NEW ISSUES

BRAZIL: (Class 7). A 20 cts. stamp issued April 6, 1970 commemorating 400th anniversary of the founding of the SANCTUARY OF OUR LADY OF PENHA at Vila Velha, in state of Espirito Santo. Stamp presents the shrine built on the top of a rock by Franciscan Father Pedro Palacios in 1570. A special postal cancellation also authorized for the issue; see illustration with article on page 42. The Madonna and Child, titled "Our Lady of Joy," seen on the 1969 Christmas stamp and sheet, is in this Sanctuary.

BRAZIL: (Class 1). A 20 cts. stamp issued May 10, 1970 for Mother's Day. The design depicts a VIRGIN AND CHILD. Stamp not available as we went to press; will be reproduced with additional information in the September issue.

BURUNDI: A 14-stamp set issued for Easter on March 16, 1970. Designs reproduce the FOURTEEN STATIONS OF THE CROSS, paintings by modern artist Juan de Aranoa y Carredano (1901 - ). This issue was listed on page 26 of the May 1, 1970 issue. When we received the stamps a detailed study was made and the VIRGIN appears on the following values:

2F (Class 2). III Station - Jesus Falls The First Time. The Sorrowful Mother is seen standing behind the Fallen Christ.

3F (Class 2). IV Station - Jesus Meets His Afflicted Mother.

4F (Class 3m). VI Station - Veronica Wipes The Face of Jesus. The Sorrowful Mother's head and shoulders, covered with a dark blue mantle, appear in the upper right.

10F air (Class 3m). IX Station - Jesus Falls The Third Time. The Sorrowful Mother is seen at right center, a blue mantle covering her head and shoulders.

14F air (Class 2). X Station - Jesus Is Stripped Of His Garments. The Sorrowful Mother is seen on the right, a blue mantle covering the head and body.

15F air (Class 2). XI Station - Jesus Is Nailed To The Cross. The Sorrowful Mother is seen at top center, being consoled by St. John.

18F air (Class 2). XII Station - Jesus Dies On The Cross.

50F air (Class 2). XIV Station - Jesus Is Placed In The Sepulchre.

Two sheets included with the issue; see details on page 25 of the May 1, 1970 issue.
ETHIOPIA: A 4-stamp set issued April 15, 1970 depicting the Rock Churches of Lalibela. The following can be included in our theme:

20c (Class 8). BIE-TA MARIAM (Saint Mary).

15c (Class 8m). The four Rock Churches with BIETA MARIAM at bottom center right.

These Monolithic Churches of Lalibela were begun before the 11th century, but most were built from the 11th to the 13th centuries. The style is referred to as Early Ethiopian Architecture. The workers were foreigners or Egyptians, a designation applied to strangers from the Near East. The interiors were divided into three parts: (1) a room for the liturgical chant, similar to a vestibule, (2) an area for the laity attending the Divine Service, and (3) the sanctuary with the tabernacle which was reserved for the clergy.

FRANCE: (Class 1). Art stamp issued May 11, 1970. Design depicts THE ANNUNCIATION from a 15th century Savoy Primitive. Inscription on ribbon emanating from the Angel's hand reads "Ave Gratia Plena Dominus Tecum" (some contraction) - "Hail Full of Grace, The Lord is with you."

GRENADA: (Class 2). Four stamps issued in March 1970 as an Easter set, printed se-tenant. Two 60c values depict CHRIST IN THE TOMB by Rubens, a detail from an oil painting measuring 55x35-3/4 inches now in the Museum of Fine Arts, Antwerp. The original was painted in 1617-18 to adorn the tomb of Jan Michielsen, an Antwerp merchant, in the Antwerp Cathedral. One source stated that perhaps Van Dyck assisted Rubens in this work. Perf sheet also issued containing two 60c values and two 25c values, the latter depicting a detail of "Christ Carrying The Cross," by Memling.

