NEW ISSUES

BRAZIL: Two Christmas issues listed but not illustrated in the January issue.

The 30 cruz. value, in blue and white, is a stylized design of THE VIRGIN AND CHILD, released December 8, 1966, and carrying the greeting "Pax Homínibus." (Class 2).

The 35 cruz. value, diamond shaped, issued December 22, 1966, depicts an ENTHRONED MADONNA AND CHILD in Byzantine style. "Pax Homínibus" also appears on the left. (Class 1).

A 150 cruz. value sheet, 52 x 110 mm in size, was also issued depicting the ENTHRONED MADONNA AND Child. It appears that a Gothic "G" is used instead of the "H" in the word "Homínibus" at the top. At the bottom is imprinted "1966 Department of Mails and Telegraphs." This sheet carried no postal value; all proceeds went to the Postal Workers Fund.

A special Christmas cancellation was used on both the 30 cruz. and 35 cruz. stamps, and also on the sheet, showing the Christ Child in the Manger with the rays of the Star of Bethlehem beaming on the crib. At the top is imprinted "Christmas Feast" and at the bottom the date of cancellation is shown as "25-1966."

CZECHOSLOVAKIA: (Class 3m). Issued Oct. 24, 1966. Verification obtained that a MARIAN COLUMN appears in the design. See illustration and article on page 19.

DAHOMEY: Set of three Christmas stamps reproducing THE NATIVITY detail from the XV century Beaune Tapestry (Class 2); ADORATION OF THE SHEPHERDS by Ribera (Class 2); and MADONNA ADORING THE CHILD by Baldovinetti (Class 1). The illustrations and articles on the stamp designs are on page 18.


The 10 fils value (Class 2) presents THE ADORATION OF THE MAGI. St. Joseph is at the right and the city of Bethlehem is in the upper left. Father Horn informs us that the design is freely adapted from a painting by R. Leinweber, who painted a whole series of pictures of Bible History, Old and New Testaments, back in the first decade of our century. He painted two versions of the "Adoration of the Magi" that Father Horn knows of. The version used on this design is in the New Catholic Edition of the Holy Bible, printed by the Catholic Book Publishing Co. of New York in 1954, facing page 32 of the New Testament section.

The 35 fils value shows THE FLIGHT INTO EGYPT (Class 2). The 5 fils is non-Marian but can be included in the "Christmas Story" for the design shows the Magi being guided by the Star.

The souvenir sheet contains a 50 fils value stamp with the same design as that used on the 10 fils, "The Adoration of the Magi."

The stamps and sheet are inscribed in English and Arabic - "Christmas 1966" and "The Hashemite Kingdom of Jordan."

VENEZUELA: (Class 2). Christmas issue released December 9, 1966. The 0,65 value, purple and white, presents a stylized version of THE NATIVITY. The stamp is inscribed "Navidad 1966."

This is the first Christmas stamp to be issued by Venezuela.
COOK ISLANDS: (All Class 2). This Christmas issue of 5 stamps, released November 28, 1966, was listed but not illustrated in the January issue. See the illustrations and articles on the stamp designs on page 20.

The APS has blackblotted this issue on Point 5 - oddities intentionally included with the issue. Souvenir sheets of six stamps, all of the same design, with marginal decorations, were included with the issue.

GREECE: (Class 1). A Popular Art issue of November 21, 1966. The 2.50 drachma value in the set presents a seated figure. This is the VIRGIN MARY at the moment of The Annunciation. The Angel Gabriel does not appear in the stamp design.

The detail was taken from a temple, which is the screen or partition separating the sanctuary from the main part of the church in the Eastern Church. Both the Orthodox and Uniate (Catholic) Churches have this screen. The word usually used to designate this feature is "ICONOSTASIS."

The original is a wood carving from 1848 and now in the Church of St. Nicholas in the sea-port town of Galaxeidon.

PANAMA: Set of six stamps released in December 1966. The .005 value (Class 1) shows the CORONATION OF THE VIRGIN by Velazquez (400,000 printed); the .01 value shows an incident in THE FLIGHT INTO EGYPT by Carlo Saraceni (200,000 printed); The .02 value (Class 2) ADORATION OF THE MAGI by Durer (40,000 printed); the .03 value (Class 2), ESPOUSAL OF ST. CATHERINE OF ALEXANDRIA TO THE INFANT JESUS by Gentileschi Orazio (40,000 printed); a .2c airmail value shows THE ANNUNCIATION by Rubens (Class 1), (40,000 printed); and a second .2c airmail value shows THE MYSTIC NATIVITY by Botticelli, (Class 2) (20,000 printed).

Illustrations and articles on the stamp designs are on page 23.

A souvenir sheet was included with the issue, using the .2c airmail of Botticelli's MYSTIC NATIVITY and a .3c airmail depicting THE VIRGIN OF THE GRAPE by Pierre Mignard, with a printing of 7,000.

PARAGUAY: (Class 1). Released December 10, 1966, set of famous paintings. The 36.00g value reproduces CORONATION OF THE VIRGIN by Mantegna. A copy of the stamp was not obtainable for illustration.

The issue also includes perf and imperf stamps, with 5000 perf and 4000 imperf and numbered souvenir sheets.

SAN DAWAAR ISLANDS: These are two very small islands off the coast of Scotland, just north of the northern tip of Ireland. They released a highly advertised "Madonna on Art" in December 1966. These are classified as "labels" or "locals" and are not acceptable for exhibition purposes, nor considered as regular postal issues. A collector may include them in his own collection if he so desires.

