3-1-1969

The Marian Philatelist, Whole No. 41

A. S. Horn

W. J. Hoffman

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NEW ISSUES

AJMAN: Set of 5 airmail values, with imperf sheet, designated as a "Madonna Set," released November 25, 1968. Ajman is on the "tread with caution list." The designs as follows:

30 Dh. (Class 1) - MADONNA OF THE MILK (Madonna del Latte), by Ambrogio Lorenzetti, active 1319–1348. Original is in the Church of San Francesco, Siena, Italy.

70 Dh. (Class 1) - SISTINE MADONNA by Raphael. Entire painting is seen on the December 1955 issue of German Democratic Republic (Scott 277); detail of Madonna and Child on the May 1967 issue of Ecuador (see article on page 68, September 1, 1967 issue); same detail on the August 1954 issue of Saar (Scott 251). Original in the Dresden Royal Gallery.

1 Ri. (Class 1) - THE VIRGIN IN MAJESTY, by Giotto (c1267-1337). Original in Uffizi Gallery, Florence. The head of this Madonna also seen on a stamp of Italy (Scott 944), issued in October 1966; see article on page 4, January 1, 1967 issue.

2 Ris. (Class 1) - Detail of MADONNA AND CHILD from "Madonna and Child with Infant St. John and Saints," by Andrea Mantegna (1431-1506). Painting is also called a "Holy Family." Original in Dresden Gemaldegalerie. The entire painting is seen on a June 1957 by German Democratic Republic (Scott 355). Illustration and article on page 23.

3 Ris. (Class 1) - MADONNA OF THE MAGNIFICAT by Botticelli. Design depicts entire painting.

5 Ris. value imperf sheet (Class 1) - THE MADONNA OF THE GRAND DUKE, by Raphael. The original in the Pitti Palace, Florence. A detail of this work seen on the 11F value stamp in Burundi’s 1968 Christmas issue. Illustration of this imperf sheet with article on Burundi’s stamp on page 29.

ANGUILLA: (Class 8). The 3c value stamp depicting ST. MARY’S CHURCH issued February 10, 1968, was overprinted INDEPENDENCE/ JANUARY 1969 and reissued January 9, 1969.

AUSTRIA: (Class 1). Set of 6 stamps issued January 23, 1969, commemorating 500th Anniversary of the Vienna Diocese. All have a 2 schillings value. One of the stamps depicts the SCHUTZMANTLE MADONNA from St. Stephen's Cathedral, Vienna. Illustration and article on page 21.

AUSTRIA: (Class 8). Another of the stamps in the Baroque Frescoes set issued December 6, 1968, is Marian. This is "The Apotheosis of St. Leopold III." On the right is seen the original MONASTERY CHURCH OF KLOSTERNEUBERG DEDICATED TO NATIVITY OF MARY. St.Leopold founded the Monastery. Church also seen on cancellation #51 of Austria; see page 36, May 1, 1968). Fresco painted in 1754 by Franz Anton Maulpeitsch on ceiling of chapel in Ebenfurth Castle, Lower Austria. Illustration and article on page 21.
BURUNDI: An 8-stamp Christmas issue, consisting of 4 regular and 4 airmail values perf and imperf, issued November 26, 1968, together with perf and imperf sheets, one with the 4 regular values and one with the 4 airmail values, with illuminated manuscript border on the left. Burundi is on the "tread with caution" list. Designs as follows:

3F (Class 1) - MADONNA, CHILD AND TWO ANGELS, by Fra Filippo Lippi (1406-1469). Original in Uffizi, Florence. Illustration and article on page 28.

5F (Class 1) - MADONNA OF THE MAGNIFICAT, by Botticelli (1447-1510). Original in Uffizi, Florence. Only central portion reproduced on the stamp. The entire painting is seen on the 3 Ris value in Ajman's issue of November 25, 1968. Illustration and article on page 28-9.

6F (Class 1) - MADONNA OF THE PEAR, by Albrecht Durer (1471-1528). Original, painted in 1513, in Imperial Picture Gallery, Vienna. Design also seen on an Ecuador issue of May 1967 (see page 58, September 1, 1967); on a May 1936 issue of Austria, Scott 377 (see page 36, May 1, 1964), and on a Saar 1954 issue, Scott 252. Illustration with brief article on page 29.

10F airmail (Class 1) - VIRGIN IN ADORATION, by Correggio (1494-1534). Original in Uffizi, Florence. Design also seen on a Paraguay issue of September 25, 1968. Illustration and article on page 29.

11F (Class 1) - MADONNA OF THE GRAND DUKE, by Raphael (1483-1520). Original is a panel, in the Pitti Palace, Florence. Same design seen on the 5 Ris value on imperf sheet issued by Ajman November 25, 1968. Illustration and article on page 29.

14F airmail (Class 1) - NATIVITY detail from a painting by Barocci (1526-1612). Copies of the work are in the Prado and the Pinacoteca Ambrosiana, Milan. It is not known definitely from which copy stamp design taken. Design also seen on a Paraguay March 10, 1967 issue (see page 58, July 1, 1967), and on Spain's 1968 Christmas stamp (see page 4, January 1, 1969). Illustration on page 29.

17F airmail (Class 1) - HOLY FAMILY or VIRGIN OF THE GOOD MILK, by El Greco (1548-1614). Original in Hospital of San Juan Bautista Tavera, Toledo, Spain. Design depicts entire painting. The "Head of the Virgin" is seen on the March 24, 1961 issue of Spain, on a Hungary issue of May 30, 1968 (see page 79, November 1, 1968), and on a Paraguay issue of March 10, 1967 (see page 59, July 1, 1967). Illustration on page 30.

26F airmail (Class 2) - ADORATION OF THE MAGI by Fray Juan Bautista Maino (also spelled Mayno). Only the central portion of work reproduced on stamp. Illustration and article on page 30.

BURUNDI: On February 17, 1969 the remaining supply of the 8 Christmas stamps listed above were overprinted as a commemoration of the Apollo 8 Christmas Eve flight around the moon, at which time the astronauts recited verses from Genesis. The overprint shows the capsule incircled with "Flight of Christmas - Apollo 8." No souvenir sheets were thus overprinted.

COSTA RICA: (Class 1). A 4 stamp Christmas issue released in December 1968, same value of 5 cts on all four stamps. Design depicts MADONNA AND CHILD WITH STAR OF BETHLEHEM, a work by Sister Maria de la Salette.

GABON: (Class 8). Single stamp, 100F value, released January 8, 1969, for PHILEX-AFRIQUE at Abidjan, Ivory Coast. Design reproduces a painting by F.M.Granet (1775-1849) depicting the CLOISTER OF OUR LADY OF THE ANGELS.

PARAGUAY: (Class 1, 3m, 7). Date of this "mixture" unknown, but it consists of 9 stamps with an imperf sheet of 3 of the stamps. Designs depict a variety of persons and events, however, one stamp and the sheet depict a Madonna.

