5-1-1970

The Marian Philatelist, Whole No. 48

A. S. Horn

W. J. Hoffman

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**NEW ISSUES**

**AJMAN:** The following listed for information only: An 8-stamp set issued February 1970 as Easter issue. The 5 fils value regular mail depicts a CRUCIFIXION; the 10F a DESCENT FROM THE CROSS; and the 80F THE ADORATION OF THE MAGI. Reported as reproductions of old paintings.

**ANGUILLA:** A 4-stamp set issued for Easter, exact date not known at present. Stamps received too late for illustrating, but values and designs as follows:

- **10¢ (Class 2)** - CHRIST FALLS UNDER THE CROSS or THE WAY TO CALVARY by Tiepolo (1696-1770) painted 1743, now in the Church of St. Alvise in Venice. Also seen on B0.05 value in the Panama issue of March 13, 1967; see article on page 56 of July 1, 1967 issue.

- **60¢ (Class 2)** - ASCENT TO CALVARY by Murillo (1616-82). Original in Musee Thomas Henry, Cherbourg. Also seen on C0.50 value in Paraguay issue of March 1967; see article on page 56, July 1, 1967 issue.

- **40¢ (Class 2)** - DEPOSITION by Rosso Fiorentino (Giovanni di Jacopo) (1494-1540). No data available at present.

- **20¢ (Class 2)** - CRUCIFIXION by Massaccio (1401-1428). Central arched panel of the Pisa altarpiece, now in the National Gallery of Capodimonte, Naples. Commissioned in February 1426, completed in December 1426. Recently restored. Sprouting from top of the Cross is a "Tree of Life," uncovered in the restoration.

**BARBUDA:** A 3-stamp tryptich Easter set released March 16, 1970.

- **25¢ (Non-Marian)** - CHRIST CARRYING THE CROSS by Ugolino di Neri da Siena, active late 13th and early 14th centuries.

- **75¢ (Class 3m)** - CRUCIFIXION by Master of S. Francesco. The Blessed Virgin is on the left and St. John on the right. Christ is portrayed as a "Man of Sorrows," a 13th-century portrayal of the Crucified Christ.


Designs on the 25¢ and 35¢ values appear to be from an altarpiece (now dismembered) which Ugolino painted in 1294 for Church of Santa Croce, Florence, when the church was founded.

**BURUNDI:** Easter set issued March 16, 1970 with designs depicting the FOURTEEN STATIONS OF THE CROSS: 7 stamps for regular mail and 7 for airmail, with 2 sheets (10,000 each) - one containing the regular mail stamps and one the airmail stamps. Designs reproduce the work of modern painter Juan de Aranoa y Carredano, born in 1901. Stamps received too late for illustration, but the Blessed Virgin appears on the following:

- **2F (Class 2)** 3rd Station - JESUS FALLS THE FIRST TIME.

- **3F (Class 2)** 4th Station - JESUS MEETS HIS AFFLICTED MOTHER.

- **14F air (Class 2)** 10th Station - JESUS IS STRIPPED OF HIS GARMENTS.

- **15F air (Class 2)** 11th Station - JESUS IS NAILED TO THE CROSS.

- **18F air (Class 2)** 12th Station - JESUS DIES ON THE CROSS.

- **50F air (Class 2)** 14th Station - JESUS IS LAID IN THE TOMB.

The perf sheets contain a label imprinted "Paques Fleuries 1970" (Palm Sunday); the design on one shows the Three Crosses on Calvary and the Risen Christ on the other. Stamps will be illustrated in the July 1970 issue. No data available at present as to where the originals are located.
CONGO (KINSHASA): (Class 2). A 50K perf sheet released late December 1969. Design reproduces main detail from ADORATION OF THE MAGI by Rubens. The original was painted between 1615 and 1620, measures 151 x 110 inches and now in the Royal Museum, Brussels. A detail of this painting also seen on the 1F value in Chad's "Human Solidarity" release of April 29, 1969; see article on page 62 of September 1969 issue.