The labels were printed in multicolor on silver foil, and the designs depict "Virgin Adoring the Christ Child" by Corregio; two works by Raphael, one, the "Madonna of the Grand Duke" and the other, "Holy Family with the Lamb;" a "Madonna and Child" by Fra Angelico; "Madonna of the Harpies" by Andrea del Sarto; "Flight into Egypt" by Giotto; "Madonna of the Sea" by Botticelli; and "Madonna and Child in Majesty" by Giotto.

NEW LISTINGS

COOK ISLANDS: 21c.

SAN DAWAAR ISLANDS: 21c.

NEW LISTINGS

FERNANDO PO: Pro Infancia issue of July 6, 1963. Design shows two nuns of the Congregation of the Spanish Religious Missionary Order of The Immaculate Conception. The stamp comes under Class 5 for the nun on the right has on her habit the Marian symbol "AM" with twelve stars above it. (Scott Nos. 204, 206; Michel 211 and 213; Yvert 207, 209; Gibbons 256, 258.

HUNGARY: The 20 fils value in this set issued August 30, 1966 has in the background the CHURCH OF THE BLESSED VIRGIN MARY, Budapest (Class 8), according to information received from Prof. J. Horvath, Tarnok, Hungary.

FORTHCOMING ISSUES

BRAZIL: Frei Virgilio Berri, OPM, Rio de Janeiro, writes that a new Madonna stamp and cancellation will be released March 5, 1967, commemorating the Polish Millennium.

SPAIN: Antonio Benet, Valencia, writes that the design for Spain's 1967 Christmas stamp will be a reproduction of the MYSTERY OF THE NATIVITY by the religious painter Francisco Salzillo of Murcia. The stamp will have a 1,50 value and be photogravure printed in polychrome, with a printing of 20 million.

We invite members to send in articles on Marian Philately for publication in THE MARIAN PHILATELIST.
MARIAN POSTAL CANCELLATIONS

BELGIUM:
43. Namur, April 17, 1966. OUR LADY OF NAMUR PARISH CHURCH. "Namur, Day of the Stamp, 17-4-66."

GERMANY:

LUXEMBOURG:

SPAIN:
Barcelona, November 30, 1966. NATIVITY. "Advance the sending of your Christmas Felicitations."
Castellon, April 26, 1966. VIRGEN DEL LLEDO. "VI Centenary Virgin of Lledo April-May Castellon."
(Our thanks to Father H. Hechtermans, Bernard Bastian, Antonio Benet, Gisela Schneider, Eugen Trauner for copies of above items.)

Following cancellations listed in the May 1, 1963 issue but never illustrated. Our thanks to Father Schwanzlberger for supplying items:

CZECHOSLOVAKIA:

MADONNA FROM THE SLIPPER CHAPEL, Walsingham, Norfolk, England, will appear on a postmark on March 18, 1967. Tom Aungiers, Editor of English-Irish GABRIEL writes the special postmark will be used on cover showing a Crucifix from a 11th century psalter. It is believed this will be the first MADONNA postmark from England.
DAHOMEY: NATIVITY - BEAUNE TAPESTRY OF XV CENTURY - Issued December 1966

The 50F value shows THE NATIVITY detail from the tapestries in the 12-13th century Church of Notre Dame in Beaune, a city about 23 miles southwest of Dijon, at the foot of the Cote-d'Or hills. The tapestry measures just over six feet. In all, there are five pieces depicting seventeen scenes in the "Life of The Virgin." It was intended that the completed work be hung around the choir above the main arches.

The Blessed Virgin is youthful in appearance, with long flaxen hair. Both Mary and Joseph are finely robed. Mary's dress appears to be a brocade, and her blue robe is brocade lined. Joseph is elderly in appearance; his robe and cowl are colorful and luxuriant. The Christ Child lies in a flower bed between the Blessed Virgin and St. Joseph. Several birds are seen among the flowers. The scroll at the top bears the angelic greeting, "Glory to God in the Highest," given to the shepherds, who are seen at the upper right with their sheep. The scene is set just outside the stable.

The weaving of this tapestry was contracted for on September 13, 1474 between Burgundian painter Pierre Spicre (d.1478) and Cardinal Jean Roulin, the son of the Chancellor of Burgundy. It was to be a gift by the Cardinal to the Notre Dame Church of Beaune. Spicre did the designs depicting incidents in the life of the Virgin, completing them in 1475. The weaving is the work of Pierre Damour, an independent weaver and former pupil and associate of Daniel Peperack. Damour was given accommodations at the Notre Dame Cloister during the time he did the weaving.

A delay in the work occurred because of political situations, however, in 1500 Beaune was again part of France, and Canon Hughes le Coq had the work continued, introducing his own portrait into the tapestry as the donor. The completion date is woven into the tapestry and shown as "in the year of Grace m.¥e," or 1500.

DAHOMEY: ADORATION OF THE SHEPHERDS, by Ribera - Issued December 1966

The 100F value reproduces a painting by Jusepe de Ribera (1590-1652), also called "Lo Spagnoletto," which he painted in 1650. The original is an oil canvas, measuring 89-3/4 x 70-1/2 inches, now in the Louvre.

Ribera painted this during his last years, and all his works during this period were of a somber nature. The Blessed Virgin casts her eyes heaven-ward, her hands folded in prayer. The shepherds, clad in sheepskins, kneel in rapt adoration of the radiant and small Christ Child in the manger. The background is hilly and bare, outside of the city of Bethlehem.

