9-1-1967

The Marian Philatelist, Whole No. 32

A. S. Horn

W. J. Hoffman

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NEW ISSUES

AUSTRIA: (Class 8m). Issued June 8, 1967, valid for postage June 12, 3 schillings value. The view of Vienna includes the following Marian Churches: (10) twin towers of the University Church dedicated to "The Assumption of Mary"; (20) the Piarist Church dedicated to "María Treu" (Espousal of Mary"; (23) the Minorite Church dedicated to "Our Lady of the Snows.

Illustration is a numbered composite drawing which appeared in the WESTERN STAMP COLLECTOR for July 22, 1967.

ECUADOR: Set of stamps issued in May, 1967, divided into two parts. The first part, six stamps, commemorates the IV National Eucharistic Congress held in Cuenca in May; the Madonna appears on four of the stamps. All six reproduce works of Ecuadorian artists. Carlos Miranda Cruz, of Quito, supplied us with the following information:

MADONNA AND CHILD (Class 1). The 10 centavos stamp shows a work by "Maestro Ignoto," which means "unknown master." Either St. Dominic or St. Francis is on the left, and either St. Clara or St. Catherine is on the right. Location of the work unknown. (Dr. Bork's article in the August 7 issue of LINN'S stated the design "was apparently the "Virgin of Loreto.""

MADONNA OF THE SACRED HEART OF JESUS or OUR LADY OF MERCY (Class 1).

The 80 centavos stamp reproduces a work by Manuel Samaniego who worked in Quito in the 18th century. Notice the "flaming heart" on the Infant. Location of the original unknown.

THE IMMACULATE CONCEPTION (Class 1).

The artist on this S/1.50 airmail value is designated as "Padre Vargas," but this is incorrect. Padre Vargas is not an artist but he did write an interesting book titled "The Virgin Mary in Ecuadorian Art." On page 23 of this book is found the picture of "La Inmaculada" which is reproduced on the stamp. The original is a very beautiful work hanging on the wall of St. Francis Convent in Quito. The reproduction on the stamp is wrong because the right side of the picture is actually the left, and the left side is the right. The stamp reproduction is also badly distorted.

The remaining two stamps in the first part are non-Marian; on the S1.00 is shown "The Divine
Shepherd" by Manuel Samaniego, and the S/2.00 airmail shows "King Aza of Judah." The latter is the work of Gorivar and not of Miguel de Santiago as shown on the stamp.

The second part (considered speculative) contains six stamps reproducing world-famous works of art. The two high values were available in limited quantities in Ecuador.

S/0.10 - (Class 1). VIRGIN OF THE CHAIR by Guido Reni. Original in the Prado. Illustration and article on page 67.

S/0.40 - (Class 1). MADONNA AND CHILD by J. Sanders van Hemesen. Original in the Prado. Illustration and article on page 67.

S/0.50 - (Class 1). VIRGIN OF THE APPLE by Hans Memling. Original in Hospital of St. John, Bruges. Illustration and article on page 67.

S/1.30 airmail - (Class 1). MADONNA OF THE PEAR by Albrecht Durer. Original in the Kunsthistorisches Museum, Vienna. Illustration and article on page 68.

S/2.50 airmail- (Class 1). SISTINE MADONNA by Raphael. Original in the Dresden Royal Gallery. Illustration and article on page 68.

S/3.00 airmail (Class 1).


No further data available at present.

FRANCE: (Class 8). Issued June 12, 1967, 1.00 Fr. value. Design shows the NOTRE DAME CATHEDRAL, Rodez.

This fortress-like Cathedral, of red sandstone, was begun in 1277 and completed in 1535. The two towers are unfinished. The bell tower, rising 285 feet, shows the finest flamboyant tracery at the top. A rose window in the principal facade is flanked by two towers. It has no portal.

THE MARIAN PHILATELIST
The other two stamps in the set (non-Marian) show "Christ" by Bellini, and "The Four Evangelists" by Jacob Jordaens.

