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A. S. Horn

W. J. Hoffman

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The Marian Philatelist

PUBLISHED BY THE MARIAN PHILATELIC STUDY GROUP

Rev. A. S. Horn
W. J. Hoffman

Chairman
Editor

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Vol. 5

No. 1

Whole No. 28

JANUARY 1, 1967

A BLESSED AND MERRY CHRISTMAS AND HAPPY NEW YEAR

NEW ISSUES

COOK ISLANDS: Not one but five stamps were issued on November 28, 1966 as a Christmas issue by this group of Polynesian Islands belonging to New Zealand, and measuring 140 square miles, with a population of 12,000. The designs reproduce great Renaissance paintings. The Cook Islands Post Office Department stated that these noted works of art were selected for this series to bring out the religious origins of Christmas, and that the great artists of various nationalities were chosen to reflect the universality of the Season. The stamps were not obtainable for illustration, however, the values and the designs are as follows:

- 1 d value - ADORATION OF THE WISE MEN, by Fra Angelico (1387-1455)(Location ?)
- 2 d value - NATIVITY, by Hans Memling (1433-1495 (Prado, Madrid)
- 4 d value - ADORATION OF THE WISE MEN, by Diego Velazques (1599-1660) (Prado, Madrid)
- 10 d value - ADORATION OF THE WISE MEN, by Hieronymous Bosch (1450-1516) (Prado ?)
- 1/6 value - ADORATION OF THE SHEPHERDS, by Jusepe de Ribera (1588-1652) (Louvre, Paris)

AUSTRALIA: (Class 2).

Christmas stamp released October 19, 1966. This issue listed in the November 1966 issue but not illustrated. The design, by Lance Stirling, Victoria, depicts the ADORATION OF THE CHRIST CHILD BY THE SHEPHERDS; the MADONNA AND CHILD are on the left with a stylized Star of Bethlehem in upper center.



BRAZIL: Two special Christmas stamps released December 8, 1966. The 30 cruzeiros value, designed by Professor Biaggio Mazzeo of Sao Paulo, presents OUR LADY leaning over the Infant Jesus in the Crib (Class 2). (See pg. 11).

The 35 cruzeiros value, diamond shaped, designed by an employee of the Government Printing Company (Casa de Moeda), named Waldir Granado, presents an ENTHRONED MADONNA AND CHILD (Class 1), no doubt from an ancient statue or mosaic, Byzantine in its line. This stamp is also used on a souvenir sheet.

Both stamps carry the Latin inscription "PAX HOMINIBUS." Stamps were not obtainable for photographing.

CZECHOSLOVAKIA: (Class 3 m)

In the set of four values, released October 24, 1966, picturing historical cities, the 1 kcs. value shows a view of Olomouc. At the



right in the stamp design is the Trinity Column upon which appears a statue of THE ASSUMPTION OF MARY. See article on page 12.

The 40 haller value depicts a view of Hradec Kralove. A statue appears in the center of the stamp design which we believe may be of OUR LADY; further research is being done.



GIBRALTAR: (Class 1). This 2 shilling value, in two shades of blue, was issued November 15, 1966, commemorating the centenary of the re-enthronement of "Our Lady of Europe, Patroness of Gibraltar."

The stamp design reproduces the ancient image of OUR LADY OF EUROPE. Article on the issue, released by the Crown Agents, is on page 5 and a chronological history of the ancient image is on pages 5 and 6.



"Our Lady of Europe" has also appeared on stamps issued by San Marino in September of 1966 and by Spain in 1963. Confusion has existed concerning the origin of the design used on these stamps. We believe that the article on page 6 will help to clarify the issue.

ITALY: (Class 1). Released October 20, 1966, 40 lire value stamp, commemorating 700th anniversary of the birth of Giotto. The stamp presents

the HEAD OF THE MADONNA detail from Giotto's painting of the "Madonna and Child in Glory," also called "The Ognissanti Madonna," now in the Uffizi Palace. See article on page 4.



LIECHTENSTEIN: (Class 1)



Issued December 6, 1966, a set of four stamps for restoration of Vaduz Parish Church. The 30 rappen value depicts a MADONNA AND CHILD statue in the Church of St. Florian; the church is shown on the 5 rappen value.

MACAO: (Class 1) Released during October 1966, a charity (Assistencia) issue, 20 avos value, brown on yellow. The design presents once again OUR LADY OF MERCY. Illustration and an article by Father Horn on this design are on page 7.

SPAIN: (Class 8) The 40 centavos value in the Tourism issue of September 1966 depicts the Romanesque portal of the Sigena Monastery in Huesca, which is dedicated to OUR LADY OF THE ASSUMPTION. Antonio Benet, of Valencia, Spain, has confirmed this, and wrote that the Monastery was founded in 1183 by Dona Sancha, wife of Alfonso II, on the site where an image of Our Lady appeared many times; this image is venerated throughout the area.



SPAIN: (Class 3m, 8).



Issued November 22, 1966 set of stamps presenting views of the Carthusian

Monastery, Jerez, titled MONASTERY OF SAINT MARY OF THE PROTECTION. The 1 peseta value shows the Gothic Church with its richly decorated facade by Alonso Cano (1667). A statue of OUR LADY is over the entrance. This is verified from an enlarged photo received from Angel Gil Diaz of Zaragoza. It appears to be "The Immaculate Conception"



since she has the crescent moon at her feet. The remaining statues are of St. Bruno, Founder of the Order, in various stances.

The 2 ptas. value shows the interior court, and the 5 ptas. the magnificent main doorway (1571) in Plateresque style by Andres de Ribera. Mr. Benet, Valencia, Spain, has written that this Marian Monastery was founded in the 15th century by Alvaro de Valetto in Jerez de la Frontera.