Ribera was born in Jatiba, Spain, of humble origins. He began his art study in the Valencian manner, possibly under Francisco Ribalta. As a youth he went to Italy, and in his studies there under Carraci, Correggio and Caravaggio he lost his former heavy style and his works became more colorful. He settled permanently in Naples, and here he acquired the name of "Little Spaniard." His work during this period earned for him a reputation as an individualistic follower of Caravaggio. He was also commissioned to do work for the Spanish Court. Further honor was paid him in 1626 when he was elected to the Academy of St. Luke in Rome. During the 1630's his work was gracious, reflecting the Italian influence. But his last years were marked with illness and sorrow, and these afflictions reflected in the somber paintings he did during this period.

DAHOMEY: MADONNA ADORING THE CHILD, by Baldovinetti - Issued December 1966

The 200F value presents a work of Alessio Baldovinetti (1425-1499), painted c.1460 and now in the Louvre. This work is the best preserved and finest single painting by Baldovinetti, and reveals him as a master of realistic landscaping.

THE MARIAN PHILATELIST -18- March 1, 1967
The Blessed Virgin, in sublime adoration, hands folded in prayer is youthful in appearance. She is seated, her eyes on the Infant Christ Child before her. The red of her dress is a deep contrast to the marble-like face. In the distance is seen a winding river, as in a valley, giving the impression that the Blessed Virgin and Christ Child are on a pinnacle. In the left background, not seen too well in the illustration, is a large edifice, having the appearance of either the fortified walls of a city or a castle.

Baldovinetti was born in Florence of a patrician family. His name as an artist was first registered in 1448 on the rolls of the painters' guild. There is no evidence that he ever was a pupil of Fra Angelico, yet a study of his works indicates an influence of both Fra Angelico and Fra Lippi. He did work under Fra Angelico's supervision on the paintings on the sacristy cupboard doors in the Santissima Annunziata in Florence, and it is possible that it was here he acquired the Fra Angelico aspect of spirituality. Evidence indicates he did his work in Florence and did little traveling. His personal journal notes that he also made designs for stained glass windows and mosaics.

Sell Marian Stamps Polish Prisoner of War Camp Wolfenberg.
Offers to FORSTNER, Postfach 162, Linz 4010, Austria.

CZECHOSLOVAKIA: MARIAN COLUMN - Oct. 1966

This 63-foot Marian Column was erected by G. B. Bulla, an Italian, in 1717, as a reminder of the years of the pest. To its right is the Town Hall with its two towers. (Editor's note: Class 3m).

The stamp shows the market place of Konigsgratz, Hradec-Karlovi. Konigsgratz is the third oldest city of Bohemia, and lies on the Elbe at the mouth of the Adler, and today has 60,000 inhabitants. The city was founded in 1225 and was the seat of the Bohemian Queen. The scene shows the "Zizkaplats," built between 1574 and 1590. The "white tower," which is approximately 225 feet high, towers over the Zizkaplats. The prismoidal tower contains the second largest bell in Bohemia, the "Augustin," which weighs 38,500 pounds. On the ground floor of the tower are the remains of the gothic chapel of St. Clemens, which now has a baroque facade from the year 1716, adorned with a papal tiara. To the left is the Cathedral of the Holy Ghost, built in early gothic style in the years 1307-13. The gothic chapel temporarily contained the remains of Jan Zizka, leader of the Hussites, after whom the plaza was named. The Cathedral has a gothic winged altar. In 1653 Konigsgratz became a Bishop's See.

(Above article by Father Schwanzberger appeared in the December 1966 issue of the German GABRIEL, and translated by Mr. and Mrs. Frank Benjert).

Our thanks for the review on the Catalogue of Marian Stamps in "L'Informatore Filatelico por il Tema Religioso," Venice, Italy, through the courtesy of Gian Alfredo Rossi, Secretary of A.I.F.R. St. Gabriel.
COOK ISLANDS: ADORATION OF THE MAGI, by Fra Angelico - Issued December 1966

The 1d value reproduces a work by Fra Angelico (1387-1455). Kay Ziegler, Co-editor of the FINE ARTS PHILATELIST, tells us the stamp design is Scene 5 from "Scenes from the Life of Christ" in the Accademia, Florence.

The Blessed Virgin is seated and, as in all of Fra Angelico's paintings of the Madonna, is young and beautiful in serenity. She holds the Christ Child. The Three Wise Men are accompanied by their retinues. One of the Magi kneels in adoration, presenting his gift, while the other two await their turn. The event appears to be outside the stable of Bethlehem. The robes are the colorful and luxurious type of the fifteenth century.

Fra Angelico is one of the greatest religious artists of the 15th century. He was born at Vicchio, Italy, and christened Guido di Pietro. His correct name is "Fra Giovanni da Fiesole." He took the name of Giovanni when he entered the Dominican Monastery at Fiesole with his brother Benedetto. He must have had some training as a painter prior to entering the Monastery for there is a record of his doing illuminations with Benedetto. It is not recorded who, if any, were his teachers, however, because of his style it is presumed he studied under Lorenzo Monaco.