ITALY: (Class 1). A 2-stamp released April 6, 1970 noting the 450th anniversary of the death of Raphael Sanzio (1483-1520). The 50L value depicts the head of the Virgin from THE MADONNA OF THE GOLDFINCH. The original was painted for the marriage of Florentine nobleman Lorenzo Nasi; it is a panel measuring 42-1/8 x 30-1/4 inches and now in the Uffizi, Florence. It was damaged when the Nasi Rome collapsed and was restored by Michele di Ridolfo del Ghirlandaio. Critics believe it was painted in 1506. Three copies exist: one in a private collection in Geneva, another in the Victoria and Albert Museum, London, and a third in the Hall of the Florentine Council of State. Same detail seen on the 30 Dirham value in Ras Al Khaima March 21, 1968 issue; see article on page 55 of July 1, 1968 issue.
NETHERLANDS ANTILLES:
(Class 3m). The 10¢ value in the 3-stamp set issued May 12, 1970 depicts the CRUCIFIXION on the Main Altar in St. Anna Church. See page 34 of the May 1, 1969 issue for additional details.

PANAMA: Scott's Journal for May 1970 listed a 10-stamp set issued January 28, 1970. We have not received the stamps but believe the following will be included in our theme:
Sc.508 20¢ (Class 8). Church of The Virgin of Carmen.
Sc. 509 21¢ (Class 3m). Gold Altar in San Jose Church with OUR LADY OF CONSOLATION.
Sc. 512 34¢ (Class 8). Cathedral of The Assumption, Panama.
Sc. 506 8¢ (Class 3,8m). Church of Our Lady at Nata; MADONNA STATUE over entrance.

SPAIN: A 10-stamp set issued March 24, 1970 as a Stamp Day issue honoring artist Luis de Morales, called "El Divino." Five of the stamps depict the Madonna. See illustrations with article on page 41.

OUR LADY OF JAPAN
A miniature MADONNA is seen on two Japanese stamps depicting the Oura Church, Scott 535 and 1017, issued in 1951 and 1969. Previous data identified the statue as "Our Lady of Lourdes." Mr. Hisateru Kurita, Tokyo, has forwarded the following information on the statue: "I made a trip to Nagasaki and took a photograph of the Madonna statue, made of stone, in front of the Oura Catholic Church, placed here on March 17, 1865 commemorating the discovery of the Japanese Old Christians called the KAKURE KIRISHITAN. Under this statue is the title OUR LADY OF JAPAN with the Monogram of "A M" (Ave Maria), and the date of the settlement." Mr. Kurita sent us a photograph he took of the image, verifying this title. Unfortunately, it was received too late to be included in this issue, but we will try to include it in one of our future issues or the next supplement to the Catalogue of Marian Stamps. This new information will change the title from "Our Lady of Lourdes" to "Our Lady of Japan" for the two listings.

K-LINE MADONNA ALBUM PAGES: Mr. Kobylka wrote that unexpected circumstances delayed issuances of the pages. He plans to have them available by end of June.

THE MARIAN PHILATELIST
MARIAN POSTAL CANCELLATIONS

BELGIUM:
77. See page 19, March 1, 1970 issue. Delete listing. Father Volkaerts, Brussels writes the cancel refers to "folk lore" and not to the Virgin.

BRAZIL:

SUPPLEMENT #4 CATALOGUE OF MARIAN STAMPS
Supplement is now available. Unfortunately, increased printing costs resulted in a cost of $3.00.

It consists of 34 pages: listing of corrections and additions, revised index, pages for 11 new countries and 18 re-issued countries, 2 pages of new issues and 2 pages of illustrations on gummed paper.

An order blank is enclosed for your convenience. Please indicate item desired and forward with payment to address indicated on the order blank.


