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The Marian Philatelist, Whole No. 31

A. S. Horn

W. J. Hoffman

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MEMLING'S "MADONNA AND CHILD WITH ANGELS" AGAIN ON 1967 CHRISTMAS STAMP

Official announcement released by Postmaster General Lawrence F. O'Brien stated this year's Christmas stamp will have the same design as that used in 1966, except it will be nearly twice as large and show more of the painting. Its size will approximate that of a commemorative, 0.84 x 1.44 inches, thus capturing more of the rich details of the painting which is in our National Gallery of Art, Washington, D.C. More of the Madonna's blue robe and of the tapestry will be seen. First day cancellation will be at Bethlehem, Georgia, on November 6, 1967. A court suit has been launched to obtain an injunction to prevent the issue of the stamp.

NEW ISSUES

AUSTRIA: (Class 1). Issued May 19, 1967, 3 schillings value, depicting the SCHUTZMANTEL MADONNA now in the Pilgrimage-Parish Church of "Maria Heimsuchung," Frauenstein, Krems-an-Der-Donau. Perf and imperf sheets also issued, Madonna on both; 1 stamp shows Madonna. Issue honors the "Gothic Art in Austria" from May to October 1967. The work dates to between 1510 and 1515, and is by Master Gregor Erhart, sculptor, (c.1470-c1540). See the article on the "Schutzmantel Madonna" by Rev. Richard Schwanzlberger on page 65 of the September 1, 1966 issue. A special Madonna cancellation was used on first day cancel; see Austria #45 on page 48.

BHUTAN: (Class 2). A 3-stamp set issued May 15, 1967, honoring EXPO 67 in Canada; the April 1965 issue for New York World's Fair, depicting the PIETA was overprinted "EXPO 67," (Scott 48, 52), as was the souvenir sheet (Scott 52a). Stamps not available in time for illustration. Bhutan is on the list of "tread with caution" countries.

GERMAN DEMOCRATIC REPUBLIC: (Class 8). Set of 6 stamps released January 24, 1967. The 15 pf.value shows the CHORIN CONVENT: this is a Cistercian Monastery, and according to the Rules of the Cistercian Order, Chapter IX, all Monasteries and Churches of this Order must be dedicated to Our Lady. Father Schwanzlberger tells us the Convent was founded in 1258, as "Stagni S. Mariae Virginis," and in 1273 was transferred to the Cistercians and dedicated to THE ASSUMPTION OF MARY.

BRAZIL: (Class 1). Single stamp released May 14, 1967, 5 cts. value, as a Mother's Day release. Design presents the MADONNINA by or after Roberto Ferruzzi. The same design was used on a 1929 issue by Saar, Scott E22. The MADONNINA also was used on the first day cancellation; see Brazil #29 on page 48.

JORDAN: (Class 8m). Date of issue not known. Imprinted "Preparation for Olympic Games, Mexico." One stamp in the set depicts the CATHEDRAL OF MEXICO CITY, which is dedicated to the ASSUMPTION. This country on the "tread with caution" list.

MAURITANIA: (Class 8m). Issued March 11, 1967, for coming Olympic Games in Mexico City. The 30fr value (Scott 222) shows a portion of the CATHEDRAL OF MEXICO, dedicated to the ASSUMPTION. Scott has recognized the issue.
Panama: Set of 6 stamps, issued in March, 1967, and identified as "Famous Paintings with Holy Week as Theme." The masterpieces depict events in the Life of Our Lord from Good Friday to Easter Sunday. The BLESSED VIRGIN appears on four of the stamps. Illustrations and articles on the designs on page 56.

B/0.01 - CRUCIFIXION, by Rubens. Also called "Le Coup de Lance." (Class 3m).
B/0.05 - JESUS FALLS UNDER THE CROSS, by Giambattista Tiepolo. (Class 3m).
B/0.05 - DEPOSITION, or MOURNED CHRIST, by Andrea del Sarto. (Class 2).
B.0.21 - DEPOSITION, or ENTOMBMENT, by Raphael. (Class 2).
B/0.31 - RISEN CHRIST, detail from Isenheim Altar by Grunewald. In Colmar Museum.

Stamps issued perf and imperf, with perf and imperf souvenir sheets. The perf sheet, B/0.31 airmail, shows the CRUCIFIXION, by Van der Weyden; the imperf sheet, same value, shows the VIRGIN OF THE FOR-GET-ME-NOTS, by Rubens. The latter also appears on a 1961 Belgium issue, Scott B704. (Class 2 for the first, and Class 1 for the latter).

Panama is included in the countries on the "tread with caution" list.

Paraguay: Set of 8 stamps issued March 10, 1967 as continuation of the "Centenary of the National Epoch 1864-1870." The illustrations and articles on stamp designs on page 58.

Nativity, by Federico Barocci (Class 1), appears on the 20, 0.15, 0.20, 0.30 and 0.50 stamps which have different colored borders. The imperf stamps with this design have a green border.

MADONNA OF THE PILGRIMS, or MADONNA OF LORETO, by Caravaggio, (Class 1), is on the C12.45 airmail value.

THE VIRGIN DETAIL from El Greco's HOLY FAMILY or VIRGIN OF THE GOOD MILK (Class 1), is on the C18.45 airmail value.

ASSUMPTION OF THE VIRGIN, by Vasco Fernandes, (Class 1), is on the G36.00 airmail stamp. The design also appears on the perf and imperf numbered souvenir sheets in the issue.

EDITOR'S NOTE: Paraguay has again issued postal stamps which may not be acceptable and may be black-blotted. The country is among those on the "tread with caution list." We leave the decision to the individual collector whether or not these stamps are to be collected. We list and illustrate them for they do come with in our theme. The stamps are not expensive, but the perf and imperf sheets included with each issue are.

Portugal: Set of 4 stamps issued May 13, 1967 for the 50th Anniversary of the Apparitions of Our Lady at Fatima, a Class 6 event. The illustrations of these beautiful stamps, and articles thereon, are on page 49.

