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The Marian Philatelist, Whole No. 36

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W. J. Hoffman

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The Marian Philatelist
PUBLISHED BY THE MARIAN PHILATELIC STUDY GROUP

Rev. A. S. Horn
W. J. Hoffman

Chairman
Editor

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Whole No. 36

NEW ISSUES

ANGUILLA: (Class 8) British West Indies Colony. Set of 6 stamps issued February 10, 1968. The 3c value shows ST. MARY'S CHURCH.

BRAZIL: (Class 2). Single 10 cts. value stamp issued March 9, 1968 commemorating underwater explorations at Paranagua, State of St. Catherine. Above the diver is the image of OUR LADY OF VICTORY OF COTINGA, recovered from sunken pirate ship. Illustration and article by Dr. Angelo Zioni of Sao Paulo on page 38.

DUBAI: (Class 1). Issued March 21, 1968 for the Arab Mother's Day set of 4 stamps reproducing famous paintings. The 1 riyal value stamp depicts Roberto Ferruzzi's MADRONNINA. Dubai is on the "tread with caution" list.

GUATEMALA: (Class 1). Exact date of issue of a 2-stamp set not known, probably February 1968. Values are 4c and 10c with same design on both. Seen is a beautiful crowned Madonna, identified as NUESTRA SENORA DEL CORO. No information available at present concerning the image, the dates shown on the stamp or the censor at left.

JUGOSLAVIA: 6-stamp Icon series issued April 20, 1968; 4 of the stamps are Madonnas. 0.50 dinar (Class 1). OUR LADY OF MERCY, a 14th century Icon in the Church of St. George, Prizren.

1.00 dinar (Class 1). ANNUNCIATION, early 14th century Icon in the National Museum, Ohrid. This is a double Icon with the Virgin and Child on reverse side. Used as processional Icon, and the place for insertion of the pole is seen at center bottom.

3.00 dinar (Class 2). CRUCIFIXION, 13th century, from Church of St. Clement, Ohrid.

5.00 dinar (Class 1). BYZANTINE VIRGIN AND CHILD, 13th century, from Church of "Gospa od zvonika," Split.


The illustrations below were taken from the PTT release, which accounts for the lines through the stamps.

JUGOSLAVIA

PANAMA: Another Famous Paintings series issued January 10, 1968, consisting of 6 stamps and 2 sheets.

B/0.21 (Class 2). HOLY FAMILY or DONI TONDO by Michelangelo. Only the Christ Child and portions of the Virgin and St. Joseph appear on the stamp. Original in the Uffizi, Florence. Illustration and article on page 42.

One of the sheets includes the following:

B/0.01 value (Class 2), ADORATION OF THE SHEPHERDS by Martin Schongauer; and B/0.21 value (Class 2), HOLY FAMILY WITH LAMB by Raphael. The first is believed to be in the Stadelaches Kunstinstitut, Frankfurt, and the second seems to be after the copy at the Prado, Madrid. Illustrations and article on page 42. The "Flight into Egypt" may be seen with a magnifying glass.
on the road to the left of the Virgin's head.

The B/0.21 value stamp on the second sheet shows the REST ON THE FLIGHT INTO EGYPT by Caravaggio, (Class 2). Only the Madonna and Child and half of the violin-playing angel are seen on the stamp. The original is said to be the gem of the Doria Gallery, Rome. Illustration and article on page 43.

PARAGUAY: Set of 9 stamps plus sheet released January 27, 1968 as a Century of the Epic Poem issue. The philatelic press also stated this was a Christmas issue.

0.10 value (Class 1). MADONNA AND CHILD. The stamp attributes the work to "Giovanni Bellini," however, a view card in our reference file states this is by "Jacopo Bellini," and that the original is in the Accademia Carrara, Bergamo, Italy. Illustration and article on page 40.

0.15 value (Class 1). MADONNA OF THE ROSE by Raphael. Stamp appears to be printed in reverse. Differs slightly from the Prado copy. Illustration and article on page 40.

0.20 value (Class 1). CAMPOI MADONNA by Correggio. Original in Estense Gallery, Modena, Italy. Same design used on the 25c value in the 1967 Christmas issue by Cook Islands. See article on page 26 of the March 1, 1968 issue.

0.25 value (Class 1). MADONNA AND CHILD by Bernardino Luini. Original in the Brera Gallery, Milan. Illustration and article on page 40.