G/0.20 value notes Pope Paul's visit to Fatima in May 1967. Pope Paul is on the left, OUR LADY OF FATIMA is in the center, and the BASILICA OF OUR LADY OF FATIMA with OUR LADY OF THE ROSARY in niche over entrance, is on the right. The imperf sheet also includes this stamp.

It is regrettable that such a "conglomeration" of topics is included in the set, however, we feel we should list the Fatima item for collectors of the Marian theme. Paraguay, as you know, is on the "tread with caution" list, and its issues are excluded in FIP-sponsored exhibitions.

VENEZUELA: Single Christmas stamp, 0.40 airmail value, issued December 4, 1968; depicts THE HOLY FAMILY by Francisco Jose de Lerma y Villegas. Illustration and article on page 20.

THE MARIAN PHILATELIST -16- March 1, 1969
ROMANIA: (Class 8). A 6-stamp set issued in October 1968 depicting Historic Monuments. The 40b value shows the Moldovita Monastery Church, which is dedicated to OUR LADY OF THE ANNUNCIATION.

RAS AL KHAIMA: This country is on the "tread with caution" list. It seems they have "gome overboard" with the 1968 Christmas issue, consisting of 6 stamps perf and imperf, 3 perf sheets approximately 2-3/8" x 4-7/8" (we found the sheets vary in size slightly), and one imperf sheet 4-5/8" x 3-5/8". Designs and values are as follows:

20 Dhs. (Class 1) - MADONNA AND CHILD WITH ST. JOHN, by Botticelli. Panel, measuring 36-5/8 by 27-1/8 inches, in the Louvre, Paris; painted c.1470.

30 Dhs. (Class 1). VIRGIN IN ADORATION, by Correggio. Original in Uffizi, Florence. Also seen on Paraguay issue of September 25, 1968; see article on page 8 of January 1, 1969 issue.

40 Dhs. (Class 2). THE NATIVITY, by Carle Van Loo (Charles Andre) 1705-1765. No further details available at present.

50 Dhs. (Class 1). VIRGIN IN ADORATION, also called "The Nativity," by Luke Ch'en. Same design seen on 1961 Vatican Christmas issue. The original painted in 1929 for Cardinal Celso Constantini while he was at the Apostolic Delegation in Peking. Upon the Cardinal's death the painting was given to the Seminary of Padenone, Udine, where the Cardinal studied as a Seminarian. The figures at bottom left translate "Luke Ch'en Suan Tu," which is the artist's name and the phrase "respectfully offered."

60 Dhs. (Class 1). MADONNA AND CHILD, by Murillo. Original in the Pitti Palace, Florence, although design may be taken from copy in the Louvre, Paris. Same design is seen on the 10c and 35c values in St. Lucia's 1968 Christmas issue; see page 4, January 1, 1969; also seen on a May 1967 issue by Ecuador; see page 85, November 1, 1967.


5 Ris. airmail imperf sheet (Class 2). ADORATION OF THE INFANT JESUS, by Gerard van Honthorst. Original in the Uffizi, Florence. Same design on the 1960 Vatican Christmas issue; also on the 0.30 F value in February 1, 1966 Monaco issue for World Association of Children's Friends; and on the 1968 New Zealand Christmas stamp.

2 Riyals airmail perf sheet (Class 2). FLIGHT INTO EGYPT, by Gentile da Fabriano (1360-1440). Picture in our reference library indicates the original is in the Uffizi, Florence. It is one of three panels of his "Adoration of the Magi," and was painted in 1423.

THE MARIAN PHILATELIST
3 Ris. airmail perf sheet (Class 2). NATIVITY, by Neri di Bicci (1419-1491), son of Bicci di Lorenzo. No information available at present.

4 Ris. airmail perf sheet (Class 2.) NATIVITY, by Maestro Fiorentino. No information available at present.

NEW LISTINGS

FRANCE: Father Horn's research has disclosed a miniature MADONNA (perhaps a MADONNA AND CHILD) on Scott 1186, 60c value, issued in 1967, (Class 3m). The design shows the Clock Tower at Vire, and the image is above gate opening; the gate dates to 13th century.

FRANCE: Father Horn also writes that Scott B420, 0.30+.10 value, issued in July 1968, honoring Paul Claudel, can be included in a Marian collection under Class 5. To the right is St. Joan of Arc. Behind her can be seen banners, including her standard, part of which is seen in the upper right portion, with the words "Jhesus" and part of the word "Maria."

FORTHCOMING ISSUES

SPAIN: Scheduled for release on March 24, 1968 as a Stamp Day issue with reproduction of works by Alonso Cano (1601-1677). The 2 ptas will depict THE HOLY FAMILY, the 2,50 CIRCUMCISION (we do not know if the Blessed Virgin is included), and MARY AND JESUS will be on the 3,50 value.

SPAIN: The Tourism issue due for release July 23, 1969 will include two Marian stamps. The 3 ptas will show the CATHEDRAL OF SANTA MARIA at Murcia, and the 6 ptas is reported as depicting ST. MARIA LA REDONA of Logrono; we are not certain if the latter is a Madonna or a church.

FOR YOUR INFORMATION

MONTserrat: We erred in attributing the design seen on the 5c and 25c stamps to Titian (see page 3, January 1, 1969). We should have stated "Murillo."

DOMINICA: It may be of interest to know how this British Colony in the West Indies received its name. Columbus discovered these Windward Islands on a Sunday, and so named them "Dies Dominica" - The Lord's Day.
HUNGARY: The APS has "black blotted" the imperf stamps and souvenir sheet in the "Italian Masters Paintings" issued in December 1968. Two of the stamps depict Madonnas: THE ESTER-HAZY MADONNA by Raphael, and ANNUNCIATION by Bernardo Strozzi. Stamps listed on page 5 of January 1, 1969 issue; illustrations and article on page 23.

ST. KITTS-NEVIS-ANGUILLA: The following may be of interest as it gives the present location of the ADORATION OF THE MAGI by Rubens, seen on the 25c and 50c values in the 1968 Christmas issue (see page 4, January 1, 1969). "Very recently the Gallery accepted the loan of Rubens' great canvas, THE ADORATION OF THE MAGI (now at King's College Chapel, Cambridge) which was bought by Major Allnutt at a London sale in 1959 for 250,000 pounds."

YEMEN: The January-February 1969 issue of FINE ARTS PHILATELIST contained information on the 2b value stamp issued April 18, 1968, which indicated that the design does not depict the "Adoration of the Kings" by da Pavia, but "Joseph sold by his Brothers," and that the original is in the National Gallery, Florence. We have also read where the design is a portrayal of "Sheba coming to Solomon's Court." Until more definite details are obtained, we will not include this stamp in our Marian listing.