The spiritual aspect of his works was acquired through his life as a Dominican monk. His style is individual in its beautiful simplicity, and evokes deep emotion. His religious works have a great effect and appeal, and even during his lifetime his altar pieces and frescoes were considered among the beautiful Florentine Renaissance works. Florence possesses the richest and most important of his works, particularly in the Convent of San Marco which he decorated with innumerable frescoes. It is written that he painted as a man of the 15th century but his soul was of the mystical Middle Ages. His personal greatness is reflected in the themes he selected, and he lived those themes as a monk. He was a pioneer in the painting of identifiable landscapes, and one of the first to paint the Christ Child as a simple babe.

His life is divided into three periods: Fiesole (1418-1436), Florence (1436-1445), and Rome (1445-1455). During his stay in Foligno, where the monks fled for safety on one occasion, he came under the influence of Giotto. His fame spread and he was invited to Rome to do two chapels for Popes Eugenius IV and Nicholas V.

One of his works contains 266 figures of Saints and Angels. One source states that the term "Angelico" was applied to him because of the many angels he included in his works; however, another reference states it resulted from his exemplary life as a monk, his own personal character and sincere religious depth. Since his beatification he is also called "Il Beato." He died in Rome in 1455 and is buried in the Dominican Monastery of Santa Maria Sopra Minerva, the only Gothic Church in Rome.

COOK ISLANDS: THE NATIVITY, by Hans Memling - Issued December 1966

The 2d value depicts a work of Hans Memling (c.1430-1494), painted c.1470 and now in the Prado Gallery. It is the left wing of a triptych from an altar of Charles V and inspired by Roger van der Weyden, although the tones are softer and more subtle than van der Weyden's.

The Blessed Mother is in rapt adoration of the Infant Jesus. In the background, shielding the flame of a candle with his right hand, stands St. Joseph, robed in typical Flemish dress and presented as a middle-aged man. The vivid red of his robe accentuates the blue of the Blessed Virgin's dress. Through an opening in the stable are seen the animals of Bethlehem. At the right are two angels on their knees in adoration. It is a night scene, and the setting appears to be on a portico just outside the stable.

Memling was born at Seligens, near Mainz. He did his apprenticeship at Cologne, and studied under van der Weyden, who influenced his early works to a great extent. He spent most of his
at Bruges, where he was the town painter from 1475 to 1487, and he did his greatest works during this period. It is said that his own calm temperament was reflected in his works, which had simplicity yet mysticism. In addition to his many religious paintings, he was a master of the portrait, and the twenty-five which have been preserved are considered among the world's masterpieces.

**COOK ISLANDS: ADORATION OF THE MAGI, by Velazquez - Issued December 1966**

The 4d value presents a work by the foremost Spanish painter, Diego Velazquez (1599-1660), dated 1619 and now in the Prado Museum, Madrid. The same design was used for the 1960 Christmas stamp of Spain, Scott 968.

The scene shows the Blessed Virgin proudly but serenely and with dignity presenting the Infant Jesus to the Magi. The Christ Child is regal in his position on the Blessed Virgin's knee. Although the face of the Virgin is young, the hands appear to be quite large and show effects of hard work. Comparing this work with his "Immaculate Conception," it is evident he used the same model for both pictures. It is also believed that he used one of his children for the Infant Jesus.

The background is quite dark because of too much bitumen. Velazquez gave up this usage shortly after painting this picture. The colors, however, are vibrant and show the influence of the Italian school of color. The Magi are robed in typical Spanish dress of the period.

Although primarily a portrait painter, his religious works stir the viewer's emotions. He painted what he saw, and his religious paintings are most expressive. In his early twenties he was appointed Court Painter to Philip IV. He traveled extensively, and his works show the influence of his visit to Italy. At the beginning of the 19th century, foreign collectors began to acquire his works, and his canvas of the "Adoration of the Magi" is one of the few Sevillian paintings of his that has remained in Spain.

**COOK ISLANDS: ADORATION OF THE MAGI, by Bosch - Issued December 1966**

The 10d value depicts a work by Hieronymous Bosch (1450-1516) now in the Prado. It is the inner middle panel of a triptych from a collection of Philip II. Only five signed works of Bosch exist, and this is one, being signed "Jheronimus Bosch." The inner center panel measures 53-3/4" high by 28-7/8" wide. The left wing shows St. Peter and donor, and the right wing St. Agnes and donatrix. The suggestion of the triptych is that the donors are attending the allegorical "Mass of The Epiphany." When closed, the triptych shows "St. Gregory's Mass."

The Madonna, robed in deep blue, holds the tiny Infant Jesus. The Magi have found the Newborn King, whose star they had followed, and have brought their gifts. One has already presented his gift, for it lies at the edge of the Blessed Virgin's ample robe, to the left of the pole which is holding up the thatched roof of the decrepit stable. An enlargement of the work provided by Father Horn provides an interesting item - the gift at the Virgin's hem appears to be a miniature carving of Abraham sacrificing his son Isaac; there is Isaac with the faggots on his shoulder, the angel preventing Abraham at the last moment, and the lamb which was to be the sacrifice instead of Isaac. The cope of the Magi behind the one kneeling, is embossed with figures, and the decoration on the white-robed Magi's robe shows birds with men's faces.