0.30 value (Class 2). THE HOLY FAMILY by Agnolo Bronzino (1503-1572), Florentine painter. No information available at present.

0.50 value (Class 2). REST ON THE FLIGHT INTO EGYPT by Van Dyck. Original in the Old Art Gallery, Munich. No further data available at present.

12.45 airmail value (Class 2). ADORATION OF THE MAGI by Claude Vignon (1593-1670). No information available at present.

18.15 airmail value (Class 2). ADORATION OF THE SHEPHERDS by Jose de Ribera. Original in the Louvre. Same design used on the 100F value of Dahomey's 1966 Christmas issue and on the 1/6 value of Cook Island's 1966 Christmas issue. See article on page 38, March 1, 1967 issue.

36.00 airmail value (Class 2). NATIVITY detail from THE MYSTIC NATIVITY by Botticelli. Original in the London National Gallery. Illustration and article on page 41. The entire masterpiece is seen on the 0.21 airmail value in the December 1966 issue by Panama; see article on page 25 of March 1, 1967 issue.

The imperf sheet, imprinted "Christmas 1967-1968," includes the three airmail stamps reproducing the works of Vignon, de Ribera and Botticelli.

PHILIPPINE ISLANDS: (Class 8m). Set of 3 stamps, of 10, 40 and 75 centimos value, released April 4, 1968, commemorating birth centenary of Felipe G. Calderon, author of this country's Constitution. Stamp design shows picture of the author, the Constitution and quill pen, and in the left background is the BARASOAIN CHURCH OF OUR LADY OF MOUNT CARMEL, Malolos. The Congress met in this church, and here also Calderon wrote the basic fundamentals for the Constitution which became the basic law when the Republic was proclaimed on January 21, 1899. Stamp was unavailable when we went to press.

SAHARA, Spanish: This is a new identification of a Marian Church. Father Struve, Bogota, has
informed us that the Chapel of Aaiun seen on the 70c value stamp in the October 1, 1961 issue commemorating 25 Years of Victory is a Marian Church. Information states that the church is a Catholic Mission at Villacisneros and that its title is OUR LADY OF CARMEL. (Class 8). (Scott 116, Michel 226, Yvert 181, Gibbons 192).

ST. LUCIA: (Class 2). A 4-stamp set for Holy Week issued March 25, 1968. The 10 and 25 cent values reproduce the MOND CRUCIFIXION by Raphael. Original in the London National Gallery. The Sorrowful Mother and St. Jerome are seen on the left, with St. Mary Magdalen and St. John on the right. This work is believed to be Raphael's first signed copy. Illustration and article on page 41.

FORTHCOMING ISSUES

Switzerland: Due May 30, 1968, Pro Patria release. Stamps will reproduce stained glass windows from St. Mary's Cathedral, Lausanne. No further information available at this time.

Liechtenstein: Scheduled for release August 29, 1968, additional stamps of Church Patrons. The 5r value will show ST. MARY (Bendern).

FOR YOUR INFORMATION

ECUADOR: Father Horn states that the two figures to the right of the "Pieta," seen on the 8/0.10 value (page 16, March 1, 1968 issue) are St. Mary Magdalen and St. Mary Salome.

ECUADOR: In our March 1, 1968 issue we included as Marian the 8/0.50 value stamp, "Ecuadorean Christmas Carol," and gave it a Class 3m. It has been decided not to include this stamp in our listing since the "Nativity" in the stable appears to be "dots" and hardly discernible.

COOK ISLANDS: The January 1968 issue of the Belgian-Flemish ST. GABRIEL publication states that the original of the HOLY FAMILY by Rubens, seen on the 1c value of the 1967 Christmas issue, is in the Ch. Franck collection, Brussels.

COSTA RICA: The August 1967 Church issue (see page 1, January 1, 1968 issue) contains a 90 cts value stamp depicting the CHURCH OF DESAMPARADOS. It has been identified as the CHURCH OF PERPETUAL HELP.

COSTA RICA: The 1 Col. value stamp in above set depicts the Coronado Church. The March 11, 1968 issue of LINN'S WEEKLY STAMP NEWS states this is the CORONATION OF THE VIRGIN CHURCH. (Class 8)

THE MARIAN PHILATELIST
MARIAN POSTAL CANCELLATIONS

AUSTRIA:
50. (See page 77, November 1967 issue). We identified the Saint as "St. Adalbert." Father Schwanziberger writes us this is "St. Adalbero."

