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## The Marian Philatelist, Whole No. 30

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

Business Address:  
424 West Crystal View Avenue  
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## NEW ISSUES

**BRAZIL:** (Class 1) Single stamp, 50 cruz. value, issued March 12, 1967, commemorating the Polish Millennium. Design shows OUR LADY OF CZESTOCHOWA on the left. A special cancellation was used which depicted the facade of the Polish Church of "The Pieta" in Rio de Janeiro; see Brazil Cancellation #25. An article on "Our Lady of Czestochowa" appeared in the July 1, 1966 issue when Vatican City released a set of stamps for the Polish Millennium.



**CAMEROUN:** (Class 8) Set of 4 stamps issued December 19, 1966, depicting religious edifices. The 18F stamp shows the CATHEDRAL OF OUR LADY OF PEACE at Buea.



**CZECHOSLOVAKIA:** Set of four stamps issued February 13, 1967 for International Tourist Year. Three of them contain Marian Columns and/or Marian Churches. Identification obtained from the April 1967 issue of the German GABRIEL.



On the 160 kcs. value, (Class 8m) is seen the city of Prague.

At upper right is inscription, in Latin, which reads "Prague Mother City." Over the "s" of "kcs" appears the CHURCH OF OUR LADY OF VICTORY. Also included are the BETHLEHEM CHAPEL, and TYN CHURCH OUR LADY OF THE FENCE.

On the 40h value (Class 3, 8m) at lower left are three towers; the third from left is of the CHURCH OF OUR LADY OF LORETTO.



A MARIAN COLUMN is at lower right, under the second "E" in "Ceskoslovensko," marked with a pointer on illustration. Under the "R" in "Brno" is the CHURCH OF THE ASSUMPTION OF MARY.

A MARIAN COLUMN is seen on the 30h value (Class 3m), under the first "E" in "Ceskoslovensko," marked with a pointer on the illustration. The



Town Gate in the center is called the "Marian Gate," or "Gate of Our Lady," (Marientor or Frauenturn). For information only, the large statue at the left is of St. Catherine. The town honored is shown on the stamp as "Jihlava," but we believe it is also known as "Iglau."

**DAHOMEY:** (Class 8). A March 21, 1966 issue depicting Cathedrals.

The 50F value is the IMMACULATE CONCEPTION CATHEDRAL at Ouidah.



The 30F value shows the CATHEDRAL OF ST. MARY, QUEEN OF THE WORLD, at Porto Novo. There appears to be a statue on top, but it has not as yet been identified.

The name of the Cathedral of Cotonou, shown on the 70F value, has not yet been ascertained. An image is visible over the entrance but identity not yet known.

Identification of the churches shown on the Cameroun and Dahomey issues obtained through the "Task Force" of the International Philatelic Academy. It is composed of members from various Guilds of the World Union of St. Gabriel, and dedicated to research in identifying edifices, etc. depicted on stamps of a religious nature.



NICARAGUA: (Class 3m, 8). Set of 8 stamps honoring Ruben Dario, poet. Exact date of release not known.

The 20c airmail value presents Poet Dario on the left and the CATHEDRAL OF THE ASSUMPTION, Leon, where he is buried.

Above the entrance, between the two towers, may be discerned a statue of THE IMMACULATE CONCEPTION. Even though it is a miniature, the halo encircling the head of the Madonna is visible.

This Cathedral has appeared on hundreds of Nicaraguan stamps, however, on these there was no Madonna visible, but a July 16, 1957 issue (Scott 791, C395) does have the statue visible. From this it may be assumed that it was added to the edifice somewhere around 1930.



PARAGUAY: (Class 1) Set of 8 stamps reproducing famous paintings issued December 10, 1966. The G/36.00 airmail value depicts OUR LADY OF VICTORY by Mantegna, now in the Louvre, Paris. The stamps were issued perf and imperf. A souvenir sheet, perf and imperf, contains the G/36.00 airmail stamp of OUR LADY OF VICTORY. The philatelic press

identified this design as "The Coronation of The Virgin," but this was incorrect. See article on page -41-

PARAGUAY: Set of 8 stamps released for Holy Week. Stamp designs reproduce famous works of art by various artists portraying events of the Passion of Our Lord. Four stamps include THE MADONNA.

DEPOSITION by Rubens (Class 3m) appears on the G/0.15 value. Same design was used on a 1939 Belgium issue, Scott B248.

