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The Marian Philatelist, Whole No. 52

A. S. Horn

W. J. Hoffman

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Dear Marian Philatelists:

The start of a New Year affords me the opportunity to send special greetings to the entire membership. May 1971 bring you continued health and happiness and a deeper appreciation of our hobby. The production of Madonna stamps has far exceeded our fondest expectations. The entire membership owes a vote of thanks to the editor, Mr. Hoffman, for his continued interest in the publication of the bi-monthly paper. Without his contribution of time and effort this paper could not continue.

May God bless you.

Father Horn

NEW ISSUES

ARGENTINA: (Class 8). Two stamps issued commemorating 4th Centenary of the founding of the Bishopric of Tucuman; exact release date not known. The 50c value shows the dome of the ASSUMPTION CATHEDRAL, Cordoba. A view of the complete Cathedral is seen on Scott B35, issued October 21, 1961.


11c (Class 2) - THE HOLY FAMILY, by Anton Raphael Mengs (1728-79), German painter and Dresden Court painter 1745-51. Original in Victoria Albert Museum, Kensington.

12c (Class 2) - ADORATION OF THE SHEPHERDS, also called THE ALLENDALE NATIVITY, by Giorgio Giorgione (C. Barbarelli) (1477-1510). Original in National Gallery of Art, Washington, D.C. Also seen on Togo 1968 issue (Scott 661), and on Rwanda 1968 issue (Scott 280). See article on page 27, March 1, 1969 issue.

15c (Class 2) - THE ADORATION OF THE SHEPHERDS from School of Seville. The original in National Gallery, London. Also seen on a Great Britain 1967 issue (Scott 522); see article on page 8, January 1, 1968 issue.

BRITISH HONDURAS: A 6-stamp Christmas issue released November 2, 1970.

1/2c, 10c, 22c (Class 2) - THE NATIVITY, by Arthur Hughes (1832-1915). Original in Birmingham Museum and Art Gallery.

5c, 15c, 50c (Class 2) - Detail of THE MYSTIC NATIVITY, by Botticelli (1444-1512). Original in National Gallery, London. Stamp shows only central portion of painting; all or part of original seen on a Panama December 1966 stamp (see articles on page 25 March 1967 issue; pages 40-41 May 1968 issue); also on a Paraguay January 1968 issue (see pages 40-41 May 1, 1968); and on a 1968 Christmas stamp of St.Kitts-Nevis-Anguilla (see page 4, January 1, 1969).

20c (Class 1) - MADONNA OF THE MEADOW, by Giovanni Bellini (c1430-1516).

50c (Class 1) - Detail of MADONNA AND CHILD WITH ANGELS from right panel of the Wilton Diptych.

75c (Class 2) - THE NATIVITY by Piero della Francesca (active 1439-1493). Also seen on a 1968 Malawi stamp (Scott 91); see article on page 11, January 1, 1969.

BRAZIL: (Class 1). Single stamp released on September 29, 1970, noting the "Day of St. Gabriel, Patron of Telecommunications." The Feast of St. Gabriel is celebrated March 24, and we do not know why the delay in issuing the stamp. Design depicts THE ANNUNCIATION from a painting by Cassio M'Boy (Cassio da Rocha Mattos), a contemporary painter living in Sao Paulo. Location of original not known at present.


1c (Class 2) - NATIVITY.

20c (Class 2) - ADORATION OF THE MAGI.

30c (Class 2) - PRESENTATION IN THE TEMPLE.

The 4c depicts "Announcement to the Shepherds" and the 10c the "Adoration of the Shepherds," non-Marian since the Blessed Virgin is not included.

A perf souvenir sheet also issued and is an exact reproduction of the illuminated manuscript page of the Psalter from which designs taken, showing position of the various designs.

Great Britain also uses three of the designs from this page of the Psalter for its 1970 Christmas issue; see details on page 3.


Design is a montage of famous buildings. Included are: CATHEDRAL OF NOTRE DAME, Paris, identified by the Rose Window at left of center, and the CATHEDRAL OF OUR LADY OF THE FLOWERS (THE DUOMO), Florence, located just slightly to the left of the Notre Dame Rose Window; listed as Scott 1691.


40 fr. (Class 1) - ANNUNCIATION.

50 fr. (Class 2) - NATIVITY.

200 fr. (Class 2) - PRESENTATION IN TEMPLE.