VENEZUELA: (Class 5). Released July 28, 1967, set of stamps commemorating 400th anniversary of the founding of Caracas. The 0.65 airmail stamp shows the Arms of Caracas, bearing the inscription, in Latin, "Hail Mary, Most Holy, conceived without sin from the very first instant of Her conception." The coat-of-arms with inscription also appears on a 1951 issue honoring Caracas, capital city of Venezuela (Scott Nos. 486-491, C365-373). Stamp not available early enough for illustration. An article and illustration will appear in the November issue.

BHUTAN: (Class 2). This May 1967 issue, overprint of the April 1965 issue, has been black-blotted by the APS on point 5 - oddities intentionally included with issue.

FORTHCOMING ISSUES

GREAT BRITAIN: A trio of Christmas stamps is planned, very probably Nativity Scenes. Postmaster General Short has announced that the stamps would be "Classical Madonna-and-Child Studies." Release dates will be early October for foreign mail, and November for local mail.

NEW ZEALAND: The 1967 Christmas stamp will show the "Adoration of the Shepherds," by Poussin. The original is in the National Gallery, London. Date of issue is October 3, 1967, and the value will be 2-1/2c.

NIUE: This South Pacific Island, belonging to New Zealand, will issue its first Christmas stamp. Design and issue date are the same as for New Zealand.

CORRECTION

JORDAN and MAURETANIA: In our July 1, 1967 issue, the churches in miniature seen on the stamps of Jordan and Mauretania were identified as being the "Cathedral of Mexico." Our source, regretfully, supplied incorrect information. Agustin Coronado G., of Mexico City, wrote us that the Jordan stamp shows the CHURCH OF THE ASSUMPTION in Guadalajara (also seen on a 1942 Mexico stamp, Scott 773), and that the church on the Mauretania stamp is THE MARIAN PHILATELIST

September 1, 1967
MARIAN POSTAL CANCELLATIONS

AUSTRIA:

BRAZIL:
33. Sao Paulo, May 14, 1967. MADONNINA. Same as Brazil #29 except cancelled at Sao Paulo on first day of issue of Madonnina stamp.

FRANCE:

GERMANY:


PARAGUAY:

PORTUGAL:
13. Fatima, May 13, 1967. BASILICA OF OUR LADY OF THE ROSARY. "Fiftieth Anniversary of the Apparitions at Fatima." First day cancel for stamps issued to commemorate this event.

VATICAN CITY:
BULGARIA: PRESENTATION OF THE VIRGIN IN THE TEMPLE. We have available a colored post card of the wood carving from the Church of the Holy Virgin at Pazardjik, Bulgaria. It is pictured on a 1953 Bulgaria stamp, Scott 802, Michel 839, Yvert 736, Gibbons 885. Price of the card is $0.20 each. Send requests to: W. J. Hoffman, 424 West Crystal View Avenue, Orange, California 92667, U.S.A.

MARTIAN CHURCHES ON POSTAL CANCELLATIONS
Antonio Granella, Viterbo, Italy

Switzerland #10: CHURCH OF SANTA MARIA DEL SASSO is located on Lake Lugano in Ticino Canton. A 400-step stairway, chiseled into the rock, leads from Morcote to the Church. The Church was constructed in the 1450's, and replaced a small chapel which dated to 1200. The church was enlarged in 1500 and the belfry added in 1540. The works of art within the church date from 1400, 1513, 1595 and 1614.

Switzerland #11: CHURCH OF THE MADONNA DELLA CINTURA, or "Our Lady of the Cincture," is located in Maroggia. It was built beside the old road from Bissone to Maroggia on Lake Lugano in Ticino Canton. Legend states on this site coalmen repeatedly found a picture of the Virgin Mary breast-feeding the Holy Child. In the 16th century a votive chapel was erected on the site and in the 18th century a church was built. The high altar now contains a fresco painting of "The Virgin and Child" which had been removed from the old chapel.

Switzerland #12: SANCTUARY OF MADONNA DEL SASSO, or "Our Lady of the Rock," is located on a rock at Orselina above Locarno, in the Ticino Canton. Pilgrims climb up to the Sanctuary. It was founded in 1487 as a result of an apparition of the Virgin Mary to Brother Bartolomeo da Ivrea. It was rebuilt in the 17th century. The interior is richly decorated with fine plasterworks, gildings, and votive offerings. On the high altar is a small wooden image of Our Lady dating from 1400. In the chapel to the right is a picture of "The Flight into Egypt," by Bramantino, which was painted in 1522. In the second chapel to the left is a baked clay work of "The Blessed Mother and the Crucified Christ," and "The Annunciation" from 1502, by Bernardino de Conti.