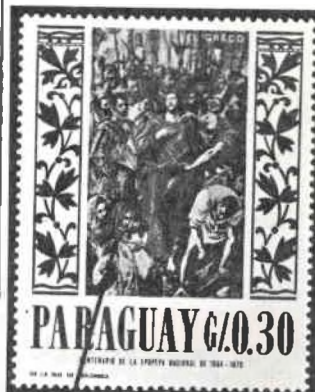
CRUCIFIXION by Da Ponte (family name Bassano) (Class 2), appears on the G/0.20 value.

ESPOLIO (Disrobing of Christ) by El Greco, (Class 3m) is seen on the G/0.30 value. The SORROWFUL MOTHER appears at lower left, indicated with a pointer.

JESUS FALLS UNDER THE CROSS (Class 2) by Murillo is seen on the G/0.50 value.

The stamps were issued perf and imperf, and with numbered souvenir sheet, also perf and imperf; the latter contain the 36.00G airmail value of

THE MARIAN PHILATELIST



"The Last Supper" by Leonardo Da Vinci. For information only, the remaining stamps reproduce the "Resurrection" by Raphael, the "Scourging at the Pillar" by G. Reni, "Christ before Pilate" by Tintoretto and "The Last Supper" by da Vinci.

The stamps were not available early enough for us to research the "story behind the stamp," and the July issue will contain these articles.

PARAGUAY: (Class 3m). The September 1, 1966 issue stated that Scott 524, 1958 release, was overprinted. We have now ascertained that it was not an overprint but a release of the same design with new values.



SPAIN: (Class 8). Issued March 28, 1967, 1,50 ptas. value, honoring Interparliamentary Union Congress. Design shows the CATHEDRAL OF OUR LADY OF ASSUMPTION at Palma de Mallorca. See article on page -40-



FORTHCOMING ISSUES

AUSTRIA: May should see the release of a stamp depicting THE SCHUTZMANTEL MADONNA in connection with the "Gothic Art in Austria" observance to be held during the months of May to October, 1967.

BRAZIL: Frei Virgilio Berri, OFM, writes that on Mother's Day, May 14, 1967, Brazil will issue a MADONNA STAMP with a special cancellations.

Brazil has also scheduled a release for October 12, 1967, which will honor OUR LADY OF APARECIDA.

INFORMATION WANTED



Mr. Jozef Peeters, of Bevel, Belgium, forwarded this illustration. He requests information.

He thinks it may be a Russian issue for telegraph fees.

We would appreciate hearing from anyone who has researched this field.

Our thanks for various philatelic items and/or data to Antonio Benet, Angel Gil Diaz, Frei Virgilio Berri, OFM, Antonio Granella, Father Volkaerts, Jozef Peeters, Pierre Schmit, Gisela Schmieder.

MARIAN POSTAL CANCELLATIONS

BELGIUM:

- 44. Halle, January 1967. OUR LADY OF HAL. (Black Madonna). "Halle 1967, 700 Years a Marian City."
- 45. Namur, March 4, 1967. NOTRE DAME DU RAMPART "Exposition C.R.Ph.N. (Royal Philatelic Circle, Namur), Saint Gabriel, Namur." Special cancellation used for Namur Exhibition.

BRAZIL:

- 25. Rio de Janeiro, March 12-14, 1967. POLISH CHURCH OF THE PIETA, RIO. "12-14 March, 1967, Rio de Janeiro." Cancellation used on stamp of "Our Lady of Czestochowa" issued by Brazil for Polish Millennium.

FRANCE:

- 22. Illkirch-Graffenstaden, 1965-1966. CATHEDRAL OF NOTRE DAME, STRASBOURG. "European Philately-Europa F.D.C. Service." Red meter cancellation.

- 23. Chartres, Eure-et-Loir. CATHEDRAL OF NOTRE DAME, CHARTRES. "Chartres-City of Art." Regular postal cancellation.
- 24. Rennes, June 25, 1966. MADONNA AND CHILD (The New Born), G. de la Tour, First Day 25 June 1966, Rennes." Special cancellation used on issue of G.de la Tour's painting, "Nativity."

GERMANY:

- 58. Kevelaer, January 1967. SHRINE OF OUR LADY OF KEVELAER. "5 January 1967, Since 1642 Marian Pilgrimage Shrine."

GREAT BRITAIN:

- 1. Hereford, May 3, 1966. MADONNA. "Sacred Polish Millennium 966-1966." Red meter cancel used by Association of Marian Helpers, Hereford, England.
- 2. Fawley Court, Henley-on-Thames, May 29 1966. AM MONOGRAM. "Polish Millenary of Christianity." Special cancel used for observance of Polish Millennium.
- 3. London, March 18, 1967. OUR LADY OF WALSHINGHAM, NORFOLK. "Gabriel Convention, 18 March 1967, London." First postmark from England depicting The Madonna, authorized for Guild Convention. Special one day use.