1$00 - BLESSED VIRGIN ON TOP OF THE OAK TREE, as she appeared to the three children. (Class 1,5,6).
2$80 - BASILICA AT FATIMA, with MADONNA STATUE in niche above entrance. At left is the GOLDEN ROSE given the Shrine by Pope Paul VI. (Class 3m,6,7).
3$50 - PILGRIM VIRGIN with the four doves mentioned in "Miracle of the Doves" (see article on page 19, March 1, 1966 issue). (Class 1,5,6).
4$00 - CHAPEL OF THE APPARITIONS. (Class 6,7).

Portuguese Colonies: The following joined Portugal in the 50th Anniversary commemoration of the Apparitions at Fatima. Illustrations and articles on page 51.

Angola - The $50 value shows the BASILICA AT FATIMA. Two doves hold a scroll on which we read "1917 Apparitions of Our Lady in Fatima 1967." Miniature STATUE OF THE VIRGIN in niche above entrance. (Class 3m,6,7).

Cape - The 1$ value shows the VIRGIN OF THE VERDE IMMACULATE HEART. (Class 1,5,6).

Portuguese - The $50 value shows the CHAPEL OF APPARITIONS. Statue of the Sacred Heart of Jesus at right. (Class 6,7).

Macao - A 50 Avos value, showing the "Golden Rose" on right, and Pope Paul's coat-of-arms on left. (Class 6).

Mozambique - $50 value shows the GOLDEN CROWN given Our Lady by the women of Portugal. (Class 6).

Timor - The 3$ value shows the beautiful PILGRIM VIRGIN. (Class 1). We understand it is at Andor.

ST. Thomas - The 2$50 value shows SITE OF THE & PRINCE APPARITION AT VALINHOS, the Angel of Peace, the three children. (Class 6,7).

Thomas P. Sweeney, 82 Sylvan St., Danvers, Massachusetts 01923, would appreciate hearing from members who may have duplicate MADONNA STAMPS FOR SALE.
SWITZERLAND: (Class 2). June 1, 1967 Pro Patria issue. The 30+10 value shows the ADORATION OF THE MAGI, from the ceiling of St. Martin's Church of Zillis. The design shows only one Magi, however, the three preceding squares show all three. The church ceiling contains 153 squares of Biblical Scenes. Use of these for the Pro Patria yearly issue originated in 1965 and proved so popular it was decided to use them each year.

FORTHCOMING ISSUES

AUSTRIA: Mr. Jozef Franz Aumann, Vienna, has informed us that in November 1967 Austria will issue a Christmas stamp, 2 schillings value, which will show an old wooden crib in the Abbey of the Benedictine Nuns on Nonnberg in Salzburg. It is the work of Veit Stoss or one of his pupils.

WEST BERLIN: Due for release on November 17, 1967, a 1 deutschmark value stamp which will reproduce a 1740 sculpture of the VIRGIN MARY by J. A. Feuchtmian.

VATICAN CITY: We understand Vatican City will issue stamps commemorating the 50th Anniversary of the Apparitions at Fatima. No further details are available at this time.

MARIAN POSTAL CANCELLATIONS

AUSTRIA:
44. Salzburg, April 28, 1967. MADONNA AND CHILD. "Beautiful Madonna from 1390" in the inner circle; "Salzburg in Europe's Culture - Mother's Day 1967" in outer circle. "5010 Salzburg 28 April 1967" beneath statue. Special Mother's Day cancellation. Father Schwanzberger, Lichtenau, tells us this is a Gothic Madonna and Child and dove dating from 1380, Lower Austria, and is in the Gallery Liebieg in Frankfurt/Main.


BRAZIL:

THE MARIAN PHILATELIST

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27. Rio de Janeiro, May 3, 1967. IMMACULATE CONCEPTION. "Commemorating Mother Joana Angelica de Jesus of Our Lady of Conception Order." First day cancel used on the issue of stamp honoring this nun. Members of the Conceptionist Order wear a medal of Our Lady on their breast.


July 1, 1967
BRAZIL Continued:

BRAZIL #15: Has been listed but not previously illustrated.

FRANCE:

GERMANY:

POLAND:

SPAIN:


THE MARIAN PHILATELIST
This set of four stamps commemorates a memorable event which occurred at Fatima in 1917. The occasion for the issue was the celebration of the Fiftieth Anniversary of Our Lady's Apparitions. The first stamp, a 1.500 value, in orange-brown, shows the Blessed Virgin enveloped in light, standing on the small oak tree, and the three children kneeling before her. Francisco is on the left, Jacinta in the center, and Lucy on the right. The stamp tells what happened on that Sunday before the Feast of The Ascension in 1917, when the children, with packed lunches, were sent to tend the sheep in the pasture. After partaking of the lunch, they said the rosary, which was a daily habit, and then led the sheep to the higher slopes of the Cova da Iria. They amused themselves for a while, for the day was fair, with no wind which is so well known in that area. Suddenly a flash of lightning startled them for not a cloud appeared in the sky and everything was still. Thinking it might be the beginning of a storm, they prepared to return home with the sheep, but then another flash came. It was then they saw, to their right, a radiant and beautiful Lady, quite young, about sixteen they judged, standing on the fragile leaves of a small oak tree, and looking down on them with tender interest.

The design shows this Apparition. Our Lady is shown as young and beautiful, enveloped in light, dressed in white. A rosary is draped over the folded hands and hangs down the front of the robe. A star is seen on the graceful folds of the robe above her feet. The twelve stars shown in the center of the design are used in connection with The Immaculate Conception, and in later Apparitions Our Lady did identify herself as "The Immaculate Conception."

On the left border is printed "Fiftieth Anniversary," across the top, "1917 - FATIMA - 1967," and on the right border, "Of The Apparitions." The statue appears to be the one done by Leopoldo de Almeida, now in the Church of St. Eugene in Rome. Prof. de Almeida was born in Lisbon on October 18, 1898, and after studying in Lisbon went to France and Italy for additional study. He has been a professor at the Lisbon Academy of Fine Arts since 1934. His version of "Our Lady of The Rosary of Fatima" is more than life-size, is carved from the white marble of Estremoz. He completed the work early in 1950. The image is in the "Chapel of Our Lady of Fatima" (the first chapel to the left of the main altar). The wall around the statue is frescoed. Underneath Our Lady, and directly above this side altar, are found the three children. One will have to search far and wide to find another modern statue of Our Lady of such rare beauty and reverential dignity. The details on the statue were extracted from Father Horn's article which appeared in the October 1955 issue of THE AGE OF MARY.