SPAIN: (Class 2). Christmas issue released in December 1966, 1.50 ptas. value, multicolor, depicting a NATIVITY in creche-style. The issue had a printing of 20 million. The multicolor photogravure printing method was used for the first time on a Christmas issue of Spain.



Antonio Benet, Valencia, Spain, writes that the design pictures an 18th century sculpture work by Pedro Duque Cornejo, now in the National Museum of Decorative Arts, Madrid. This sculptor and painter was born in Seville in 1667 and died in Cordoba in 1757. He was a pupil of Pedro Roldan, however, he did not follow him entirely. His work was valued so highly that when the construction of the sanctuary altar of the Cathedral was under discussion in 1706, one of the conditions set forth was that the sculpture and carving on it would be done by Pedro Duque.

VATICAN CITY: (Class 2)

Released November 24, 1966, 3-stamp set as a Christmas issue. Values of 20 lire red violet, 55 lire green, and 225 lire yellow brown. All are inscribed "Nativitates DNI Christi," (Nativity of Our Lord Christ.)

Father Horn states that the design presents an original executed by the sculptor Nello Scorselli. It does not appear to be an actual work or sculptor, but rather a wash drawing for a proposed NATIVITY bas-relief. Same design on all three values in the set.



MAXIMUM CARDS - FIRST DAY COVERS
of U. S. Christmas Stamp

We have a supply of maximum cards and first day covers of the MADONNA Christmas stamp. These may be obtained for 35 cents each for the maximum cards and 25 cents each for the cover by sending your requests to the business office address.

JORDAN'S "VIA DOLOROSA". The APS has assigned a "black blot" to this issue on points 2 and 5, excessive extended issue and oddities intentionally included with the issue. The Editor does not agree with point 2, since the set depicts the "14 Stations of the Cross," and the stamps themselves were not expensive. The souvenir sheet contained a 100 fils value stamp and had imprinted the Churches of The Nativity and The Holy Sepulchre, the places where Christ was born and where He was laid in the tomb. In the Editor's opinion, these are not "oddities," since they are more or less connected with the "Via Dolorosa."

MARIAN POSTAL CANCELLATIONS

BELGIUM:

42. Gent (East Flanders), December 3, 1966. OUR LADY OF ORVAL. "Solidarity, 3-12-1966 Gent." Cancellation used for the Exhibition of the Orval Collection of Mr. Mees of Oude-God (Antwerp).

BRAZIL:

23. Sao Paulo, March 24-31, 1965. ANNUNCIATION. Cancellation used by St. Gabriel Philatelic Association, Sao Paulo, for observance of St. Gabriel's Feast Day.

24. Rodeio, State of Santa Catarina, January 9, 1966. ST. ANNE AND CHILD MARY. Used to commemorate 50th anniversary of the Order of Franciscan Catechists.

GERMANY:

53. Oberhausen, November 13, 1966. BLESSED MOTHER AND CRUCIFIED CHRIST. "Ten Years Ruhr Region-St. Gabriel Collector Guild." (Cancellation can be included in various themes; see article on page 7.)

54. Weiss (Cologne District), November 1966. OUR LADY OF FATIMA. "Fatima Apostolate, Our Beloved Lady." Meter cancellation.

55. Munich, June 17-19, 1966. TOWERS OF THE FRAUENKIRCHE. "Sudeten Conference."

LUXEMBURG:

5. Kayl, November 6-7, 1966. NOTRE DAME DES MINEURS (Our Lady of the Mine Workers). Special cancellation for Philatelic Exhibition at Kayl.

SPAIN:

Barcelona, December 5, 1966. No picture. "Virgen de la Estrada." Used for philatelic exhibition at Barcelona.



Brazil #23



Brazil #24



Germany #53



Belgium #42



Germany #54



Germany #55



Luxemburg #5



Spain

Our thanks to the following for philatelic data and material used and/or illustrated in this issue: Frei Berri, Jos. Peeters, Gisella Smieder, Rev. M. Dejonghe, Eugene Trauner, Bernard Bastian and Antonio Benet, Angel Gil Diaz.

Brother J. Saumure writes: "I have about 50 copies each of Madonnas depicted on Portugal 1954 issue (Scott 671, 674), Italy 1958 issue (Scott 739), and Turkey 1959 and 1964 issues (Scott 1104, 1557, 1556 and 1559). These are illustrations which appeared in a recent book printed at the Noviciat, and have been cut to "post card size." The paper is of the thinness used for periodicals." Brother Saumure will be happy to supply these to members who will write for them. His address is: Bro. J. Saumure, O.M.I., 460 1st Street, Richelieu, Que., Canada.

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ITALY: MADONNA DETAIL FROM GIOTTO'S PAINTING - Issued October 20, 1966.

Italy issued this 40 lire stamp to commemorate the 700th anniversary of the birth of the artist Giotto di Bondone. The stamp is photogravure printed on unwatermarked paper, and is perforated 13-1/4 x 14. Only the head of the Madonna appears on the stamp design, however, it is a beautiful reproduction, with the colors from the original faithfully duplicated. At the bottom is printed "1266 Giotto 1337," to indicate the years of the artist's birth and death. One reference source gives the year of birth as "1267."

The work is called "MADONNA AND CHILD IN GLORY," and also "THE OGNISSANTI MADONNA," (The All Saints Madonna), because Giotto did the work for the Church of All Saints in Florence. First mention of it being a work by Giotto is in a document dated 1418 which concerned the altar above which the work was placed. The original is a panel measuring 10 feet 8 inches by 6 feet 8 inches, and at present is in the Uffizi Palace. It is considered the most important of the panels painted by Giotto. The Uffizi is on the top floor of the Vasari Palace, and we hope that this work as well as the hundreds of masterpieces were spared from the devastating rains and floods which afflicted Florence recently.

