7-1-1968

The Marian Philatelist, Whole No. 37

A. S. Horn

W. J. Hoffman

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ANGOLA: (Class 1). A set of 14 stamps issued April 14, 1968 by the Portuguese Colonies to commemorate 5th anniversary of the birth of Pedro Alvares Cabral, Lord of Belmonte, the discoverer of Brazil. The $50 value stamp issued for Angola presents a statue of OUR LADY OF HOPE, holding the Infant Jesus who points to the dove perched on Virgin's arm. The background appears to be the Belmonte Castle.

GUATEMALA: (Class 1). Three new values depicting OUR LADY OF CORO have been added to the two stamps with same design released in February 1968; a 7c slate, 9c green and 10c orange. Exact date of this additional issue not known. In listing the February release in the May 1968 issue, page 1, an error was made in listing the 14 blue value as "10c." Research is continuing on "Our Lady of Coro," however, it has been learned that the dates "1566-1966" seen on the stamp mark an anniversary of the apparition of the Virgin.

HUNGARY: Just before we went to press we were informed that another Famous Paintings Set of 7 stamps, perf and imperf with sheets, was released May 8, 1968. The 4 Ft value is said to depict THE HOLY FAMILY by El Greco.

RAS AL KHAIMA: As an Arab Mother's Day issue a set of 8 stamps, perf and imperf with sheet, was released March 21, 1968. Two of the stamps depict Madonnas. This country is on the "tread with caution list."

30 Dirham (Class 1) - Reproduces only the head of the Virgin from Raphael's painting of THE GOLDFINCH MADONNA, now in the Uffizi, Florence, Italy.

4 Rial (Class 1) - Reproduces almost entire painting by Andrea Solarlo, titled THE VIRGIN WITH THE GREEN CUSHION, from the Louvre, Paris.

Illustrations and article on page 55.

SEYCHELLES: (Class 8). A February 1962 issue (Sc. 211), 5 rupees value, was overprinted "B.I.O.T." on January 17, 1968 to provide postal paper for the newly created British Indian Ocean Territory. The design depicts the REGINA MUNDI CONVENT.

SPAIN: (Class 10). The 1,50 pta value in the Famous Spanish Women issue, released April 8, 1968, shows the GATE OF CARMEN in Saragossa.
The Gate dates to 1656 and derives its name because of its proximity to the Gate of the Carmelite Convent. Today, in the same spot is another Carmelite Convent of modern construction.

Angel Gil Diaz, of Saragossa, informed us that the plaque on the left wing of the Gate is inscribed, in Latin, "To God, Our Greatest Good ..." The inscription further states it was erected by the Senate of illustrious Saragossa. The inscription dates to the beginning of 1794. This Gate of Carmen has a place in Spain's history for it was here that the town defended itself against the French in battles on June 15 and 28, 1808, July 2 and 22, and above all the unforgettable one on August 4, 1808. This stamp would fall under Class 10 (stamps which make a formal allusion to Mary without a direct identification). We list it merely for the collector's information.

FORTHCOMING ISSUES

CZECHOSLOVAKIA: Due for release July 6, 1968, set of stamps noting the day dedicated to the FIP. The 5 Kcs. value is reported as containing a "detail" from Durer's painting "Festival of the Rosary." No additional information available at present therefore it is not known if the Madonna will be included in the stamp design.

SPAIN: A tourism release due July 15, 1968. The 1,50 ptas value will show a sepulchre in the Church of St. Vincent, Avila, on which is seen the "Adoration of the Magi," and the 3,50 ptas value will show the Church of Santa Maria La Real, Sanguesa.

LIECHTENSTEIN: To be released August 29, 1968 2 additional stamps in the Church Patron Series. The 1,50 franc value will show a MADONNA AND CHILD, stylized form, the Patron of St. Mary's Church, Bendorf.

FOR YOUR INFORMATION

Switzerland: The Pro Patria issue this year, picturing windows from the Lausanne Cathedral, contain no Marian stamps. The designs show the signs of the zodiac.