DOMINICA: (Class 8). A 15-stamp issue released November 26, 1969. The 50c value depicts the CATHEDRAL OF THE ASSUMPTION at Roseau (Scott 282). The church completed in 1839, side aisles added 1844-49, main steeple completed in 1855, a small steeple on the north end added in 1879 with a second one to match erected in 1916.

ECUADOR: On page 14 of the March 1970 issue we mentioned an Ecuador issue commemorating the Centenary of Guayquil University with an overprint on stamps issued in May 1967 for Eucharistic Congress. We have received a 6-stamp set of this overprinted issue; 5 values portray the Madonna. However, the designs are not those seen on the May 1967 issue. A review of Ecuador issues of which we are aware indicate the overprinted Madonnas were not issued, or not available to us. We list the values and designs for information only until additional data may be obtained.

0.80 (Class 2) - PRESENTATION IN THE TEMPLE, Roger Van Der Weyden.

1.00 (Class 1) - MADONNA OF THE ROSE, Raphael. Copies in Prado, Dresden, Valladolid.

1.00 (Class 1) - Detail of the head of the Madonna from THE MADONNA OF THE MAGNIFICAT by Botticelli; in the Uffizi, Florence.

2.00 air (Class 2) - ADORATION OF THE MAGI by Roger Van Der Weyden.

2.00 air (Class 1) - THE VIRGIN IN HALF LENGTH (MADONNA AND CHILD), by Durer, in National Gallery, Washington, D.C.

The two airmail values are inscribed "First Visit of Pope Paul VI to Latinamerica - XXXIX International Eucharistic Congress."

GUYANA: A 2-stamp Easter set issued March 24, 1970. The 5 cents value depicts DESCENT FROM THE CROSS by Rubens - (Class 2). Same design seen on a 1939 Belgium issue (Sc. B248), and on a 0.15 value in a Paraguay issue of March 1967. See article on page 54 of the July 1, 1967 issue.


JUGOSLAVIA: A 6-stamp set depicting Mosaics was released March 16, 1970.

5.00 din (Class 1) - VIRGIN ON THE THRONE (ENTHRONED MADONNA). The detail on the stamp taken from a mosaic in the Bishop Euphrasius Basilica in Porec (Istria). Mosaic located in the middle apse, and dates to VI century.


100F (Class 1) - VIRGIN AND INFANT, School of Roger Van Der Weyden, dates to middle 15th century.

150F (Class 2) - NATIVITY by Robert Campin, Master of Flemalle (1375-1444). Design also seen on 0.25 value in Paraguay November 1969 issue (see page 15, March 1, 1970 issue). Original in Dijon Museum, Belgium, and was painted in 1425.
250F (Class 1) - VIRGIN AND INFANT WITH ST. JOHN, School of Pays-Bas, 16th century.

No additional data available as yet on the 100F and 250F values.

NETHERLANDS ANTILLES: The 3-stamp Church issue which had been scheduled for release in April 1969 will be issued May 12, 1970.

The 10c value (Class 2) shows the interior of St. Anna Church with its Main Altar upon which is seen a CRUCIFIXION. Additional details on page 34 of the May 1, 1969 issue.

SPAIN: A 7-stamp set released March 24, 1970 as a Stamp Day issue honoring the artist Luis de Morales (El Divino); the designs reproduce works of Morales (c1500-86), and the Madonna is seen on the following:

1 pta (Class 2) - ANNUNCIATION. "Hail Mary, Full of Grace," in Latin, inscribed on ribbon.

1,50 ptas (Class 1) - VIRGIN WITH JESUS AND ST. JOHN.

3 ptas (Class 2) - PRESENTATION IN THE TEMPLE. Original in the Prado, Madrid.

6 ptas (Class 1) - PIETA.

Additional data will be supplied in the July issue.

THE MARIAN PHILATELIST

RAS AL KHAIMA: Following data for information only. Issued during December 1969, as a Christmas release, 3 stamps se-tenant. The 50 dh depicts IMMACULATE CONCEPTION, the 3.50R anADORATION, and the 10R sheet a VIRGIN AND CHILD, all by Murillo.