France #29: CATHEDRAL OF NOTRE DAME DEL REAL, is located in Embrun. This edifice dates from 12-13th centuries, and has a notable porch. The west front facade has magnificent rose window. The interior has three naves. The choir stalls are carved wood. Important Councils were held in this Cathedral. Its huge organ was a gift of King Louis XI and is the oldest in existence in France. Its Treasury is priceless in works from the 15th to 18th centuries.

Our thanks for philatelic material, research assistance, etc. to: Carlos Miranda Cruz, Antonio Granella, Gen. E. Pontes, Pierre Schmit, Rev. R. Schwanzberger, G. Smieder, Augustin Coronado, Kay Ziegler, Clare McAlister, Jozef Brodowski, Father Struve.

THE MARIAN PHILATELIST

September 1, 1967
**SPECIAL OFFERING OF MADONNA**

<table>
<thead>
<tr>
<th>Country</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANDORRA</td>
<td>1964, Red Cross, imperf. (Bl)</td>
<td>$2.00</td>
</tr>
<tr>
<td></td>
<td>Ditto --Die Proof (18 exist)</td>
<td>P.O.R.</td>
</tr>
<tr>
<td>BELGIUM</td>
<td>Orval Sheet, overprint, inverted</td>
<td>P.O.R.</td>
</tr>
<tr>
<td>DAHOMEY</td>
<td>1967, Crucifixion, 70F, imperf-trial color</td>
<td>3.50</td>
</tr>
<tr>
<td></td>
<td>Ditto --original sheet of 25 with 4 multicolor</td>
<td>P.O.R.</td>
</tr>
<tr>
<td></td>
<td>Ditto --Die Proofs (18 exist)</td>
<td>P.O.R.</td>
</tr>
<tr>
<td>HAITI</td>
<td>1942, Madonna, 6 sheets, cpt. (C19/21)</td>
<td>5.50</td>
</tr>
<tr>
<td>MONACO</td>
<td>1958, 1F imperf-trial color (412)</td>
<td>3.00</td>
</tr>
<tr>
<td></td>
<td>Ditto--original sheet of 30, scarce</td>
<td>P.O.R.</td>
</tr>
<tr>
<td></td>
<td>Triptych--multicolor, imperf-trial color, scarce (418a)</td>
<td>P.O.R.</td>
</tr>
<tr>
<td></td>
<td>1966--Nativity, imperf-trial color (630)</td>
<td>6.00</td>
</tr>
<tr>
<td>PARAGUAY</td>
<td>1946, surch. 5c in RED, on reg. cover, scarce (431/4)</td>
<td>29.50</td>
</tr>
<tr>
<td>PLESKAU</td>
<td>1942, 60h, used</td>
<td>6.00</td>
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<tr>
<td></td>
<td>Ditto --imperf.</td>
<td>9.00</td>
</tr>
<tr>
<td>SPAIN</td>
<td>1936, Barcelona, Postage 2v cpt.</td>
<td>3.75</td>
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<tr>
<td></td>
<td>Ditto--in one pair, scarce</td>
<td>14.50</td>
</tr>
<tr>
<td></td>
<td>Ditto--AIR, 3v cpt.</td>
<td>14.00</td>
</tr>
<tr>
<td></td>
<td>Ditto--pairs, se tenant, diff. types</td>
<td>P.O.R.</td>
</tr>
<tr>
<td>Epila Sheet</td>
<td>--blue-red on reg. cover</td>
<td>8.75</td>
</tr>
<tr>
<td></td>
<td>Ditto --green-brown on reg. cover</td>
<td>9.75</td>
</tr>
<tr>
<td>AIR</td>
<td>--sheet, green-brown ovpt. in black (San. W1c)</td>
<td>17.25</td>
</tr>
<tr>
<td></td>
<td>Ovpt. in blue (San. W2c)</td>
<td>42.50</td>
</tr>
</tbody>
</table>

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P. O. BOX 448 MONROE, N. Y. 10950
The S/0.10 value reproduces a work titled "La Vierge a la Chaise," or "The Virgin of the Chair." The stamp indicates the artist as "Le Guide," however, it is the work of Guido Reni. Clare McAlister, of the FINE ARTS PHILATELIST, tells us this was one of the pictures taken to France by Joseph Bonaparte, but is now in the Prado, Madrid, being returned there in 1837.