At the time of the first Apparition, Lucy was about ten years of age; her cousin Francisco Marto about nine, and his sister Jacinta not quite seven. Francisco died April 4, 1919, during the flu epidemic, and Jacinta died on February 20, 1920, when not quite ten, after enduring great pain during the last two years of her life. Lucy is still living and a member of the Carmelite Order.

This first Apparition was described by the children as follows: "We saw a Lady clothed in white, brighter than the sun, radiating more intense light, and more clearer, than a crystal cup would be were it filled with sparkling water and lit with burning sunlight. The Lady wore a white dress decorated with gold, and on her head a white mantle. She held a Rosary shining like stars and which had a crucifix which also shone. The Lady looked about fifteen years of age." This description seems to be faithfully carried out in the image depicted on this stamp.
The second stamp, 2$80 value, shows the renowned Basilica of Fatima, on which beam down the colors seen during the Miracle of the Sun. At the lower right is the "Rose of Gold" presented to the Basilica by Pope Paul VI. Behind it stands a large, slender cross. Stamp has the imprint, "Fiftieth Anniversary-1917 FATIMA 1967-Of the Apparitions" on right, center top, and right borders.

The "Rose of Gold" is an ornament of gold, in imitation of a spray of roses. One of these roses contains a receptacle into which is poured balsam and powdered musk. The Pope blesses it on Laetare Sunday, or "Rose Sunday," which by tradition is the day reserved for this blessing. In the prayers of the blessing, the rose is referred to as a sign of spiritual joy, and the petition is made that the Church may bring forth the fruit of good works and the "perfume of the ointment of the Flower sprung from the Root of Jesse." The custom began in the 11th century, and from time to time the "Rose of Gold" has been conferred on sovereigns, persons of notable accomplishments or service to the Church, churches and cities.

On November 21, 1964, Pope Paul VI proclaimed Mary as the "Mother of the Church," and in an address given on this occasion he promised to send a "Rose of Gold" to the Shrine of Our Lady of the Rosary at Fatima. Lello Scorselli was given the commission of fashioning the work. On March 24, 1965, on "Rose Sunday," Pope Paul blessed it, the first of his Pontificate, and consigned it to his Legate, Cardinal Ceuto, for delivery to Fatima.

At the blessing, the Pope gave the following reasons for conferring the "Rose of Gold" on the Fatima Shrine: To express his own personal devotion to Mary, to affirm the consecration of the entire world to Mary, to ask protection for the Council, to express his fatherly esteem for the Portuguese nation, and for peace in the world.

Pope Pius XII, following the request Our Lady made at Fatima in 1917, consecrated the Church and Mankind to the Immaculate Heart of Mary in 1942. Pope Paul VI renewed this consecration in 1964.

The third stamp, 3$50 value, shows THE PILGRIM VIRGIN, enveloped in the aura of light against a blue background. The four doves which are mentioned in the "Miracle of the Doves" (see page 19, March 1, 1966 issue for article on this event) are in flight around her head, two on each side. Our Lady stands on a cloud which rests on a base of lilies. She wears the beautiful crown, and the Rosary is draped over the folded hands. This design presents Jose Thedim's "PILGRIM VIRGIN" in entirety.

The fourth stamp, 4$00 value, shows the CHAPEL OF APPARITIONS with the rainbow colors, reminiscent of the "Miracle of the Sun," descending upon it. Above the Chapel two white doves hold the Crown of Our Lady. At lower left are candles, symbolic of the impressive candlelight procession which is a tradition at the Fatima Shrine and the first act performed by the pilgrimages to Fatima. Since September 13, 1927 night adoration of the Blessed Sacrament has been held in the Chapel of the Apparitions in Cova da Iria; prior to that date it had been held in the parish church of Fatima.

This first Chapel, built by the local people who wished to enshrine the place where Our Lady appeared, was very small and poorly built because of the lack of necessary materials. The first statue enshrined in the Chapel, on the third anniversary, was obtained through the efforts of a Senhor Gilbert. He came to Fatima with the desire to build the Chapel, but found that the people had nearly completed it. He learned that a statue of Our Lady was greatly desired by the people, and arranged to have a sculptor come to Fatima several times so that the children could describe to him how "The Lady" had looked, and how she was dressed.

The present Chapel is still quite simple and yet impressive. In size it probably is no larger than an average living room. During the impressive ceremonies held May 13, 1967, the image of Our Lady of the Rosary of Fatima was brought from the Chapel to the altar in front of the Basilica where Pope Paul VI said the solemn Mass, and escorted back to the Chapel after the Mass was over and the Pope had given his blessing to the people present and to the world.

THE MARIAN PHILATELIST -50- July 1, 1967
ANGOLA: A $50 value stamp which shows the central or main portion of the Basilica at Fatima, enveloped in a white light against a blue background. The high steeple, topped with a cross within a star, is illuminated at night. Two doves hold aloft a scroll upon which is written, in Portuguese, "1917 Apparitions of Our Lady in Fatima 1967." A miniature Madonna statue is seen in the niche above the entrance. A pilgrim to Fatima has told us it is "The Immaculate Heart of Mary," but we have also seen it referred to as "Our Lady of The Rosary."

The Basilica of The Immaculate Heart of Mary stands on a hillside overlooking the area where the three children often played. The first stone was laid on May 13, 1928, and the dedication made to "Our Lady of The Rosary." It is 270 feet long and 165 feet wide. Fourteen chapels are around the great nave which, with the High Altar, represent the Fifteen Mysteries of the Rosary. It is somewhat in the Italian Renaissance style, stately and reverent. There are additional chapels on the outside and in the Sanctuary.