5c - (Class 2) - VERONICA OFFERS VEIL TO JESUS. The Sorrowful Mother is seen standing in front of the beam on the cross.

7c - (Class 2) - CRUCIFIXION. The Sorrowful Mother is on the left.

50c - (Class 2) - DEPOSITION or LAMENTATION. The Sorrowful Mother is on the right, holding the limp arm of the Dead Christ.

Illustrations and article on page 31.


55 lire (Class 1) - MADONNA AND CHILD by Inshoh Dohmoto, the most famous of the modern Japanese artists (1891- ).

The design reproduces a wall painting in St. Mary's Cathedral, Osaka. The designer of these five stamps in the issue was Mr. Tsugio Ogata, now living in Tokyo, at the request of the Vatican Embassy.

This Vatican issue marks a break with tradition in the release of Vatican City stamps, for these will have permanent validity.

Mr. Hisateru Kurita, Tokyo, of the Japanese St. Gabriel Guild, wrote he was obtaining and forwarding additional information and a photo of the painting; apparently our mail situation delayed receipt of this material for inclusion in this issue but it will be in our July issue.

SUPPLEMENT #4 TO CATALOGUE OF MARIAN STAMPS

It is with regret that we announce a delay in availability of Supplement #4. It is impossible to meet our May 1 issue date due to several lengthy business trips and other contributing factors. The Supplement will be available the latter part of June. Details and order blanks will be included in the July 1, 1970 issue.

THE MARIAN PHILATELIST

May 1, 1970
FORTHCOMING ISSUES

VENEZUELA: Mr. Rafael Oriol, Caracas, has informed us that April 1970 should see the release of the VIRGINS OF VENEZUELA issue. There will definitely be four stamps with the following Virgins: OUR LADY OF CHIQUINQUIRA, OUR LADY OF THE VALLEY, OUR LADY OF HELP, and OUR LADY OF BETHLEHEM. The fifth stamp will show a "Lorraine Cross," which fell to the street from the top of the Caracas Cathedral and did not break when the earthquake hit in July 1967.


MARIAN POSTAL CANCELLATIONS

AUSTRIA:


DAHOMEY:
4. Cotonou, December 20, 1969. MADONNA AND CHILD. First day cancel on the 4-stamp Christmas issue; design reproduces the VIRGIN AND CHILD by the Master of the Gold Brocade seen on the 110F value stamp.

MALTA:

SPAIN:
March 24, 1970: Zaragoza. OUR LADY OF THE PILLAR. "Philatelic Exposition-26 March 1970." Special cancel for Exhibition of the Spanish Section of World Union of St. Gabriel held March 23-29, 1970. (Received too late for illustration; will be included in July issue).

***

Mr. Bohdan Kawecki has forwarded information correcting the following data on Marian cancellations:

ARGENTINA #30: The cancel was used two days, September 7 and 8, 1968, during Cardinal Slipyj's visit to Buenos Aires. Three colors of cancels were used. Mr. Kawecki has a copy of the September 7 cancel in violet. The words under the Madonna are "Per ASPERA AD ASTRA." (Father horn translates this as "Through suffering to the stars," or "Through suffering (to the joys of) heaven.") The sheets of commemorative labels were two rows of four; a sheet which Mr. Kawecki has was cancelled in black on September 8.

POLAND #8: The town should be MIEZYGORZ and not FDZYOCK.

THE MARIAN PHILATELIST

-28-

May 1, 1970
Christmas, Madonnas, Christ, Saints
Popes, Cathedrals
Vatican, Israel, United Nations
Christmas Aerogrammes & F.D.C's
Want Lists or Approvals
Life Member CORO #724L74

TONY RIZZO
827 N. Parkside Avenue
Chicago, Illinois 60651

FOR YOUR INFORMATION

Tony Rizzo (see above ad) has written that the Montserrat 1969 Christmas stamps were printed in gutter form. He has plate, control and printer inscription blocks, especially in New Zealand, Tokelau and Niue issues, for sale to interested parties.