MARIAN POSTAL CANCELLATIONS

AUSTRIA:

ARGENTINA:

BELGIUM:
63. Ledeberg, December 7, 1968. MADONNA AND CHILD, STAR OF BETHLEHEM. "Postal Exhibition of Ledeberg, 7 December 1968." (Ledeberg is in East Flanders, near Ghent.)
64. Wanfercee-Baulet, December 7, 1968. MIRACULOUS IMAGE OF OUR LADY OF THE AFFLICT-

ED. "Philatelic Circle, Wanfercee-Baulet, 7, December 1968." This terra cota statue is in a chapel in parish of Wanfercee-Baulet (near Fleuries-Charleroi), and dates to c.1750.

BRAZIL:
44. Sao Paulo, December 18, 1968. CRECHE (same as above). Authorized as Christmas cancel for the second Christmas stamp having 6c value.
45. Sao Paulo, December 12-18, 1968. CRECHE OF NATIVE FIGURES. "Exhibition of Creches of Brazilian Folklore-Sao Paulo Post Office-12-18 December 1968."

VENUEZUELA:
Marian Year Stamps of the Madonna

No one person has done more intensive and painstaking research into the stamps of the Madonna than the Reverend Aloysius S. Horn of Fremont, Ohio. Based on his live-long research, these pages present the historical background of Madonna stamps, including Madonna miniatures. Printed over a light blue background of the AM (Ave Maria) Monogram and arranged alphabetically by countries. — Supplements annually, in October.

The MARIAN YEAR Pages are a separate item.

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The MARSHALL WILLIAMS ALBUM FOR SPANISH CIVIL WAR LOCAL MADONNA STAMPS is excellent and unique in presentation and format. We recommend it very highly. See the ad on page 80 of the November 1968 issue and page 14 of the January 1969 issue.

CZECHOSLOVAKIA - MADONNA AND CHILD

Each year just before Christmas, Czechoslovakia issues a special native art set. This year the issue consisted of five stamps, in sheets of four stamps with vertical gutter pair, and is identified as "Art from 16th through 20th centuries by Czech and Slovak artists." The engraving was done by Jindra Schmidt.

The 3 Kcs. value depicts a wood carving of the Madonna and Child from the altar in St. James Church, Levoca, Slovakia, carved by Master Paul between 1508 and 1517. Pilgrims and art lovers still come to Levoca to view this magnificent work. The altar was consecrated in 1518.

The Virgin, robed in red with a gold mantle, holds the scepter in her right hand and the Christ Child on her left arm. The Christ Child holds a golden orb in His left hand, and His right hand is raised in benediction, as indicated by the two fingers.

Master Paul was born in Levoca, and although he worked elsewhere in Europe, he spent most of his life in his native city.

VENEZUELA: THE HOLY FAMILY - December 1968

Venezuela issued its Christmas stamp, having a 0.40 airmail value, on December 4, 1968, and used a special pictorial cancellation of the "Adoration of the Kings" on first day of issue.

The design presents a painting of THE HOLY FAMILY by Francisco Jose de Lerma y Villegas, and includes the date "1719", which may refer to when it was painted. The Blessed Virgin holds the Infant Jesus. St. Joseph is on the left, holding a very large lily. The folds of the dress make the work look almost like a statue rather than a painting. The canvas belonged to Don Antonio Pacheco y Tovar, the first Count of San Javier. Recently it became part of the collection of Don Carlos Manuel Muller. It is a magnificent example of the religious character of the painting executed during this period in Venezuela.

Francisco Jose de Lerma y Villegas was a painter from the beginning of the 18th century. His abundant production marked one of the principal periods of the beginning of Venezuelan painting. Principal art galleries of Caracas show other works of his.
AUSTRIA: SCHUTZMANTLE MADONNA - January 23, 1968 Issue

In observance of the 500th Anniversary of the Vienna Diocese, a set of six stamps, all with 2 schillings value, was issued January 23, 1968. One of the stamps depicts the SCHUTZMANTLE MADONNA. The title actually means "Madonna who protects mankind under her mantle." The original is on the first most western pillar in the middle nave, down right, in St. Stephen's Cathedral, Vienna. It is of stone or pottery, about 180 cm. in height, and dates to the end of the 15th century. It is the work of a master of the school of figures in the long nave of the church, and was restored in 1883.

Under the mantle are seen the Founder and Foundress, holding rosaries; standing behind are the King and the Bishop. The remaining figures have not been identified.

AUSTRIA: BAROQUE FRESCOES - December 6, 1968

Commemorating the 750th Anniversary of the Bishops of Graz-Seckau (Styria), Austria issued a set of six stamps depicting Baroque frescoes by Paul Troger and Franz Anton Maulpertsch. The stamps were issued December 6, 1968, and were valid for postage on December 11, and all have a 2 schillings value.

Two of the stamps, depicting the work of Franz Anton Maulpertsch, come within the Marian theme. One presents the VIRGIN IN GLORY, or TRANSFIGURATION OF THE VIRGIN, found on the ceiling of the chancel in the Church of the Piarists in Vienna, the Basilica of Maria Treu (Espousal of Mary). Maulpertsch executed this fresco when only 21. The design shows the Blessed Virgin, supported in the clouds between heaven and earth, escorted by angels and cherubs. The motion of the angels and the Virgin's mantle indicate she had been swept from the earth and borne heavenward.

The second stamp depicts the APOTHEOSIS OF SAINT LEOPOLD III. In the distance, on the right, is seen a model of the original Monastery Church of Klosterneuburg dedicated to the NATIVITY OF MARY. The monastery was founded by St. Leopold. Saint Leopold III was the Count of the Austrian March and came from the House of Babenberg. The fresco is on the chapel ceiling of the Castle in Ebenfurth, in Lower Austria, and was painted in 1754.

Franz Anton Maulpertsch was born in 1724 in Langenargen on the Bodensee. He studied at the Royal Academy of Fine Arts, Vienna. Although not a pupil of Paul Troger, he was influenced by him. He worked in Vienna, Hungary, Bohemia, Moravia, Dresden and Innsbruck, painting many frescoes and oils. He also worked as an etcher. He died in 1796 in Vienna.

MONTSERRAT: 1968 CHRISTMAS ISSUE

A 4-stamp set issued December 16, 1968. The 5c and 25c values reproduce the entire painting of THE TWO TRINITIES by Murillo; it is also called "The Pedroso Murillo," since it is believed to have been painted as an altarpiece for the Pedroso family. It is a large work, 115-1/4 inches high by 81-1/2 inches wide. It is in the London National Gallery, having been purchased in 1837 for 7,350 pounds. The same design is seen on the 1965 Christmas stamp of New Zealand; see article on page 83, November 1, 1965 issue.

The 15c and 50c values depict only the central portion of the ADORATION OF THE KINGS by Botticelli (1445-1510). The original is a tondo, measuring 131-1/2 inches in diameter, painted somewhere between 1470 and 1476. It came to the London National Gallery in 1878. A young and lovely Virgin holds the Child on her knee; the Child's right hand is raised in benediction or greeting. St. Joseph stands at the right, leaning on his staff. One King kneels in adoration, the other two stand on the left and right. The scene is a ruined palace and is crowded with persons and horses of the entourage of the Magi. The face of the young man in the center bottom is believed to be a self-portrait of the artist.