FIP BANS: The FIP has prohibited the following issues in FIP-sponsored Stamp Exhibits:
- Jordan - all issues from May 20, 1967.
- Paraguay - all issues from January 1, 1965.
- Panama - The 1965 issues complete, and from January 1966 permits only perforated issues, prohibiting entirely the imperf issues and sheets.

These issues will now carry an "X" in the Catalogue of Marian Stamps.

1968 U.S. CHRISTMAS STAMP

The design will show the Angel Gabriel from Jan van Eyck's painting of "The Annunciation" in the National Gallery of Art, Washington, D.C. This will fall in Class 9: persons related with
the Marian Theme, such as the Angel Gabriel. According to information released to the philatelic press, the stamp is to be printed in six colors, and should be a beautiful stamp. We will not pick it up as an addition to our listing.

SPANISH LOCAL - SAGUA - 1937 ISSUE

The design on this stamp depicts the Church of Santa Maria. Mr. Andre Longueval, Belfort, France, wrote that there was a miniature Madonna on the stamp, and supplied us with a view card which did show the image. Through the efforts of Mr. Marshall Williams, we are able to quote from a letter written by the Parish Priest of this Church concerning the presence of the Madonna statue: "I state that in the principal door of my church and in the high building there does exist a niche with a Madonna titled "Assumption of the Virgin." The image is approximately one meter high, of stone gravel, and dates to the middle of the 17th century. The Virgin's hands are raised to the heavens, and there are some angels."

There does appear to be a white line in the niche on the stamp which apparently represents the Blessed Virgin. Under these conditions, the stamp listed in the Catalogue of Marian Stamps would also carry a "Class 3" (Madonna in miniature) as well as a Class 8 (Churches dedicated to Our Lady).

MARIAN POSTAL CANCELLATIONS

AUSTRIA:

52. Vienna, April 6, 1968. OUR LADY OF VLA-DIMIR. "Postage Stamp Show - Icon Exhibit - Calvary Church - 1150 Vienna April 6, 1968." Special cancel used for Stamp and Icon Exhibit. Design is a famous Russian Icon now in Moscow Gallery. See article on "Our Lady of Vladimir" on pg. 75, November 1, 1965 issue.

53. Salzburg, May 7, 1968. PACHER'S MADONNA AND CHILD. "Mother's Day 1968. Salzburg in Europe's Cultural Field. Lady and Mother Patroness of Philately." This work was the last Madonna done by Pacher; it is now in the Franciscan Church, Salzburg. It is also seen on a 1948 stamp of Austria, Scott B259.


BELGIUM:


DENMARK:


FRANCE:


55. Saint Omer, June 10, 1965/68. CATHEDRAL OF OUR LADY. "Coast of Opal, on the route of green valleys; St. Omer, its Basilica, Park, Forest, Lake." Regular meter cancel.

GERMANY:

61. Borghorst, Westphalia, June 1, 1968. CHILD MARY AND ST. ANNE. "Stamp Guild, Borghorst, St. Gabriel Guild, June 1, 1968." Special cancel for stamp exhibition held in conjunction with festivities celebrating 1000 years of Borghorst's existence.

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July 1, 1968
62. Borghorst, Westphalia, June 1, 1968. CRUCIFIXION. "Borghorst, June 1, 1968, National Stamp Exhibition." Special cancel for stamp exhibition held in conjunction with festivities celebrating 1000 years of Borghorst's existence.

ITALY:

PORTUGAL:

SPAIN:

SWITZERLAND:
special journey to be enrolled in the scapular before he entered the Capuchin Monastery. During his more than forty years as a porter, he influenced thousands through his life for Our Lady and his practice of giving the Scapular to as many visitors as possible.