Bosch was born in Hertogenbosch and christened Jerome van Aeken. His family were artists who originally came from Aachen (Aken, Aix-la-Chapelle). It is assumed he was trained by his father. The first record of any of his works was as a designer of stained glass and tapestries. As a signature for his works, Jerome van Aeken took "Jheronimus Bosch," after the Dutch name for Bois-le-Duc (s'Hertogenbosch), his birthplace. Documents state he was a member of the Notre Dame Fraternity of Bois-le-Duc, and the Fraternity's archives are the principal source of facts on his life and works. He painted many religious pictures as well as religious allegories and fantastic life scenes. He was deeply religious and was considered a mystic artist, which is evident in his works. He took subjects for his works from local folklore, from tra-
dition, from pageants, placing them within a religious allegory most of the time. The year 1480 is the first record of his professional activity. He spent most of his life in his birth place, and his works reflect the provincialism of Bois-le-Duc, and yet he stands alone among great Flemish artists since none appear to have had any influence on his work.

His most active period was between 1488 and 1516, and he did achieve some international reputation for Vasari mentioned him. His works were collected by Philip II, and he served as art advisor to Charles V of Spain.

COOK ISLANDS:  ADORATION OF THE SHEPHERDS, by Ribera  Issued December 1966

The 1/6 value presents a work of Jusepe de Ribera (1588-1652), now in the Louvre. The same design was used on the 1966 Christmas stamp issued by Dahomey. See article on the design and artist on page 18.

SERBIA OVERPRINT SHEETS OF 50 AS DESCRIBED IN 1967 SCOTT CATALOG

All sheets have been folded but are very fine in appearance. Sheets measure 8-1/2"12" and have salvage on all four sides.

50p+1.50d - two small paper marks on reverse.
1d+3d  - two large paper marks and small thin on reverse.
2d+6d  - large hinge, four perfs separated at top of fifth vertical perf. line from right of sheet.
4d+12d - two small hinge marks and paper mark on reverse.

These sheets are considered very rare. Minimum bid $80.00. Send bids to Kieran J.Bridenthall Old Mission, Santa Barbara, California 93105.

"CHINITA"

In view of the fact that our Ministry of Communications did not commemorate this most solemn Feast of Our Lady, I thought I would do something about it myself. When the idea occurred to me, there was no thought of having any philatelic value, rather to do "something" about it.

The cancellation is of great interest since the local Post Office was closed on this Feast Day, but the postmaster had open hours especially for me to cancel the stamps with the date of the Feast. The seal below the cancellation is one I had made especially for this occasion. The cover has on the right a picture of the Basilica of OUR LADY OF CHIQUINQUIRA, Maracaibo, and the seal over the picture is the official seal of the Parish; "Parish of Our Lady of Chiquinquira and St. John of God – Diocese of Maracaibo" is the imprint of the seal, surrounding the picture of Our Lady. In all I had the collaboration of the local Postmaster and the Parish Priest.

We people of the State of Zulia, and particularly the people of Maracaibo, are very proud of our "CHINITA," as we lovingly call her. Only on November 18th of each year is her image brought down from her place above the high altar. The first Mass of the day is at 4:30 A.M. at which time people from all over the city flock to the Basilica to venerate our Patroness.

Our Bishop has declared this year as a Marian Year honoring the 25th Anniversary of the crowning of "Our Lady of Chiquinquira." Her image will travel from parish to parish. For 1967 our Philatelic Club has been promised collaboration by the Ministry of Communications to honor "Our Lady of Chiquinquira" with a special emission in her honor. At this time our envelope will conform to regulation to give it authentic philatelic value. Our club is now working on this, and we hope it will be a real success philatelistic-wise.

....Mrs. F. de Borges, Club Filatelico de Maracaibo...

THE MARIAN PHILATELIST

-22-

March 1, 1967
The 0.005¢ value reproduces a painting by the eminent Spanish artist, Rodriguez de Silva y Velazquez (1599-1660). The date "1640" in the upper left may be intended to designate the date of the painting, however, our reference states that it was done in 1639 and is now in the Prado, Madrid. The same design was used on the 1 peseta value in the Day of the Stamp issue by Spain in 1959 (Scott 899). The November 1, 1964 issue, page 75, details the issue.

Velazquez portrays a Blessed Virgin of great beauty and solemn dignity, yet expressing humility at the honor being accorded her as she is being crowned by God the Father and God the Son. Hovering overhead is the Dove, the symbol of the Holy Spirit, thus imparting the concept of the Holy Trinity. The Virgin is being borne aloft by angels amid swirling clouds. The coronation is taking place in heaven, and the viewer becomes a participant in this mystic and splendid incident.

It is said that Velazquez did this painting after being irked when Philip IV relayed gossip that his contemporaries believed him incapable of painting anything other than a human face.

This foremost Spanish painter was born in Seville of Portuguese extraction. He was a student of Herrera and Pacheco. His forte was painting exactly what he saw and his mastery of color; because of this he became a leading portrait painter. In 1623, when only 24 years of age, he was appointed Court Painter to Philip IV of Spain. He traveled to Italy and there absorbed the Renaissance influence; during this sojourn he also became a personal friend of Ribera’s. From this influence and association he developed a lighter style, employing subtle yet beautiful colors, as may be seen on this stamp design.

PANAMA: FLIGHT INTO EGYPT, by Carlo Saraceni - December 1966 Issue

The 0.01¢ value depicts a work by Carlo Saraceni (1585-1620), also called Carlo Veneziano. The name shown on the stamp, "Saracenti," is incorrect. We have not been able to determine where the original painting is at present.

Father Horn tells us that the work is an incident in the "Flight into Egypt," telling of the Legend of the date palm or of the cherry tree; the tall date palm bent at the request of the Infant Jesus so that Joseph could pick the fruit — or when angels came to assist in picking the cherries. The picture is too indistinct and small to ascertain which is which, but it appears that the Infant Jesus is giving the command to the palm tree to bend, and the angels merely assist.