THE MARIAN PHILATELIST -21- March 1, 1969
Grenada, located in the Windward Islands and part of the British Commonwealth, issued its first Christmas stamps on December 3, 1968. The issue consisted of four values, reproducing masterpieces set within a gold oval against different colored backgrounds.

**DETAIL OF THE ADORATION OF THE MAGI**, by Paolo Caliari, called Veronese (1528-88), is seen on the 5c value. The original canvas, 130 x 127 inches, is now in the London National Gallery, but was originally painted for the Church of St. Sylvester, Venice, in 1575.

The seated Virgin holds the Infant in her arms, and looks with affection on the ancient and bearded King, who is robed as an Italian Doge of the period. A ray of heavenly light beams on the Virgin and Child. St. Joseph, holding a staff, is to the right of the Virgin. The shepherd at center right wears an Italian hat. The page tending the horse on the left also wears an Italian hat. The scene is placed amid the ruins of a Venetian palace.

Paolo was born at Verona in 1528, the son of a stonemason named Gabriele. The family had no surname, and c.1551 Paolo adopted the name of Caliari. The "Veronese" stems from the city of his birth. One source stated his first teacher was an uncle named Badile; another stated that his father, sorely disappointed that his son chose to be a painter and not a stonemason, put him under the tutelage of Badile but makes no mention of a relationship. He achieved his first success at age 20, with his "Christ Disputing with the Doctors." He was an excellent decorator and as kept busy decorating luxurious palaces and villas. He might have remained just a decorator but for Cardinal Hercule Gonzaga, who recognized the talent in the decorations in Mantua and gave him a commission, which proved to be the turning point in his career. He became the Cardinal's protege, accompanying him to Rome where he was inspired by the works of Raphael and Michelangelo. During a sojourn in Venice he was deeply influenced by the opulent pageantry and painted it all: the luxury in the homes, costumes of shimmering velvets, brocades and silks, flamboyant colors. It can be said that the superficial beauty of the Venice of that period is truly represented in his works.

**THE MADONNA AND CHILD WITH ST. JOHN AND ST. CATHERINE**, by Raphael, is reproduced almost in entirety on the 15c stamp. The original, a canvas 39-5/8 x 56 inches, is in the London National Gallery. Records indicate it was painted c.1530 for the Duke of Mantua, and it is possible the landscape may be that of Mantua. It was formerly in the Sacristy of the Escorial, and after passing through several ownerships came to the London National Gallery.

A lovely and quite young Virgin, dressed in blue with a veil covering the head, holds the Infant on her lap. She reaches out her right hand to accept the fruit which the Child St. John offers, symbolic of the redemption of mankind. St. Catherine kneels, and is accepting the Infant from the Virgin.

**DETAIL OF THE ADORATION OF THE MAGI**, by Botticelli, is seen on the 35c value. In listing the stamp on page 3 of the January 1, 1969 issue we stated it was a "tondo"; this is incorrect, as the original is a long and narrow panel, measuring 19-1/2 x 46-1/2 inches, painted c.1472, and now in the London National Gallery, coming there in 1875. Some critics attribute the work to Filippi, but in 1873 the work was accepted as being a Botticelli.

The scene is a ruined temple or palace. The seated Virgin holds the Christ Child. One Magi kneels in adoration, the second is genuflecting and the third stands behind him. St. Joseph is on the right. A cavalier stands in the center, pointing to the Star of Bethlehem, in reference to the Magi having followed the Star to its destination. The remaining figures appear to be members of the entourage which accompanied the Magi to Bethlehem.

**A WARRIOR ADORING THE INFANT JESUS**, seen on the $1 value, is inscribed as being the work of Catena, however, as noted on page 3 of the January 1, 1969 issue, it is now designated as having been painted by Palma Vecchio (1480-1528). The original canvas, 61-1/8 x 103-3/4 inches, is in the London National Gallery.
The scene appears to be a patio, or resting place, set against a background of trees, or a garden. In the distance is seen a city.

A somewhat mature Virgin sits upon a throne-like chair, robed in red, a white head covering, and a blue mantle draped about her knees. She holds the Christ Child upon her knee. St. Joseph is in the center. The Warrior appears to be wearing an oriental turban and a crescent-shaped blade. He kneels in adoration of the Christ Child. The page, on the right, holds the warrior's horse. One can almost assume that the warrior was returning from a journey to the East, and stopped to pay homage to the Child.

HUNGARY: ITALIAN MASTERS ISSUE - Released December 10, 1968

On December 10, 1968, Hungary issued a 7-stamp set and identified the issue as "Italian Masters." The Madonna appears on two stamps in the set.

THE ESTERHASY MADONNA, by Raphael, is seen on the 40F value. The original is a panel, 29 x 21.5 cm, located in the Museum of Fine Arts, Budapest. It derives its name from the family who owned it at one time. The Virgin is kneeling, supporting the Christ Child who is seated upon a portion of the Virgin's mantle spread over the stone. He points to the Child St. John, kneeling to the left of the Virgin and holding a scroll bearing the words "Ecce Agnus Dei" - Behold the Lamb of God. All three figures seem marble-like; It is said that the ruins in left background are of the Vespasian Temple in Rome. On the reverse side of the painting is pasted a piece of paper noting that the work was a gift from Pope Clement XI to Empress Elizabeth; the latter, at some later time, gave it to Prince Kaunitz (1711-1794), and when the Prince died it came into the possession of the Esterhazy family, a noble Hungarian family dating to the 16th century.

THE ANNUNCIATION, by Bernardo Strozzi (1581-1644), is seen on the 60F stamp. The original is in the Budapest Museum of Fine Arts. A feminine angel is announcing to the Virgin that she has been chosen to be the Mother of the Saviour; the right hand points to heaven, indicating that the message comes from God the Father, while the left hand holds a lily, symbol of purity. The Virgin is Italian in features, and the dark hair is emphasized by the red dress and blue mantle of the Virgin. She appears to have been at prayer or meditation and was startled by the Angel's appearance. The position of the left hand, held to her breast, would confirm that she was taken by surprise. The right hand is placed on a book of prayer or meditation.

Bernardo Strozzi, also called "Il Cappuccino," was a Genoese painter and engraver. In 1598, at age 17, he entered the Capuchin Order but left it in 1631. About 1620 he turned to the early Baroque style. After 1630 he diligently studied Veronese, and this is reflected in his later works. His Biblical paintings are very vigorous, both in presentation and models as well as in colors; this style won him acclaim in his adopted city of Venice.