PORTUGAL:

- 12. Fatima, January 12, 1967. WORLD MAP WITH FATIMA'S RAYS SPREADING OVER IT. Red meter cancel.

SPAIN:

- Molins de Rey, February 2, 1967. VIRGEN DE LA CANDELARIA. "Philatelic Exposition, 2 February 1967, Molins de Rey (Barcelona)." Candlemas Fair is famous in this city since 1851.

SWITZERLAND:

- 10. Morcote, Various dates. CHURCH OF SANTA MARIA DEL SASSO. "Morcote, 26 November 1960, Lake of Lugano."
- 11. Maroggia, Various dates. CHURCH OF SANTA MARIA DELLA CINTURA. (Our Lady of the Cincture). "Maroggia, 21 May 1964, Lake of Lugano."
- 12. Orselina, Various dates, CHURCH OF MADONNA DEL SASSO. "Orselina, 2 July 1966."



Belgium #44



Belgium #45





Brazil #25



France #22



France #23



France #24



Great Britain #1



Germany #58

Grt. Brt. #2

Grt. Brt. #3



Portugal #12



Spain  
2-2-67



Switzerland  
#10



Switzerland  
#11



Switzerland  
#12

The following were listed but never illustrated. Copies obtained through cooperation of Gen. Pontes, Rio de Janeiro.



Brazil #4



Brazil #6



Brazil #5



Brazil #13



Brazil #3



Brazil #11

1967 U.S. CHRISTMAS STAMP: Following extracted from February 20, 1967 issue of LINN'S WEEKLY: "It has been learned that the groups, which in some instances violently opposed the religious theme of the 1966 Christmas stamp, are intensifying their efforts to prevent such a thing for 1967. Postmaster General O'Brien has heard from them. If a Christmas stamp with a religious theme is what you want then you better get busy. The decision to have such a stamp, as well as the design therefor, is to be made in the near future. Write to Postmaster General Lawrence F. O'Brien at once if you favor artwork pertinent to the Nativity of Christ. Direct it to him at the Post Office Department, Washington, D.C. Get written endorsements and resolutions from the groups to which you belong and mail these in. When the mail was counted at the POD in the capital last fall, when the theme of the 1966 Christmas theme was announced, the "for" exceeded the "against" substantially. To the credit of those in opposition, they never let up. Let those "for" be just as tenacious and determined." We urge you to write the POD. Our National Gallery has masterworks of the Nativity of Christ (of course a Madonna and Child would be welcomed with joy) which could be used. WRITE AT ONCE.

ANNOUNCING

THE FIRST SUPPLEMENT

# Catalogue of Marian Stamps

The Supplement of 32 pages includes 24 catalogue sheets for new countries and/or replacements for pages included in the original catalogue. It also includes 5 pages of new listings, on gummed paper, identified to the country of issue for insertion in the catalogue. As was done in this supplement, when both sides of the sheet for each country become filled the pages will be reprinted in future supplements.

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Several reviewer and users have sent us their comments:

"I have just received the Catalogue of Marian Stamps and am so completely impressed ....It's been a long time since a work has come across my desk that is so prodigious an undertaking to contribute to philatelic knowledge and to stimulate interest in a specialty field. Not only are facts about Marian stamps so clearly presented, but the attractiveness of the layout and presentation of contents are a credit to all." - Ernest A. Kehr, New York Philatelic Columnist.

"The Catalogue of Marian Stamps lies in fascinating beauty before me. Clear printing, sharp photographs, clearly arranged grouping of catalogue numbers (Scott, Michel, Yvert, Gibbons), complete listing of all Marian stamps to the end of 1965 - these are the features of this unique new publication. Reviewing the Catalogue leaves nothing to wish for with regard to clarity. What immense work is involved here. How was it possible to ascertain all the Madonnas in miniature and Marian Churches? Only deep devotion could have induced the publisher to complete such a work. They deserve our thanks." ...Rev. Clemens Anheuser, O.F.M., Co-Founder of World Union of St. Gabriel (Collectors of Religious Motifs on Stamps.)

"As to the Catalogue - what can I say? Adjectives can't describe it's scope! All I can say is "It's a collector's dream!" - Edwin Polodna, President of COROS.