51. 3400 Klosterneuberg, November 15, 1967. ST. LEOPOLD HOLDING ROMANESQUE PROVOST CHURCH (founded by him) AND DEDICATED TO NATIVITY OF MARY (1136). "Austrian Philatelic Society-Saint Gabriel Exhibition." Special cancel for stamp exhibition. St. Leopold is Patron of Lower Austria.

FRANCE:


47. Sees, June 26,1965/68. NOTRE DAME CATHEDRAL. "Sees, its Cathedral, its Museum of Arts." Regular cancel.


49. Poissy, October 19, 1966/68. CHURCH OF NOTRE DAME. "Poissy, week-end, its beach-pool, its forest." Regular cancel.


GERMANY:
65. Lichtenfels am Main, September 15, 1967. On the right PARISH CHURCH OF ASSUMPTION. "Lichtenfels am Main-the German Basket Town." Regular cancel.

GREAT BRITAIN:
4. Dover. Various dates. CHURCH OF ST.
When Marc Chagall was given the commission for a work for the United Nations Building, he was informed the theme should be "Peace." He drew on his memories of his strict Jewish home in Russia and his works on the Bible, for which he had made 1922 illustrations during his sojourn in Berlin, to depict the peace all peoples of the world yearn for. He felt that it could only be represented in a message of salvation, and a very close observation of this window will disclose the complete Christian message of salvation.

A study of the Peace Window shows Adam and Eve with the snake as the adversary of God and Man, awakening discord and envy among men and plunging all into strife. We see angels with the Commandments of God on the Tablet given to Moses (left of Crucifixion); also angels under the Star of Bethlehem announcing the Birth of Our Lord (center top). We see The Annunciation (lower right), the Virgin and Child (lower left), Christ on the Cross (upper right), and the Lamb of God (center front).

Marc Chagall was born in 1887 in Vitebsk, Russia. His grandfather was a teacher of Judaism and his father a merchant. This gives us an understanding of the Jewish and Slavic essence of his works. A small scholarship enabled him to move to Paris in 1910 to continue his study. Here he found his individual expression, and his works mingle the mystic and religious elements with childhood memories and human experiences.

K-LINE MADONNA ALBUM PAGES: The next supplement, now in preparation, will consist of two smaller supplements to be released several months apart, thereby giving the collector a certain number of pages while work is in process on the remainder to bring it up-to-date.
BRAZIL: OUR LADY OF VICTORY OF COTINGA - March 9, 1968 Issue

Angelo Zion, Sao Paulo

Commemorating the first historical underwater research done in Brazil, a 10 cts. value stamp was issued on March 9, 1968. The design shows an undersea diver and in the upper left the image of OUR LADY OF VICTORY OF COTINGA. The stamp was designed by Biaggio Mazzeo, in colors of green and dark green, and had an issue of 3 million. First day of issue was at Paranagua.

The issue of the stamp notes under water research of a historical nature recently done in Paranagua Harbor. The historical aspect concerns a French corsair ship which 250 years ago left the French port of Saint Malo with a regular commission. During the voyage a mutiny broke out, and the crew took over control of the ship. They then began chasing and attacking other ships.

While chasing a ship near Paranagua the pirate ship (its name still remains unknown) ran aground in sight of the town near the island of Cotinga. The inhabitants of the town, fearing an attack by the pirates, built up barricades and formed a procession to ask "Our Lady of the Rosary" not to permit the pirates to attack them. After the procession, a storm of such unusual violence broke out that it caused the ship to sink. The date of this incident is March 9, 1718.

Various circumstances relating to this event had been made known during the past 200 years as attempts were made to recover a gold treasure. Exactly on the 250th anniversary of the storm the sunken vessel was found. Today, research still brings forth treasures as well as other documents which throw additional light on the story of the pirate ship.

Among the first recoveries made by this underwater research was the finding of a small statue of OUR LADY OF VICTORY, made of terra cotta, which had been venerated by the crew members. This little image is now venerated at Paranagua under the title of OUR LADY OF VICTORY OF COTINGA. It was found in the sunken wreck on September 2, 1963 by Fernando Guerra Bitten-court and his assistant, Roberto Lordy, both from Sao Paulo.