The artist paints a majestic Madonna, seated in what might be termed a "royal chair," dressed in red with an ample blue robe draped about her. Her head is slightly bent as she looks down in serious contemplation at the Child. Above her, two cherubs hold a crown as if in the act of "crowning her Queen." In her left hand she holds a book, the forefinger marking the place as if the Child had just interrupted her meditation. The Child leans against her knee, His right elbow placed there while the hand is up against the face, and the left hand rests on the Virgin's knee.

Guido Reni normally painted the Virgin, Christ's, and Saints in half-figures, so this work of a full-figure Madonna may be considered unusual.

He was born in 1575 in the village of Calvenzano near Bologna. Modern critics attribute an "oversweetness" to his work, but his contemporaries considered his work to be the personification of the 17th century ideal of "grace." He did his first work with Calvaert, and in 1595 joined the Carracci Academy in the capacity of what we would term 'foreman.' In 1600 he went to Rome and there redecorated the apartments of Cardinal Borghese, and also did some paintings for the Borghese Chapel and St. Mary Major. In 1614 he returned to Bologna and in 1619 was named the Director of the Bologna Academy. He was extended an invitation to head the Academy of St. Luke in Rome but declined as he wished to remain in Bologna. His paintings present beauty in all degrees and softness of colors. The works he did in his later years show a return to the High Baroque, and although no date was found for the work reproduced on this stamp, it could have been done during this period. He died in 1642.

Not a great deal of information was found for the work seen on the S/0.40 value stamp. It presents a Madonna seated under a tree, holding the Child on her lap; a landscape is in the background. The Child tenderly places His right hand under the chin of the Virgin. The original work is a canvas measuring 1.35 x 0.91 m, and is in the Prado. It is signed with the monogram "A O D 1543." Earlier it was mistaken for a Durer, but art authorities now believe that the monogram stands for "Anno Domini." This attribution to van Hemesen is confirmed by Winkler and Friedlander. An inventory dated 1746 shows the painting as being in La Granja, Spain, and another dated 1794 shows it as being in Aranjuez, Spain.

Not too much is known about the artist. He was born c.1500 in Memixen near Antwerp, and is known to have died before 1566. He is listed as a "Flemish painter of Antwerp," and is known to have been a student of Van Cleef in 1519, but his work shows the influence of Metsys and Gossaert. It is also known that he worked in Haarlem between 1564 and 1566. There is also a record that he was Dean of the painters' guild in 1548.

He painted religious themes in a natural setting, as is evidenced by this work, wherein the Virgin and Child are shown as any normal mother and child resting in the shade of a tree.

The S/0.50 value reproduces a Memling work which is also seen on a December 1961 issue by Belgium, Scott B703. The original is the left panel of a diptych, painted in 1487, measuring 17-1/4 x 13," and located in the Hospital of St. John, Bruges. The right panel of this diptych, a portrait of the donor Martin van Nieuwenhoven, may be seen on a 1939 Belgium stamp, Scott B249.
There is a story that one cold night in January of 1477, a soldier back from the battlefield knocked on the door of St. John's Hospital in Bruges and asked for lodging and rest. The monks took him in, and to repay them for their kindness the visitor painted a group of masterpieces in the calm and quiet surroundings of the monastery. Whether the story is true or not, it is a fact that Memling permeates St. John's Hospital in Bruges.

In this work the artist has shown the Virgin Mary in the house of a Bruges patrician, casting a spell of peace and holiness over the bourgeois setting. He gives us an aristocratic Madonna, quite young but very stately, with a rich red cloak over her dress. She holds the Christ Child on her lap and hands Him an apple. The apple is an allegorical symbol by which the artist intended to show that through an apple man lost Paradise, but through the Virgin Mary and the Christ Child, man was redeemed. This is why several of Memling's works show either the Virgin or the Infant holding an apple.