AJMAN: DETAIL OF HOLY FAMILY, by Andrea Mantegna - November 1968

The 2 Rıs value in the issue released November 25, 1968 presents only the MADONNA AND CHILD from "The Holy Family" by Mantegna (1431-1506). The original, a tempera canvas 29.7 x 25.6 inches, is in the Dresden Gemaldegalerie, and is believed to have been painted for Eleanor of Aragon. The entire work is seen on a June 1957 issue by the German Democratic Republic (Scott 355). Father Horn's research states: The Infant Jesus stands on the Virgin's lap. According to expert interpretation, the adult figures in foreground are St. Elizabeth and St. Zachary, parents of St. John the Baptist who is pictured as a small boy on the right foreground. Encircling St. John's left arm is a ribbon on which are the words AGNUS DEI from the Precursor's own words identifying the Christ.
The issue consisted of 5 stamps and a perf souvenir sheet on which are seen one each of the 5 stamps plus a portrait of Queen Elizabeth, the latter having no value. The border on the sheet is a 15th century illuminated manuscript border from a Codex which belonged to Ferdinand the Catholic and now in the Royal Palace Library, Madrid.

**THE MADONNA AND CHILD DETAIL** from Titian's painting "Madonna and Child and Saints Ulufus and Bridget" is seen on the 1c value. The original, a panel measuring 33.9 x 51.2 inches, is in the Prado, Madrid. One source identified the painting as "Madonna and Child with St. George and St. Catherine," and based this opinion on a 16th century writer, Padre Siguenza. Berenson states the Saints are Ulufus and Bridget. The work was in the Escorial from 1592, and came to the Prado at the beginning of the 19th century.

The Madonna is Italian in features and hair; her dress is red satin and a blue mantle is draped over one shoulder and arm. A sheer veil partially covers the head. She is serious in her contemplation of the Christ Child on her lap. Jesus looks up at His mother, and one can almost feel the love passing between them. A copy of this work is in Hampton Court and at one time was part of the collection of Charles I.

**THE HOLY FAMILY WITH THE LAMB**, by Raphael, is depicted on the 4c value. The lower portion of the work, which includes the Lamb, is not included in the stamp design. The original, a wood panel 11-3/8 x 8-1/4 inches, is in the Prado, Madrid. A magnifying glass will reveal "Flight Into Egypt" on the road to the left of the Virgin's head. The same design, but with the Lamb included, is seen on the B/0.21 value stamp in the January 1968 issue of Panama; see article on page 42 of the May 1, 1968 issue.

**OUR LADY OF THE ROSARY**, by Murillo, is seen on the 10c value. The original canvas, 64-5/8 x 43-1/4 inches, is in the Prado, Madrid. The picture acquires its title from the rosary held by the Christ Child. The same design is seen on the 50c value in the set honoring Murillo issued by Spain in 1960 as a Stamp Day issue. Murillo is acknowledged as a "painter of the Madonna," and to each one he painted he imparted physical beauty with serenity and dignity. The seated Virgin, robed in a red dress, a sheer veil adorning the dark hair and then draped over the shoulder, a blue mantle over the lap, is edifying. An enchanting Christ Child stands on the Blessed Virgin's lap, His left hand expressing affection is on His mother's neck. Both Virgin and Child look directly at the viewer.

**DETAIL OF MADONNA AND CHILD FROM "ADORATION OF THE KINGS"**, by Hans Memling, is presented on the 20c value. Only the head and one hand of the kneeling King is seen on the stamp. This detail extracted from the central panel of a triptych, painted c.1470, measuring 37.4 x 57.1 inches, now in the Prado, Madrid, coming there in 1847. A young Virgin holds the Infant Jesus on her lap as the Magi kneels in adoration. The head of the Magi seen in the stamp design is said to be that of Philip the Good. The Virgin's hair is covered with a white scarf, and her mantle is draped over shoulders and lap. The Infant has raised His right hand in benediction. The scene is placed in a circular stable, and the landscape is said to present a view of Bethlehem at the time of Christ's birth.

**DETAIL OF MADONNA AND CHILD FROM "ADORATION OF THE MAGI"**, by Domenico Ghirlandaio (1449-94) is seen on the 30c stamp. The stamp design includes only the head of an ancient and bearded Magi kneeling in adoration. The original is a circular wood painting, 67-3/8 inches in diameter, now in the Uffizi, Florence. The entire work is full of figures and animals; the artist was accustomed to including Florentines in his paintings, and everybody who was "anybody" wanted to be in a Ghirlandaio painting. The young Virgin presents the Christ Child to the Magi. Her expression is one of humility. A wispy veil is draped over the red dress. A faint golden halo is above her head. The Christ Child leans towards the elderly kneeling Magi with His hand in benediction.
Chirlandaio was born in Florence in 1449 and christened Domenico di Tommaso Bigordi. He studied under Baldovinetti, and was a contemporary of Botticelli. When he painted religious subjects he placed them in the city of Florence, and thus painted the city and its subjects as they were in the last days of the 15th century brilliance. He was a very busy artist, accepting any and all commissions. It is interesting to note that a 13-year old apprentice in his work shop was named Michelangelo Buonarroti.

DOMINICA: 1968 CHRISTMAS ISSUE - Released December 16, 1968

Dominica issued its first Christmas stamp on December 16, 1968. The issue consisted of a single stamp with a 5c value and a perf sheet containing two each of the 12c, 24c and $1.20 values. The sheet and single stamp have a border designed by L.G.Vasahelyi of Great Britain, and all stamps carry the cipher of Queen Elizabeth.

THE SMALL COWPER MADONNA, by Raphael, is seen on the 5c value. The original was painted during 1505, and is a wood panel measuring 23-7/8 x 17-3/8 inches, now in our National Gallery of Art, Washington D.C. It is one of Raphael's early and best manner panel paintings. It remained in a private collection in Urbino until 1780, when it was purchased by Lord Cowper. Joseph Widener of Philadelphia bought the work in 1917, and it came to our National Gallery not too many years ago. It derives its name from the Cowper ownership, and the word "small" was added to distinguish it from another Cowper Madonna in the National Gallery. The Church of San Bernardino in Urbino is seen in the landscape background.

This is a wistful and pensive Madonna, meditating on the future of the Christ Child who stands on her lap. She is very lovely with fair hair and classic features. A sheer veil is draped about the neckline of her red dress, and she sits upon what seems to be a green cushion. A blue mantle is draped over the knees. The Christ Child is sturdy, also fair of hair and features; he looks directly at the viewer, an invitation to come closer. Nothing distracts from the Virgin as she presents the Christ Child to us, and invites us to share in a sublime moment.

THE MADONNA OF THE CHAIR, by Raphael, is depicted on the 12c stamp. This is one of the most photographed works of Raphael. The original is a circular wood panel, 29 inches in diameter, now in the Pitti Palace, Florence. Legend has it that one day Raphael was out in the country with friends and saw an Italian woman and child in this pose; he was so taken with it that he sketched it upon the head of a wine cask. The same design is seen on the G18.15 airmail stamp in Paraguay issue of September 25, 1968; see page 8 of January 1, 1969 issue.

16th Century ITALO-BYZANTINE ICON is seen on the 24c value stamp. Thus far we have been unable to obtain any information on the work.