While serving as Apostolic Delegate to China, the Cardinal made efforts to find a Chinese artist who would interpret religious subjects according to the oriental mind. Attending a 1929 showing in Peking of the works of Cheng-Suan-Tu, he was impressed with the sense of color and spiritual quality the artist imparted to his subjects. He invited the artist to visit him; he had him read the first chapters of St. Luke, then spoke to him of the Blessed Virgin; he then asked the artist to execute a painting, selecting the composition according to his own ideas. The artist returned a few days later, bringing with him a piece of silk upon which he had painted a Virgin Adoring the Infant Jesus lying in the straw. The painting was a great success and was reproduced in many missionary periodicals. Thus, the Cardinal said, it was under Mary's inspiration that modern Oriental Missionary Art was born. Mr. Cheng was later baptized, taking the name "Luke." His series of paintings of Our Lady attracted a great deal of attention, partly due to the superior artistic quality and also because of the admiration for motherhood in the Oriental mind. He became Professor of Art at the Catholic University, Peking, and there formed around him a group of Christian artists. Nothing has been heard of or from him for a long time, and it is believed he has perished behind the bamboo curtain. Upon his death, the Cardinal bequeathed the painting to the Pordenone Seminary, Udine, Italy, where he had studied as a Seminarian. (Data supplied by Mrs. Bernard Benson).

THE MARIAN PHILATELIST

July 1, 1970
NEW MADONNA STAMP FROM VATICAN

By Hisateru Kurita and Takayuki Tatsumi, Tokyo

Noting its participation in "EXPO 70" at Osaka, on March 16, 1970 the Vatican City Postal Administration issued a set of five stamps with values of 25, 40, 55, 90 and 110 lire. The design on the 55 lire stamp reproduces the Madonna with the Holy Child Jesus; the title of this Madonna is "OUR LADY IN GLORY," or "THE CHILD JESUS AND HIS MOTHER." The detail reproduced on the stamp is taken from the mural behind the High Altar in the Cathedral of The Immaculate Conception in the Osaka Diocese. This Cathedral, called the "Tamatsukuri Catholic Church," was consecrated and dedicated on March 21, 1963.

The mural is the work of Insho Domoto, Fellow of the Academy of Arts in Japan. It was commissioned by the Bishop of Osaka, the Rev. Paul Yoshigor Taguchi, to commemorate completion of the Cathedral. It is a large painting, measuring 8 meters 5 centimeters vertically and 9 meters 85 centimeters horizontally (approximately 33 by 26 feet) and was painted during 1960-1963, when the artist was 70-72 years old.

The Virgin Mary wears the highly colored Japanese dress, the "kimono," and her features are the Japanese type referred to as "Noh-Men" in Japanese. She holds the Infant Jesus in her left arm. The halos on both Virgin and Child are very delicate, in the Fra Angelico style, one of the artist's drawing techniques.

The mural, in a ruby-red lacquer frame, is seen from any part of the pillarless interior of the Cathedral. The background color is gold. Although not included in the stamp design, the mural includes two figures, as seen on the accompanying illustration: the one on the left is Justus Ukon Takayama (1553-1615), and on the right is Madam Gracia Hosokawa (1563-1600). The artist chose these two persons as typifying the highest standard of Christianity of the Azuchi-Momoyama Period (1568-1614).

Insho Domoto is one of the most famous of the Japanese Modern artists. His real name is "San-No-Suke Domoto" and "Insho" is his professional name. He was born in Kyoto on December 25, 1891; he graduated from the Kyoto Graphic Special School and studied under Master Suisho Nishiyama (1879-1958). His style followed the School of "Shijo," but he often boldly accepted the techniques of Western style painting. Recently his original trend of technique has changed to the modernized, highly-colored, tender-feelings of the abstractive manner. The characteristics of his works have a somewhat delicate and brilliant expression, and are always well proportioned, such as the Madonna in this design. He has been a member of the Juries of Imperial Arts Exhibitions of Japan since 1927, and in 1961 won the "Order for Cultural Merits" awarded by the Japanese Government.

