother of God was here behind an iron grating in a cave. From this it obtains its name: "ferrata" meaning "grating," and "grotta" meaning "cave."

Tradition also states that the Byzantine Icon venerated here was brought from Gaeta by St. Nilus and today is enthroned over the high altar and exposed to public view only on feast days. It is of the Hodegetria type, sometimes also called "Guide." The Virgin holds the Infant on her left arm, her left hand pointing to the Infant, while the Infant extends a benediction.

St. Bartholomew accompanied St. Nilus on journeys, and on one to Tusculum night overtook them. They rested at a grotto near the city. Here Our Lady appeared to them, requesting they build a church in her honor at the grotto wherein they rested; tradition also states she gave them a golden apple to put in its foundation.

Nilus died when only a small part of the church was built. St. Bartholomew at this point was but 25 years of age but he was elected Abbot. During his 56-year reign as superior he continued the church construction. It was completed in 1025 and consecrated by Pope John XIX.

The original church stood for many centuries, however, the years took their toll and brought about disintegration. In 1754 Cardinal Guardagni built the present church, which today contains many famous mosaics and wood carvings. The most outstanding being a series of frescoes by Domenichino depicting the lives of St. Nilus and St. Bartholomew. Of the original church only the vestibule and statue of Our Lady remain. In 1903 the church was raised to the status of a Roman Basilica, and in 1904 partial restoration was made to the church.

**AUSTRIA: MARIAN CANCELLATION #42**

Reproduced is a picture of the MADONNA AND CHILD by Lucas Cranach the Elder done about 1515. For a time the picture was in the Dresden Church of the Cross. During the Reformation it was placed in the Dresden Art Gallery. When Archduke Leopold V of Austria visited Dresden he was given the picture as a gift. The Archduke had the picture reproduced and the copy put on "Mariafil Berg" on the Danube shore opposite Passau. Under the title, "Mary, Help of Christians," the picture was widely distributed; In the Alps no Marian picture was copied more than this one by Lucas Cranach. On July 3, 1560, a copy of the painting was brought to the Innsbruck parish church of St. Jacob, where it has been venerated for centuries.
MADONNA SOUVENIR SHEETS

We have limited offerings of the following. The condition is fine to very fine. Most are mint. A very few have light hinge traces. Our quoted prices will be firm until October 1, 1966.

ANGOLA "318a" $ 18.40
This sheet, issued in 1951, has 9 imperforate stamps and a portrait of Pope Pius XII. Described by Scott under Angola 319 and listed in Hoffman Catalogue of Marian Stamps (under Portuguese Colonies) as Class 1.

BELGIUM B513a $ 17.70
Issued in 1952 to commemorate 25th Anniversary of the Cardinalate of J. E. Van Roey. Described by Scott and listed in Hoffman Catalogue as Class 2.

BELGIUM - VAN DER WEYDEN
Issued in 1949. Not listed by Scott. Listed by Michel, Yvert-Tellier, and in Hoffman Catalogue as Class 1 and 2. Only 66,000 printed.

CHILE "C219a" $ 48.50
Described by Scott but not priced. Listed by Michel, Yvert-Tellier, Stanley Gibbons, and in Hoffman Catalogue as Class 3. At a leading auction in 1963 the retail value was estimated at $85.00. If the pricing in Michel is realistic, this is a bargain.

LIECHTENSTEIN 171a P.O.R.
"Price on Request." This is in such demand and has become so scarce we are reluctant to offer at a firm price. Hoffman Catalogue lists as Class 1.

Looking back at prices in recent years, these sheets reflect a desire on the part of collectors which may well increase their scarcity in the years ahead.

MARSHALL H. WILLIAMS
Life Member of COROS #18 A.P.S. S.P.A. A.T.A.
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