13th Century BYZANTINE ENTHRONED MADONNA AND CHILD is seen on the $1.20 value, done by an anonymous Byzantine artist. The original, measuring 51-5/8 x 30-1/4 inches, is in our National Gallery, Washington, D.C. The Virgin sits upon a gold and ivory throne; her drapery has areas of gold, said to represent cloth woven with gold thread. She looks with an almost sorrowful expression at the Christ Child sitting upon her lap. The Christ Child holds a scroll in His left hand, and raises the two fingers of His right hand in benediction. This panel was probably painted about 1200; it was found in a Spanish Monastery in the early part of the 20th century, probably left there by a crusader or knight, perhaps even a militant ecclesiastic, returning from a pilgrimage to the East. As on the pictures of "Our Lady of Perpetual Help," the angels should be St. Michael on the left, and St. Gabriel on the right. The work came to the National Gallery in 1949 as a gift from Mrs. Otto Kahn.
<table>
<thead>
<tr>
<th>Country</th>
<th>Description</th>
<th>Price</th>
</tr>
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<tbody>
<tr>
<td>Armenia</td>
<td>1920, Mt. Ararat, specimen</td>
<td>$1.00</td>
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<tr>
<td>Belgium</td>
<td>Orval Sh. ovpt. inverted</td>
<td>P.O.R</td>
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<tr>
<td>Colombia</td>
<td>1960, Madonna, 20c imperf (722)</td>
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<tr>
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<td>1966, Crucifixion, imperf-trial</td>
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<tr>
<td>Pope Paul</td>
<td>3 Die Proofs (C37/9)</td>
<td>P.O.R</td>
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<tr>
<td>Gabon</td>
<td>1967, Pope Paul, imperf-trial (217)</td>
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<tr>
<td>Monaco</td>
<td>1958, Virgin Mary, imperf-trial (412)</td>
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<tr>
<td>Triptych</td>
<td>imperf-trial (418a)</td>
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<tr>
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<td>imperf-trial (421)</td>
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<td>Nativity-imperf-trial color (630)</td>
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<tr>
<td>1968</td>
<td>St. Nicholas, imperf-trial (685)</td>
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<td>1964, 10c St. Church imperf. (C259A)</td>
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<td>1945, surch. red, on reg. cover, scarce (431/4)</td>
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<td>SPAIN</td>
<td>1935, Burgos Cathedral</td>
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<tr>
<td>5c, imperf.</td>
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<td>Cordoba</td>
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<tr>
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<td>do</td>
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<td>do</td>
<td>ovpt. Pilar-pairs</td>
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<tr>
<td>do</td>
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<tr>
<td>do</td>
<td>5c brown, 10c vule perf</td>
<td>3.75</td>
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<tr>
<td>do</td>
<td>imperf. in pairs</td>
<td>2.80</td>
</tr>
<tr>
<td>do</td>
<td>ovpt. Virgin Pilar, pairs</td>
<td>1.40</td>
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<tr>
<td>do</td>
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<td>1966, Paul VI, imperf-trial color (C33)</td>
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<tr>
<td>Viet Nam</td>
<td>1962, Madonna, imperf-trial color (193)</td>
<td>3.00</td>
</tr>
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</table>

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BETTER SUPPLIER!
This Christmas issue consists of six values: 15F, 20F, 30F and 45F regular, and 60F and 90F airmail, plus souvenir sheet containing the two airmail values; the latter repeat the designs on the 20F and 45F regular.

**ADORATION OF THE SHEPHERDS**, by Giorgone, is seen on the 15F value; almost the entire painting is reproduced. The original is a wood panel measuring 35-3/4 x 53-1/2 inches, believed to have been painted c.1500-05, now in the Kress Collection, National Gallery of Art, Washington, D.C. It is also known as THE ALLENDALE NATIVITY and the BEAUMONT ADORATION. Records indicate it had many owners, among them the Beccaros, the Grimani Family, and possibly even King James II of England. In 1841 it was in the collection of Cardinal Fesch; in 1847 it became part of the T. Wentworth Beaumont collection, from when it derives one of its designations. When it became part of the Allendale Collection it obtained its second designation. It became part of the Kress collection in 1939.

The Blessed Virgin kneels in adoration of the Infant Jesus. Her dark dress and blue mantle are a contrast to the veil draped about the head and shoulders. She is in a moment of sublime bliss, hands clasped in prayer. The Infant lies upon a white cloth and part of her blue mantle spread over the barren ground. St. Joseph kneels to the left of the Virgin. Two shepherds have come to adore the Christ Child; one kneels, his hat on the ground to his left, the other in the act of genuflecting. The scene is a hillside cave; within the cave may be seen the ox; in the background is the Jerusalem countryside, although only a small portion is included in the stamp design. Most of the painting is reproduced on the Rwanda sheet issued December 16, 1968; see page 17.

Giorgione was born c.1478 in a town south of the Italian Alps called Castelfranco. He was known as "Giorgio Barbarelli," but also called "Zorzo Barbarelli del Castelfranco." He studied under Bellini and worked with Titian, and is included among painters of the Venetian High Renaissance. He died of the plague when only 32 years old.

**DETAIL FROM ADORATION OF THE KINGS**, by Pieter Bruegel (1525-69), is seen on the 20F regular and 60F airmail values. The work is signed and dated 1564. The original, tempera on wood, measuring 43.8 x 32.8 inches, is now in the London National Gallery, acquired in 1920.

The seated Virgin is enveloped in a voluminous mantle which falls from her head to the ground. She holds the Infant Jesus on her lap. The Infant is snuggled into a white covering. The Virgin's right hand is extended to the kneeling Magi, as if to say, "This is the Saviour born to me in a stable, this is the God Man." A smile is seen on the face of the Infant. Only a part of St. Joseph is seen on the stamp as he stands behind the Virgin.

As was customary, Caspar as the eldest of the Three Kings, made his offering first. His sceptre is under his hat, but this portion not included in the stamp design; he offers a clover-leafed bowl to the Infant, the lid to which is with his hat on the ground. His coat is decorated with an ermine cape, and an ermine-decorated cap is tucked into his belt. At top left is Melchoir, offering a gold cup. His face is thin, drawn and severe. Along the right side is seen the white parchment-type cloak of Baltazar, who holds an exotic gift - a gold boat bearing a shell.

Bruegel was born c.1525 in the small village of Brueghel. He became one of the great painters of Flanders, and his works, including those with religious subjects, presented the contemporary peasants in the every-day scenes he was so familiar with. The peasants he painted may be ugly, vulgar, and uncouth, however, he believed they were closest to nature and thus to God. Influenced by Durer, he painted the peasant as a heroic figure in daily living.
DETAIL OF THE ADORATION OF THE MAGI, by Botticelli, is seen on the 30F value. The original, a wood panel measuring 27-5/8 x 41 inches, now is in the Mellon Collection, National Gallery of Art, Washington, D.C. It is believed Botticelli painted it during the summer of 1481 while he was in Rome, working on the Sistine Chapel frescoes.