The background is a room in the house of the donor. His coat-of-arms may be seen at upper left, containing the motto "Il y a causa." Through a window at the right is a glimpse of the countryside setting for the patrician's house. The donor was a member of a rich Bruges family. He died while still quite young, but before his death, and ten years after Memling painted this picture, served as Mayor of Bruges.

ECUADOR: MADONNA WITH THE PEAR, by Albrecht Durer - May 1967 Issue

The S/1.30 value presents a Durer work also seen on an Austria issue of May 1936, Scott 377. It is an oil painting on limewood, signed and dated 1512. It measures 19-1/4 x 14-5/8" and is in the Kunsthistorisches Museum, Vienna. It derives its title from the remains of a pear which the Infant holds in His left hand.

Durer here paints a Virgin as he imagined she would be — young and beautiful, a native of Nuremberg, dressed in the typical apparel of a burgher's wife. He gives us a Virgin enchanted with the Child, which she holds on her lap. The head of this Virgin is included among the loveliest of the late Gothic period. In this work Durer also gives us a lively Infant who has stopped momentarily (from eating the pear?) to look up at His Divine Mother. She, in turn, looks down on Him with tenderness, and we begin to see a faint smile forming on her lips.

It is probable the picture was painted for Durer's friend, Willibad Pirkheimer, and was appropriated during the period when church and private collections were subjected to imperial acquisition. There is no record of the work until 1600, when Emperor Rudolph II acquired two Durer Madonnas along with other pictures from Count Cantecroy; one of these was listed as a "picture of Our Lady with her little Son." It may have been this work, however, there is no definite proof. The work is listed as being in the Ecclesiastical Treasury in 1758; no further record is found for it until 1880, when it was given to the Gallery and shortly thereafter transferred to the new building on the Burgring.

ECUADOR: SISTINE MADONNA, by Raphael - May 1967 Issue

On the S/2.50 airmail value may be seen the Madonna and Child detail from this work which is considered to be the most beautiful devotional painting in existence. More of the painting may be seen on a 1955 issue by the German Democratic Republic, (Scott 277), on which Pope Sixtus is seen on the left and St. Barbara on the right. Some critics believe it could also be St. Cecilia, but most accept that it is St. Barbara because of the tower barely visible behind her shoulder.

The original work measures 265 x 196" and is in the Dresden Royal Gallery. At the end of World War II a great many paintings and works of art were shipped to Russia, among them the Sistine Madonna. Some were returned to Dresden in 1954, and the 1955 DDR postal issue commemorated this return.

THE MARIAN PHILATELIST

September 1, 1967
It has been written that this was the last Madonna Raphael painted, and that it was done entirely by his hand. Its name comes from the fact that he did the work for the Benedictine Monastery of San Sisto in Piazena, Italy, in about 1515. The church there was dedicated to St. Sixtus. In about 1654 or 1655 it was purchased by Augustus III, King of Poland and Elector of Saxony, for 20,000 ducats and placed in the Dresden Royal Gallery.

In this work Raphael paints a most beautiful Virgin holding the Christ Child as she descends from the heavens while standing on clouds and escorted by cherubs. She wears a red dress, a blue cloak, while a yellow-brown veil covers her head and is draped to give the effect of motion, or of floating in the heavens. The green drapes appear to have been drawn back just a moment before so that we may have a view. One critic observed that in this work High Renaissance attained its fruition. The work has been restored several times but apparently with no serious ill effects. Partial copies of the painting are also found in Naples and Rouen.

In the May 1, 1967 issue we solicited information on the item here illustrated. Through the efforts of Mr. and Mrs. Charles J. Casper, the following data has been obtained. Sources contacted were a Russian stamp specialist, several Russian Orthodox priests, a Polish priest, and an official Russian language interpreter.

(1) Town of FELLIN, in Estonia.
(2) No data obtained to identify the statue of the Madonna and Child.
(3) Could be an Icon or a shield, but no definite verification obtained.
(4) Translated as "Benefit (or Gift) for War Victims."
(5) Monetary value.

Item was issued as a "Charity Label," and was overprinted for the same reason.