The painting remained in the Church of All Saints until 1810, and then moved to the Galleria dell'Accademia. In 1919 it was transferred to the Uffizi, and hangs in the first room with two other Madonna masterpieces, one by Duccio and one by Cimabue. One reference stated that these three Madonnas were thus placed to represent the climax of three spiritual phases. Guglielmo Amerighi, in his "The City of Florence," dates the painting to 1304 and states, "this Madonna is a text book in the history of the civilization we call ours." H. W. Janson, in "History of Art," dates the painting circa 1310, and states, "Panel painting, mosaics and murals - techniques that never took root north of the Alps - were kept alive on Italian soil. When stained glass was dominating France, a new wave of Byzantine influence appeared in Italian painting, even though Italian architecture was assimilating the Gothic style."

One can see the Byzantine influence in the painting, particularly in the Madonna and Child and the throne. The Madonna is shown seated on a canopied throne, holding the Christ Child on her left knee; the Christ Child extends a benediction with his right hand, his left holding an unrolled scroll. At the base of the throne two kneeling angels offer vases of flowers, which appear to be lilies and roses. Above the kneeling angels are two standing angels, one holding a crown and the other a carved round container. In the background are additional angels and saints.

Giotto di Bondone was born in the Mugello area, called Vespignano, a few miles north of Florence. "Giotto" is a diminutive of his Christian name, which must have been either "Angiolotto" or "Ambrogiotto." When he was thirteen he was apprenticed to Cimabue. In his twenties he came to Rome and worked at St. Mary Major. From Rome he went to Assisi, and here he did works of Biblical stories and episodes in the Life of St. Francis for the Upper Church.

He became a traveling artist, visiting numerous cities throughout Italy and accepting commissions for his work. Today his masterpieces are found in Museums and Art Galleries throughout Europe, in New York, Washington, D.C., and San Diego. He died in Florence on January 8, 1337 at the age of 70.

FRANCE: "THE NEW BORN" by Georges de La Tour - Issued June 27, 1966

The following letter was written by Michel Laclotte, Conservator of the Department of Paintings, Ministry of State Cultural Affairs, Louvre Museum, France, to Pierre Schmit of Mouscron, Belgium. Mr. Schmit graciously forwarded to us a photostatic copy of the letter, together with a translation.

"The picture of Georges de La Tour, which interests you, is conserved in the Museum of Rennes. It shows Mary with Jesus on her knees; Holy Anne, holding a candle, looks at her Grandson. This stamp is doubtlessly a religious stamp." Mr. Schmit commented, "this letter affirms that the issue is a Madonna stamp."

In STAMPS MAGAZINE we noted that the Ministry of Posts, Paris, will issue a philatelic document in connection with the Christmas and New Year holidays and for the benefit of the Postal Museum. This will consist of three printing impressions of the "Le Nouveau Ne" (The New Born), on a horizontal strip, thus showing the three stages in the printing of the stamp.

The Crown Agents supplied the following information on the 2 shilling stamp issued to commemorate the centenary of the re-enthronement in Gibraltar of OUR LADY OF EUROPE, Patroness of Gibraltar. The designer of the stamp was F. Ryman, and the issue was photogravure printed.



Original Image of Our Lady of Europe which is venerated in Gibraltar

"Our Lady of Europa" is a wood carving approximately two feet in height, beautifully polychromed, and dates to the early 16th century. The capture of Gibraltar by the Spaniards from the Moors in 1462 subsequently facilitated the conquest of the Kingdom of Granada in 1492, and when the battle against the Moslem's last stronghold was won by the Christians, and the Duke of Medina Sidonia, champion of the campaign, returned to Gibraltar, the people in Malaga turned to the Mother of God in thanksgiving, venerating her as Our Lady of Victory. The Christians placed the whole of Europe under the protection of The Mother of Christ under the name of "Our Lady of Europe," and, inspired by the image of "Our Lady of Victory" in Malaga, a statue was carved and venerated as "Our Lady of Europe."

"That the Christians should have chosen the south point of the Rock of Gibraltar for the enshrinement of "Our Lady of Europe" was quite natural since to the Spanish Kings, to the Dukes of Gibraltar, and to the people, the Rock was the key to the kingdoms of East and West.

"Devotion to "Our Lady of Europe" spread far and wide, and numerous miracles were attributed to her. The shrine became a place of pilgrimage, and even ships passing through the Straits fired salvos in homage. Sea captains offered gifts, such as the large oil lamps said to have been given by John Andrea Doria.

"In 1540 the Shrine was ransacked by Barbarossa who deprived the Shrine and statue of all valuables. In 1704 the British took possession of Gibraltar from the Spaniards and the Shrine was converted into a guardroom. The statue was lost, and when finally found the Child had been destroyed. Father Juan Romero de Figueroa, the priest in charge of the principal church and the person responsible for the recovery of the statue, fearing it might be further mutilated, had it taken to Spain, where it remained for 160 years. In 1864, Bishop John Baptist Scandella, the Titular Bishop of Antinoe and Vicar Apostolic of Gibraltar, initiated efforts to have the beloved image of "Our Lady of Europe" brought back to Gibraltar. Since there was no shrine for the statue when it was finally brought back, the image was given to the Loretto Nuns and placed in the Town Convent Chapel. The Bishop completed construction of the new Shrine in 1866, and the image was carried in solemn procession and enthroned above a beautifully carved marble altar donated by Pope Pius IX."