The scene shows ruins of a large edifice, but in this the artist depicts an allegory: Amidst the ruins of the classical world, Christianity was born. The Blessed Virgin is quite young, but serious in demeanor as she holds the Christ Child on her lap. St. Joseph, on the left, leans on the staff. Only two of the Kings are seen in the stamp design, one kneels on the left and one on the right, one is young and one is elderly, both offer gifts upon lace or transparent silk. The landscape in the background is that of Campagna. Czar Alexander I purchased the painting for the Hermitage. It became part of the Mellon collection in 1937.

ADORATION OF THE MAGI, by Albrecht Durer, is seen on the 45F regular and 90F airmail values. The original, painted in 1504 is a panel measuring 39-3/8 x 44-7/8 inches, now in the Uffizi, Florence. The same design is seen on the 1961 Christmas stamp issued by New Zealand (Scott 355); also on the 0.02¢ value in the December 1966 issue of Panama (see article on page 23, March 1, 1967).

BURUNDI: 1968 CHRISTMAS ISSUE - Released November 26, 1968

The issue consists of 8 stamps, 4 for regular mail and 4 for air mail, perf and imperf, plus perf and imperf sheets, one sheet with the 4 regular values and one with the 4 air mail values; sheets have an illuminated manuscript border on the left.

MADONNA AND CHILD WITH TWO ANGELS, by Fra Filippo Lippi (1406-1469), is depicted on the 3F value. The original, 36 x 25 inches, was painted late in the artist's life, and is now in the Uffizi, Florence. One critic stated this painting represented the "attainment of the artist's goal."

The Blessed Virgin is young and very lovely, robed in dress and head covering then fashionable. Her pose is indicative of her surrender to God's service. Two angels present the Christ Child to the Virgin; one's face is visible underneat the arms of the Child, the other, in left forefront, has a mischievous smile. These angels are more earthly than heavenly, particularly the one in front. The landscape is a Florentine countryside.

Fra Filippo Lippi was born in Florence in 1406. Orphaned as a child, he was taken in by the Carmelite Monks. He disliked confinement, and had two absorbing desires - to paint and to wander the streets of Florence. At every opportunity he would go to the Brancacci Chapel to watch Masaccio paint. At 17 he was given permission to leave the Monastery and follow his artistic talent. He was mischievous and got into all sorts of trouble. His patron, Cosimo de Medici, took to locking him a room in order to get a painting completed, but Fra Filippo always managed to escape. His works were very popular, and his Madonnas exquisite. He died in 1469 while working in Spoleto. Florence wanted his body brought back to his birthplace, but the people of Spoleto refused and built a magnificent tomb for the body.

THE MADONNA OF THE MAGNIFICAT, by Botticelli, is presented on the 5F value stamp. The original, a circular panel, 46-1/4 inches in diameter, is in the Uffizi, Florence. It was probably painted c.1480. The work came to the Uffizi in 1784 as an anonymous work, and its designation as a Botticelli work dates to 1864 and is universally accepted. The faces of the Virgin and Child have suffered from cleanings and overpaintings. Botticelli did the work for Piero de Medici, and it is believed that the faces of the two angels at the left are of his sons Lorenzo and Giuliano.

THE MARIAN PHILATELIST - 28 - March 1, 1969
The seated Virgin in Adoration is lovely. Her right hand is in the motion of replacing the quill in the inkwell held by one of the angels. The Infant's right hand is upon the Virgin's arm, indicating His guidance in recording The Magnificat upon the pages of the open book. One can read the word "Ave" on the page. This was the first word in the greeting to the Virgin Mary by the Angel Gabriel. The "Magnificat" is Mary's reply to Elizabeth's greeting -- "My soul doth Magnify the Lord . . ." (Luke 1:46-55). Two angels hold an exquisite crown of filigreed gold over the head of the Virgin. The Burundi stamp does not show the crown, but it is seen on the 3 Ris value stamp issued by Ajman, which reproduces the entire painting; see page 15 for illustration.

The Christ Child looks heavenward. In His left hand he holds an apple, shows that the Virgin's hand is also placed upon it; the apple has a bite taken from it, and this is a reference to the Fall of Man in Eden, and Man's Redemption through the Virgin's reply to the message brought by the Archangel Gabriel.

MADONNA AND CHILD WITH PEAR, by Albrecht Durer (1471-1528), is seen on the 6F value. Original was painted in 1513 and is in the Imperial Picture Gallery, Vienna. Design also seen on a 1954 Saar issue (Scott 252), on a May 1936 issue of Austria (Scott 377) — see page 36 of May 1, 1964, and on a May 1967 issue of Ecuador — see page 68 of September 1, 1967.

MADONNA OF THE GRAND DUKE, by Raphael, is seen on the 11F value stamp. The original, 33 x 22 inches, was painted in 1505 and is now in the Pitti Gallery, Florence. One source stated this painting was begun by Raphael towards the end of 1504, when he was 21, and initiated his series of Madonnas, of which he painted 42. The picture derives its name from the Grand Duke Ferdinand III, who acquired it in 1699 and became so attached to it that he took it with him on all his travels. It is believed to have belonged to Carlo Dolci at one time.

Raphael paints a regal and serene Madonna, who holds the Child close to her. The downcast eyes speak of her humility in being chosen to be the Mother of Our Saviour. The Uffizi has a drawing of this work with the Madonna within a circle, and it is assumed that this drawing may have been a first idea for the painting. The same design is seen on the 5 Ris value stamp on the imperf sheet issued by Ajman in November 1968.

NATIVITY detail from a painting by Federico Fiori da Urbino Barocci (1526-1612) is reproduced on the 14F airmail value. Only the MADONNA AND CHILD are seen in this design. Copies of the work are in the Prado, Madrid, and in the Pinocoteca Ambrosiana, Milan. Not sufficient detail is seen on the stamp to indicate which copy is reproduced. Same design is seen on a Paraguay issue (see page 58, July 1, 1967), and on Spain's 1968 Christmas stamp (see page 4, January 1, 1969). It appears to us that the Prado version is reproduced on the Spain and Paraguay stamps. Our research indicates that the "variations" between the two versions, as disclosed by the Thirkell philatelic position finder, were broad enough to state that the Prado version was used.
Using the Prado version and the Paraguay stamp, these are the differences: St. Joseph does not have a halo and has a bald spot on his head; His finger points to a higher position on the head of the Virgin; The broken plaster to the right of St. Joseph, just above and to the left of the Virgin's head is quite different in shape; The fold of the blue coverer over the Infant has a less rolled appearance; There is no straw, from the manger, extending over the crib; The white robe of the Infant along his neck has a wider fold.