CAPE VERDE: The 1$ value stamp presents the beautiful image of the Blessed Virgin with the Immaculate Heart which appeared to Lucy. At the lower left, in Portuguese, is written "Immaculate Heart of Mary (Vision of Lucy)." Our Lady, dressed in white, stands on a rose-embossed cloud against a pale blue background. The gold star is seen on the robe above the feet. The Immaculate Heart, surrounded by a crown of thorns, is seen upon her breast.

It was during the third apparition on July 13, 1917 that this vision was seen and Lucy was told by Our Lady that She requested prayers in reparation for wrongs done to The Immaculate Heart.

The Rosary is part of the Fatima Apparitions, and it is seen here on the statue in the stamp design. During the sixth Apparition, on October 13, 1917, just before the Miracle of the Sun, Our Lady identified herself as "I am the Lady of the Rosary." The children described the Rosary as "shining like stars with a crucifix that glowed."

PORTUGUESE REPUBLIC OF GUINEA: A $40 value stamp which shows the Chapel of the Apparitions at the left, and in front of the oak tree upon which The Lady appeared. In the foreground is a statue of the Sacred Heart of Jesus. During the Apparitions the children were told to ask people to pray for the many wounds which afflicted the Sacred Heart of Jesus.

MACAO: A 50 avos stamp which shows the coat-of-arms of Pope Paul VI and the "Rose of Gold" he presented to Fatima in 1965. The coat-of-arms contains the montes, or mountains, and fleur-de lis on a red background, surrounded by the papal keys, and topped with the Papal Crown. The Rose also appears on the Portugal 2$80 value stamp.

MOZAMBIQUE: The $50 value presents the beautiful crown given Our Lady by the women of Portugal. The top bears an orb upon which is the cross. The jewels in the crown were offerings by the Portuguese women to enhance its beauty. Solemn crowning took place on May 12, 1922, with Pontifical Legate Cardinal Aloisi Masella officiating. On this occasion Our Lady was given the title "Queen of Peace and of the World." Pope Pius XII, in his address, which was delivered by the Papal Legate, said, "And so this crown, symbolic of love and gratitude for the past, as of faith and loyalty for the present, becomes also a message of hope for the future."

TIMOR: A 3$ value stamp depicting the image of the beautiful "Pilgrim Virgin," standing in a bed of white lilies, wearing the golden crown. She is as the children described, "dressed in brilliant white, decorated with gold, a star on the robe just above the feet, a shining rosary draped over the folded hands. It is believed that the image as seen on the stamp is in the city of Andor.

THE MARIAN PHILATELIST

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ST. THOMAS AND PRINCE: This 2$50 value stamps shows, at top left, the Chapel of Apparition at Valinhos. The children had been prevented from keeping the appointment with Our Lady on August 13, 1917. On August 19, after taking the sheep to the area of Valinhos, Our Lady appeared to them. The Shrine seen on the stamp is about 15 feet high, with four arches. At each corner is a pillar, topped by a white stone-carved dove. In the center, on a pedestal, stands a five-foot image of Our Lady, of white marble. The Shrine was blessed on Aug-

At the bottom of the design are seen the children and the Angel of Peace. This incident took place prior to Our Lady's appearance on May 13, 1917. The Angel was first seen by the children in the Spring of 1916, in a section called Chousa Velha, and during his first appearance identified himself as "The Angel of Peace. Pray with me." On his third appearance, he held a chalice above which was suspended a Host, from which drops of blood fell into the chalice. Leaving chalice and Host suspended in the air, he knelt in adoration. He then gave the Host to Lucy and the contents of the chalice to Francisco and Jacinta. This incident was not revealed by Lucy until 1937 when, obeying the request of the Bishop of Leira, she wrote her memoirs and included this incident.

CATALOGUE OF MARIAN STAMPS

Pierre Schmit, the Secretary of the World Union of St. Gabriel, forwarded the following notice and extended congratulations on behalf of the World Union and himself. It is a high honor accorded this comprehensive work in Marian Philately, and also for the Study Group and for COROS.

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WORLD UNION OF ST. GABRIEL
Permanent Commission for the Codification of Official Catalogues

The Praesidium of the World Union of St. Gabriel and its Catalog Commission declares the CATA-

LOGUE OF MARIAN STAMPS, issued on May 1, 1966, by W. J. Hoffman, in Orange, California, U.S.A., as ... Official Catalogue of the World Union of St. Gabriel, and recommends the purchase and use of it by every collector, and requests its widespread circulation.

Signed: May 1, 1967 in Brussels, Belgium, and Lichtenau, Austria, by

Father J. Volkaerts, President
World Union of St. Gabriel

Rev. Richard Schwanzlberger, Chairman
Catalogue Codification Commission

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FINE ARTS PHILATELIST.

ROSE OF GOLD FOR OUR LADY OF APARECIDA

On January 5, 1967 Pope Paul VI announced he would send a "Rose of Gold" to this most ancient Shrine of Our Lady in Sao Paulo, Brazil. Prof. Marchis was commissioned to do the work, which will include the Pope's coat-of-arms. In October 1967 will be celebrated the 250th Anni-

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THE MARIAN PHILATELIST

52 July 1, 1967
THIRD CENTENARY OF THE ROYAL CHAPEL OF THE VIRGIN OF THE ABANDONED

By Rev. do Emilio Aparicio, Valencia
Capella Mayor de la Basílica de los Desamparados

The fifteenth of May this year completed 300 years since the inauguration of the Royal Chapel of the Virgin. The event was commemorated by a special cancellation on a cover imprinted with the Shrine, and "Our Lady of the Abandoned" hovering over it. Some covers also had affixed the 1954 Marian issue of Spain which depicted Our Lady with this title. This was only one way the Valencianos showed their devotion to their Patroness. The Chapel is very near the Cathedral of The Assumption in the Plaza de la Virgen. It is interesting to read that during the 14th to 16th centuries this area was the center of the city's activities.

It had long been a cherished wish of the people of Valencia to have a suitable Shrine for the image of Our Lady. A commentary by Philip IV, on a visit to Valencia in 1632, sufficed for the city to avail itself of the desires of the Confraternity to erect a temple worthy of Valencia and of the people's devotion to the Blessed Mother.