The town cancel of Holy Hill, Wisconsin, would be of interest since it is the first province of Carmelite Fathers and was founded by priests from Bavaria. It has been a pilgrimage site since 1878, especially after a wooden hand carved statue, made in Germany and exhibited at the Philadelphia Exposition of 1875, was carried to the Hill and installed there in 1878. The Carmelites took formal possession of Holy Hill in 1906. In 1956 a new wing was added to the Carmelite Church to serve as a shrine for the original statue of "Our Lady of Holy Hill."

BULGARIA: NATIVITY AND VIRGIN ELEOUSA ICONS
February 20, 1966 Issue, Scott 1477-78
The May 29, 1966 issue contained details on these two Madonna stamps, however, the following may supply additional information. It was translated by Mr. and Mrs. Frank Benjert from an article in the April 1966 issue of the German GABRIEL.

The NATIVITY ICON, painted in colors on wood, was originally in the Church of St. Athanas in Gorna Orjahovica. Mary and Joseph are kneeling before the Christ Child in front of a cave in a green mountain. In the background are the ox and ass. To the right are two shepherds with their flocks and to the left are the Magi beholding the Star of David. On the gold background are floating angels. The picture is 10 inches wide by 14.4 inches high.

The 20 st. stamp portrays a miraculous ICON OF THE MOTHER OF GOD, made in Messembria in 1342. Mary wears the head dress called "Maphorion," a mantle drawn over her head with the Virgin Star called the "Spica." This type of Icon is referred to as a "Virgin Hodegetria," or "Point­er of the Way" because the Virgin indicates the Child with her right hand while the Child performs the blessing with His.

MARIAN PHILATELIC STUDY GROUP
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July 1, 1968
## SPECIAL OFFERING OF MADONNA

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

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BETTER SUPPLIER! BETTER COLLECTION!
A set of six stamps was issued by Yugoslavia reproducing Icons from its medieval monasteries and churches. Four of the six stamps depict the Blessed Virgin. The PTT released on this issue stated that "this series reflects the conflict of the era of the classic Byzantine Art combined with the sensitiveness of the Jugoslavian Masters, and in general they represent Icons paintings of the Jugoslavians, conveying the size and the splendor of an old yet contemporary art of mankind." Selection of the Icons used on the stamps was made by Dr. Lazar Trifunovic, the Director of the National Museum in Belgrade. The pictorial format for the printing was done by Andreja Milenkovic, master painter of Belgrade.

The 50 dinar stamp shows the MOTHER OF GOD OF MERCY, 14th century, now in the Church of St. George, Prizren. It shows a Byzantine Virgin lifting the Christ Child to her cheek. The style follows one of the types used for the painting of Icons, that is, the Christ Child is raised by the Virgin who then tenderly presses her cheek against His face. His head is bent backward as He looks up at the Virgin; His left hand gently caresses her cheek. It leaves the viewer with the impression that he, like the Christ Child, can place himself in her arms and she will tenderly embrace and console him. Artists painted this type of Icon to reflect the intimate and emotional relationship between the Christ Child and the Mother of God.

The 100 dinar stamp depicts THE ANNUNCIATION, 13-14th, now in the National Museum, Ohrid. It is canvas on wood, measuring 62 x 92 cm, with some restoration by Z. Blazic. The restoring of the Ohrid Icons was begun in 1909 and is still going on. The style of this Icon reflects the Macedonian and Serbian influence, and is an expression of the artists who worked for King Milutin in the royal churches.

Several impressive Ohrid Icons from the 13th century have survived to the present, and THE ANNUNCIATION is one of these. The figures are painted as statues standing on raised platforms placed in a predetermined environment, that is, the house of the Virgin. Archangel Gabriel is presented as the "Herald of the Lord" and the Virgin Mary as the recipient of His message. Her right hand is slightly raised to indicate amazement at what she is being told, and her posture indicates a withdrawal from the spoken words. The light colored robe of the Angel enhances the Virgin's dark cloak, the latter being a requisite in picturing the Virgin in Icons. The baldachin is red, the throne gold, and the marble column a rich green with a band of gold. At the bottom center is seen a slot for the insertion of a pole; this made a banner of the Icon which was carried in processions. It is a double-faced Icon with "Our Lady of Succor" being painted on the reverse.