The 110 fr. stamp depicts the ADORATION OF THE MAGI but the Blessed Mother is not included.

January 1, 1971

200F (Class 1) - THE BLUE DIadem MADONNA, also known as MADONNA WITH THE VEIL. The blue diadem worn by the Virgin gives the painting its name. The original is a panel, 26-3/4 x 17-3/8", in the Louvre, Paris. Art critics believe it was painted between 1510 and 1512. Copies exist in the Princeton University Art Gallery, in the Cathedral of Toledo, and elsewhere.

GERMANY: (Class 8). Tourism stamp issued November 4, 1970. The stylized design depicts the 13th century CATHEDRAL OF ST. MARY at Freiburg. Illustration with article on page 7. Cathedral also seen on a May 1, 1947 stamp (Scott 5N13) issued for Germany-French Zone.

GIBRALTAR: (Class 2). Christmas stamp issued December 1, 1970, reproducing the VIRGIN WITH ANGEL, a stained glass window in the Church of Our Lady of Perpetual Succour, Glasgow, an original work by Gabriel Loire. Stamp not available as we went to press.

GRENADA: An 8-stamp Christmas issue released during November 1970. Designs depict the Madonna. Stamps were not available as we went to press.

2c (Class 1) - MADONNA OF THE BASKET by Correggio.
3c (Class 1) - MADONNA OF THE GOLDFINCH by Tiepolo.
35c(Class 1) - VIRGIN AND CHILD WITH STS. PETER AND PAUL by Bouts.
50c(Class 1) - Same as the 2c.
$1 (Class 1) - VIRGIN AND CHILD by Bellini.

Also three 1/2c stamps reproducing the Madonna seen on the 3c, 35c and $1 values. Souvenir sheet issued with the stamps.


5d (Class 2) - THE NATIVITY. The Infant is wrapped in swaddling clothes and lies in a manger while Mary, in a blue robe, rests on bed. The cattle watch from their stalls.

1/6 (Class 2) - ADORATION OF THE WISE MEN. The Magi are dressed as medieval knights in the fashion of the period. The kneeling figure does not wear his crown but has it over his arm.

The 4d is non-Marian, depicting "Announcement to the Shepherds."

The scenes are set within a star-shaped form and are taken from folio 124 of the Psalter. The page measures 11-1/4 x 7-1/2 inches, and is towards the beginning of the Psalter and probably the work of the first artist. Cook Islands has reproduced the page on its souvenir sheet and depicts five of the scenes on its Christmas stamp; see page 2.

The Psalter is a priceless example of English 14th century manuscript illuminations and was executed between 1300 to 1320. In 1339 it was given by Lord Robert de Lisle to his daughter Audere. At some stage it was bound up with part of another early 14th century Psalter, and both books came into the possession of Lord William Howard Naworth, Cumberland, in the 16th century. The Psalter contains miniature illustrations from the "Life of Christ" and various allegorical representations. Two artists were responsible for the work on the book, which was finally completed in 1339. The first style of the illuminations appears to be that done at Peterborough Abbey about 1300, and shows early 14th century English painting at its most impressive and imposing stage. The Psalter is displayed in the Bible Section at the British Museum. The stamp reproductions are reported to resemble the originals in detail and color.

MALAWI: (Class 1). A 5-stamp Christmas set issued November 4, 1970, same design on all values. We are not definitely certain a Madonna is depicted, however, the design is by Brother Walbert Mayer, a Dutch teacher in Malawi, and it is possible Brother Mayer did depict THE MADONNA AND CHILD. Souvenir sheet with the 5 stamps also issued. Also a special 1970 Christmas air letter issued in November 1970 designed by Brother Walbert.

MALTA: A 3-stamp Christmas issue released November 7, 1970, designed by Chev.E.V.Cremona. Designs emphasize the principal features
of Christmas: the traditional Midnight Mass with the procession in which the Infant Christ Child is carried, characteristic to Malta and Gozo, and seen on the 1+1/2d value; the "Annunciation to the Shepherds" seen on the 1/6+3d value; and THE NATIVITY (Class 2) seen on the 10+2d value. Churches are seen in the backgrounds, however, thus far we have obtained no information as to where they are or to whom they are dedicated. The additional charge on the stamps is for the Child Welfare organizations.