"As for the splendid, wonderful and overpowering work of the Catalogue of Marian Stamps - I received it Friday and was lost in it for the whole week-end. The Catalogue is my companion everywhere. This work is so excellent, so complete, and so sublime I never will forget what a great joy you have given me with this Catalogue." ...Eugen Trauner, Augsburg, Germany.

"My most sincere congratulations for this really fine and useful work. I think it is the best ever issued in this field, so clear and complete. I am sure the Catalogue will be a very great help to all Marian collectors throughout the world." ..Jos. Aumann, Vienna, Austria, Past President of the World Union of St. Gabriel.

"Many and joyous greetings for the enormous task which you have accomplished, and for the realization of your beautiful Catalogue of the Stamps of the Virgin." ...R. Farin, Paris.

The above are only a few commendations received. If only space was available to repeat them all, however, these do convey the scope of the work.





In connection with the first convention of the Great Britain-Ireland GABRIEL GUILD, authority was obtained to use an official postmark in London with the design of OUR LADY OF WALSINGHAM. Although a red meter cancellation and an AM Monogram cancellation were used in connection with the Polish Millennium, Mr. Tom Aungiers wrote that this is the first postmark which reproduces the Madonna on a cover imprinted with a Crucifix from a 11th century psalter. The cancellation is an excellent reproduction of Our Lady from this once famous English Shrine. Members of the Guild are to be commended for their efforts.

This English Mary Shrine of Walsingham is probably the most outstanding and best known of all England's Shrines. It was so beloved in times past that it was believed the Milky Way pointed to its location. Thousands of pilgrims came; royalty and wealthy patrons endowed it; its founding was recorded in a ballad dated 1461 with twenty-one verses telling how it came to be and how its site was selected. The earliest record of the Shrine is contained in a gift confirmation made prior to 1156 by the Earl of Clare to the Bishop of Norwich, stating that one Geoffrey de Faverches, son of Widow Richeldis, was granted "to God and to St. Mary, and to Edwy, his chaplain, in perpetuity, the chapel which his mother founded in Walsingham in honor of Mary ever Virgin ..."

Widow Richeldis de Faverches founded the Shrine in answer to Our Lady's requests. She wanted to honor Our Lady and prayed to her for enlightenment as to how this could be done. Our Lady appeared to her and took her on a visit in spirit to Nazareth, and there showed her the little house in which she lived and which the Angel Gabriel visited, then preserved under the Basilica of The Annunciation. Mary told the Widow that a similar house should be built in Walsingham, and gave three reasons: it was to do her honor, it was to be a place where others might seek help, and it would be a memorial to the Angelic Salutation. The Widow immediately got the carpenters busy but found it difficult to select a site. It so happened that one night a very heavy dew fell, covering all the land except two spaces which were the exact size of the house. One of these was near two wells--even today a feature of the Shrine--and a decision was made to place the house there, however, even though they labored all day they could not place the house on the laid foundation. The Widow spent the night in prayer, asking Our Lady's guidance as to where she wanted the house. The next morning, when the workmen reported for work, they found the house had been placed on a site some 200 feet from the wells. This was the beginning which later developed into a magnificent Lady Chapel and became the glory of England until 1538.

Henry VIII devastated the Shrine, despoiling it of its treasures, and it began to fall into ruins. In the 1890s a Miss Charlotte Boyd was induced to purchase the dilapidated Slipper Chapel. Restoration began, and in 1897 the first pilgrimage since the Reformation came to the Shrine. But for eighteen years the Chapel remained idle, though cared for, until in August of 1934 an image of Our Lady, designed by Prof. E. Tristram and a gift of Miss Hilda Cary of Torre Abbey, was enthroned by Bishop Lawrence Youens of Northampton. This brought more and more pilgrimages, and Walsingham again took its place as England's most famous Shrine.

#### ST. PETER AWARD

Mr. Pierre Schmit, Secretary of the World Union of St. Gabriel, has informed us that the Union has founded an annual prize to be awarded to the Editor of a Gabriel publication (or associate); or the Direction of a Guild; or a Mission; or a personality who through his activity has been especially active in the propagation of the stamp apostolate. The Award is being offered by Mr. Wolfgang Wirth through the "Wolfgang Wirth Foundation," for special merits on behalf of the World Union and its propagation. A jury consisting of three St. Gabriel members will decide to whom this award will be given, based on the guide-lines mentioned above. The Award will honor those who have enhanced Christian Philately by means of their collections, their philatelic activities, and the apostolic aspect of philately. It will consist of a valuable philatelic and numismatic collection left by the founder for this intention. The first St. Peter Award for 1967 will consist of a collection of "Vatican Letters." Quoting Mr. Wirth, "Stamp collections with religious motives are a key which opens the door to spiritual domains, and also are witnesses of the universality of the Church. It presents an understandable synopsis of Christ's Life and His followers, an invitation for each viewer. ..."