The 300 dinar stamp depicts an Icon dating to 1260, now in the Church of St. Clement, Ohrid. It is a CRUCIFIXION, canvas painting on wood, measuring 64.5 by 94 cm, and considered to be one of the most outstanding of the surviving Icons. It, too, was restored by Z. Blazic. It may be interesting to note that the Church of St. Clement, erected in 1295, was first dedicated to St. Mary Peribleptos, and rededicated to St. Clement in later centuries. The Icon shows "A Man of Sorrows" on the cross. The Sorrowful Mother stands on the left, her right hand reaching out as if to stem the agony. St. John, in utter dejection, stands on the right.

The 500 dinar stamp depicts one of the more familiar type of Icon, that is one where the Mother of God has bent her head to one side to accept the proferred cheek of the Christ Child. This 13th century Icon is now in the Church "Gospe od Zvonika" at Split. The portrayal is quite poignant; as the Mother of God she accepts the cheek of the Christ Child and looks directly at the viewer; her left hand is placed in such a manner as though to say "This is my Son and your God."

Jugoslavia traces its historical heritage to Macedonia and Serbia. The art of Icon painting by Slavic artists flourished in both Macedonia and Serbia from the 12th to the end of the 18th century. The religious fervor of the people influenced the subjects selected for portrayal, but the artists
followed the traditional rules which governed the painting of religious figures. The first and foremost choice was Christ their Creator, one from whom came all that man desired, and then the Blessed Virgin who was the Mother of God the Creator; then followed various saints to whom the people had great devotion. The artists did not deviate from this traditional manner until the defeat of the Christian army in the Balkans in 1690. A return to the old manner of painting these beloved Icons was effected in the 18th century.

An Icon artist sublimated himself in his work and never signed anything he painted. It was more like a personal gift between the artist and the subject he painted. It is known, however, that Stephen Nemanja and his two sons painted early Serbian Icons for various monasteries and churches. Royalty made innumerable gifts of these Icons to churches and monasteries. Some became priceless due to the silver or gold frames, studded with the most precious gems. The majority, however, remained in their original form, letting the Pantocrator or the Theotokos, or the various saints, stand alone in glory and majesty.

The number of Icons found and restored in ancient Macedonian and Serbian Churches has grown so large that the Yugoslav Government thought it appropriate to place them on display. It is said that these Icons, the heritage of this country's culture, truly reflects the environment of the times in which they were painted.

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PHILIPPINES: CHURCH OF OUR LADY OF CARMEL, MALOLOS - April 4, 1968 Issue

The Philippine Islands issued a set of three stamps to commemorate the birth centenary of one of its famous sons, Felipe G. Calderon, the author of its Constitution. The same design is seen on all three values. At the left is Calderon, at the right the Constitution with quill and inkwell, and in the center is the Barasoain Church of Our Lady of Mount Carmel at Malolos which is associated with the independence of the Philippines.

This historical Church has appeared on previous Philippine issues, the first time being in February 1935. It was overprinted in 1936 and 1938, and also issued during the Japanese occupation in 1943. In 1944 and 1945 it was reissued with a "Victory" overprint. The following interesting article by Father Horn on the original issue appeared in the May 1956 issue of the AGE OF MARY:

"The only church dedicated to Our Lady which ever appeared on a stamp issued by the United States is found on a stamp issued for the Philippines in 1935 while it was still under United States dominion. The design shows the Barasoain Church which is dedicated to the Blessed Virgin under the title of "Our Lady of Carmel." The value of the stamp is 1 peso with the pictorial part of the design in black within a frame of orange (Scott 393).