COROS EXHIBITION AT NOJEX '68 - October 18-21, 1968

COROS Exhibition Rules: No restrictions shall be imposed on the type and make-up of material, except that it be philatelic and of a religious nature. Junior entries must specify age opposite name on entry form. Juniors are to be considered as being under 18 years of age.

COROS AWARDS
1) COROS Revere Bowl for Best Entry of Religion on Stamps.
2) Rev. C. A. Wisniewski Trophy for Best Madonna Exhibit.
3) Protestantism Study Group - The Barbara R. Mueller Award for Best Protestant Theme.
5) Marshall H. Williams Award for Best Junior Exhibit.
6) The New Jersey-New York Chapter - Appropriate Awards for Best in COROS.
7) Special Award to be given Exhibit voted BEST by the viewing public.
8) Apfelbaum Award for Best Entry on printed pages.

Exhibits which will not be awarded a prize by the Jury will receive a COROS Certificate of Participation.

There will also be a NOJEX Grand Award for Best in the Show.

In addition to the above, there will be a NOJEX Trophy in each Class as well as an appropriate number of NOJEX Gold, Silver and Bronze Medals to be awarded at the discretion of the Judges.

THE MARIAN PHILATELIST

May 1, 1968
The S/3.00 airmail value stamp seen on the perf sheet included with this issue depicts a unique portrayal of the Blessed Virgin. The stamp reproduces a work by Miguel de Santiago, a 17th century artist of Quito. It is said that the School of Quintenian Art reached its apex in the paintings of this artist. Incidentally, we incorrectly listed his first name as "Manuel" on page 16 of the March 1968 issue; it should have been "Miguel."

Miguel de Santiago was the creator of the "Eucharistic Immaculada" theme. The original is in the San Francisco Museum, Quito, and was painted many times with minor modifications introduced by the artist. Neither in Spain nor in Italy were there any previous portrayals of this representation. It is truly a Quintenian creation, and manifests deep theology which was proclaimed in later centuries. Linking the Blessed Virgin to the Eucharistic is more or less modern, yet during the 17th century in Quito it was natural to associate the Immaculada with the Divine Eucharist.

In this picture the artist has a composition in the form of a triangle. At the top are seen the Three Persons of the Trinity, hands joined, signifying One. Resting her head on the lap of the Holy Spirit, yet detached, is The Immaculada whose shape descends to the half moon sustained by the heads of the cherubs. Angels on each side soften the triangle. This "Tota Pulchra" (All Beautiful) is dressed in a white tunic with a blue mantle. She contemplates the Heaven in which she appears to be, and calls attention to the monstrance in her hands, held at the height of the heart, exhibiting the Sacred Host. In this portrayal the Daughter of the Father, the Mother of the Son, and the Spouse of the Holy Spirit consecrates her Immaculate Conception to the triumph of the Eucharist. (Source: Religious Art of Ecuador, Padre Vargas).

VATICAN CITY: "NATIVITY", 9th Century Byzantine - November 1967 Issue
Frank H. Benjert

The 1967 Christmas Stamp issued by Vatican City depicts a Byzantine picture from the 9th century. The original is found on the cover of an antique jewel box which was used to store precious jewels, and perhaps also relics of Saints. The exterior is decorated with valuable precious ornaments and the interior is lined with ivory. For a long time this box had been kept in the Relic Chapel of "Sanctum Sanctorum," which is at the top of the Holy Stairs in Rome, however, at present it is kept in the Vatican Museum.

On the picture we see the grotto - the cavern in which the new-born Infant Jesus lies in the manger. The animals stand in the shadowy background of the cave. Mary rests in the foreground on a piece of expensive fabric. On most ancient pictures this is a purple cloth. The Blessed Virgin gave birth to the Son of God, the Ruler of Heaven and Earth, and deserves the "royal purple." Princes and Princesses of royalty had to be born on the purple cloth, and only those born "on purple" had the right to Imperial rank. And to whom should such distinction be more due than the Mother of God and her Son? Joseph is seen resting, right side of the design, and, as on most ancient pictures, he is sleeping.

1967 MADONNA AND CHILD U.S. CHRISTMAS STAMP: The March 25, 1968 issue of LINN'S WEEKLY STAMP NEWS (page 1) gave the results of the 20th Annual Design Derby. The Memling Madonna and Child on our 1967 Christmas stamp placed second in the "Best Design" category. However, it also received 449 votes as being "the least necessary" and 146 votes as "the worst design."