NEW HEBRIDES: The Madonna appears on Christmas stamps for the first time. Four stamps were released November 30, 1970; two with English text and two with French text. The English text printed on CA Block watermarked paper and the French text on unwatermarked paper.

15c (Class 1) - VIRGIN AND CHILD. Stamp states it is by Giovanni Bellini (1430-1516), however, a copy of the work in our reference file states it is from the Studio of Giovanni Bellini and that the original is in the National Gallery, London.

50¢ (Class 1) - VIRGIN AND CHILD by Giovanni Battista Cima, called "Cima da Conegliano," (c1459-c1518), a Venetian painter born in Conegliano. A view card in our reference file states the original is in the National Gallery, London. No other information available at present time.

NICARAGUA: A 10-stamp Christmas issue to be released December 1, 1970. Following data supplied by Nicaraguan Postal Administration:

10c (Class 1,2) - Said to depict the five designs.
10c 15c (Class 1) - ANNUNCIATION by Grunewald; appears to be from the Isenheim Altar.
10c 20c (Class 2) - Detail of NATIVITY by El Greco.
10c 35c (Class 2) - Detail of ADORATION OF THE MAGI, by Durer.

10c 75¢ (Class 1) - VIRGIN AND CHILD said to be by J. Van Hernessen, but we believe they mean "J. Van Hemessen."

Designs on remaining two stamps depict "The Holy Shepherds" from Portuguese School of 16th c.

We hope to have the stamps for illustration as well as additional data for the March 1971 issue.

SAMOA: A 4-stamp Christmas issue released October 26, 1970, together with a comemorative sheet with the four stamps. Designs show works selected in a contest held in Apia for Western Samoa residents. Only one stamps is Marian.

3 sene (Class 2m) - THE HOLY FAMILY by W. E. Jahnke. The artist was born in Samoa, and went to Germany in 1928 where he studied art under Prof. Ledner. On his return to Samoa he continued painting in his spare time as a hobby, being a planter by profession.


3c,40c (Class 2) - ADORATION OF THE SHEPHERDS, by Frans Floris (1516-1570), known as Frans de Vrieten. Was student of Raphael and Michelangelo and leading artist among the Flemish Romanists of Antwerp. Excessively slim figures with tiny heads are characteristic of his religious pictures in the Mannerist style. Original in the Koninklijk voor Schone Kunsten, Antwerp, Belgium.

20c,25c (Class 2) - THE HOLY FAMILY by Sir Anthony Van Dyck. Original in the Manchester City Art Gallery, England.

ST. LUCIA: (Class 1) A 4-stamp set released for Christmas November 16, 1970. Same design on all values. Stamps printed to appear "embossed." Design reproduces THE MADONNA WITH THE LILLIES by Luca della Robbia (1400?-1482), a plaque in the Museum of Fine Arts, Boston, Massachusetts. The artist, though younger in years, was a contemporary of Donatello. About 1430 he originated a technique by which

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he could apply the lead glazes used by potters to terra cotta sculpture. He used this method in producing a number of small plaques with the figures in white against a pale blue background. The ornamental border which he used has come down to us and is used at Christmas in the making of the "Della Robbia Christmas Wreaths." His success with this innovation enabled him to found a successful family business which carried on into the 16th century. Other artists tried to imitate the process but never attained the perfection or durability achieved by the della Robbias.

**SPAIN**: Two stamps issued October 30, 1970 for Christmas.

1.50 (Class 2) - ADORATION OF THE SHEPHERDS by El Greco.

Original in the Royal Chapel and College of Corpus Christi, Valencia.

2 ptas (Class 2) - ADORATION OF THE SHEPHERDS by Murillo. Original in the Provincial Museum of Fine Arts, Seville; the museum was formerly the Convent of La Merced.

**SPAIN**: (Class 8). A 3-stamp Monastery set issued November 12, 1970, honoring the MONASTERY OF SANTA MARIA DE RIPOLL. Illustrations with article on page 9-10.

**SPAIN**: (Class 8). The 1.50 ptas value in the 5-stamp Explorers of America set issued October 12, 1970, depicts the CATHEDRAL OF THE ASSUMPTION, Mexico City.