"The Church is in Malolos, a province of Bulacan, just a little more than twenty miles north of Manila. This strongly built church was used as the seat of the First Congress of the First Republic of the Philippines. It was in this Church on September 15, 1898, that the Revolutionary Congress under President Emilio Aguinaldo was inaugurated. After many years of fighting the Spaniards, the Filipinos were not at all satisfied when the United States took over and they proclaimed "The Philippines for the Filipinos; America for the Americans." The Church which was also used as a fortress finally fell in August 1899. It was only on account of its relation to this revolution that the Church received the name "Barasoain," for it comes from the Tagalog "Barrioang Soall," meaning "Village of the Revolutionaries," or, in other words: "Place of the people against the (American) authority."

"It was in this Church that Felipe G. Calderon wrote the fundamentals of the Philippine Constitution. When the Republic was proclaimed, Calderon's "fundamentals" were incorporated into basic law."

In September 1968 the United States will issue a stamp honoring Father Marquette. Perhaps the following may be of interest to Marian collectors: Both Father Marquette and Father De Smet had a deep devotion to Our Lady, and in particular to The Immaculate Conception. Pere Marquette named the Mississippi "The River of the Immaculate Conception," and Pere De Smet created the Marian title "Help and Refuge of the Indians."
The 1.50 value stamp reproduces a mosaic, measuring 494 x 302 inches, seen over the south door of the Church of Santa Sophia in the city of Constantinople, now known as Istanbul. The mosaic was begun between 986 and 994 during the reign of Basil II, although one source stated that it could have been done during the reign of Basil I, (867-996). The design shows the Emperors Constantine and Justinian offering homage to the Blessed Virgin Mary, the "Theotokos," or "The Mother of God."

An enthroned Virgin, Byzantine in style and features, robed in blue, holds the Christ Child on her lap. Her right hand rests gently on His right shoulder while her left is placed upon His feet. The Christ Child's right hand is raised in benediction while His left rests on a scroll. The letters seen to the left and right of the Virgin's head are the Greek Letters for "Mother of God."

On the Virgin's right stands Justinian offering the Virgin a model of the Santa Sophia Church which he had built on the site of pagan Roman ruins; it later became a mosque and is now a National Museum. On her left stands Constantine, presenting a model of the city of Constantinople. It was Constantine who moved the capital of the Byzantium Empire to Constantinople and built a royal city. The Greek lettering on either side of Justinian and Constantine identifies the two men.

Constantinople became an important center of Byzantine Art. Here also was the seat of the Royal Court as well as the See of the Eastern Church. Under Justinian (527-565) the city flourished in art and in the building of many churches. Justinian was an architect at heart and devoted a great deal of his time to the building of these churches, among them being St. Eirene, SS. Sergius and Bacchus, The Holy Apostles, and the incomparable Santa Sophia. Byzantine artists flourished under his reign, and then spread their works and their knowledge throughout the rest of the Empire.

Mosaics are a part of the Greek cultural heritage, and yet they are considered somewhat rare since architecture, frescoes and goldsmith works took precedence. At one time these mosaics were considered suitable only for floors or pavements. At the beginning of the Christian Era the colored stone pebbles were replaced with multicolored stones and glass paste and incorporated into murals, arches and pictures of religious and secular subjects, as well as of great personages. Greece has preserved examples of these various mosaics, from the pavements to the ornamental and decorative types.

In Byzantine mosaics, Christ was first in importance, and then came the Blessed Virgin. Sometimes she was shown full length, sometimes enthroned, sometimes alone, and sometimes with an angel, but most of the time she was shown with the Christ Child and was called the "Theotokos," for she brought forth according to the Flesh the Word of God.

Emphasis was on color in the artistry of these mosaics, and the stamp does justice to this concept. A rigid formula was followed by the artists in the faithful reproduction of the subjects selected, be they religious or secular, and an imprint of dignity and nobility was an absolute requirement in these portrayals.