Saraceni was a Venetian follower of Caravaggio, joining the Caravaggio circle following his study in Rome with Mariani. He was so impressed by Caravaggio that he even imitated his mode of dress and personal mannerism. He was also connected with Elsheimer-Gentileschi, and his works are at times confused with both Elsheimer and Caravaggio. His works combine Venetian color with Caravaggio chiaroscuro. He was active in Rome, and after 1619 in Venice, where he died of the typhus.

PANAMA: ADORATION OF THE MAGI, by Albrecht Durer - December 1966 Issue

The 0.02¢ value presents a work by Durer (1471-1528), painted in 1504 and now in the Uffizi Gallery, Florence. It is a panel measuring 39-3/8 x 44-7/8". The same design also appeared on the 1961 Christmas stamp of New Zealand, Scott 355.

The original is a magnificent altarpiece and was painted after Durer visited Venice in 1494-95. The Blessed Virgin is not beautiful of features and yet the viewer sees her first. This interpretation of the incident in the Life of Our Lord is said to be Durer’s personal one, and characteristic of his Germanic heritage. It is said the viewer feels that the subjects in the painting are so realistic he wants to reach out
and touch them. It is said that Durer is the only German artist who absorbed the Italian Renaissance influence without losing his own Germanism.

His interpretation of this incident did not place the scene in the usual cave or stable, but on the portico in front of the inn, as if implying "all who pass, see what is here." Even though a shed is seen in the background, depicting the stable in Bethlehem, and animals are seen within, this setting was meant to show "the inn of the world."

The Blessed Virgin is seated, holding the Infant Jesus on her lap. She appears serene in motherhood. The Infant Jesus extends His hand, as though in benediction on the gifts of the Magi: Gold denoting Royalty, Frankincense denoting Divinity, and Myrrh foreshadowing His passion and death. A kneeling Magi offers his gift, and the other two await their turn. The young Ethiopian holds a plume-beaded hat in his hand.

Although not seen distinctly on the stamp, in the background is a group of mounted horsemen, presumably retainers. Behind the horsemen is a Norman arch of the type used as an entrance to many European cities of the Middle Ages. In the distance, beyond the arch, are city buildings, but they bear no resemblance to the buildings of Bethlehem at the time Christ was born. Here again Durer's interpretation presents the world. The work is an excellent example of Durer's use of color and a variety of sizes in presenting a dramatic incident.

Durer was born in Nuremberg and began his study of art with his father, who was a goldsmith. At fifteen he was apprenticed for three years to the painter Michael Wagemut. On completion of his apprenticeship he toured Europe for four years, returning to Germany in 1495, remaining there for the next ten years. In 1505 he revisited Italy, and was received with honors and respect, for his reputation as an artist had spread throughout Europe. He also spent several years in the Netherlands. Durer is considered the greatest German artist as well as one of the great figures of the Renaissance and Reformation periods.

PANAMA: ESPOUSAL OF ST. CATHERINE OF ALEXANDRIA TO INFANT JESUS, Gentileschi Orazio

Father Horn tells us that the 0.03c value depicts a scene in the life of St. Catherine of Alexandria, a work by the Italian painter, Gentileschi Orazio (1545-1638). We have not been able to find out where the painting is at the present time.

St. Catherine of Alexandria was converted to Christianity by a visitation of the Blessed Mother and the Child Jesus. In this work Gentileschi shows the Blessed Virgin, seated on clouds, having presented the Infant Jesus to St. Catherine, who has accepted Him, thus becoming His bride in the spiritual life.

Gentileschi was born in Pisa and studied with Bronzino. At seventeen he went to Rome and did some work for Popes Sixtus V, Clement VII and Paul V. He was a very close friend of Caravaggio's and shared with him the broad and serious treatment of religious theme in the early Baroque manner. His works have a clarity and simplicity, yet are colorful. He left Rome in 1620, traveling to Ancona, Fabriano and Genoa. He went to France in 1625, accepting many commissions while there. He painted religious scenes with the veracity of Caravaggio, but his colors are more subdued and his contrasts less violent. In 1626 he became the court painter to Charles I of England, and liking his environment he settled there permanently. He died in London.

PANAMA: THE ANNUNCIATION, by Rubens - December 1966 Issue

The 0.21c airmail value reproduces a work by the Flemish painter, Peter Paul Rubens (1577-1640), whose work is the epitome of the Baroque. The original is in the Kunsthistorisches Museum, Gemaldegalerie II, Vienna. In this "Annunciation" the Blessed Virgin is startled by the appearance of the Angel Gabriel. From the background we may assume she must have been at prayer, for at her left is a table upon which stands an open book. The Angel Gabriel's robes are not sedate and we can imagine that he must have just appeared. He is accompanied by cherubs, who appear in the upper right. The Blessed Virgin is young in years but beautiful of features, and her stance indicates
the very moment of "The Annunciation," when she heard "Hail Mary, full of grace ...."

Peter Paul Rubens was born in Siegen in 1577. He was tall, fair, with auburn hair, and was considered handsome. Because of his physical attractiveness, he spent his fourteenth year as a page at Court, however, his desire to become a painter was so great that he left the Court and began the study of art. His studies took him through three different art studios of Antwerp. When he was twenty-three he received the title of Master in the Antwerp painters' guild. He traveled to Italy to continue his study, and his works do show the Italian influence, however, as he himself said, he did not imitate the Italians but strived to excel them.