**SPAIN**: (Class 3m,8). The 1 ptas value (Sc. 1617) in the Tourism issue released July 23, 1970 depicts the CATHEDRAL OF MALAGA, dedicated to OUR LADY OF THE INCARNATION. From the September 1970 issue of the Belgium publication GABRIEL, we learn that the portal is ornamented with a very beautiful medallion of THE ASSUMPTION, and that the side medallions are of the Patrons of the city, St. Cyriaque and St. Paul. The Cathedral was built on the site of a former mosque, which was converted into a Gothic Church of Our Lady of The Incarnation in 1487. The Present edifice was begun in 1538 and built entirely of white limestone. Its construction progressed slowly through the centuries, and the edifice has never been entirely finished.

**UNITED STATES**: An additional 200 million 1970 Christmas stamps issued November 27, 1970, with about 50 million precancelled; no first day observance held. Due to the demand for the stamps a second printing was necessary; this second printing made on ungummed paper with a slightly creamy cast and then gummed at the Bureau of Engraving and Printing, Washington, D.C.

**WE HAVE A SUPPLY OF THE MAXIMUM CARDS AND FIRST DAY COVERS OF "THE NATIVITY STAMP" ISSUED NOVEMBER 5, 1970.** Through the valuable assistance of Wm. Danbruski we did obtain view cards from the National Gallery for processing on the first day of issue. We can supply the maximum cards at 40 cents each, and the first day covers at 30 cents each. Mr. John Balog, who services our cards and covers, wrote us that even on the first day of issue of the stamps, the view cards were being limited in distribution.

No covers or maximum cards were obtained of the pre-cancelled NATIVITY stamp.

**VATICAN CITY**: Commemorating Pope Paul's recent journey, a 5-stamp set was issued November 26, 1970. Three of the stamps are Marian.

**L100** (Class 1) - ABORIGINAL MADONNA AND CHILD, by Karel Kupka. Painting done at the request of Bishop John O'Loughlin of Darwin, who desired a work blending Aboriginal culture with religious subjects. The original is in the Darwin Cathedral.

**L130** (Class 8) - THE IMMACULATE CONCEPTION CATHEDRAL, Manila.

**L220** (Class 8) - ST. MARY'S CATHEDRAL, Sydney.

Illustrations and additional information will be in the March 1971 issue.

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**FOR YOUR INFORMATION**

**UNITED STATES**: The original painting of THE NATIVITY by Lotto, depicted on our stamp...
includes the crucifix and the mousetrap, a symbolism used by artists many times, and based on a quotation from St. Augustine: "The devil exulted when Christ died, but by this very death of Christ the devil is vanquished as if he had swallowed the bait in the mousetrap .... The cross of the Lord was the devil's mousetrap."

COOK ISLANDS: The Nov-Dec. 1970 issue of the FINE ARTS PHILATELIST states that the design on the 10c value (Scott 270) is not by Memling, but is a work by Anton Raphael Mengs (1728-79), and the original is in the Prado.

ST. VINCENT: The Christmas issue was detailed on page 57 of the November 1, 1970 issue. The illustrations we saw of the 8c and 35c values had the MADONNA AND CHILD by Giovanni Bellini reversed. Information received stated the illustrations were erroneous and the stamps show the MADONNA AND CHILD in the correct position. Therefore, this same design is seen on the British Honduras 1969 Christmas issue and the original is in the National Gallery, London; see page 65, November 1, 1969 issue.

BULGARIA: As we went to press we saw a report that the Famous Opera Singers issue, postponed from June 1969, was to be issued October 15, 1970, and one of the stamp will show Peter Raichev in "Tosca." It is probable this is the stamp with a miniature Madonna; see page 65 of November 1, 1969 issue.

NEW LISTING

NETHERLANDS: (Class 3m). A set of 5 semi-postals issued November 15, 1961, with designs depicting childrens' Holy Day festivities (Scott B358-B362). The 6d value depicts the "Feast of The Epiphany," and shows three boys dressed as Wise Men; the boy in the center holds a standard whereon are seen MARY AND JOSEPH AT THE CRIB OF THE INFANT BABE, with the Virgin on the left and St. Joseph on the right, and the Star of Bethlehem above the Creche. Stamp is imprinted "Three Kings" at the top (Scott B359). An enlargement of the stamp and receipt of a maximum card provided the identification.

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January 1, 1971
Commemorating the 4th Centenary of the founding of the City of Celaya, state of Guanajuato, Mexico issued a 40 cts. stamp, with the design reproducing the City's coat-of-arms on which is seen THE IMMACULATE CONCESSION.