The most popular type was the "votive mosaic," that is, one which portrayed a saint with donors. These votive mosaics flourished for each city had its patron saint, its donors, and its famous personages. This stamp could be classed as a "votive mosaic," for here are seen two famous personages of Constantinople offering homage to a Patron Saint, the "Theotokos;" to her they offer what they were best known for in history - Constantine for his royal city and Justinian for his Santa Sophia.

DON'T FORGET NOJEX. COROS is celebrating its 25th Anniversary by having a stamp exhibition of Religion on Stamps, to be held in conjunction with NOJEX October 18-20, 1968, at Hotel Robert Treat, Park Place, Newark, New Jersey. All entries for the COROS SECTION must be received by July 15, 1968. After that date frames will be allotted on a first come, first served basis.

THE MARIAN PHILATELIST

July 1, 1968
SYMBOLS OF THE VIRGIN

The Sun and the Moon: A woman resplendent with the glory of the sun and with the moon under her feet. Symbols generally used in Immaculate Conceptions.

The Star: On her veil or robe, or a crown of twelve stars. She is called Star of the Sea, Star of Jacob, The Morning Star, The Fixed Star.

The Lily: Cant. xi 1-2. As the emblem of her purity it is introduced into pictures of The Annunciation where it should be without stamens. In Coronations it is put in the hands of angels. Thorns are sometimes interlaced among the lilies.

The Rose: Emblematic of love and beauty. Cant. xi, 1. She is often represented in a garden of roses or with roses growing around a fence enclosing her, or with angels showering her with roses.

The Enclosed Garden: Cant. iv, 12. Also the Well always full, the Fountain forever sealed, the Tower of David, the City of David, and the Temple of Solomon, Cant. iv, 4, 12, 15. These symbols are often introduced into old stained glass pictures of the Virgin.

The Closed Gate: Ezekiel xlv. 2.

The Cedar of Lebanon: Its height, incorruptible substances, perfume and healing properties are supposed to express her greatness, purity, beauty and goodness.

The Olive: Symbol of peace, hope and abundance.

The Stem or Root of Jesse: Isaiah xl. 1.


The Sealed Book: Isaiah xxix, 11, 12. "And the vision of all shall be unto you as the words of a book that is sealed, which when they shall deliver to one that is learned, they shall say: Read this. And he shall answer: I cannot, for it is sealed." "And the book shall be given to one that knoweth no letters, and it shall be said to him: Read. And he shall answer: I know no letters."

The Bush: Ex. iii, 2. Burned and was not consumed.

The Globe: This is the emblem of her sovereignty. When standing on it with a serpent encircling her feet, one foot always placed on its head, she represents her part in our redemption in Immaculate Conceptions.

Apple: Symbolic of her as the second Eve.

Pomegranate: With seeds displayed, it is an ancient symbol of hope, and is given her as Our Lady of Hope.

The Book: When open it signifies her wisdom; when closed it is a mystical symbol of the Virgin herself. Often represented in Annunciations.

Dove: Emblem of the Holy Spirit overshadowing her in Annunciations, and the seven doves around her head signify the seven gifts of the Spirit. Doves placed near her while she is reading or at work express her gentleness and tenderness.

Birds: Emblems of her spiritual joys.

Women: Women typical of her in the Old Testament are: Eve, Rachel as the exemplar of the contemplative life, Ruth as her far-back ancestress, Abishag as the Virgin who was brought to the king, Bathsheba because she sat upon the throne on the right hand of the king, Judith and Esther for having redeemed their people and brought deliverance to Israel. These women, singly or grouped, have been shown with the Virgin in some old pictures.

Prophets and Sibyls: Used as decorations or accessories on some altar pictures of the Virgin. Apostles frequently appear as accessories which assist the theological conception of her. True to many of the legends about her, angels hover in hundreds of pictures painted of the Virgin.

THE MARIAN PHILATELIST -54- July 1, 1968
Commemorating an Arab Mother's Day, this country issued a set of eight stamps, perf and imperf, with souvenir sheets. Two stamps in the set depict Madonnas. It is obvious that this country has joined others in the issuance of stamps aimed at the collector's purse.