CHRONOLOGICAL HISTORY OF "OUR LADY OF EUROPE"

The following was extracted from an article by Father Ismael de Santa Teresita, O.C.D. which appeared in the March-April 1964 issue of MIRIAM:

- 1462 From the year 1462 there was venerated in a Gibraltar hermitage, dedicated to the Virgin, a very ancient image of a seated Virgin, holding on her left arm the Christ Child, and in her right a floral rod of gold, and bearing the title of "Our Lady of Europe."
- 1704 The English took possession of Gibraltar and the image of "Our Lady of Europe" was abused. The parish priest of Santa Maria la Coronada of Gibraltar, Juan Romero de Figueroa, repaired the image and took it to his parish. Later it was transferred to Algeciras and placed in a hermitage which was called "Our Lady of Europe."
- 1721-1769 The image remained in the Algeciras Chapel, which was rebuilt in 1769.
- 1864-1865 The image of Our Lady of Europe was returned to Gibraltar in 1864 and installed in the Sanctuary, construction of which was begun in 1865 near the original site (in the garden of the College of St. Bernard, later the Asylum of the Little Sisters of the Poor).
- 1941 For greater security the image was transferred to the Cathedral Church of Gibraltar.

- 1954 On August 15 of this Marian Year, the image was solemnly transferred to the Parish Church of San Jose, in the southern part of the point, a place near the primitive sanctuary.
- 1961 The English Governor restored the Church, the site of the original sanctuary, and here it is hoped to erect a new and dignified sanctuary to "Our Lady of Europe."
- 1964 Actually, the image of "Our Lady of Europe" continues to be venerated in the Parish of San Jose, Gibraltar.

A carved copy of this primitive image was executed in 1963, somewhat better than the original, today is enshrined in the Chapel of Europe in Algeciras. There also exists an ancient copy (prior to 1713) of the image, same as the primitive one, in the Discalced Carmel of Madrid (Ponzano).

OUR LADY OF EUROPE

San Marino: September 24, 1966

Spain: September 16, 1963



Our November issue stated that the design on the San Marino September 1966 issue was from a painting by J. Pedreira; this is incorrect. Since some confusion exists on the source of the design used on the San Marino and Spain stamps, we offer the following data:

We concur with Father Horn's conclusion that the Madonna and Child depicted on these issues is after a painting by Roberto Ferruzzi, known as "Madonnina."

The March-April 1964 issue of MIRIAM contained a factual article by Father Ismael de Santa Teresita, O.C.D. on the 1963 Spanish issue. The following is a translation of this article, as it pertains to the design used on Spain's stamp.



- (1) The stamp design reproduces none of the three images of "Our Lady of Europe" as the image actually is. The three are located in Gibraltar, Madrid and Algeciras. Nor does it bear the remotest resemblance to these three.
- (2) This series of stamps of "Our Lady of Europe" was engraved by Sanchez Toda, using as a model a photograph of the canvas which the contemporary painter Joaquin de Angulo did for the Sanctuary of the Virgin of Campiglio in the Dolomite Alps, and which is also called "Our Lady of Europe" because it is situated in the geographic center of this continent. This European Marian edifice in the Italian Alps dates to 1936.
- (3) It has been written that Joaquin de Angulo was inspired to do his work by a picture of the Virgin of Europe which existed in Algeciras, specifically in the Chapel of the Little Sisters of the Poor. However, in Algeciras there is no notice of such a picture, and none exists in the Chapel of the Little Sisters of the Poor. Is this not being confused with the Chapel of the Little Sisters of the Poor of Gibraltar?
- (4) In November of 1963 Sanchez Toda wrote us: "Joaquin de Angulo copied his picture after another unknown author, which picture is found on the main altar of the Sanctuary of Our Lady of Europe, on the Point of Europe, in which place and in front of the picture is an ancient carving, also by an unknown artist."
- (5) In this respect, we were informed by the Chaplain of Our Lady of Europe in Gibraltar (Carmelo Grech), that "neither on the altar, where is venerated said image of "Our Lady of Europe," nor in any other place where is venerated said primitive image, has there existed a picture of the Virgin which inspired the design of Our Lady of Europe."
- (6) Father Horn, a great authority in Marian Philately, has suggested that the design for the Spanish stamps appears to have been inspired by Ferruzzi's "Madonnina," and a comparison of both works confirms this.

(Editor's note: As a reference see the article on page 65 of the November 1963 issue and also on page 5 of the January 1964 issue of THE MARIAN PHILATELIST.



Once again the charity, or "assistance" issue depicts OUR LADY OF MERCY, the seventeenth time since 1930 that the design on this series presents Our Lady under one of her titles.

The following is quoted from Father Horn's article on this design, which appeared in the April 1955 issue of QUEEN OF THE MISSIONS:

"From 1930 to the present time, Macao has issued a series of charity stamps (Assistencia), all with the same fundamental design, which catalogues simply describe as "Symbolical of Charity." But these are Madonna stamps. Here we find the Blessed Mother in the role of dispenser of mercy on earth. Her ample robe is extended to either side, held up like a protecting canopy by angels. Under it we find a Pope, Bishops, a Franciscan Friar, and others; in all we can count nineteen faces, representing every class of man, all placing themselves under her care."

After much research on the origin of the design, the following data appeared in Father Horn's article in the May-June 1958 issue of THE AGE OF MARY:

"Considerable difficulty has been experienced in tracing the origin of the design. Previously it was reported that the design was taken from an altar-piece in the Cathedral of Macao, but more reliable information now received states that the design was taken from a bas-relief by an unknown sculptor, and that it is found on the building known as the Leal Senado (Loyal Senate) in Macao, an edifice which dates to 1583."

GERMANY: CANCELLATION #53 - Tree of Life

Cancellation depicts a modern Crucifix in the Marian Church of Oberhausen. It was created by Toni Zenz of Cologne, and was recently placed above the altar. This cross should represent the marriage between Christ and His Church. In St. Paul's letter to the Ephesians he writes that Christ gave Himself in death so that His Bride, the Church, would thereby be glorious and of immaculate beauty.