Agustin Coronado, of Mexico City, forwarded an enlargement of the coat-of-arms, and also details on the design, the latter extracted from the book "Celaya," by Miss Ana Ma. Jaramillo Duarte.

Celaya was first settled in 1570. In October of 1655, Viceroy Don Francisco Fernandez de la Cueva, the Duke of Albuquerque, designated the settlement as a "city." King Philip IV of Spain confirmed this designation in December of 1658, and ordered that, written and orally, the city must be called "The very noble and loyal city of Zelaya of The Immaculate Conception." At the same time he gave the city the right to a coat-of-arms.

The coat is oval-shaped, a type used for a state, kingdom or region. It has an ornamental frame with five boxes of arrows symbolizing the conquered tribes. The coat is divided horizontally into three bands: the top band, blue in color to symbolize majesty and royalty; the center band, white in color for purity and innocence; and the bottom band, red in color, for dignity, power and sovereignty.

In the center of the blue band is an image of THE IMMACULATE CONCEPTION, PATRONESS OF THE CITY. The Blessed Virgin wears a golden crown and stands upon a globe placed within the tree. Cherubs surround the globe. At her right is the golden symbol, or monogram, of a crown indicative that it was Philip IV who gave Celaya the title of "City." At her left is a cave in remembrance that the title was obtained with the help of the Viceroy de la Cueva; "cueva" is the Spanish word for "cave." On the stamp, above the crown, are seen the letters ZIP; it would appear that this might be an imperfection in the impression or an error by the designer for it should be IV, with the F standing for Philip (Felipe in Spanish), and the IV for fourth in Roman numerals. In the middle of the white band is a big tree under which stand ten persons, and among them is a Franciscan priest; these represent the first settlers and founders of the village.

In the red band appears the Latin phrase "De Forti Dulcedo," which translates as "sweet comes from the strong and the brave." Directly below the phrase are two naked arms symbolizing the submission of the Chichimecas Indians.

GERMANY: GOTHIC CATHEDRAL OF ST. MARY, Freiburg - Issued November 4, 1970

The 20 pf tourism stamp depicts a view of the city of Freiburg with its Cathedral or Minster in the foreground and the Black Forest in the background. The Cathedral was begun in about 1200 by Master Gerhart and is one of the few European churches completed in the Middle Ages. It is built of red sandstone from the neighboring hills and glows in the sunshine. The 380-foot spire is the earliest and probably the most perfect of its kind. It is constructed in three stages: the lower part, which is plain, the middle a moulded octagon, and the famous spire with its openwork. The spire is considered to be the most perfect example of a Gothic tower in Germany. The bell tower contains several bells, however, it also has one of the oldest bells in existence, the "Hosanna Bell" which is dated 1258.

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CHRISTMAS ISLAND: MADONNAS ON CHRISTMAS ISSUE - Released October 26, 1970

This is the first time that Christmas Island, a territory of Australia located in the Indian Ocean, has included the Madonna on its Christmas stamp. The designs on the two stamps reproduce masterpieces of the Madonna.

The 3c value shows THE ANSIDEI MADONNA by Raphael (1483-1520). The original is a wood painting, measuring 85 x 58.5 inches. It was painted for the Ansidei family and is now in the National Gallery, London. In 1506 it was placed in the Ansidei chapel in the San Florenzo dei Serviti, Perugia. Art critics believe Raphael began the painting in 1504 and completed it in 1506.

In this work Raphael paints an enthroned VIRGIN AND CHILD with St. John the Baptist on the left and St. Nicholas of Bari, in the robes of his office as Bishop, on the right. In the original three balls are seen at his feet, these being the symbols of his sanctity. The Virgin holds the Child on her knee and points to a phrase on the page of an open book, indicative of "The Word Made Flesh." On the throne is the inscription HAIL - MOTHER - CHRIST. At the edge of her cloak, beneath her left hand, is a date; some critics take it as MDV while others as MDVI (which is correct), and still others say it is MDVII. Most, however, agree that the work was done in two periods - begun in 1504 before Raphael's stay in Florence, and completed in 1506 upon his return to Umbria.