The 30 Dirham value reproduces only the head of the Virgin from the painting MADONNA OF THE GOLDFINCH by Raphael. The original is a panel measuring 42 x 30 inches and believed to have been painted in 1506. It is in the Uffizi Gallery, Florence, Italy.

The picture acquires its name from the goldfinch which the Child St. John offers to the Christ Child, unfortunately not reproduced on the stamp. Here Raphael paints a young and lovely Virgin, entranced with the Christ Child and St. John. One is immediately captivated by the Virgin, beautiful in serenity, the features expressing the utmost in maternal love and contentment.

The original was painted for Vincenzo Nasi. It was damaged when the Nasi Rome collapsed and required restoration, which was done by Ghirlandaio. In 1666 the panel entered the Cardinal Carlo de Medici Collection in the Uffizi. Known copies of the original exist: one was formerly in the possession of Marchese Campana, Geneva, and another was in the Hall of the Florentine Council of State, being brought there from the Sacristy of Vallombrosa.

The 4 Riyals value depicts a work by Andrea Solario almost in its entirety, titled THE VIRGIN OF THE GREEN CUSHION. It is a panel painting measuring 11-5/8 x 7-5/8 inches, now in the Louvre, Paris. The picture acquires its name from the green cushion upon which the Infant lies.

Solario paints a young Blessed Virgin, tenderly tending to the needs of the Infant who lies on a green cushion. The Divine Mother, young in years, fair of face, completely motherly, wears a white veil over her head, then gracefully draped around her neck. A blue mantle covers her red dress. The background is a landscape.

Although the stamp shows the years of birth and death of Solario as "1460-1520," one source stated he was born c.1465 and died c.1522. He was Milanese by birth but was influenced by Venetian artists, and in particular by Leonardo da Vinci. This latter influence brought his work into the High Renaissance period.

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**NEW MEMBERS**

Marie R. Bannise  
1713 Beverly Road, Brooklyn, New York 11226

Gerald Gaudet  
212 W. Franklin Street, Baltimore, Maryland 21202

Angelo Marconcini  
Via Trento 24/1, 16145 Genoa, Italy

Rev. Guy Nuges, C.S.  
36 Banning Street, Port Arthur, Ontario, Canada

Pierre Schmit  
Rue de la Pepiniere, 41, Mouscron, Belgium

Rev. Basil Shereghy  
121 Sixth Avenue, McKeesport, Pennsylvania 15132

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CONGRATULATIONS to Jozef Peeters, Bevel, Belgium, for receiving the gold medal, and another special prize at the National Stamp Exhibition of the German Guild, Borghorst, Westphalia, Germany, held the latter part of May 1968, for his exhibit of Madonna stamps titled "Love has given Thee a Thousand Names." This same exhibit received the bronze medal at the 8th National Exhibition for thematic Philately at Mechlin, April 6-15, 1968.

To Mrs. James R. Hawley, Seattle, Washington, for receiving first place award, novice, topical, in her philatelic club's annual stamp exhibit, in which she had entered Madonna stamps.

We request members to send in articles for publication in "The Marian Philatelist," and to share their philatelic findings with other interested collectors.

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THE MARIAN PHILATELIST  
July 1, 1968
TAFALLA (NAVARRA)

This stamp pictures the Church of Santa Maria.

In the Hoffman Catalogue it is listed as Class 4 and Class 8.

We have a communication from the Pastor of this Church in which he says there is a statue of the Madonna in both the main entrance and an upper window.

WE CAN SUPPLY:

<table>
<thead>
<tr>
<th>Our Number</th>
<th>Galvez Number</th>
<th>Description</th>
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<td>692-4</td>
<td>Red, brown &amp; blue - perf.</td>
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<td>692Ha</td>
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<td>&quot;</td>
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MARSHALL H. WILLIAMS

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

98 East Rock Road New Haven, Connecticut 06511

THE MARIAN PHILATELIST

-56- July 1, 1968