This 5-stamp Vatican issue is considered very remarkable in the Japanese Philatelic field since the designs are by a Japanese, Mr. Tsugio Ogata, President of Tokyo Graphic Designers Co., Ltd. This is the first time that the Vatican awarded the design of a stamp to a foreigner.

About the middle of December 1969, The Vatican Embassy in Tokyo (Chiyoda-Ku) received a request from the Vatican that the EXPO stamps should be designed in Japan. Mr. Toshio Todoroki, of the Tokyo Vatican Embassy, undertook to find the best painter and best designer for this proposed issue, and through an acquaintance with Mr. Shimomura he met Mr. Tsugio Ogata. Mr. Ogata is not a Christian, however, he accepted the task with enthusiasm, recognizing the purpose and meaning of the postal issue. He completed eighteen original ideas for the stamp designs in a little over two weeks. The designs to be reproduced on the five stamps were selected on January 10, 1970. Thus, through the endeavors of Mr. Todoroki and Mr. Ogata, which were tremendous, Vatican City issued a set of stamps which are greatly appreciated for their uniqueness and beauty.

(Editor's note: Mr. Hisateru Kurita (Joseph Paul Varentinus H. Kurita) is the representative of JARPS, Japanese Religious Philatelic Society. Takayuki Tatsumi is his 14-year old nephew, the son of Prof. Toyohiko Tatsumi of Sophia University, Tokyo).

Mr. Kurita also supplied a brochure issued for the dedication of the Cathedral from which the picture of the mural, illustrated on the following page, was taken.

THE MARIAN PHILATELIST

July 1, 1970
THE ORIGIN OF THE MURAL PAINTING OF THE MOTHER OF GOD IN GLORY
IN THE CATHEDRAL OF THE IMMACULATE CONCEPTION, DIOCESE OF OSAKA

More than ten years ago, His Excellency the Most Reverend Paul Y. Taguchi, Bishop of Osaka, spoke to me of his desire to construct his Cathedral Church. At that time he asked me to paint a mural of the Blessed Virgin Mary. Having agreed to execute this work, I put my entire soul into this project. Since that time I have visited Europe twice, and have had the opportunity of contemplating numerous famous churches and basilicas in Italy, France, Germany and Spain. I was greatly impressed with and inspired by the religious masterpieces found there. During these visits I discovered that the artists of these nations had expressed their own personal artistic conception of the Person of Christ and His Blessed Mother. Thus, I began to be convinced that here also in Japan the Blessed Virgin should be portrayed according to the Japanese style of art. Fortunately, this conviction of mine coincided with that of Bishop Taguchi. I have, therefore, endeavored to realize this ideal in my painting.

After much research and thought, I decided to select the Azuchi-Momoyama Period (1568-1614) in which to depict the figures. This era was chosen for several reasons. Following the apostolate of St. Francis Xavier (1549-1552), the Catholic Church flourished in Azuchi (near Kyoto) under the protection of the Generalissimo Nobunaga Oda (1569-1582). So, too, both Lord Justus Ukon Takayama (1553-1615) and Lady Gracia Tamako Hosokawa (1563-1600), who typify the highest standard of Christianity, lived during this era. For that reason I have placed them in the painting. Lastly, it was during this epoch that the Japanese kimono, an integral part of the cultural history of Japan, reached its highest splendor. Thus I believed that for the above mentioned reasons, this period would be the most fitting in which to portray the scene. Given below is a detailed description of the garments worn by the Blessed Mother, Lady Gracia Tamako Hosokawa and Lord Justus Ukon Takayama.