BARRUDA: Chuichi Maeda, Tokyo, has written that the 1969 Christmas stamps were issued October 20, 1969. (See page 2, January 1970 issue).

BURUNDI: Clare McAlister, of the FINE ARTS GROUP, informed us the original of the design on the 5F value in the Christmas release, ADORATION OF THE MAGI by Rubens (see page 2 January 1970), is in Royal Museum of Fine Arts, Antwerp, Belgium. Mr. Maeda also wrote us that the original is on oil on wood, measuring 447 cm x 233 cm, and was painted in 1624 by Rubens for the Altar in the Church of St. Michael Monastery, Antwerp.

CZECHOSLOVAKIA: Mr. Maeda informed us that the issue containing the CRUCIFIXION by Hloznik, seen on the 1.60 Kcs value, was issued November 25, 1969, and that the artist was born in 1919. (See page 6 of January 1970). 

DAHOMEY: The detail of the MADONNA AND CHILD, seen on the 100F stamp in the November 25, 1968 issue, is taken from a fresco in the Chapel of Our Lady of the Peace at Rheims, painted by Foujita (1886-1968). See illustration on page 2, January 1969 issue)

NICARAGUA: The 15 cts value in set issued July 22, 1968 (Scott C650), depicts a detail from "The Last Judgment" by Michelangelo in the Sistine Chapel. Doing recent research we read where one author titled this depiction as THE VIRGIN OF THE LAST JUDGMENT. We mention this as an item of interest in mounting a philatelic Life of the Virgin.

THE MARIAN PHILATELIST
JAMAICA: CRUCIFIXION by Antonello - Issued March 23, 1970

The 10c value in the three stamp Easter issue depicts a CRUCIFIXION by 15th century Italian artist, Antonello da Messina (c.1430-79). The original, painted in 1477 (some critics say 1475) measures 16-1/2 x 10 inches and is in the London National Gallery, coming there in 1884. It is signed "Antonellus Messaneus Me Pintavit 147." and the omission of the last digit accounts for lack of an exact date.

The Sorrowful Mother is seen on the left. She had been on her knees; however, at the ultimate acceptance of the death of her Divine Son on the cross, she has leaned back on her heels. The position of the hands and the sorrow etched on her countenance portray her utter desolation. St. John, on the right, seated on a rock, looks up at the Crucified Christ in disbelief. The position of his left hand indicates he may be asking himself "Why?"

Antonello was born c.1430 at Messina and was christened Antonello di Giovanni degli Antonj. His family were seamen but his father was a worker in marble. Records show he was an art teacher at Messina in 1456, however, data on his early years are confusing and reported differently by various writers. He did travel but the scanty records disagree as to when and where. He returned to Messina in 1460 and started a workshop. There are Flemish influences in his works but nothing exists which tells when and where he encountered this influence. He took the professional name "Antonello da Messina," and his first signed and dated work was executed in 1465. He took ill on February 14, 1479 and died a few days later. His works indicate a high spiritual vitality of a most impressive 15th century artist.

IRELAND: LOUGH DERG

Ireland Sc.C2, C4--Vatican City 314, 316

These stamps have been listed in the Catalogue of Marian Stamps as the "Basilica of the Blessed Virgin, Lough Derg," based on data supplied to us several many years ago. Mr. Peter Duff-Still, London, has forwarded the following data which corrects this previous information.

"The spelling should be LOUGH DERG, whereas you show it as "Lough Darg." The Basilica itself is dedicated to St. Patrick, however, looking at the Irish stamp, St. Mary's Church is depicted under the lofty pointed dome of St. Patrick's Basilica, and it is even clearer on the Vatican stamps, being to the right and at the end of the landing stage."

Pursuant to the above, the description listing these stamps under Ireland and Vatican City will be corrected to read "St. Mary's Church" in Supplement #4.