NEW MEMBERS
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THE MARIAN PHILATELIST -39- May 1, 1968
PARAGUAY: **MADONNA AND CHILD, by Bellini** - January 1968 Issue

On the G/0.10 value stamp is seen a work ascribed to "Giovanni Bellini." A copy of this work in our reference file states it is the work of "Jacopo Bellini," and that the original is in the Carrara Accademia, Bergamo, Italy. Jacopo Bellini (c.1400-c.1470) was head of the Bellini family prominent in Venetian painting in the late 15th century. He was also the father of Gentile and Giovanni, both of whom surpassed him in fame.

The Blessed Virgin is seated on the portico of a Venetian palace. A dark blue mantle covers her almost entirely, with a touch of color around the face and wrist. She is in deep contemplation as she looks down upon the Divine Child on her knees. On the ledge is a pear. The background is a country landscape, and a castle is seen on the left and towers on the right.

PARAGUAY: **MADONNA OF THE ROSE, by Raphael** - January 1968 Issue

The masterpiece seen on the G/0.15 value stamp appears to be printed in reverse; that is, the Christ Child should be on your right and St. John and St. Joseph on your left. Also, the "rose" is not seen and a sheer veil is draped across the Infant's thighs. The veil is not on the copy in the Prado, Madrid, and the rose is not included in copies in the work in London, Valladolid, Dresden and elsewhere.

The young and lovely Virgin is seated, holding the Christ Child on her lap. She looks down with all tenderness at the Child St. John as he hands to the Child a scroll upon which are the letters "G N V." These apply to the phrase "Ecce Agnus Dei" (Behold the Lamb of God). St. Joseph stands behind St. John, seriously considering the scroll and its message.

The Prado copy, dated c.1518, came from the Escorial where it had been hung by Velasquez upon orders of Philip IV. It has been traditionally accepted as a Raphael work, but some believe it was done by Giulio Romano on Raphael's idea. It is also stated by some authors that Raphael's pupils painted the picture after his death, using some of the drawings he had left. The work was originally a panel, and there are signs that a strip was added to the bottom to include the rose.

PARAGUAY: **MADONNA OF THE ROSE BOWER, by Bernardino Luini** - January 1968 Issue

The G/0.25 value reproduces a lovely Madonna and Child masterpiece by Luini in the Brera Gallery, Milan. The rose is associated with the Blessed Virgin because of her Immaculate Conception. Religious literature, hymns, etc. referred to this association, and artists used it as an allegory in painting the Virgin.

In this painting we see a young and lovely Virgin, seated in a rose bower. She holds the Christ Child upon her lap. His right hand has reached out to take hold of a rose bush growing in the yellow pot at His side. Notice the forefinger on His left hand - it points to the flower pot from which the rose has grown. This is the "rose allegory" artists used. The trellis behind the Virgin is covered with rose branches and several roses are in full bloom. There is a resemblance of the Virgin in this painting to that of Leonardo da Vinci's "Madonna of the Rocks."

Bernardino Luini (c.1475-c.1531) was one of the gifted artists around da Vinci when the latter was active in Milan. Some of Luini's works show this close association, and the smile of the Virgin seen on this stamp design is reminiscent of Leonardo.

PARAGUAY: "NATIVITY" DETAIL FROM "MYSTIC NATIVITY", by Botticelli - January 1968 Issue

The G/36.00 airmail stamp reproduces the main theme from Botticelli's "Mystic Nativity." The original is in the National Gallery, London, and the entire painting appeared on the 0.21
airmail stamp in Panama's December 1966 issue. (See page 25, March 1, 1967 issue for illustration and article).

The "Nativity" detail presents an excellent view of the Infant Jesus, the Blessed Virgin and the resting St. Joseph. The Infant Jesus, lying on a white cloth, stretches His hands to the Blessed Virgin kneeling in adoration. The branch and fluttering ribbon-like scroll, above St. Joseph's head, is held by an angel not included in the stamp design.