It was Archbishop Fray Pedro de Urbina, a Franciscan, who consecrated the first stone of the new temple on June 15, 1653. Its building followed the ideas sketched in the General Council of the Confraternity by its Prior, D. Marcelino Aliaga. The act of this session, held in the General Hospital on April 10, 1644, undertook the project of the new temple, the selection of its site, and the various characteristics of its construction. The alms-treasurer of the project, Jose Marti Romeu, correlated with greatest fidelity the Prior's ideas with those of the assistants and members of various professions, which included Doctors of Theology, Law and Medicine, also Notaries, Scriveners and Nobles.

The actual construction was supervised by D. Diego Martinez Ponce de Urrana. The temple is oval in shape, has an interior vaulted ceiling with frescoes by Palomino depicting "The Last Judgment." On a marble High Altar is enthroned "Our Lady of the Abandoned," who was declared Patroness of Valencia in 1885.

In May of 1667, with unusual splendor, the inauguration of the Royal Chapel was celebrated. This event is recorded in a very thick volume, written by the chronicler of the festivities, D. Francisco de la Torre, and published a short time later. It contains extensive and minutely detailed accounts of the activities, even to the text of the orations given by Carlos II, the Queen Mother, the Viceroy, Marquis de Leganes, and persons of distinction and importance, as well as poetic compositions. It also contains hieroglyphs, engravings of the altars erected on the public roads, and other curiosities.

For 300 years the Shrine of Our Lady of the Abandoned has been the center of devotion for the people of Valencia, and still continues its Confraternity work for the homeless and the abandoned.

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The illustrations accompanying this article were supplied by Sr. D. Antonio Benet Montagut, of Valencia, and are prints of Our Lady by various artists from past centuries. On the left, the first one shows Our Lady of the Abandoned, holding the Infant Jesus, surrounded by angels, over the City of Valencia. Below it is a print also showing Our Lady, surrounded by angels, over the city of Valencia, and with angels on the plain leading to the city. On the right, the first print is a canvas by painter Miguel Jordan, a resume of the beautiful tradition which explains the creation of the city's Glorious Patroness, the Virgin of the Abandoned. It had been admired in the entrance of the Chapel until destroyed by the 1936 Civil War. Below is is a reconstruction of a 17th century print preserved in the Archives of the Cathedral of Valencia.

THE MARIAN PHILATELIST

July 1, 1967
The 50.15 stamp in this issue depicts a Rubens masterpiece, one he painted between 1611 and 1612. The original is the central picture of an altarpiece now in the south transept of the Notre Dame Cathedral, Antwerp. This work is considered to be the most magnificent of all his works. It is also referred to as a "Deposition." The same design appears on a 1939 Belgian issue, Scott B248.

The following was extracted from Father Horn's article on the Belgian stamp in the May 1954 issue of QUEEN OF THE MISSIONS: "This masterpiece shows the Blessed Mother at the foot of the cross. In this painting, Rubens portrays Mary in robes of blue. Easily identified in the painting are St. John the Evangelist and St. Mary Magdalen. It is said that one day while this work was being painted, and Rubens was absent, it fell from its large easel. Van Dyck, as the most skillful of his pupils, was chosen to repair the damage; this he did so successfully that Rubens, upon his return, declared that his pupil's work surpassed his own. The parts thus said to have been retouched are the face of the Virgin and the arm of Mary Magdalen."

Rubens had completed his studies in Italy and returned to his native city. The first two works he did after his return were the "Elevation of the Cross," (about 1610), and "The Descent from the Cross." It is readily seen why he soon achieved a reputation and why Antwerp soon became an important art center of the times.

Nine figures appear in the picture, each face expressing sorrow and agony. The inert body of Christ expresses final consummation. The Blessed Virgin had not been a stranger to sorrow, but this moment is one no pen can describe. She seems to be summoning all her remaining strength as she reaches out to touch the arm of the dead Christ. Mary Magdalen kneels as she reaches up her arms to assist in the deposition, and Mary Salome kneels in front of the Blessed Mother. John holds the lower portion of Our Lord's body.

There is Joseph of Arimathea, above the Blessed Virgin, directing the deposition. He is portrayed as a venerable ancient. The man above him, top left, with his muscular arms, gently guides the body down the white shroud. Notice the man at top right, grasping the sheet with his teeth, holding the arm of Christ as he lowers the body. We presume these would be in the employ of Joseph.

Jewish law did not permit the burial of "criminals" with any type of ceremony, nor were they to be mourned. Joseph went to Pilate for permission to bury the dead Christ for he knew him to be sent by God; having obtained this permission he took over the details for the burial, even giving his own crypt for the entombment. Joseph was present at the Crucifixion, and in John 19:39-42 he is mentioned as seeing to the burial of Christ with the help of Nicodemus. It is possible that the face seen at center right is that of Nicodemus.

This work was so popular that there are four variations of it, which are located at Lille, Valenciennes, Arras and Leningrad. Rubens also painted several smaller "Depositions," which differ somewhat in composition.

The 50,20 value presents the unforgettable moment of Good Friday. Is this when Our Lord told John, "Behold thy Mother?" John stands on the right, looking up at Our Lord as though this is just what he had heard. The Sorrowful Mother stands in abject sorrow on the left, arms crossed on her breast. Mary Magdalene has thrown herself at the foot of the cross, and looks up at the Crucified Christ. An open book is seen at center bottom, symbolic of the Prophecy fortelling this event.

The painting is located in the Civic Museum, Treviso, Italy. It was painted in 1561-63 and is extremely devotional in character, fully presenting the final moments of Good Friday. This work ended the artist's experimentations and initiated the broad stream of his production.

Jacopo (Giacomo) was the son of Francesco de Ponte the Elder. Dates of
his birth differ; one source gives it as about 1517-18, while another states he was born in 1510 and died in 1592. The family name was "da Ponte," however, he took the name "Bassano" after the town of his birth. He received his early training from his artist father, Francesco, and continued his studies under Bonefazio in Venice. He returned to Bassano and remained there the rest of his life.