Lord R. Spencer purchased the painting in 1764 with the stipulation that the original would be replaced by a copy to be painted by Nichola Monti; this was done, and the copy is still in the Perugia chapel. Eventually the original passed to the ownership of the Duke of Marlborough. In 1885 it was acquired by the National Gallery, London, for 70,000 pounds.

The 5c value depicts THE VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST AND AN ANGEL by Paolo Morando (1486-1522), known as Cavazzola. The original is in the National Gallery, London. One source stated that Verona has many frescoes and paintings by Morando and that two of his paintings hang in the National Gallery, yet the majority of encyclopedias fail to mention him. The painting is an excellent work of the Venetian School.

The seated Virgin holds the Child in a sitting position on her hands, and looks at it with pensive tenderness. The Child accepts fruit from St. John the Baptist but looks directly at the viewer. The angel behind the Virgin looks on with wonder and awe.

BARBUDA: MADONNAS ON CHRISTMAS ISSUE - Released October 15, 1970

The 20c stamp reproduces THE MADONNA OF THE MEADOW by Giovanni Bellini (1430-1516). The work was transferred from a panel to canvas and measures 26.5 x 34 inches; it is in the National Gallery, London. Critics believe it was painted at the beginning of the 16th century. Its first recorded date is 1858 when it was owned by Achille Farina of Faenza who sold it to the National Gallery.

The seated Virgin has the sleeping Christ Child on her lap. With hands joined in prayer, she looks at the Child with tender contemplation. In the artist's late works, about 1500 and after, landscapes were important to him and he has placed this Virgin and Child in a country meadow which has a fortress-castle in the background. Bellini is considered as the greatest Venetian painter of the 15th century and the founder of Venetian High Renaissance. He was also the teacher of Titian and Giorgione.

The 50c stamp reproduces the VIRGIN AND CHILD SURROUNDED BY ANGELS detail of the right side of the Wilton Diptych. The work dates to the 14th century, and is now in the National Gallery, London. It has been claimed as a French work and also as an English work. The entire diptych shows "Richard II being presented to the Virgin and Child by his Patron Saints." The seated Virgin holds the Christ Child on her lap. She is robed entirely in blue, and the Christ Child has a golden cloth about him. Two fingers of His right hand
are raised in benediction. Completely surrounding the Virgin and Child are blue-robed angels, each wearing a crown of roses. Except for two angels, one kneeling in the forefront facing the Virgin and one in the left rear, all the angels wear the insignia of Richard II - a white hart on a black background. Except for a small part at the top and bottom the entire right panel is seen on the stamp. Dates vary as to when it was painted. Some say it was in 1395 to commemorate Richard's marriage to Isabel of France; others say it was between 1401-6 and was commissioned by his widow; and still others state it was done in 1413 for the king's burial in Westminster. Critics agree that it was the work of a Frenchman or an artist educated in France because the angels wear the French collar and the English badge, the latter referring to the hart. This diptych is considered one of the major works prior to that done by the Van Eyck brothers. It was in the collection of Charles I, and at some period became the property of the Earls of Pembroke at Wilton House from whence comes its name. It was acquired by the National Gallery in 1929.

The 75¢ stamp depicts THE NATIVITY by Pierro della Francesca (1416? -1492), a wood painting measuring 49 x 48-1/4 inches, painted after 1475, and now in the National Gallery, London. This is actually a portrayal of "Christmas Day" rather than a "Christmas Eve." The same painting is seen on the 4d value in Malawi's 1968 Christmas issue, Scott 91; see article for additional details on page 11 of the January 1, 1969 issue.

BELGIUM: MADONNA WITH THE GRAPES, by Jan Gossaert (Mabuse) - Issued November 16, 1970

Jozef Peeters, Bevel, Belgium

For its 1970 Christmas stamp, having a 1,50 fr value, Belgium selected a painting by the Flemish artist Jan Gossaert (1478-1532), titled MADONNA AND INFANT but also called THE MADONNA WITH THE GRAPES. The original was painted in 1525, measures 46x 37 cm, and is now in the Kaiser Friedrich Museum, West Berlin.