HOLY FAMILY or VIRGIN OF THE GOOD MILK, by El Greco (1548-1614), is seen on the 17F airmail stamp. The original, measuring 44-1/8 x 41-3/8 inches, painted c.1598, is in the Hospital of San Juan Bautista, Toledo, Spain. Entire painting is reproduced on this stamp. The head of the Virgin is seen on a March 24, 1961 issue of Spain; on a May 30, 1968 issue of Hungary (see page 79, November 1, 1968); and on a Paraguay issue of March 10, 1967 (see page 59, July 1, 1967).

DETAIL FROMADORATION OF THE MAGI, by Fray Juan Bautista Maino (also spelled Mayno), is seen on the 26F airmail stamp. His birth date is uncertain, and varies from 1568 to 1586. Jose Guidol gives it as 1578 and Praeger's Encyclopedia gives it as "before 1586." He died in Madrid in 1649. The original, a canvas measuring 123-5/8 x 68-1/2 inches, is in the Prado.

A young and lovely Virgin presents the Christ Child to the Three Kings. The one at lower left is old, bearded and bareheaded, the one in the center wears a huge turban, and the third, dark-skinned, upper left, appears to be conversing with St. Joseph. The Christ Child, seated on the Virgin's lap, is accepting the gift extended by the turbaned Magi. St. Joseph stands behind the Christ Child. Not all of the painting is reproduced, particularly the top portion showing the Star of Bethlehem shining through an opening, as well as a portion at the bottom showing one of the gifts.

SANDIPEX '69
San Diego, California July 16-20, 1969
NATIONAL CONVENTION OF COLLECTORS OF RELIGION ON STAMPS (COROS)
The Prospectus for SANDIPEX '69 has been released. We understand a copy will be included in the next mailing of the COROS CHRONICLE. Watch for your copy! And use it to enter your exhibit in a BIG SHOW. Also promise yourself a vacation and come out to California in July. See not only your material on display, but also 1,688 other frames of philatelic material. You will be happy you did, and that you saw all the wonderful attractions of San Diego - none other like it!

Each exhibit entry in the exhibit is limited to a minimum of three frames and a maximum of twelve frames at $4.50 per frame. Each frame holds 12 large (9" x 12") pages or 16 small (8-1/2" x 11") pages.

The last sentence of Rule 5 in the Prospectus is in error. Entrants are limited to one exhibit of any one subject of Religion on Stamps but they may enter as many different topics as they wish, such as History of the Church, Life of Christ, Angels, Saints, Madonnas, etc.

We suggest you make hotel or motel reservations early. The Prospectus has all the details. Write to us or to SANDIPEX '69, Box 4354, San Diego, California 92104, if you need additional copies.


We urge collectors to enter their stamps in Exhibition. True, it does take time and money for the frames, but the satisfaction derived is exhilarating. To those who have never mounted an exhibit, we urge them to make the first try; to those who have, keep up the good work. The COROS Exhibit at SANDIPEX '69 would be a good starting point for beginners. Let's have a sensational COROS SECTION.

THE MARIAN PHILATELIST
GUATEMALA: OUR LADY OF THE CHOIR

In February, May and June of 1968 Guatemala issued stamps depicting "Nuestra Senora del Coro." After many months of unsuccessful efforts, we obtained information on the issue and the image depicted on the stamps through the help of William Danbruski. The stamps commemorate the 400th anniversary of the death of the sculptor of the image, Juan de Aguirre, and culminate a 17-year search into its authenticity and historical background by the present owner, Mariano Lopez Mayorical, Guatemala City. The censer seen on the left is a symbol of the devotion the people have for this image, and the rays emanating from the image represent the miracle of the rainbow associated with it.

Juan de Aguirre was born in 1517. He became a lay-brother, and c.1557 took the habit and name of Fray Juan de San Francisco. The exact date of his death is not known, but it was in 1566 or 1567. He completed the image in about 1547, and also conceived the two images carried by Fray Diego de Landa to Merida, Yucatan in 1557-8. The dress of silver and a complete restoration and retouching were executed in 1607. Perhaps as a remembrance of this, it was adorned in 1707. The image came into possession of Senor Mariano Lopez Mayorical in 1947. His research was completed in 1967 and resulted in the issue of the stamps, however, it took a full year to print the stamp.

The image is a wood carving, 33 inches tall. It is on a pedestal of some 10 or 12 inches, thus having an over-all height of 43 or 45 inches. Records exist that in 1558 it was known as "Our Lady of Health" due to the innumerable miracles experienced by the inhabitants in times of calamity and tribulation.

During an epidemic, manifested by a hemorrhage of the nostrils, it was decreed that a novena be initiated asking Our Lady for assistance. Search was made for an image which had a great devotion. Such an image was found in the Convent of San Francisco in Guatemala, and its title was "Our Lady of the Choir," due to the place it occupied close to the Main Altar. During the novena the image was moved to the Main Altar, and all noticed that wherever it was moved it produced a luminiscent rainbow, from north to south. On May 4,1655, at the close of the novena, the image was placed in its own permanent place. It was noted that from that day it had cheeks like roses, and that the color faded in times of adversity. Due to these manifestations, and also its first location, the image retained the name "Our Lady of the Choir." Throughout the following years, the miracles continued, and official records and various personal diaries maintained at the time record all these happenings.

SYMBOLS OF CHRISTMAS

Since this issue contains so many Christmas stamps, perhaps the following may be of interest. Some of us may have seen these on Christmas trees, in some Creche arrangements, perhaps on some Christmas cards, and not known of their association with the Feast of the Nativity. No doubt there are many other symbols which have a relation with Christmas, however, the following is but a brief listing.

1. Circle symbolizes eternity, and the triangle the Trinity.
2. Alpha and Omega, first and last letters of the Greek alphabet .. the Beginning and the End.
3. Chi Rho, the first two letters of Christ in Greek. Also refers to Christ the King in Latin.
4. The first three letters for Jesus in Greek.
5. The cross, reminder of the ultimate end for the Babe of Bethlehem.
6. The crown symbolizes the King of Kings.
7. The sun of righteousness mentioned in the Prophecy of Malachias, prophesying the Birth of a Saviour.
8. The rose symbolizes the Nativity.
9. The butterfly recalls the Resurrection and man's rebirth through commitment to Christ.
10. Star made of crosses with slanting arms represents the connection between Christmas and Easter.
11. Christ over the world, as mentioned in Matthew - "Go ye out into the world and teach all nations."

THE MARIAN PHILATELIST -31- March 1, 1969
The following Madonna Stamps, all listed in the Hoffman Catalogue, Class 1 to 3

Chile C219a (Michel Cat. 1966 $160.00) $ 35.00
Dominican Republic 383-8 16.75
France C5-6 7.80
Germany B298a 28.00
Haiti 340-8 20.50
Hungary 462-5 25.50
Liechtenstein 171 60.00
Mozambique 325-8 14.25
Portugal 717-20 18.80
Portuguese India 481-8 24.10
Saar 118-19 9.75
Venezuela 641-3 12.75

If you need any of these, and you are an established customer, we will arrange terms of payment convenient to your stamp budget.

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