He became a great exponent of Catholic art and this in a divided family for his father was a Protestant and his mother a Catholic. Most of his work was for altars and of religious paintings. He admitted to a talent for large scale paintings, and he did paint powerful and exuberant works which transformed life into pageantry. The call for his work was so great that he maintained a large studio and employed many assistants and collaborators.

He was not only a master of painting but also a successful diplomat, and was sent on many missions to Spain, England and the Netherlands. While on these missions he also painted, and Charles I of England commissioned him to do the ceiling of the Whitehall Banquet Hall. For this he was knighted, and received a diamond ring and a diamond chain to wear around his hat. Marie de Medici selected him to decorate the Luxembourg Palace, for which he executed 24 large works, which took over four years to complete.

He left 1500 paintings and it is difficult to visualize such an output, but he himself admitted to a "system." He would make the design and let the assistants do the actual painting, or he would have the assistants prepare the painting and then add the masterful Rubens brush strokes.

He died in Antwerp in 1640 and is buried there in the small chapel in the Church of St. Jacques.

**PANAMA: THE MYSTIC NATIVITY, by Botticelli - December 1966 Issue**

A second 0.21¢ air-mail value reproduces an oil canvas by Sandro Botticelli (1445-1510), dated and signed in 1500. The original measures 108-1/2 x 75" and is in the London National Gallery.

The Blessed Virgin kneels in adoration of the Christ Child who reaches out to her. St. Joseph is at the left, his head on his knees, in deep solitude. The scene is a shed for farm animals, set in an orchard, or just in front of one. The work is full of angels and human beings, and also full of religious mysticism.

 Barely discernible at the top of the stamp is an explanation of the painting by the artist. On the original, in Greek is written, "I, Alessandro painted this painting at the end of 1500 during the troubles in Italy, in the half time after the time, according to the eleventh chapter of St. John in the second grief of the Apocalypse, in the three-and-a-half years liberation from the devil; after, he will be chained during the twelfth and we shall see him ... (erasure).... trod upon ..... just as in this painting."

This is indeed a mystical reference. The term "end of 1500" means the first three months of 1501 in our calendar since the Florentine year began on March 25. The "troubles in Italy" could refer to the disastrous military enterprises of Cesare Borgia, but also to many other events then happening. The painting generally follows the Gospel according to St. Luke, and interprets "The Nativity" as the triumph of God's Kingdom. The term "in the half time after the time," from Apocalypse 12:4, is said to mean a year and a half.

It is said the painting recalls Savanorola's Christmas sermons for 1493 and 1494, in which he asked those who wanted Florence to become a New Nazareth should go spiritually to the Manger where they would find Mary adoring the Christ Child and also three maidens who represented Grace, Truth and Justice. As seen in the stamp design, angels are welcoming and embracing
people who have come to the "New Nazareth." The three maidens are on the stable roof, and above them are rejoicing angels.

Botticelli was born in Florence but his exact birth date is unknown; it is given as between March 1444 and February 1445. He was christened Alessandro Di Mariano dei Filipepe. There is a variance as to how he came to be known as "Botticelli." One source states the name was applied because he was apprenticed to a goldsmith named "Botticelli," while another states he was so called after his eldest brother, who was known as "il Botticello" (little barrel).

He studied under Fra Filippo and this is evident in his work. In the mid 1470's he was taken under the Medici patronage, and from this point until 1490 he developed a style entirely his own. He spent his entire professional life in Florence except for the period between 1481 and 1482 when he did the Sistine Chapel frescoes. In his style he created a type of grace, and a beauty of face and figure, so that his works are easily identified by students of Renaissance art. He was a tall and heavy man, never marrying, but living with his brother and surrounded by relatives. All the Botticelli women in his works (the Madonnas, the Graces, etc.) were of Simonetta Vespucci, a Florentine with golden hair and blue eyes, who was a cousin of Amerigo, the explorer who gave our country its name.

He loved to paint beauty in any form, as his works testify, however, in 1490 he was influenced by the preaching of Savonarola. From this point his work underwent a change. His pictures became severe, and full of deep religious meanings. Even to this day, however, the name "Botticelli" is connected with beauty and grace and a Florence which was the soul of the 15th century.

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PANAMA: SOUVENIR SHEET ISSUED DECEMBER 1966 WITH SIX RELIGIOUS PAINTINGS

The sheet includes two stamps, the 0.21c airmail value depicting Botticelli's MYSTIC NATIVITY and a 0.31c airmail value depicting THE VIRGIN OF THE GRAPE, by Pierre Mignard (1610-95), now in the Louvre.

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THE FIP AND PANAMA ISSUES

The January 14, 1967 issue of STAMPS magazine contained information on the FIP rulings for admissibility of certain issues in exhibits. Of interest is the paragraph on Panama issues. FIP has decided to admit in FIP-sponsored Exhibits the perforated issues of Panama and those placed on sale at post office counters since January 1, 1965. All others, especially the imperforate stamps, as well as the perforated and imperforated blocks are excluded.

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NOJEX '67

Collectors of Madonna and Marian postal issues will again have an opportunity to vie for the beautiful Marian Study Group Awards which will be presented to the best Marian Exhibits at NOJEX '67. The Rev. C. A. Wisniewski Trophy will again be awarded to the "Best Madonna Exhibit." A number of other awards will be presented to winning exhibits of Religion on Stamps.