Mr. Duff's account continues: "Lough Derg's second spring was really marked by the erection of a chapel in 1763 dedicated to the Blessed Virgin of the Angels by the Franciscan Father Anthony O'Doherty. When the cave was closed up in 1789, and the vigil transferred to the church which was dedicated to St. Patrick, a second larger church was in readiness to replace the cave. From that year onward, two churches were always maintained on the island: St. Patrick's (now replaced by the Basilica), where all the pilgrims heard Mass and made the night vigil, and St. Mary's (on the same site as the present church of that name) where priests, or priests making the pilgrimage, said Mass and where confessions were and still are heard. St. Patrick's Church was consecrated on May 17, 1931 and given the title of a Minor Basilica."

LATE NEW ISSUES

ITALY: 2 stamps honoring Raphael. The 50L depicts the Head of the Virgin from MADONNA OF THE GOLDFINCH, in the Uffizi, Florence.

GRENADA: The 60c value in the 4-stamp Easter issue depicts CHRIST IN THE TOMB by Peter Paul Rubens.

Illustrations and additional data will be included in the July 1970 issue.

MARIAN PHILATELIC STUDY GROUP

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May 1, 1970

THE MARIAN PHILATELIST
TURKS & CAICOS: "THE ENGRAVED PASSION," by Durer - Issued March 17, 1970

The designs on this 3-stamp Easter issue reproduce scenes from "The Engraved Passion" by Albrecht Durer (1471-1528). The work consists of 16 engravings. The "Deposition" seen on the 50¢ value is the twelfth in the series.

Durer first produced and published his engravings primarily for connoisseurs and as gifts for friends and admirers, then was surprised to find that a ready market existed for all he could produce among the educated people, who perhaps could not afford a painting but could afford an engraved print.

His first trip away from his native city of Nuremberg was to Colmar in 1492, to study under Schongauer, already famous as an engraver. Schongauer died before Durer could begin his studies, but he did devote time to studying Schongauer's works and from this evolved his own style of engravings.

The technique of engraving is one of the most difficult to master since it requires extreme discipline of line and a steady hand to push a sharp needle-point tool into polished copper. Durer had extremely high standards for his engravings, even training his printers personally, and would not place his signature on anything he did not consider to be perfect. He adopted the "AD" as his signature in 1497; it is seen on the three stamps in this issue.

The 5¢ value shows Veronica presenting the cloth to Jesus as He is on the way to Calvary. The Sorrowful Mother is seen to the left of Jesus. At first glance it would appear that the cross rests on her shoulders but it is behind her. She is surrounded by the women accompanying her. Behind her and to the right are the soldiers bearing weapons. Christ's face is one of extreme agony. He has turned to look at His mother - a brief moment of poignant communication. Durer's signature is seen at the top right corner.

The 7¢ value presents "The Crucifixion." Christ has expired, His head sags, His side has been pierced - "It is consummated." The Sorrowful Mother stands on the left of the cross and St. John on the right. At the foot is the skull, symbol of Golgotha (a place of skulls) on Mount Calvary where Christ was crucified. The "AD" signature is seen on a piece of paper at the bottom right, between the feet of St. John.

"The Deposition" is presented on the 50¢ value. Christ has been taken down from the cross and lies in the arms of Joseph of Arimathea. His crown of thorns has been removed and placed beside Him. The Sorrowful Mother kneels on the right, holding His left arm in a last moment of farewell. Mary Magdalene stands with hands raised high as an expression of her great sorrow. Behind her stands Nicodemus holding the urn containing a mixture of myrrh and aloes (John 19:39). The "AD" signature is seen on the cover of the book placed at the lower left corner.

We have not found information indicating where the originals are but will try to obtain this information for our next issue.

PARAGUAY: THE INCARNATION FROM ISENHEIM ALTAR, by Grunewald - Issued November 29, 1969

We are aware that Paraguay issues are on the "tread with caution" list and banned by the FIP, however, since the design on a recent release depicts a period in the philatelic life of the Virgin not reproduced before -- The Expectant Virgin--we feel information on the issue should be supplied to Marian collectors.