PARAGUAY: EL ESPOLIO, by El Greco – March 1967 Issue

The G0.30 stamp shows a signed El Greco masterpiece titled "El Espolio" or "Disrobing of Christ," in the Toledo Cathedral. It was begun in the summer of 1577 and completed in the spring of 1579, being commissioned for the High Altar of the Cathedral Sacristy. A document dated July 2, 1577 makes reference to this painting, and is the earliest record of El Greco's activity in Spain.

Portions of this work have appeared on stamps issued by Spain and Greece. A stamp in the March 24, 1961 issue by Spain, Stamp Day issue, used the half-figure of Christ on the 70c value (Scott 975). On March 6, 1965, commemorating the 350th anniversary of El Greco's death, Greece used the head and shoulders of Christ on the 50 lepta stamp (Scott 813), however, this is from the Munich version.

The work is an oil canvas, measuring some 112 x 68 inches, and signed as being painted in 1577-79. It presents Our Lord in a moving and tragic moment. It has been written that this was the only time El Greco used this particular theme, although the figure of Christ seen in this work appears in many other works wherein Christ was portrayed. The betrayed Christ stands in the center, robed in scarlet, and dominating the scene. His larger-than-life figure stands out above all else. He is surrounded by the soldiers who have taken Him captive, many bearing lances and halbreds. The Blessed Mother, seen in lower left, head covered with a deep blue mantle, gazes mournfully at the holes being drilled into the cross. She is being comforted by Mary Magdalen, whose face is half turned as she also looks in horror at the preparation of the cross; she is solicitous for the Sorrowful Mother, attempting to prevent her from getting closer. The gesture, an almost translucent hand against the Virgin's dark blue mantle, is almost similar to that of Christ: the first and fourth fingers spread apart while the two middle ones are joined, an El Greco's trademark and one he used as a signature.

Each face in the painting is a study in expression, confirming El Greco's knowledge of human nature. Here is represented a tragic night. On one side of Christ is a man whose face shows utter hate and his bulging muscles expressing power. On the other side stands a knight in Spanish armor, completely indifferent to what is taking place, his hand in the gauntlet elegantly folded on his hip, and he is absorbed in something completely unrelated to what is taking place. Some critics believe this knight is a self-portrait of El Greco. The man at Our Lord's left, robed in green, pulls on the rope binding the right hand, and is reaching up a muscular arm to disrobe Christ. A close examination of the robe shows no seams or hem, as was prophesied.

The work was the basis of a litigation instituted by El Greco. He had asked 900 ducados for it but the Cathedral valued it at around 225 ducados because they objected to the scene not following the Gospels; there were three or four heads, two with helmets, which were placed higher than Christ's, and the Blessed Mother and the three Marys were not present at this incident in Our Lord's life. El Greco refused to make any changes in the work to satisfy the Cathedral authorities. An arbitration finally settled the issue by valuing the work at 320 ducados and issuing the verdict, "this is the best work ever seen, and if one was to pay its true worth, it would be a sum few could pay." It was in such demand that seventeen copies are known to exist, all more or less close to the original and done either by the artist or by his pupils.

It has been written that the elongated figures in his works were due to astigmatism; this is not quite true, for he personally told friends of the "inner light" which told him how to paint the figures in his works. Whatever the reason for these elongated figures, they stand in the forefront in depicting human emotions.

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PARAGUAY: ASCENT TO CALVARY, by Murillo - March 1967 Issue

Details on this stamp design have been elusive, however, Clare McAlister of the "Fine Arts Philatelist," received the following information from Mr. Perry B. Cott, Chief Curator of the National Gallery of Art, Washington, D.C. - "The Murillo to which you refer would seem to be "LA MONTEE AU CALVAIRE," measuring 49-1/4 x 57-1/2 inches, and now in the Musee Thomas Henry, Cherbourg."

The scene could depict the Fourth Station, "Jesus Meets His Afflicted Mother," or the Third, "Jesus Falls the First Time." Research is continuing to obtain further information.

PANAMA: ON THE WAY TO CALVARY, by Giambattista Tiepolo - March 1967 Issue

The B0.005 value reproduces a work Tiepolo painted in 1743, and now located in the Church of St. Alvise, Venice. Here is a poignant scene as the weight of the cross brings Our Lord to His knees. At the left, in the center of the design, is the Sorrowful Mother, robed in blue, hands clasped as though praying to alleviate this mortification and agony Jesus is undergoing, not permitted any nearer to the fallen Christ. The Roman eagle may be seen in the upper left, as are several halbreds carried by the soldiery.

Giovanni Battista Tiepolo was born in 1696 and is considered the greatest of the Rococo painters. He was a native of Venice, and studied with Lazzarini. His early works show the influence of Caravaggio. He was active in Venice, Bergamo, Milan, Verona, Wurzburg and Spain, where he died. This work was done during his "Great Decorations Period, 1741-1750," and illustrates his talent for blending drama and pageantry.

PANAMA: "LE COUP DE LANCE," (CRUCIFIXION) - by Peter Paul Rubens - March 1967 Issue

The B0.01 stamp reproduces another Rubens masterpiece, painted in 1640 and now in the Museum of Fine Arts, Antwerp, Belgium. It measures 429 x 311 cm, and was commissioned by Nicolas Rockox for the High Altar of the Church of the Recollects in Antwerp.

Against the darkening sky which followed the Crucifixion, Christ hangs on the cross, at the last moment of His life. On a horse sits Longinus, holding the spear which he is about to thrust into the side of Christ. It is said Rubens chose the title of the painting so that it would "pierce the soul of the viewer."

At the lower right is the Sorrowful Mother, turning her face away so as not to see the thrust of the lance. The two thieves are on either side of Christ, but you will notice they are not nailed to the cross, merely tied. Dismas, the Good Thief, is on the right of Christ, and he looks at Our Lord with compassion, for not too long before he had been told, "This day thou shalt be with Me in Paradise." Mary Magdalen is seen kneeling at the foot of the cross, and St. John stands to the Virgin's left, turning his face away also from this last ignominy. The faces of the two Marys are seen at center right, just over the Virgin's shoulder.