Since NOJEX is going to be host to the American Philatelic Society's annual convention this year, an outstanding show is expected.

The COROS Section will be located on the same floor with the Court of Honor. The show will be held at the Robert Treat Hotel in Newark, New Jersey, on September 21-24. The prospectus will be ready sometime in April or May. Further announcements will be forthcoming. Prepare your Madonna or Marian Exhibit now.

In connection with NOJEX '67, Mr. Henry F. Zebrowski has written that plans for the COROS activities are well under way and all are looking forward to a great show.

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Luxembourg Postal Cancellation #2 - Church of Our Lady, Queen of Peace, Bonnevoie

This cancellation is illustrated in the November 1, 1965 issue, on page 72. It was used on June 27, 1965 on the occasion of the consecration and dedication of the church to "Our Lady, Queen of Peace." This completed the reconstruction of the church, which was completely destroyed in 1944. The cancellation pictures the church and gives the date of consecration.

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THE MARIAN PHILATELIST -26- March 1, 1967
GREETINGS TO FATHER CLEMENS ANHEUSER, O.F.M.

We join the circle of world-wide collectors of Christian motifs in extending birthday greetings to Father Anheuser on his 70th birthday. The following is a brief biography extracted from the German GABRIEL. We believe it will be interesting to read how Father Anheuser became a collector of religious stamps, and how this interest affected others, spreading the collecting of Christian motifs on stamps to the four corners of the world.

Father Anheuser was born in 1897 on a farm in the Neuwied district. He received his education at the Franciscan College of St. Ludwig, Vlodrop, Holland. World War I interrupted his studies, and he had to enter the army in 1916. At the end of the war he entered the Franciscan Order. His first mission was in Brazil. On a Brazil stamp (Scott 850) may be seen the College of the North Brazilian Franciscan Province of St. Anthony. Completing his studies in theology and philosophy at the Brazilian College, he was ordained to the priesthood. Shortly thereafter he became ill. The tropical climate proved to be incompatible and injurious to his health, and he had to return to Bardel, Germany. At the St. Anthony Mission College in Bardel he worked with future Brazilian missionaries, and during this period he began a Mission Museum which included a collection of Christian motifs on stamps. At the Breslaw-Carlowitz Monastery he met Father Wolfgang who had a small collection of religious stamps by classification. This idea interested Father Anheuser, and he began to mount the Christian motif stamps received from foreign Franciscan Missions on large sheets for display in the Mission Museum. These pages soon became the "jewels" of the Museum.

At this same time Father Gabriel was building a Mission Museum also, at the Marian Pilgrimage city of Hardenberg-Neiges, with the idea of founding such a museum for the support of the missions. He heard about the one Father Anheuser was initiating in Bardel, and finally the two met. Father Gabriel was astonished at the collection and classification which Father Anheuser showed him, and immediately saw new means by which Christianity could be spread. Here, then, Father Anheuser and Father Gabriel began to lay the foundations for the future Collectors Guild.

In 1939 the Franciscans were driven from Bardel. Father Anheuser went to the Westphalian Monastery in Rietbergs, and completed the book he had begun at Bardel, "The Christian World in Stamp Designs." It was published in 1940 but was immediately confiscated. A few copies somehow remained in circulation, passed from hand to hand. At the end of the war it was again published.

In 1942 a group of collectors interested in Christian Philately formed a "circle," and published a monthly bulletin. The "circle" increased in membership, becoming the "St. Gabriel Guild," and the bulletin evolved as the comprehensive and interesting publication "GABRIEL."

Since 1942 Father Anheuser has published many additional books on Christian Philately, and these have been an invaluable source of information for collectors. He has seen the idea of Christian Philately grow and become stronger as the years went by, and has seen the work initiated by Father Gabriel and himself carried around the world, bringing with it the torch of Christianity. "Happy Birthday, Father."

**NEW MEMBERS**

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Our thanks to the following: ASSOCIATE - Mrs. Harry D. Helfrich. ASSIST - Mary Quinn, Charles J. Murphy, A. J. Paruzynski. Mr. and Mrs. Charles J. Casper for additional books for the Reference Library.

THE MARIAN PHILATELIST

March 1, 1967
INFLATION

This is a bad word. There are many "hedges" and, fortunately, stamp collectors own one of the best — property which is small in bulk, and which has a market everywhere in the world.

We follow the foregoing ray of sunshine with some suggested investments to enrich your collection and deepen your affection for it.

A unique group of Bavaria, Nos. 244A-25A, the imperfs, in pairs @ $47.50

The very scarce Holy Year group of Spain, Nos. 724-32 @ 23.10

The Portuguese Colony Group - 1948 Fatima (14) @ 54.10

The semi-postal Madonnas of Saar - #16-22
#69-73
#77-81
@ 32.50
@ 23.25
@ 19.75

The Rubens set of Belgium, Nos. B241-8 @ 16.50

The Madonnas of Dominican Republic, Nos. 383-8 and Haiti Nos. 340-8 @ 19.75 @ 23.50

We will assist our friends in the Study Group and COROS if finances are a problem.

Our 4th Edition of Spanish Local Civil War Madonna Stamps is available-Free.

MARSHALL H. WILLIAMS

Life Member of COROS #18 A.P.S. S.P.A. A.T.A.

98 East Rock Road New Haven, Connecticut 06511

THE MARIAN PHILATELIST -28- March 1, 1967