A bit of interesting information concerning the angels seen above the stable on the Panama 1966 issue was extracted from "Religious Dances" by E. Louis Backman. Therein is stated that Botticelli here portrays the "Supplication Dance of the Shepherds," and that the angels above the stable dance a ring dance. Mr. Backman further states that the artist derived inspiration for this portrayal from the religious dances advocated by Gregory the Wonder-Worker, who was Bishop of Pontus in Asia Minor, and who lived between 213 and 270: "He who has done everything preserved and prescribed by Providence in its secret mysteries, reposes in Heaven in the bosom of the Father and in the cave in the bosom of the Mother. The ring-dance of the angels encircles him, singing his glory in Heaven and proclaiming peace on earth. Today, Christ's birthday, Adam is resurrected and performs a ring-dance with the angels, raised up to the heaven." From this it would appear that Adam is between the two angels on the stable roof.

ST. LUCIA: THE MOND CRUCIFIXION, by Raphael - March 1968 Issue

This country is commemorating Holy Week with an issue of 4 stamps, released March 28, 1968. The 10 and 25 cent values reproduce THE MOND CRUCIFIXION, a panel painting measuring 279 x 166m, now in the London National Gallery. It is believed to have been painted in 1503, and that it is the first work which Raphael signed. The signature, RAPHAEL VRBINAS P, is at the bottom of the cross, in golden letters.

Christ is portrayed as shedding His blood on the cross. An angel on either side holds a receptacle into which His blood drops. Faces are visible in the round discs above the left and right beams; one is red, signifying the sun, the other is dark, representing the moon.

The Sorrowful Mother, a gray cloak over a crimson robe, stands at the left, in apparent desolation; in front of her kneels St. Jerome. St. Mary Magdalen, a pink cloak draped over a gray-blue dress, kneels on the right, hands folded in prayer as she watches Our Lord's life blood ebb. Behind her stands St. John. The background is a country landscape and Jerusalem is seen on the right.

The panel was originally painted as an altarpiece for the Gavari Chapel in the Church of San Domenico in Citta di Castello. At some unknown date it was sold to a Frenchman, and in 1845 was purchased by Prince Canino from the Pesch Collection. After several other ownerships, it became part of the Mond Collection, from which it acquired its name. The masterpiece was bequeathed to the London National Gallery in 1924.

ECUADOR: THE CHILD MARY AND HER PARENTS, 18th c. Ecuador School - 1967 Christmas Issue

The S/1.00 stamp (illustrated on page 16, March 1, 1968 issue) reproduces an 18th century work of the Ecuador School, now in the San Francisco Museum, Quito. It is a "family scene." The Child Mary is seen with St. Anne and St. Joachim. Very early representations of Mary's parents used the Tree of Jesse, based on Isaiah XI, 1. The first time Mary was shown alone with her parents was on a window in the 12-13th century Abbey of St. Denis. In Spain, this representation appeared in the 15th century Cathedrals of Burgos and Toledo and in the 16th century Cathedral of Salamanca. Later, the picturing of Mary with her parents was based on the Apocryphal Gospels and included Cleophas and Salome with their husbands, Alfeo and Zebedee. The work seen on this Ecuador stamp has no reference to the Tree of Jesse, and does not include other members of the Family. St. Anne is depicted as the teacher of Mary, who stands at her knee, momentarily looking up from the book open on St. Anne's lap. St. Joachim leans on a balustrade, listening attentively to the lesson in progress. Cherubs hover in the background. The model used was a picture by Zurbaran. (Source: Religious Art of Ecuador, Padre Vargas).

THE MARIAN PHILATELIST

May 1, 1968
The B/0.01 value stamp reproduces only the central portion of the masterpiece by Michelangelo. Seen on the stamp are the Christ Child, the face and arm of the Blessed Virgin and a part of St. Joseph's face. The original, a round panel measuring 47-1/4 inches in diameter, is in the Uffizi Gallery, Florence. Michelangelo did this painting circa 1504 when he was about 28 years of age, for Angelo Doni for the latter's marriage to Maddalena Strozzi. The arms of the two families are on the frame of the original.

A "tondo" is a circular oversized medallion, which was a Florentine specialty. Michelangelo did three of them, two in marble, and this one which was an easel painting. These medallions were named after the families who commissioned them. One reference stated that because of this tondo, Michelangelo was summoned to Rome to paint the Sistine Chapel. It is known he did not like to paint, preferring sculpture, however, his paintings do not take second place to his marbles. It is believed that this work is the only extant easel painting by the artist.