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Our thanks to Eugen Trauner of Augsburg, Germany, Father Schwanzlberger of Lichtenau, Austria, and Florence Reeves for Reference Library material.

OUR LADY OF ORVAL seen on Belgium cancellation #42 (illustrated on page 3, January 1, 1967 issue) is on the entrance of Orval Abbey. It is a copy of a Madonna from the 14th or 15th century, and the original is now in the Cathedral of Antwerp. The copy is the work of Mr. Delhaye who lives in Izel near Orval. .... Rev. F. De Troyer....

THE GOLDEN MADONNA seen on a German postal cancellation (illustrated on page 32 of the May 1, 1963 issue) is in the Cathedral of Essen. It is the oldest existing statue of the Blessed Virgin made in the West. It is a gold-plated wooden statue, made about 980 A.D. Mary is shown as representing a second sinless Eve, offering the apple to the Child Jesus who holds the Book of Life in His Left hand while imparting a blessing with His right hand.

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THE MARIAN PHILATELIST

-69- September 1, 1967
The Madonna on a stamp from a Moslem nation? It does sound a bit strange. And yet, just a few days before Israeli Forces invaded its three Near East neighbors, the United Arab Republic released an 8-piaster air-mail stamp which portrays the Madonna and Infant Jesus as an inset for the major design, "The Virgin's Tree." (Of course, Jordan last year issued a set for the Stations of the Cross, on several of which Christ's Mother is shown, but as these were prompted by a profit-hungry "philatelic agent," it cannot be considered as the will of the government.)

The stamp is part of a set prepared and sold at all Egyptian postoffices in keeping with the United Nations International Travel Year program.

Soon after Napoleon invaded Egypt and encouraged archeologists to unearth many ancient tombs, temples and other antiquities, Egypt became a prime tourist region. In the intervening years succeeding administrations developed tourism to a point where it came to be its number-one industry. This has been particularly true during the past decade when improved facilities were built: more luxurious hotels, better highways, air and rail services, and all at the lowest prices in the travel world.

Naturally, greatest attention was focused on the major attractions: the pyramids of Giza, Saqqara, Naidun and other Lower Egyptian sites; Luxor, the Valley of the Kings, Karnak, Deir-el-Bahari, Asswan and more recently, Aby Simbel. But for all of its travel promotion, Egypt ignored the Virgin's Tree. It was a place visited only by those few Christians who chanced to know it exists.

For many long centuries, Catholic monks at the Monastery of Mataria—a small suburb not too far from bustling Cairo—carefully tended a lush garden in the center of which an olive tree had grown to such immense proportions that its split trunk and rambling branches had to be supported by huge joists. Tradition (and ancient records now preserved at St. Catherine's Monastery in the Sinai) have it that the Holy Family found its first shelter after fleeing across the parched deserts from Bethlehem when an angel warned Joseph to take Mary and Jesus to Egypt to escape the wrath and murderous intentions of King Herod.

Upon the Holy Family's arrival at what now is Mataria, an intense storm waged, and while seeking shelter under the tree, lightning struck, split the trunk in half dropping one half of the branches to form an arboreal tent to protect Joseph, Mary and Jesus from the stinging sand blasts. When the tempest subsided, the Holy Family continued and finally found a hovel in what today is Cairo. (A building not far from today's Coptic...
Museum still contains the room in which they lived until returning to Judea and taking up final residence in Nazareth.)

In 1960, when the Nasser administration decided to appropriate various Christian establishments, the Mataria Monastery was one of them. Its buildings were razed and replaced with a large complex of apartment dwellings for the natives. The tree, however, was spared. Its trunk and boughs were drastically pruned, and then inclosed within an iron picket fence which stands in the middle of a playground.

It is reasonable to suspect that the UAR State Tourist Office realized that if Egypt was known to contain shrines of particular interest to Christians, many of those who made pilgrimages to the Holy Land might be encouraged to include Egypt in their itinerary. This suspicion is fortified by the recently issued stamp showing St. Catherine's Monastery on the Sinai mountains where Moses received the Ten Commandments and which is one of Christendom's most important repository of ancient records. But whatever the reason, the newest stamp does set a precedent and collectors will want to include it in their albums—especially the Topical. (Photographs accompanying article supplied by Mr. Kehr).