The G23.40 airmail perf sheet, included with the 9-stamp issue released as Famous Paintings of Christmas, shows the entire "Mystery of The Incarnation" from the Isenheim Altar. This is the center panel when the wings are opened for the second time, and measures 8
feet 10 inches by 11 feet 2-1/2 inches, dated 1515. "The Word Made Flesh," seen on the right side of the panel, was reproduced on the 30F value in Dahomey's December 1967 issue. It is written up on page 20 of March 1968 issue.

"The Mystery of The Incarnation" is the theme of this central panel. It is replete with symbolisms. On the left is an ornate Gothic-type baldachin - symbolic of the Temple of Solomon. The pillars are adorned with arcants foliage - symbol of Life. It has the appearance as a work by a goldsmith rather than by an architect. Biblical figures are seen on the pillars. At the center of the middle pillar is Isaiah, with a scroll billowing from his hands. Above him are seen God the Father talking to Abraham of the New Covenant.

This left side presents "The Angels' Concert," a strange yet symbolical orchestra. Three angels play stringed instruments. Within the alcove and to the right, an angel plays the viola; he is robed in red - the color of Charity. To the left is the second angel who plays the bass-lute; his dress is very strange for he is covered with a green coat of feathers, yet this, too, is symbolical for green signifies Hope and Forgiveness. The third angel kneels outside the alcove and plays the viola da gamba; his robe is white with soft red overtones - symbolic of Faith in The Incarnation; he radiates rapture and fervent love. The background within the alcove is filled with cherubs who are attendants at the concert and are exuberant in anticipation of the Birth.

On the threshold kneels the Expectant Virgin Mary. Placing her there was to symbolize the linking of the Old Testament with the New Testament. On the Virgin's head is a crown of tongues of fire - symbolical of the Holy Spirit which overshadowed her. A large circle of white light, giving off a red glow, envelopes her head and shoulders; the red and white again being symbolic of Faith in The Incarnation. Above her hover two angels bearing the crown and sceptre of the Queen of Heaven. The Virgin kneels, hands folded in prayer, submissively awaiting the hour of deliverance. On the step below her is a crystal water cruets, a reference to the writing of St. Bridget: "The hallowed Body of Mary was like a vessel of purest crystal."

Additional data on the Isenheim Altar is found on page 21 of the March 1, 1968 issue.

NEW MEMBERS

Rector of Sanctuario De Nossa Senhora Da Fatima Fatima, Portugal (Correction of listing in January 1970 issue.)
Ricardo B. Cordeiro Av. Amsterdam 212-11, Mexico D.F.
Rev. Francis J. Daubert, MM Chaplain, Maryknoll, Valley Park, Missouri 63088
Mrs. J. B. Flinn 344 Logan Avenue, Sharon, Pennsylvania 16146
Mrs. Manuel T. Hidalgo 314 De Diego Ave., PDA 22, Santurce, Puerto Rico 00909
Mrs. Antoinette Novak 142 Wayne Place, Sharon, Pennsylvania 16146
Louise B. Robertson 2621 S.E.Yamhill Street, Portland, Oregon 97214
Mrs. Jean Rooney 1589 29th Ave N.W., New Brighton, Minnesota 55112


Note from the Editor: Enclosed with this issue is a re-issued page 22 from the March 1, 1970 issue. Difficulty was encountered in the printing, thus making the page difficult to read. The re-issued page provides a readable copy.

THE MARIAN PHILATELIST

May 1, 1970
GILBERT & ELLICE ISLANDS CHRISTMAS ISSUE. The February 1970 issue of the Gibbons Stamp Monthly contained the following interesting information: A second printing of the 1969 Christmas stamps was made on November 28, 1969. This second printing is distinguished by the sage-green at the foot of the stamp on the 2¢ value, and the leaves of the palm tree are also sage-green on the 10¢ value.

MADONNA ON POSTAL ISSUES OF THE POLISH PRISONERS OF WAR CAMP OFLAG VII-A AT MURNAU, 1942-45

By Henry P. Zebrowski

As a result of a more comprehensive study and research of the Murnau Camp "Madonna" stamp, (Our Lady of Czestochowa), the following article was rewritten to include this latest information in its proper sequence. The original article on "Madonna on Postal Issue of the Polish Prisoner of War Camp Murnau" appeared in the May 1, 1967 issue of "The Marian Philatelist."