As did all painters of this period, Gossaert also painted many works depicting the Virgin and Child, and many are still conserved. The Madonna seen on this stamp no longer sits on a stately throne, nor does she wear a wide cloak, a crown, or a diadem. She is seated, holding the Christ Child on her lap and a bunch of grapes in her left hand. The Christ Child holds an apple in His right hand while reaching for the grapes with His left. Such decorative details were frequently applied by the Antwerp Mannerists in the late Gothic period. But there is an allegory in this presentation: The apple is significant of man's redemption through Mary and the grapes a symbol of the wine used at the Last Supper and at the sacrifice of the Mass and of man's fulfillment. The features of both Virgin and Child are Flemish yet the Italian influence is seen in the uncovered breast, which does not shock for Mary gave the Divine Child the nourishment of life. The Latin text at the sides and top translates as "Truly God and Man - Chaste Mother and Virgin," significant of the mysticism of the Divine Birth.

Jan Gossaert was born in Maubeuge. He was called "Jan of Mabuse," the latter word being the Flemish for "Maubeuge." His early works show Gothic influence, but in 1508 he traveled to Italy with Prince Philip of Burgundy. And in that year Bramante was working at St. Peter's, Michelangelo was painting the Sistine Chapel, and Raphael had just come to Rome. Gossaert was influenced by Italian art and by the famous Italian artists then working in Rome. When he returned to the Low Countries he brought the Renaissance with him, yet he never wholly came under the influence of Italian art. In this respect he is an important link in the development of 17th century art. During his years in Antwerp he was a disciple of Quentin Matsys. He died in Antwerp in 1532.

SPAIN: BENEDICTINE MONASTERY OF SANTA MARIA DE RIPOLL - Issued November 12, 1970

This year's Monastery issue honors the Monastery of Santa Maria de Ripoll, and an exterior view of it is seen on the 3,50 ptas value. This Monastery is perhaps the most ancient of Catalonia, dating to the time of Wilfred the Shaggy (874), when a small chapel existed on the site. The first church was consecrated in 888 and dedicated to the Virgin in its title of "Queen of The Heavens." Due to its inadequate size, Count Miron, son of Wilfred the
Shaggy, had this church razed and on the site erected a temple admired to the present time. The building and decorating was continued under the auspices of Count Suver I, son of Miron, until its consecration in 935. From its inception the Monastery was under the guidance of the Benedictines and was known as an intellectual and artistic center. From it came many written books and miniatures which found their way to the distant corners of all Christendom. The most splendid era of the Monastery was reached during the reign of Abbot Oliva (1008-1046). During this period the Monastery was enhanced to its present state and the bell tower was added.

The 2 ptas stamp shows the facade of the Monastery with its stone sculpture. The existence of stone sculpture cannot be proved before the 11th century, however, the Monastery of Santa Maria de Ripoll is one of the first where stone sculpture was undertaken in Spain. The 5 ptas stamp shows the two-story Cloister. Nothing remains of the original one, however, records exist which state it was erected between 938 and 970. Two periods or styles are evident in the present Cloisters - the Romanesque and Gothic, and its erection dates to between the 12th and 15th centuries. It is a veritable Pantheon for within are the sepulchres of the Counts of Barcelona.

The Monastery and its Art Treasury suffered from the passage of time and inattention, although some conservation attempts were made in the 18th and 19th centuries. In 1886 the Catalonian people determined to preserve the Monastery; they contributed and solicited funds for its restoration. This work was completed in 1893, and it initiated a new era for the ancient Monastery, thus preserving a thousand years of history.

CONCLUSION - MADONNA ON POSTAL ISSUES OF THE POLISH PRISONERS OF WAR
CAMP OFLAG VII-A AT MURNAU, 1942-45
By Henry F. Zebrowski

Numbers obtained from Polish Prisoners of War Specialized Catalogue

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Stamp printed in Blue - Between 20 and 50 copies issued

Postcard - Blue - Violet-blue and Ultramarine - 250 copies issued

NEW MEMBERS

Dr. A. Nuyens
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CONGRATULATIONS TO FOLLOWING MEMBERS FOR AWARD-WINNING EXHIBITS IN FOLLOWING SHOWS:

A special word of thanks and appreciation to members who so kindly wrote us their comments on our publishing efforts.

THE MARIAN PHILATELIST

January 1, 1971
"THE ENCLOSED GARDEN" - SYMBOL OF THE IMMACULATE CONCEPTION

The GABRIEL First Quarter 1970 publication for Great Britain and Ireland contained an interesting article on this subject, written by Louis Burgess. The following has been extracted from the article, covering only the figures seen on the stamp.