PANAMA: THE MOURNED CHRIST, by Andrea del Sarto - March 1967 Issue

On the B0.05 stamp is reproduced an inspiration work by Andrea del Sarto which he painted on poplar wood. It is 99 x 120 cm in size, and is signed, "AND SAR FLOR FAB," which means, "Andrea Sarto, Florence, made this." It is located in the Kunsthistorisches Museum in Vienna. It is also called "Die Beweinung Christi," and "Pieta."

The moment is a sublime one. The Sorrowful Mother is shown kneeling before the dead body of Her Divine Son, an angel on either side. The angel on the right supports the head of Christ. The
The background appears to be inside the tomb wherein Christ was laid after being taken down from the cross. Here the artist depicts the last moment on that eventful Good Friday.

Vasari mentions this work as being in the Church of the Annunziata in Florence. In 1638 it was in the collection of the Duke of Buckingham. In 1648 it was purchased by King Ferdinand III and moved to Prague, and in 1733 to Vienna. Some restoration was made in 1953 because the underpainting of the shroud was beginning to show through. Two copies of the work exist and both are in private English collections.

Andrea del Sarto was born in Florence in 1486, and christened "Andrea Vanucci." His father was a tailor, and he apprenticed his son first to a goldsmith and then to study painting with Barile and Piero di Cosimo. Sarto was greatly influenced by Michelangelo, da Vinci and Durer, and he shared a studio and collaborated with Franciabigio. His first commission was for the Church of Santa Annunziata in Florence, and it is probable this work reproduced on the stamp was part of that commission, if Vasari's mention of seeing it there is correct. Sarto lived in Florence, but traveled to Rome, Venice and France. He died in 1531.

**PANAMA: ENTOMBMENT (OR DEPOSITION), by Raphael - March 1967 Issue**

The 10¢ value stamps reproduces a Raphael work which he painted in 1507. It is now in the Borghese Gallery, Rome. One reference titled the work "Entombment," while another called it "Deposition." It is a panel measuring 184 x 176 inches, and is inscribed "RAPHAEL VRBINAS MD VII." The inscription is seen to the left of the step.

The masterpiece shows the dead Christ being carried by two men; the one on the right is identified as Nicodemus. St. John, St. James (or Joseph of Arimathaea), and Mary Magdalen are seen in the space between them. On the right, behind them, is the Sorrowful Mother comforted by the women who accompanied her to Calvary. In the distance is seen Mount Calvary with three crosses faintly outlined against the sky. The center cross, upon which Christ died, faces to the front, the other two are placed at angles.

This painting is connected with one of the most dramatic events in Perugia's history. On the night of July 14, 1500, one Grifonetto and accomplices murdered four members of Grifonetto's family because they had opposed his attempt to seize power in the town. One escaped, named Giampaolo Baglioni, and returned two days later to Perugia and killed Grifonetto. The latter's mother, Atalanta Baglioni, in memory of her grief, commissioned Raphael to paint this panel for the family chapel in the Church of San Francesco al Prato in Perugia. The painting remained in the Chapel until 1608, when it was removed and sent to Pope Paul V in Rome, who in turn presented it to his nephew, Scipione Borghese. The citizens of Perugia protested this action, but were told that the painting was a private possession. To compensate them for their loss, the Cardinal of Perugia gave them a copy which had been painted by Cavalier d'Arpino.

In 1787 this work was taken by the French but returned to Rome in 1815. At least sixteen preparatory drawings of this work exist (in Oxford, London, Paris and Florence), substantiating the elaborate concept of the work which the artist originally had conceived as a "Lament Over the Dead Christ." Copies exist in Museums in Turin and Perugia, where the secondary parts of the original whole are also found. The predella (The Christian Virtues of Faith, Hope and Charity, with two small angels on either side) is seen on the October 30, 1962 issue by Vatican City (Scott 346-347).

Raphael Santi, or Sanzio, was born April 6, 1483 in Urbino. His father, Giovanni Santi, was a painter and he probably began the training of his son. It is also believed Raphael studied with di Meletto, perhaps also with Perugino. He was active in Florence from 1505 to 1508, then went to Rome where he spent his life working as a painter, architect and designer. He was the center of a group of artists at the Papal Court. So many commissions came to him that he maintained a large number of students and assistants in his studio. He is one of the three great names of the High Renaissance, the other two being Leonardo da Vinci and Michelangelo. He was given the assignment, by Pope Julius II, to decorate four rooms of the Vatican, the "Le Stanze" or "Apartments of the Pope." When Bramante died he was given charge of the building of St. Peter's. He died suddenly, on his 37th birthday, at the summit of his popularity.
PARAGUAY: NATIVITY, by Federico Barocci - March 10, 1967 Issue

The G0.10, 0.15, 0.20, 0.30 and 0.50 stamps have the same design, that of the inspirational "Nativity" by Barocci. The original measures 134 x 105 mm, and is in the Prado, Madrid. There is a similar painting in the Ambrosian Library, Milan, but the design on the stamp follows the Prado version.

Kay Ziegler, Co-Editor of the "Fine Arts Philatelist," pointed out the differences in the two works: The Prado version has no halo over St. Joseph, nor does the stamp; the helmet/hat/hair of St. Joseph on the stamp follows the Prado work; the donkey's eye (far right of the cow which is barely seen) is shorter in width on the Prado version than on the Milan one; Mary's belt is wider on the Milan version than on the Prado one; there are some minor differences in Mary's robe in the two paintings; in the Prado version, Mary's foot is angled more, as it is on the stamp; the Infant's hair follows that seen on the Prado painting.

Barocci deliberately refrained from showing the traditional setting for the Birth of Jesus, one which was open to the chill winds of December. Here he presents a young and very beautiful Virgin, in adoration of the Christ Child, who is covered against the cold as He lays in a manger of straw. St. Joseph stands in the doorway welcoming the shepherds who have come seeking the Child whose birth the angels had announced to them. It is evident that Mary and Joseph have been on a journey - notice the knapsack and hamper in the foreground. Though the stable is certainly not an inn, it is not dilapidated though humble. The work was acquired by Charles IV and was in his apartment in the Escorial. In 1814 it was in the Palace in Madrid.