THE BLESSED VIRGIN MARY. At the throat of the Virgin appears the vermilion silk undergarment which is bordered with a narrow gold diamond-shaped figured band. The short-sleeved silver kimono termed a "Kosode" is covered with small chrysanthemums. The red lining is stamped with numerous golden diamond-shaped figures. The exterior side of the "uchikake" or outer kimono is of white satin on which are embroidered red maple leaves, cherry blossoms, and imaginary diamond-shaped flowers with green and violet petals. On the red lining of this garment are stamped golden bamboo leaves. The Mother of God holds in her arms the Child Jesus wrapped in a reddish-purple brocade on which small golden figures are scattered. The Figure of the Child hides the special sash known as the "kakae obi" that was worn at this period.

THE MARIAN PHILATELIST

July 1, 1970
LADY GRACIA TAMAKO HOSOKAWA. Characteristic of this period, Lady Gracia's long flowing hair reaching to her feet is tied behind the shoulders with a white ribbon. Her red-colored kosode is decorated by means of variegated figures of camellias and chrysanthemums. The white satin uchikake is decorated with cherry blossoms and a zig-zag pine tree bark design. The red lining is stamped with gold peonies and bamboo leaves. Slightly bending her knees before the Virgin, Gracia is presenting the Mother and Child a bouquet of white lilies.

LORD JUSTUS UKON TAKAYAMA. In the portrait the white laced cuffs and collar of Lord Ukon's undergarment are shown. Small lion figures are drawn on the red lapel of his coat. His hair is arranged in a tuft according to the Chasen style of the period. (A "chasen" is a small brush used in the tea ceremony to mix the tea leaf powder with hot water). This style is especially appropriate because Lord Takayama was one of the seven famous masters of the tea ceremony of his time. His purple horseback riding trousers are stamped with numerous golden dots. Holding a crucifix in his hands, Lord Takayama is reverently guffawing on his right knee as he regards the Blessed Virgin and her Divine Son.

(signed) INSHO DOMOTO

(The above artist's interpretation of his work also supplied by Hisateru Kurita).

SPAIN: MADONNAS BY LUIS DE MORALES - March 24, 1970 Stamp Day Issue

Spain used its Stamp Day issue this year to honor Luis de Morales (cl500-87), called "El Divino." Five of the ten stamps issued depict the Blessed Virgin.

The 1 pta value (Class 1) depicts THE ANNUNCIATION, painted cl565-70, now in the Prado, Madrid. "Hail, Full of Grace, The Lord is With You" in Latin, is the inscription on the ribbon emanating from Angel Gabriel's hand.

The 1,50 ptas value (Class 1) shows the VIRGIN AND CHILD WITH ST.JOHN, painted cl572, now in the New Cathedral, Salamanca. An old Baedeker states a "Holy Family" by Morales is located adjoining the door leading to the Old Cathedral; perhaps this detail is from that work.

Seen on the 2 ptas value (Class 1) is a MADONNA AND CHILD which is also called "VIRGIN OF THE MILK." The original is a wood painting, 33-1/2 x 25-1/4 inches, now in the Prado. Same design seen on the 7d value in the 1969 Gibraltar Christmas stamp (see page 22, March 1, 1970), and on the G18.15 airmail value in set issued by Paraguay on November 29, 1969 (see page 16, March 1, 1970).

The 3 ptas value (Class 2) depicts THE PRESENTATION IN THE TEMPLE. Only the right half of the painting is reproduced on the stamp. The original, a wood painting, 57-1/2 x 44-7/8 inches, is in the Prado. This masterpiece shows the gravity and simplicity, blended with dignity, which one source stated was almost always found in Morales' works.

Seen on the 6 ptas value (Class 1) is a poignant PIETA, painted cl553, now in the Cathedral of San Juan, Badajoz. Mr. Berne Seckler, of the FINE ARTS, via Clare McAlister, states that Bäcksbacka believes this work, and the Stigmata of St. Francis seen on the 10 ptas value, to be from the altarpiece in the Capilla del Sagrario of the Cathedral.