Oflag VII-A was situated in the vicinity of Murnau, a small Bavarian town on the southern border of Germany. This camp comprised of several thousand Polish soldiers, most of whom were officers. In order to provide some form of communication between the many scattered barracks, permission was granted on November 5, 1942, to establish in the Murnau Camp a postoffice which started to function on November 6, 1942. A Postal Commission was formed, headed by the Elder of the camp; mail boxes were placed in convenient locations for pick-up and delivery of camp mail; postage stamps were printed and issued for the franking of the mail.

During the time that the Murnau Camp was in existence, over 27,000 stamps were printed in 15 issues. We are only interested here in the "Madonna" stamp issue which is described in detail. A total of 1520 copies, with a 20 fenig value, of this design was released between December 16, 1942 and August 10, 1944.

This was the 5th stamp issue by the postoffice, a triptych design depicting a detail of a portrait of "Our Lady of Czestochowa," composed of bits of colored paper, and executed by 2nd Lt. Alchimowicz; this being a copy from a sculpture carved from poplar wood by 2nd Lt. Szymaszko. This statue stood on the altar in the camp chapel located on the lower level of building "C." The sides of the triptych show figures of soldiers kneeling in prayer to Our Lady.

The stamp die was executed and carved in pear wood by 2nd Lt. T. Kluzniak, who was also responsible for all Camp Murnau stamp projects including the carving of all cancellers that were in use at the camp during its existence. These stamps were printed by hand, singly and in sheetlets of four stamps each, with various mixtures of ink on a variety of papers. For the single printings the paper was precut and then trimmed; stamps printed on some of the sheetlets were perforated with a sharp toothed watch pinion; most stamps were without gum. However, the yellowish paper originating in Germany was pre-gummed. After 572 copies were made, the wooden die was cleaned and retouched for the third printing. The size of the woodcut measured 40x27mm.

The Camp Postal Commission decided to set aside sample copies of all the issues for the Postal Museum in Warsaw. These copies were carefully executed on quality smooth light grey straw paper; they are imperforate and without gum, having extra large margins on all four sides of the designs; these copies are also defined as samples.

In the other three POW Camps—Wolfenberge, Gross-Born, Neubrandenburg—all dies (wooden blocks) were invalidated after the scheduled number of stamps were printed. This official invalidation consisted in carving one or more grooves running across the design, vertical, horizontal or diagonal. As far as Murnau is concerned, the woodcut dies used for the printing of stamps were not invalidated: they were in private possession for some years, and have been used on occasion to reprint the Murnau stamps. They are illegal reprints and in substance they are not authentic - they were printed long after the Murnau Postoffice ceased to operate and the camp itself was closed.

(To be continued in July issue)

THE MARIAN PHILATELIST -33- May 1, 1970
THE MADONNA STAMPS OF PORTUGAL

We offer these colorful sets unused and in fine to very fine condition:

PORTUGAL  #132  $ .90
          671-4  2.05
          674a  8.10
          717-20  18.80
          822-3  .60
          928-30  1.05
          997-1000  1.70 (Apparition to 3 children - This also includes the Colonies)

PORTUGUESE COLONY GROUP OF 1948 (14)  54.10 (Angola illustration #A23)
          "          "          "  1951 (8)  4.90 ("          ")  #A33

          ANGOLA  318a  19.75
          MACAO  368-70  .75
          MOZAMBIQUE  384-5  1.25
                      407-23  10.90
                      435-54  10.90
          PORTUGUESE INDIA  481-8  24.10
                      507-15  1.80
                      524-6  .60
                      591-7  2.75
          TIMOR  275-7  1.15
                      301-12  8.75

Item: The Marian collection of Spanish Civil War Local Stamps, which we advertised in March, was sold immediately. Several subsequent buyers were disappointed and their checks were returned.

MARSHALL H. WILLIAMS

98 East Rock Road, New Haven, Conn. 06511