ROMANIA: MONASTERY-CHURCH OF OUR LADY OF THE ASSUMPTION, Putna
By Casimir Ivanitchi, Asbury Park, New Jersey

On October 10, 1966 Romania released a single stamp picturing the Monastery-Church of Putna. The issue commemorated the 500th anniversary (1466-1966) since the church was built by the Moldavian Prince, Stephen the Great (1457-1504). On the right in the stamp design is seen the Bell Tower which was renovated in 1902 by Romstorfer when the northern part of Moldavia was under Austrian occupation. The Putna Monastery was also used for the design on a 1941 issue, Scott 530, 535, B185.

Stephen the Great had a deep and ardent veneration for Mary, the Mother of Christ, and consecrated many churches in her honor. However, he had a greater love and affection for Putna than for any of the other churches he built during his reign.

It is said that Stephen climbed a neighborhood hill and from it shot an arrow. Wherever the arrow landed, there he decided to build a monastery to serve as a burial place for himself and his line. The arrow was discovered in the heart of a tree, which was cut down and the base enclosed in a plaster mold and formed a standard for the cross.

The church took but three years to build, being completed in 1469. In the presence of the Prince, the Church was consecrated by the Metropolitan Teoctist. The walls around the Church were built twelve years later, in 1481, and served as protection or defense against invaders, a calamity which often occurred in the middle centuries. A fire destroyed the Church in 1472, but it was soon rebuilt by Stephen the Great. The year 1654 brought devastation to the Church and Monastery by the Cossacks. And finally, in 1739, an earthquake ruined the Church and fortifications. It is of interest to note that only in the Putna Monastery, and through the efforts of Stephen the Great, was the Moldavian style of architecture born. Later, the Moldavian paintings on the church walls crowned this work.

Another 1941 issue by Romania, Scott B169, shows Stephen the Great kneeling in prayer before an image of Our Lady, asking the Mother of Christ that she obtain for him the grace of victory in the war against the Turks. The stamp design does not include the Mother of Christ, however, the accompanying illustration shows the entirety. The design was taken from a frontispiece of a Gospel Book now in the Monastery of Humor. Because of their fame, almost all the churches from the middle centuries were placed under protection of U.N.E.S.C.O. Due to the facilities for traveling to Romania, thousands of tourists enjoy visiting these famous places of worship. (Illustrations supplied by Mr. Ivanitchi.)

THE MARIAN PHILATELIST

September 1, 1967
The imperf sheet included in this issue reproduces a Rubens' masterpiece which also was used on a 1961 Belgium stamp, Scott B704. The original is located in the Royal Museum of Fine Arts in Brussels. The picture's title is derived from a few for-get-me-nots which the Infant holds in His left hand, but which are not too clearly visible on the stamp design.

Here Rubens paints a Madonna with gracious and clear-cut features. Both Virgin and Child express tenderness and a sense of contented joy. The model for the Virgin is believed to be the painter's first wife, Isabelle Brandt. One of Rubens' biographers noted that whenever he used his wife as the model for the Virgin, he always painted her with lowered eyes and often surrounded by flowers. It is possible that the for-get-me-not was one of her favorite flowers.

The perf sheet depicts a triptych painted about 1440 and now identified as a work by the Flemish painter, Roger Van der Weyden. The original is in the Kunsthistorisches Museum, Vienna.

The center picture depicts the Crucified Christ, the loin-cloth whipped by the wind. The Sorrowful Mother and St. John are seen on the left. On the right are the donors whose names we have not been able to ascertain. Four blue-black mourning angels hover in the upper portion of the painting.

The left panel shows Mary Magdalen holding a jar of ointment. The right panel shows St. Veronica holding the cloth upon which the face of Christ has been imprinted. Both are separated from the central scene by openings in the earth although the background of the panels seems to be a continuation of that seen in the central portion. The side panels have an imitation frame painted on them in gold, and it is therefore assumed that one time they were part of the central panel, which may have been conceived originally as a complete altarpiece.