Mr. Seckler stated his source of information was "Luis de Morales" by Ingjold Bäcksbacka, Vol.31 of Commentationes Humanarum Litteraturum, 1962, Helsinki, but written in English. This very comprehensive description and catalogue of Morales' works, attributions, and still-to-be-decided works, contains reproductions of every one of the paintings and dates painted according to the author's chronology. We have not been fortunate to find this book in our various local libraries, but mention it as a source of information for interested members.
Commemorating the 400th anniversary of the founding of the Sanctuary of Our Lady of Penha at Vitoria, state of Espirito Santo, Brazil issued a 20 cts. stamp depicting the Sanctuary. Its name stems from its location on top of a rocky hill, for Penha means "rock." The stamp design, by Julio Pereira Guimares, is taken from an 1871 painting by the illustrious artist, Vitor Meireles.

This Convent Sanctuary is the oldest Pilgrimage Shrine in honor of Our Lady in Brazil, and is known throughout the nation. Devotion to "Our Lady of Penha" is profoundly rooted in the hearts of the people, and her Feast Day is observed as a Holy Day.

The edifice is located on top of a rocky hill at the entrance of picturesque Vitoria Bay, and is considered to be the most impressive monument of the Colonial period due to its dominating position, perched on a high rock and surrounded by luxuriant tropical vegetation. It is an edifice which stands as silent testimony to great historic events, and for this reason is included in the state's coat-of-arms.

Franciscan Father Pedro Palacios came to Brazil in 1558 from Portugal. He founded the Convent of Our Lady of Penha in 1570. The Franciscan monks and Indians carried the stones up the steep hill for its building. Twice it was invaded by the Dutch who tried to establish themselves in Espirito Santo. On one occasion they had disembarked and had begun to fortify the hill. Encouraged by the Franciscan monks, the inhabitants placed themselves under the protection of Our Lady, engaged the invaders in battle, and successfully repulsed and defeated them.

An image of Our Lady was brought from Portugal by Father Palacios and was enthroned in the completed convent in 1570. It soon became a Shrine for pilgrimages coming from all parts of the country due to the many miracles attributed to the intercession of this Virgin. Frei Virgilio Berri, O.F.M., a resident of the Convent, supplied the maximum card accompanying this article; it beautifully presents the Sanctuary Shrine, the stamp issued in its honor, and the special cancellation authorized for the stamp's issue. The Franciscan Father in the cancellation is a representation of Father Palacios. The image of Our Lady of Penha was solemnly crowned in 1951 by the representative of Pope Pius XII, Dom Carlos Chiarlo.

As a point of interest, "Our Lady of Joy" seen on the Brazil 1969 Christmas stamp and sheet is also located in this Convent.

On page 23 of the March 1, 1970 issue we noted that this Convent is also seen on Scott 984; this is incorrect for this stamp shows the Convent of Our Lady of Penha at Iraja, Rio de Janeiro. It is, however, seen on Scott 712, issued September 8, 1961.

NEW MEMBERS

Tatsuroo Ebana 210-C27, 2-2 Tsukumodi, Suita, Osaka, Japan  
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Col. Karl M. Pattee 1558 Massachusetts, Cambridge, Massachusetts 02138  
Mrs. Lawrence Stroud 6112 11th Avenue, Los Angeles, California 90043  
Shigeru Tsujimoto 1-24 Hannancho 1 chome, Abeno, Osaka, Japan

OUR SINCERE THANKS TO: Alice Hoffmann $25.00; Mrs. James R. Hawley $5.00. And to Richard Michowski who continues to enter "The Marian Philatelist" in the New York lottery; perhaps we may get lucky one of these days. FOR LIBRARY MATERIAL: Wm. Danbruski, Mrs. Miguel Morales. CONGRATULATIONS TO WESTPEX WINNERS: Florence Reeves, Kathleen Berry, W. J. Hoffman.

THE MARIAN PHILATELIST

-42- July 1, 1970
Following is the detailed information on all printings of the Madonna design. We do not contend that the statistics are 100% accurate, nevertheless, we have compiled all the findings that research would reveal.