Mr. Burgess began the article with: "Our pleasure in the great works of Christian art, now appearing so frequently on the World's stamps, can be considerably enhanced if we have some slight knowledge of the meanings of the various objects which the artist has included in his canvas. Crowded as many of the great masterpieces appear to be, yet each detail and person included has its own peculiar significance, and their study can reveal much of interest and beauty."

The 20¢ value in the set issued by Cook Islands for Christmas 1969 reproduces a part of a painting that is unusually rich in Christian symbolism. Its full title is "The Madonna and Child with Saints in the Enclosed Garden." The original is in the Kress Collection in the National Gallery of Art, Washington, D.C., painted by Robert Campin (1375-1444), Master of Flemalle and Assistants.

"The Enclosed Garden" is one of the most ancient and poetical symbols of the Immaculate Conception, dating from the earliest days of the Church, and having its roots in the Song of Solomon, Chapter 12 verse 4. St. Ambrose wrote in the 4th century: "Even as a garden enclosed against thieves, green with vines, smells of olives, and shines with roses, so in the garden of holy virginity there grow, smell and shine the vines of piety, the olives of peace, and the red roses of chastity."

On the left of the Virgin is St. Barbara, leaning forward and offering an apple to the Holy Child whose hand is held out to receive it. The apple appears in Christian art with several different meanings, but in this instance and on any occasion when shown in connection with the Child Jesus, it symbolizes the fruit of salvation. This interpretation has its inspiration from the Song of Solomon, Chapter 3 verse 2. In the background behind St. Barbara is her famous Tower with Three Windows, sign of the Holy Trinity.

On St. Barbara's left is one of the most remarkable and revered characters of the early Church: St. Anthony Abbot, sometimes called St. Anthony the Great. This truly wonderful saint was born in 251 in Upper Egypt of noble and wealthy Christian parents. At eighteen, following the death of his parents, he responded to the call of Christ, distributed all his property to the poor, and retired to the desert. There he lived for twenty years in solitude in a ruined building near the Nile, fighting to overcome all human weakness. His struggles with many and grievous temptations during that period have been the subject of many works of art. When he emerged from his solitude, his spiritual strength and manifest holiness attracted many people to live near him and place themselves under his guidance. He lived to the age of 105 and countless legends have grown up around him. He is revered as the father of monasticism and as such is usually portrayed in the habit of a monk, as he is in the painting we are considering. He is shown leaning upon a crutch, a reminder of his great age, and carries a bell in his right hand, the latter a symbol of his power to exorcize demons and evil spirits.

On the right of the Virgin stands St. John the Baptist. Only a portion of his green robe is seen on the stamp. In the complete painting he is seen as a tall, bearded man in the prime of life. On his left hand he cradles a small white lamb, to which he points with his right hand. The association of St. John with the lamb has been a popular theme in religious art; it is, of course, an obvious allusion to the Baptist's recognition of Our Lord as the Lamb of God.

We agree with Mr. Burgess that knowledge of the various subjects and objects which artists include in paintings does add great interest to our stamp collecting. We have always believed that it is "the story behind the stamp" which holds a collector's interest and adds joy and fulfillment to the hobby. We extend our appreciation to Mr. Burgess for a comprehensive study and for permitting us to use portions of it in our publication.

THE MARIAN PHILATELIST -11- January 1, 1971
MADONNA STAMPS OF THE WOLDENBERG PRISONER OF WAR CAMP

These were printed and released by the Camp Postal Administration for use on Intra Camp mail. See the Hoffman Catalogue for an excellent description. The designs and woodcuts were created by the prisoners.

5 Fen - Ultramarine - The Camp Madonna
10 Fen - Green - The Ostra Brama Madonna
20 Fen - Chocolate - The Czestochowa (or Black) Madonna

1st Edition - on cigarette paper - 3 values complete $24.00
2nd Edition - on grey spongy paper - 3 values complete 24.00
Orange S/S - sold at the Camp Philatelic Exhibition 35.00

Semi-postal - 10+15 Fen - Sea, or Fishermens, Madonna
1st Edition - one dot $27.00 used $24.00 mint
2nd Edition - two dots $11.00 used $8.00 mint

We can also supply a number of used post cards with various cancellations. Sealed letters were not permitted.

Our stock of the above stamps and cards has been validated by experts.

MARSHALL H. WILLIAMS
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