This cancellation may be included in many themes: one on Christ, one on the Church, one on Mary, and one on the Crucifixion.

The cross in the design represents the Tree of Life. From one Tree, Eve presented Adam with the fruit of sin and death. Then Christ, as the new Adam, is presenting his Bride, the Fruit of Eternal Life, from the Tree of Life.

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We can also think of Mary, as the Immaculate Conception, who is the prototype of the Church, as she received all her beauty from Christ through His expiatory death. Therefore the inscription on one of the bells in the Marian Church at Oberhausen reads, "Redeemed by Christ, therefore Immaculate Beauty."

(Extracted from the November 1966 issue of the German GABRIEL; translated by Mr. & Mrs. F. Benjert)

BRAZIL: CANCELLATION #24 - St. Anne & Child Mary

On January 6, 1966 this postal cancellation was issued in a small city of Brazil, State of St. Catherine, to commemorate the 50th Anniversary of the Order of Franciscan Catechists. The design depicts St. Anne instructing the Child Mary. The inscription reads: "Go, preach the Gospel." The Order was founded in 1916 by the German Franciscan, Polycarp Schuhen, and today numbers 420 Sisters and 600 Postulants. They are dedicated to Catechism instruction in the elementary schools.

..Frei Virgilio Berri, O.F.M., Rio de Janeiro..

THE ROSARY

W. J. Hoffman

The word "Rosary" comes from the Latin "rosarium," meaning "garden of roses," or "crown of roses." In medieval times the word was used only in connection with prayers or praises to the Blessed Virgin. From this stems the word "corona" or "chaplet," which also referred to the rosary. "Beads" is also used as a name for the Rosary. The word "bede" in Middle English meant "prayer." It was also used to identify all small "globes," which we today call "beads." The use of beads to count prayers is very ancient, and not distinctly Christian, for the Buddhists, Hindus and Mohammedans use beads for prayer counting.

The Christians did not appropriate this practice from Oriental religions. It is known that very early hermits of the East were the first Christians to use mechanical means for counting prayers. One of these hermits, Paul of Egypt, who died about 380 A.D., would fill his pockets every morning with 300 pebbles, throwing one away each time he said one of his 300 daily prayers.

Early Irish monks initiated the idea which has developed into our rosary. These monks in the monasteries were educated men and sympathized with the people outside the monasteries who could neither read nor write, and therefore were not able to participate in prayers, thus feeling cut off or outside the sphere of prayer. These monks took the 150 Psalms of the Old Testament, and in place of the Psalms taught the people to say 150 "Our Fathers," dividing them into groups of 50 each. This method proved most appealing to the people, therefore, as the monks traversed Europe they taught the people this type of prayer. To help them keep track of the number of the prayer, the monks invented a string of beads which were called "Paternosters," and as a result they were called "Paternosterers." In England today there is a street named Paternoster Row, and here in medieval times were the shops of the "Paternosterers."

It is not known exactly when the Our Father was dropped and replaced with the Hail Mary. It is a generally accepted tradition that the form of the present rosary beads was given to us by St. Dominic (lived 1170-1221). Countless papal documents over a period of 400 years confirm the conviction that Our Lady appeared to St. Dominic, leaving the rosary as a legacy. It is a historical fact that the "Hail Mary" did not exist before St. Dominic, and after him it existed everywhere. He did have a great love for and devotion to Our Lady. And the Dominicans were the first to bring the present form of the Rosary to the people.

Probably the person most responsible for the rosary as we know it today was Dominican Father Alanus de Rupe. In 1470 he founded the Confraternity of the Rosary, the greatest single factor in forming the rosary of today. Papal approval was given on September 8, 1475, and on this day Alanus de Rupe died at Zwolle. He did not like the word "rosary," and called it "Our Lady's Psalter."

The present day rosary, or 150 Ave's, is divided into 15 groups of 10 beads; the Fifteen Mysteries of the Rosary are to be meditated upon when saying the Rosary. (See Vol. 4, No. 4, page 5.) Because of its cumbersomness, the Rosary is generally made up of five groups of ten beads, which would be said three times to complete the fifteen decades. Our Lady's message at Fatima was "pray the rosary," and J. B. Shaw, in "The Story of the Rosary," writes: "It is a golden chain of praise and petition by which we go to God as God came to us, through His Blessed Mother."

THE ROSARY ON STAMPS

Mr. and Mrs. Frank Benjert

The Rosary appears on many postal issues. On some it is prominent, on others in miniature, and on still others a magnifying glass is needed to discern it. However, this may be an inspiring section in Marian Philately, and the following briefly describes the stamp designs which include the Rosary.

We are indebted to TIMOR, one of the Portuguese Colonies, for a stamp depicting the beauty of the Rosary. On April 28, 1961, it issued a series of stamps depicting native art. The "Silver Rosary" pictured on the 30c stamp (Scott 304) truly deserves the title "a work of art."



To publicize the Marian Year, on December 24, 1954, Spain issued a stamp portraying "Our Lady of Africa," also known as the "Patroness of Ceuta," (Scott 812). The Rosary is found twined around Our Lady's hands and wrists.

The incomparable Madonna painter, Murillo, can be thanked for the picture of "The Virgin of the Chaplet," shown on a stamp of Spain issued in 1960 (Scott 723). Our Lady clasps the Rosary of pearls in her right hand and winds it around the Infant Jesus.

The Rosary is a familiar characteristic of the statue of "Our Lady of Lourdes." This statue is found on stamps issued by the Vatican in 1958 (Scott 233-236) commemorating the centenary of the apparition of the Virgin at Lourdes and the establishment of the Shrine. This same series also depicts St. Bernadette praying the Rosary (Scott 235-238).