The first printing of this design was released on December 16, 1942; 100 copies were made, printed in light-brown color, on white smooth stiff paper. Impressions were made by hand, one at a time, in sheetlets of 4 stamps each; these were perforated with a sharp toothed watch pinion to allow for separation of the stamps. This issue was without gum.

First printing – Second edition, also released on December 16, 1942. 240 copies were printed singly on precut pieces of paper, trimmed with scissors, printed in brown color, on yellowish thick paper. They were imperforate and without gum. During this printing the wooden die was slightly damaged – note bottom left panel. This printing was continued on pieces of paper measuring about 104x76mm, on which four stamp impressions were made; these were perforated and gummed. A total of 40 sheetlets were printed (160 stamps). Altogether this edition amounted to 400 copies.

The second printing was released nearly a year later on December 8, 1943. For this printing, the damaged die was cleaned and retouched. As a result, the impressions were more clear than on the previous issues. 72 copies were released, in dark-brown color, on gummed smooth grey paper of German origin. This issue has an exceptional identity because of the change in the brown color which appears on this type of paper. Printed singly, and imperforate.

The third printing of this design was released on January 12, 1944, with 144 copies being made (72 perfs and 72 imperfs). They were printed in dark-brown color, on grey smooth medium paper. These are found gummed and without gum. However, they are easily distinguished from the other printings by the greyish paper and the wide margin (4 - 6 mm) around the stamp design.

The total number of stamps printed in shades of brown amounted to 716 copies. These figures are not professed to be 100% complete, however, they are accepted by serious students of Polish POW postal material.

Following the third and last printing of the regular "Madonna" stamps in brown color, a small undetermined number of sheetlets of four stamps each were printed in 1944 on bluish-grey paper, without gum and perforated. This special printing was intended to be a gift for the Polish Red Cross in Miechow, Poland. These sheetlets measure 117x145mm, with blank margins of about 1-3/4 inches below and above with narrower margins on either side of the stamps. There are two characteristic punctures along the left of the sheetlets; they were made with a needle in order to pass through a thread for assembling all the blocks into a folder unit. On only a few of these sheetlets, perforations between stamps are omitted by error. A small puncture was made on the outside corner of each stamp to mark off the location for the perforations which were made by a small watch pinion, trimmed and sharpened to penetrate the paper. The number of these sheetlets sent to the Red Cross is not known. The remainder of this printing was used in Murnau for normal postage. These stamps are considered by some experts as "reprints," while others disagree due to the fact that this was an official issue in the camp from the original die, by the Camp Postal Authority. These sheetlets are extremely rare; just how many still exist is not known for certain.

The popularity of this "Madonna" stamp design prompted the Camp Postal Authorities to print an additional number of these stamps. Since only a small amount of brown ink was available, it was decided to add red ink, consequently the following stamps were printed in shades ranging from red-brown to cerise.

(To be continued)

The entire collection of the Murnau Camp "Madonna" stamps mentioned in Mr. Zebrowski's articles is FOR SALE. Anyone interested in any of the items described in these articles, or "Madonna" stamps from the Worldenberg Camp, and/or Polish Legions in Italy, please write for details to: HENRY F. ZEBROWSKI, 179 SIXTH STREET, HARRISON, NEW JERSEY 07029. A stamp self-addressed enveloped will be appreciated.

THE MARIAN PHILATELIST -43- July 1, 1970
COLOMBIA

Has issued a great many sets which include Madonna Stamps.

We list them, with prices at which we can supply them, unused and in fine to very fine condition:

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SPECIAL OFFER:

We have full sheets of fifty, with marginal inscriptions, of the 30c and 60c values of the Polish Legion in Italy showing Our Lady of Czestochowa. In the past we have paid as high as $5.00 or more for singles (now priced at $1.25).

PRICE FOR THE SHEETS: $40.00

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