Federico Fiori da Urbino Barocci was born in 1526. He was a follower of Correggio, and his works contain pastel colors and softness of form. He began his career under his father, Ambrogio di Federico, and also studied with Battista Franco. In 1551 he was sent to his architect uncle in Pesaro for additional study. About 1546 he went to Rome, and here he studied Raphael. He painted many religious works with great care and fidelity which had a great appeal because of their simple, inspirational beauty. Following an illness c.1560, he worked sparingly, refusing large commissions. He died in 1612.

PARAGUAY: MADONNA OF THE PILGRIMS, by Caravaggio - March 10, 1967 Issue

The G12.45 airmail stamp depicts a detail from a work by a pioneer artist in Baroque painting. Its title is "Madonna of the Pilgrims," but is also known as "Madonna of Loreto," as seen on the stamp, however, no details have been found giving the reason for this latter title. The original is in the Church of San Agostino, Rome.

Clare McAlister and Kay Ziegler, of the "Fine Arts Philatelist," supplied us with the following details on this work: Felice Cavalletti's bequest of the painting in favor of the first chapel on the left in the Church of San Agostino, dated September 4, 1603, is the earliest record of the work. On March 2, 1606, the monks presented the painting to Cardinal Scipione Borghese. Baglione speaks of the painting and the scandal it created due to the dirty feet of one of the two pilgrims which are seen in the entire painting. This detracted from the beauty of the Madonna, holding the Infant, and looking down at the pilgrims with tenderness. This work resulted in Caravaggio being called a "naturalistic painter."

In his religious paintings he used a side lighting which contrasted sharply with dark shadows, and as one can see on the stamp design this produces a remarkable effect - the face of the Madonna and the entire Infant seemed to be the center of light.

Caravaggio was born in 1573 and christened Michelangelo Merisi da Caravaggio. He took his professional name after the place of his birth, Caravaggio, near Milan. His father was a mason who sent his son, at age eleven, to Rome as an apprentice to Simone Peterzano. At sixteen he studied with d'Arpino. Because of his youth he found it difficult to make a living. He did obtain the patronage of Cardinal del'Monte. His first public commission was for three paintings for the Chapel in San Luigi dei Francesci, Milan, in 1590-93. From this came other

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commissions. He traveled a great deal, mostly because he was forced to due to incidents caused by his somewhat uncontrollable temper. He died of malaria in Port Ercole in 1609.

PARAGUAY: DETAIL OF THE HOLY FAMILY, by El Greco - March 10, 1967 Issue

Only the head of this appealing Virgin is used on the G12.45 airmail stamp. The same design was used on a 1961 issue by Spain (Scott 974).

The painting is also known as the "Virgin of the Good Milk." The entire painting, which includes St. Anne and St. Joseph, measures 44-1/8 x 41-3/8 inches, and is in the Hospital of San Juan Bautista in Toledo. Here we see a beautiful young Virgin and Mother with a face full of tenderness and love for the Infant, even though He is not seen on the stamp design. There is no halo for El Greco used them sparingly, however, a break in the background around her head does form an irregular halo. An exquisite lace mantilla is draped gracefully over the head and shoulders.

PARAGUAY: ASSUMPTION, by Vasco Fernandes

The G36.00 airmail value stamp presents a work on which no details are available. Clare McAlister, Co-Editor of the "Fine Arts Philatelist," informed us that no one is certain who the artist is. It is probable this Portuguese painter was born in 1552 and baptized in the Church of Vizeu, though it is uncertain just where he was born and where he died. He flourished during the reign of Dom Sebastian.

The work presents the Virgin, ascending into Heaven, escorted by bands of angels. She hovers over the earth, as though just beginning the ascent. At the top are seen angels heralding her approach to Heaven. There is a feeling of motion, for the robes are shown as being blown by the breeze. The Virgin, hands folded in prayer, is presented in a stately attitude. One can almost hear the music and songs of joy on this occasion as expressed by the painting.

PANAMA: Articles on the "Virgin of the Forget-me-nots" by Rubens, and "Crucifixion" by Van der Weyden, shown on the perf and imperf sheets of Panama's Holy Week Issue, will be in the next issue.

PANAMA: December 1966 Issue - Painting by Gentileschi Orazio

Our March 1, 1967 issue, page 24, contained an article on this work by Gentileschi and reproduced on the 0.03c value stamp in this series. We identified the painting as "ESPOUSAL OF ST. CATHERINE OF ALEXANDRIA TO THE INFANT JESUS." From Mr. Josef Aumann, Vienna, we received word that according to a post card (printed by Edizioni Beatrice d'Este di Milano), this painting shows "SAINT MARY, THE CHILD, AND SAINT FRANCESCA ROMANA," (St. Frances of Rome). It is in the National Gallery of the March in Urbino, Italy. The post card was obtained by Rev. Hugo Pfundstein, O.S.B. of the Benedictine Abbey of the Scots in Vienna.

Researching her life, we found two incidents which may have been the basis for this portrayal. The first happened in 1408, when Rome fell to the King of Naples and he demanded her son Battista as a hostage. St. Frances first took the boy to the Church of Ara Coeli and kneeling before an image of the Virgin, offered up her sacrifice. At this point, the son would have been five years old, and the Child in the painting appears to be less than a year old. The second incident took place around 1417; in this year she became ill, and a painful wound opened in her side. In a vision she was taken to the cave of Bethlehem and there beheld the Infant Jesus with His Mother. Mary bathed the wound with water from the rock and it healed immediately. St. Frances died in 1440, after founding the Oblates of Mount Olivet, and is buried in the Church of Santa Maria Nuova, the church she loved all her life. She was canonized May 29, 1608 by Pope Paul V.
We offer the following list of fine to very fine unused sets which contain one or more Class 1 stamps:

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