In 1914 Greece issued a set of two stamps titled "The Tragedy of War." The design pictures a nurse comforting a mother and child beside the wounded body of her soldier husband. The nurse wears a Rosary as a necklace. (Scott RA1-2).

Switzerland also has favored us with stamps picturing a Rosary in miniature. In the border of the Arms of Fribourg Canton, issued December 1, 1922 (Scott B22), the Rosary and cross surrounding the mitres indicate the strong Catholic spirit of this Canton. On the arms of Lucerne (Scott B23), in place of the mitres a sailing ship is pictured in the center of the Rosary, which is at home in the four Forest Cantons.



The souvenir sheet of Luxemburg, issued June 4, 1945 (Scott B126), pictures Our Lady of Luxemburg, also known as "Our Lady Consoler of the Afflicted." A Rosary is visible suspended from the right arm of Our Lady.

Colombia presented us with a Madonna stamp of the "Patroness of Colombia," "Our Lady of Chiquinquirá," issued December 4, 1954. The original picture dates to 1555, and was done on a cotton sheet or blanket; it is approximately four feet long and over three feet high. The Madonna and Child occupy the middle of the stamp design. The artist was asked to represent the Blessed Mother as "Our Lady of the Rosary." Two Rosaries are conspicuous on the original picture, however, on the stamp design they are shown as two thin strands hanging from the left hand of Mary and from the left hand of the Infant Jesus (Scott 686, C262, C291).



A pleasure to behold is the stamp of Monaco, issued May 15, 1958 (Scott 414), picturing the blessed Bernadette as a child tending her flock while praying the Rosary. The 1F value in this set also shows the statue of Our Lady of Lourdes with the Rosary suspended from her hands (Scott 412).



A special impetus to foster the praying of the Rosary went forth from Fatima, where on May 13, 1917 Our Lady appeared to three shepherd children and commanded them to recite the Rosary zealously. On October 11, 1917 the Miracle of the Sun occurred, confirming the apparition. By this means the heavenly Lady proclaimed herself as "Queen of the Rosary." To commemorate the Holy Year, Portugal issued a series of stamps in 1950 honoring Our Lady of the Rosary at Fatima. The design was patterned after a sculpture in the Church of St. Eugene in Rome. The Rosary hangs from the folded hands of Our Lady (Scott 717-720).

In December of 1948*each of the Portuguese Colonies (listed below) issued a single stamp, excepting Angola and Mozambique who issued a series of four values;

also, a common block was issued which shows Our Lady of Fatima appearing to the three children, with rays surrounding the image of Our Lady, remindful of the "Miracle of the Sun." The block also shows a stamp of Our Lady of Fatima from Portuguese India (Scott A 42). On all these stamps we see the Rosary suspended from the folded hands of Our Lady.



Another stamp depicting the Crowned Pilgrim Virgin of Fatima was issued by the Portuguese Colonies in 1951. # Each stamp has a label attached on which were printed quotations from Pope Pius XII and the Patriarch Cardinal of Lisbon. The May 1966 issue contained an article (pages 36-37) by Father Horn on these quotations.

	* Issued Dec. 1948	# Issued Oct. 1951
Angola	Scott 315 to 318	Scott 357
Cape Verde	" 266	" 270
Portuguese Guinea	" 271	" 275
Macao	" 336	" 352
Mozambique	" 325 to 328	" 356
Portuguese India	" 480	" 506
St. Thomas and Prince Islands	" 351	" 355
Timor	" 254	" 270



Another series of eight values from Portuguese India appeared in 1949 honoring Our Lady of the Rosary at Fatima. Here the Rosary is twined around the hands of the Crowned Pilgrim Virgin (Scott 481-488). In 1951 a set of stamps commemorating the 300th anniversary of the birth of Jose Vaz was issued; the 12T value pictures the altar and the Rosary is seen in the vertical borders.



Our Lady of Fatima in miniatures also appears on a set of two stamps issued by Mozambique on July 23, 1953 (Scott 384-5), however, the Rosary is barely discernible hanging from the hands of Our Lady.

On October 4, 1965 Philippines commemorated the Christianization of the Philippines and issued a series of stamps for the observance. The 3c value shows a hand holding a cross draped with a Rosary against a background map of the Philippines (Scott 934, C92a).



The climax in "The Rosary on Stamps" comes with the release of the 15 stamps depicting the "Mysteries of the Rosary," released by Spain on October 12, 1962, with the designs reproducing art masterpieces of famous artists (Scott 1140 to 1150 and C171 to C174).

NOJEX AWARDS

Henry F. Zebrowski, Harrison, New Jersey, was awarded the Rev. C. A. Wisniewski Trophy for "Best Madonna Exhibit."

The Marian Philatelic Study Group Awards went to:

- 1st - Andrij D. Solczanyk, Chester, Pennsylvania - "The Virgin Mary."
- 2nd - Arthur Clinton, Jr., New York City - "Marian Collection."
- 3rd - Mrs. Chas. Nahas, La Crescenta, California - "The Birthday of The King."

Rev. Adolph C. Klein, Brooklyn, New York, received the Apfelbaum Medal for "The Madonna in Portugal and Colonies."

Henry F. Zebrowski also received the New Jersey-New York Chapter Award for "Madonnas on Stamps of the World."

CONGRATULATIONS to the above winners, and also to the winners of awards in the Religious Theme.

SCRANTON EXHIBIT: Henry F. Zebrowski took First Place, the COROS Certificate, and the ATA Certificate for his "Madonnas on Stamps of Spain." The awards at this exhibit were in the shape of a piece of coal, appropriately inscribed. Brother Malachy, M.S.S.T. also exhibited one frame of "Pietas."