The work at one time was in Leopold Wilhelm's collection at Brussels. When the collection went to Vienna in 1659, it was listed as "No. 13, work of an unknown Flemish artist." No data is available on its whereabouts until 1780, when it entered the Belvedere as a work by "Martin Schon" (Schongauer), and it was not identified as a work by Van der Weyden until a century later.

NEW LISTINGS FOR STAMPS IDENTIFIED AS MARIAN

BRAZIL: The church seen on this December 8, 1963 issue, Scott 970, has been identified by the Task Force of the World Union of St. Gabriel as that of the CHURCH OF OUR LADY OF THE HOLY ROSARY, in Sao Joao del Rey. (Class 8m).
DAHOMEY: Also from the Task Force we learn that the 7OF value stamp in the March 21, 1967 set of stamps shows the CATHEDRAL OF THE HOLY VIRGIN AT COTONOU. A statue of the Virgin is seen in the niche between the door and rose window of the facade. (Class 3m, 8).

The church seen on the 3OF stamp of the same series is the CATHEDRAL OF ST. MARY, QUEEN OF THE WORLD at Porto Novo. It has been verified that the statue on top is of the Virgin. (Class 3m, 8). (See page 29 of May 1, 1967 issue).

FERNANDO POO: The Task Force has also verified that the church on the 70 cts. stamp in the set released October 1, 1961 (Scott 194) is dedicated to THE IMMACULATE HEART OF MARY. (Class 8).

FRENCH EQUATORIAL AFRICA: Confirmation received that the church seen in miniature on the 1941 issue of this country (Scott 79A, 79B) is that of ST. MARY of Gabon (or Libertyville), Pilgrimage Shrine. (Class 8m).

GABON: A 3OF stamp, 1967 issue (Yvert 216) also shows the Church of ST. MARY of Gabon. (Class 8).

ROMANIA: The CATHEDRAL OF OUR LADY OF THE ASSUMPTION, Curtea de Arges, is also seen on a November 1947 issue, Scott B369, Michel 1084, Yvert 991, Gibbons C414, and on a 1948 issue, an overprint of Scott 670, listed as Scott 688, Michel 1110, Yvert 1014, Gibbons 1053.

POLAND: Jozef L. Brodowski, Brooklyn, New York, has informed us that the Gniezno Cathedral is named CATHEDRAL OF THE ASSUMPTION OF THE MOST SAINT VIRGIN MARY. It is quite often referred to as "St. Adalbert's Cathedral" because the remains of the saint are interred here. The Gniezno Cathedral is seen on a 1960-1961 issue, Scott 947. (Class 8).

VATICAN CITY: The steeple of the Gniezno Cathedral seen on the 25 lire stamp in the set released in May 1966 for the Polish Millennium (Scott 434), is of the CATHEDRAL OF THE ASSUMPTION OF THE MOST SAINT VIRGIN MARY. (Class 8m)

UPPER VOLTA: DEPOSITION, by Dirk Bouts - July 1, 1967 Issue

The 50 francs airmail stamp reproduces a panel painting, measuring 26-3/8 x 19 inches, located in the Louvre. Here we see a spare and rather small Christ. The Sorrowful Mother holds the rigid body in her arms. Mary Magdalen is on the left, seated on a stone near the cross, and St. John is on the left, holding a cloth under the head of the dead Christ, and extending his right hand to comfort the Sorrowful Mother. The expressions on the faces of all three indicate they have been drained of all emotion - they have shed their last tear. Jerusalem is seen in the landscape background.

The cross upon which Christ died differs somewhat from the traditional form, for the cross beam is placed almost at the top, leaving barely enough space for the plaque "INRI."

Dirk Bouts was born in Haarlem about 1415. He was active in Louvain and owed much to Jan van Eyck and Roger Van der Weyden, but he developed an individualistic style of painting his figures as calm and yet serious, and sometimes painting them as if he was presenting a tableau. Very little is known about his early years, but records which exist show he came to Louvain around 1448, settling there and becoming the town painter about 1468. He died in 1475.

THE MARIAN PHILATELIST -73- September 1, 1967
FROM THE W. J. HOFFMAN CATALOGUE OF MARIAN STAMPS

(Official Catalogue of the World Union of St. Gabriel)

We continue our offering of fine to very fine unused sets which contain one or more CLASS 1 stamps:

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