The Madonna kneels as she accepts the Christ Child from St. Joseph. One readily sees the artist's preference for sculpture in the figures which appear to be carved of stone and yet very life-like in appearance.

The B/0.01 value stamp on the perf sheet presents the "Adoration of the Shepherds" by Martin Schongauer. The original, a 15 x 19-1/4 inch canvas, is in the Stadelsches Kunstinstitut, Frankfurt. Except for a portion at the top, the entire painting is reproduced on the stamp.

A young Blessed Virgin kneels in adoration of the Infant Jesus lying on a white sheet placed over a red mantle covering the feeding trough. The stable is weather-beaten. At the left are shepherds who have come to adore the new-born Babe; one of them holds a ram's horn. The landscape is a wintery one; the ground is covered with snow and the trees are stark and bare. At upper right are seen people approaching the stable. The use of a magnifying glass discloses a church just above the first decayed board.

This inspiring work reflects the artist's talent for presenting native landscapes with almost sculpture-like figures. Schongauer (c.1430-1491) was a famous engraver and painter who was active in Colmar. His early training was as a goldsmith's apprentice, and it is said this accounts for the richness and delicacy of his style. His works show a Flemish influence, particularly that of Roger van der Weyden.

The B/0.21 stamp on the sheet reproduces a Raphael masterpiece, a wood panel measuring 11-3/8 x 8-1/4 inches, from the Prado, Madrid. It is a signed work, and Raphael's signature appears in gold letters on the neckline of the Blessed Virgin's dress: RAPHAEL URBINAS MDVII. This signature has been interpreted as "MDV," however, 1507 is accepted as the date of its painting.

The use of a magnifying glass discloses there are two Madonnas on this stamp. On the road seen to the left of the Virgin's shoulder is the "Flight into Egypt." St. Joseph leads the donkey upon which sits the Blessed Virgin holding the Infant Jesus.

In ancient times a lamb signified "sacrifice." Early Christians used the lamb to symbolize "The Lamb of God," and "The Crucified Christ." Raphael places the Child Jesus upon the Lamb to signify they are one and the same. Jesus looks up at the Blessed Virgin with a very deep penetrating look as if saying "you know I
must be the sacrificial lamb." The expressions on the faces of both the Virgin and St. Joseph seem to bear this out, for the Blessed Virgin appears to have knelt down hurriedly, on one knee, and in a protective gesture placed her hands on the Christ Child as if she would wish to prevent the consummation of the sacrifice. St. Joseph also appears to be startled and leans on his staff for support.

By painting a "Flight into Egypt" into the background Raphael wished to convey that the Flight saved the life of the Infant Jesus yet knowing He was the "Lamb of God" the ultimate sacrifice would be consummated for our redemption.

The Virgin is robed in red, a blue cloak draped over her right shoulder, and a wisp of veil covers her head. A braid is seen on the right side of her head. The background landscape is said to recall those painted by Leonardo da Vinci, and St. Joseph is similar in paintings of him by Fra Bartolommeo, but the Virgin is all Raphael.

In 1696 the work belonged to the Falconieri Family in Rome. It later was in the Escorial but no information was found as to when or how it became a part of the Escorial Treasury. It came to the Prado in 1837. Various copies with slight variations do exist, but the copy closest to the Prado copy is in Paris.

PANAMA: REPOSE ON THE FLIGHT INTO EGYPT, by Caravaggio - January 1968 Issue

The B/0.21 value stamp on the second sheet in this release reproduces a Caravaggio canvas painted c.1590, measuring 130 x 160 m, said to be the gem of the Doria Gallery, Rome. Only a portion of the work is reproduced on the stamp design. The Christ Child is snuggled in His Mother's arms. The Virgin is asleep, her head resting on the Child's head. Her right hand droops in a manner associated with a deep sleep. Only a portion of a violin-playing angel is seen at the left. The Holy Family, exhausted from the day's travel, has stopped to rest. The angelic music has put the Blessed Virgin and Child to sleep.

On the original St. Joseph is shown holding the sheet music for the angel.

In this painting, as in his "Pilgrim Virgin" (page 58, July 1967 issue) light focuses on the faces of the Virgin, Christ Child and on the angel.

SUPPLEMENT NO. 2 TO CATALOGUE OF MARIAN STAMPS NOW AVAILABLE

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