Rev. A. S. Horn



Sc. 137
Mi. 123
Yv. 149
Gi. 131

BRIDGETTINE NATIVITY SCENE: The details are quite small but on a 25-senti, blue, issued for the 500th anniversary of the establishment of the Bridgettine Convent at Mariendal, may be seen a NATIVITY SCENE. The convent was built in 1436 at a site on the Pirita river near Tallinn (Reval), in Estonia. This substantial establishment was destroyed by the Russians in 1567, so that today only monumental ruins remain. This was a combination convent, a "monasterium" for the sisters to the north, and a separate enclosure or "curia" for the brothers to the south. Three priests were to live with the brothers.

The stamp depicts the seal of this monastery, and the inscription around the seal, in medieval Latin, reads, briefly, "The seal of the Monastery of the Blessed Virgin Mary and Bridget, at Mariendal." The illustration within the seal itself takes us into the book of St. Bridget's revelations; in this instance, her description of the Nativity of Christ. St. Bridget herself kneels beside the Holy Infant in His Crib. To the left is the Blessed Mother; to the right are seen the heads of the oxen and the ass. Below, and slightly to the right, is seen the sleeping St. Joseph, a familiar detail in older Byzantine representations of the Holy Night. The candle, mentioned in St. Bridget's description of the Nativity, is seen at the head of the Crib. Above is an ornate Gothic canopy. It may be well to mention that St. Bridget of Sweden founded the Bridgettines or Order of the Nuns of St. Savior in 1344.



Sc. B31
Mi. 113
Yv. 135
Gi. 111

OUR LADY OF PEACE in ARMS OF TALLINN: We could search in many places, but the strangest place to find OUR LADY OF PEACE would be on a war helmet, yet this is exactly the case on this issue. It is a charity stamp on which appears the ancient coat-of-arms of Tallinn (Reval). It was already known in the year 1219 when the diocese of Reval (now called Tallinn) was established. The coat-of-arms, however, seems to date back to 1346 when the Teutonic Order, a medieval military order, bought the domain from the Danes. The Blessed Virgin is still patroness of the order, and for this reason the name of "Mariani" is sometimes given to its members. It is on this connection with Mary that her image was used on the crest above the helmet in the coat-of-arms of Tallinn. The detail on this stamp is very small, but if you make use of a magnifying glass you will see the Blessed Mother, her arms folded over her breast, the uppermost feature of the Tallinn coat-of-arms, a reminder of the days when this was called the domain of Mary.

CONVENT OF THE BLESSED VIRGIN MARY AND ST. BRIDGET AT MARIENDAL: The other three stamps in this 1936 issue can be classified as Marian.

The 5-senti (Scott 134) portrays the window of the Convent. The 10-senti (Scott 135) shows a distant view of the Convent. The 15-senti (Scott 136) shows the facade.



(Extracted from Father Horn's article in the October 1954 issue of QUEEN OF THE MISSIONS)

BRAZIL: Just before we went to press we learned that only one stamp, not two, was released December 8th. Against a blue background, Our Lady leans over the Infant Christ Child lying in the Crib. The second stamp, "Enthroned Madonna and Child," to be issued December 22, 1966. Both stamps will be illustrated in the March 1966 issue.

FOURTH EDITION - CATALOGUE OF SPANISH LOCAL CIVIL WAR MADONNA STAMPS

Marshall H. Williams has up-dated his Catalogue, and the fourth edition was published in October 1966. This valuable reference as to availability of the items, as well as the price, may be obtained by writing to Mr. Williams, 98 East Rock Road, New Haven, Connecticut 06511, U.S.A.

Mr. Williams specializes in Madonna and Vatican postal issues, and is only too willing to assist members in supplying these items for their collections.

CZECHOSLOVAKIA: HOLY TRINITY COLUMN - Olomouc

In the year 1716 the sculptor Vaclav Render pledged before the Olomouc Town Council that he would build a large column on the Ober-Ring (Upper Ring) in memory of the recent plague. The Council approved the offer and agreed to provide the sculptor with necessary material from the town's quarry. This enormous project was planned to honor the Holy Trinity. The work progressed very slowly. Render died in 1733, and the work was carried on by Rakychy, Scholz, Zahner and Scherzhauf, but was not completed until 1754. The total cost amounted to approximately \$75,000, which was a very large sum in those days. On September 9th the Holy Trinity Column was blessed by the Archbishop-Cardinal Troyer of Olomouc, with Emperor Francis I and his wife, Maria Theresa, present.

The column symbolizes various steps to heaven, always higher and higher, up to the Holy Trinity. Its composition is an artistic masterpiece. On top of the column, actually above the column, is suspended a terrestrial globe; and on the sides are the figures of God the Father and God the Son, which appear to be barely resting on the clouds below, seemingly hanging free in the air. God the Father stretches his left hand over the world, while God the Son holds in his right hand the Cross of Redemption. A halo of rays over both contains, in its center, a Dove which is symbolic of God the Holy Spirit. The figures are of copper, fired in gold by Master Simon Forstner.

Under the Holy Trinity, suspended in the clouds, is the figure of the Archangel Michael, and in the center of the shaft of the column is the figure depicting THE ASSUMPTION OF MARY, on a cloud supported by two angels.

The lower pillars of the column are in three gradations, each decorated with six statues of saints; there are 18 saints represented. The Patron Saints of Moravia, Sts. Cyril and Methodius, are there, with Wenceslaus, Adalbert, John the Baptist, John Nepomescene, John Sarkander, Lawrence, Jerome and John Capistran, Sts. Joseph, Joachim, Anne, Judas Thaddeus, Maurice, Blais, Francix Xavier, Anthony of Padua. The statues of these saints are artistically formed in late baroque style. On the walls of the column between the pillars are copper reliefs of the Twelve Apostles. The interior of the lower column contains a chapel, which is decorated with six Biblical reliefs, which friezes are held by six wall pillars. Above the entrance is a plaque showing the date of the blessing - September 9, 1754. The passage from the round foundation of the column to the hexagonal ground plan forms balustrades which rise from the walls and are decorated with twelve stone figures of children carrying lanterns.

In the final judgement, this Holy Trinity Column, which is approximately 116 feet high, is a masterpiece of sculpture and the greatest decoration not only for the city but a unique creation in Central Europe.

(Extracted from the March 1959 issue of the German GABRIEL and translated by Mr. and Mrs. Frank Benjert).

		<u>Scott</u>	<u>Michel</u>	<u>Yvert</u>	<u>Gibbons</u>
1955	Czechoslovakia	C41	895	41 air	858
1939	Bohemia-Moravia	33	31	31	31
1939	"	34	32	32	32

CZECHOSLOVAKIA: MARIAN COLUMN IN OLOMOUC - 1955 Scott No. C41

A study of this issue, which pictures a view of the City of Olomouc, will reveal that to the right of the Holy Trinity Column is the smaller MARIAN COLUMN. Vaclav Render, famous sculptor of the city, decided to erect a column in thanksgiving and as a reminder of the 1709 fire and the plague of 1715. The site chosen was the pre-war Wilson-Platz (today, site of the Red Army). Lack of funds delayed the work, and not until Baron Leopold Anton Sack of Bohunovic left 2000 Gold Gulden for this column in his will could the work be continued. It was completed in 1727.

The base of the pedestal is in two tiers and decorated with statues of saints. At the bottom are Sts. Sebastian, Francis Xavier, Charles Borromeo and Roche. Above these are Sts. Theresa of Avila, Catherine, Barbara and Rosalia.

On a slender, spiral shaft of the column rises the figure of MARY, the Mother of God, with the Child Jesus. Mary stands on the terrestrial globe adorned with a Queen's Crown, the crescent moon and snake under her feet. In her right arm she holds the crowned Infant Jesus, and in her left a scepter. A brass plaque on the column carries the inscription "MARIAN COLUMN, a work of Vaclav Render, erected in the years 1716-1727, in thanksgiving for the prevention of the

pest." At the time of the seizure of the city in 1758, the column was struck by a Russian bullet, which is still there. A short inscription, carved in stone, tells of the renovation of the column, which was done by the sculptor V. Janousek.

(The above article, by Pfr. Victor Schmack, was extracted from the March 1959 issue of the German GABRIEL and translated by Mr. and Mrs. Frank Benjert.)

MADONNA STAMPS

W. J. Hoffman

The beauty and inspiration of Madonna Stamps is a joy to behold! During 1965, fifteen countries issued stamps depicting THE MADONNA, and some were reproductions of masterpieces found in world famous museums and art galleries. It is not difficult to understand why a collector would concentrate on this phase of philately.

Over the years COROS has conducted a poll to determine which were the best stamp designs in various categories, and also for the "most outstanding religious issue of the year." Did you know that four consecutive years saw a Madonna Stamp judged as "most outstanding?"

In 1964 the award went to France for its issue depicting the Madonna from the stained glass window of Notre Dame Cathedral. The 1963 selection was New Zealand's Christmas stamp, "The Holy Family," by Titian. In 1962 the choice was "The Praying Madonna," New Zealand's choice for its Christmas design, and probably one of the most beautiful Madonna designs selected for a postal issue; this painting by Sassaferrato is also known as "The Blue Madonna." And in 1961 the award went to Spain for its stamp reproducing Murillo's "The Immaculate Conception."

The Madonna was a favorite subject for artists, and they never seemed to tire in painting her. They vied with one another to see who could produce the most outstanding work, and some jealously guarded their work until completed. I believe it would be an impossible task to select the most outstanding work, but the choice would probably be Michelangelo's "Pieta," which continually inspires the beholder. The Madonna Stamp collector was able to add several stamps of the "Pieta" to his collection when the famous work was at the New York World Fair.

What would be your choice as the "most outstanding choice" among the Madonna Stamps issued in 1965? I have selected the Dominican Republic's issue of the "Virgin of Highest Grace," for the award.

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OUR THANKS to members who continue to encourage and support our endeavor. PATRONS: Mrs. O. R. Goss, Stephen Sieben. ASSOCIATES: Clifford F. Holler, Samuel G. McLaughlin, Hulda M. Peterson, Jos. Wisnewski. ASSISTS: Wm. Danbruski, Mary Muriel Murphy, Mrs. Kenneth Fletcher, Cecelia Colchico.

During the year many members have expressed their commendation on our publication. It is most gratifying to receive such letters since in this way we know that we are achieving our objective in providing philatelic details to make Marian Philately a most interesting and inspirational hobby.

We are also grateful to the following for their review and publicity on the Catalogue of Marian Stamps: GABRIEL publication of Great Britain and Ireland; FILATELIA ITALIANA, Nino Barberis, Editor, Milan, and Mr. Ernest Kehr in the NEW YORK TABLET.

VATICAN MADONNAS

	<u>Hinge Traces</u>	<u>Mint</u>
#143-4	\$18.00	\$20.00
171-2	21.00	25.00
176-81	8.00	9.00
189-91	14.00	16.00
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275-80		9.50
292-4		3.50
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323-5		2.55
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353-5		2.00
372-4		2.50
383-6		1.40
397-9		1.40
420-2		.75
433-8		1.30
C 1-8	9.00	11.00

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Imperforate Set	6.50
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All of the above are fine to very fine. They are subject to prior sale. Prices firm until February 15, 1967.

MARSHALL H. WILLIAMS

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