MADONNA ON POSTAL ISSUES OF THE POLISH PRISONERS OF WAR  
CAMP OFLAG VII-A AT MURNAU, 1942-1945

Henry F. Zebrowski

Camp Oflag VII-A was situated in the vicinity of Murnau, a small Bavarian town on the southern border of Germany. This camp comprised of several thousand Polish soldiers, most of whom were officers. In order to provide some form of communication between the many scattered barracks, permission was granted on November 5, 1942 to establish in Murnau a local post office which started to function on November 6, 1942. The postal officers were appointed by the Elder of the Camp, and mail boxes were placed in each barrack for pick-up and delivery of local mail, postage stamps were then printed and issued for the franking of the camp mail. Between November 1942 and April 29, 1945, when Murnau Camp was taken by the Allies, a number of different stamps were released. The issue we are interested in is the MADONNA design, which was issued in December 1942, and carried a value of 20 fenigs.

A total of 1520 copies of the Madonna stamps were issued; this number includes all of the printings of all of the color varieties, ranging in color from dark-brown, light-brown, to brown-red and red, also the blue color variety, printed on 4 paper varieties imperforated, and on 3 paper varieties perforated, also in sheetlet form in block of 4 stamps on 2 paper varieties. Forty sheetlets in the first printing on yellowish-gray paper, and 40 sheetlets in the last printing on white paper - 80 sheetlets in all. Dies being retouched one or more times. The first printing of the Madonna stamp was released on December 16, 1942.

- 1 - The first printing with destination for use on the normal camp mail.
- 2 - Maroon-brown color.
- 3 - Yellowish-gray paper.
- 4 - Perforated with watch pinion.
- 5 - Gummed.
- 6 - 40 sheetlets of 4 stamps each, with a narrow blank margin of about 1/4 inch all around the stamps.
- 7 - Size of stamp, 40mm x 27 mm.
- 8 - The woodcut design for the impression was made by Lieutenant Tadeusz Kluzniak.
- 9 - The design was made from a statue of "Our Lady of Czestochowa" which stood on the altar of the prison chapel.
- 10 - The name of the designer and the date "1942" are inscribed in the margin below the design.
- 11 - The estimated number of copies of this printing is 860.

Professor Siemszed, a Second Lieutenant in the Polish Army, carved a statue of the Blessed Mother and Child from a painting of "Our Lady of Czestochowa" for the altar of the prison chapel which was located in the basement of building "C." The altar piece had a panel to either side of the central section, and here were carved figures of prisoner-soldiers kneeling in prayer to Our Lady. From the original wood carvings, another prisoner, an architect, Second Lieutenant Alchimowicz, composed a picture made with bits of colored paper. It was this triptych which Lt. Kluzniak incorporated into his Madonna design.

The subsequent printings of this design were:

- 1 - Maroon-brown on thick yellowish paper, ungummed and imperforated.
- 2 - Brown-violet on thin yellowish paper, gummed and perforated.
- 3 - Brown-carmine on white smooth paper, ungummed and perforated.
- 4 - An exceptional condition of change in brown appears on the gummed smooth gray paper of German origin.
- 5 - Released in singles, pairs and sheets.

A block of 4 stamps in sheetlet form was released in 1944; this special printing was intended to be a gift for the Polish Red Cross in Miechow, Poland. The number of these stamps sent to the Red Cross is not known. The remainder of this printing was used in Murnau for normal postage. This special printing is 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 dies by the Camp Postal Authority.

- 1 - Special issue - sheetlets measuring 117mm x 145mm.
- 2 - Originated from an exploded folder.



- 3 - Maroon color - ungummed on white smooth paper.
- 4 - Large blank margins of about 1-3/4 inches on top and bottom, with smaller margins on either side of the stamps.
- 5 - Perforated with watch pinion.
- 6 - Only 40 sheetlets of 4 stamps each were printed.
- 7 - This printing, including the sheetlets, is estimated within the total of 600 copies.

These sheetlets of 4 stamps are much larger than the sheetlets of the first printing. There are two characteristic punctures along the left side of the sheetlet; they were made by a needle in order to pass through the thread for assembling all the blocks into a folder unit. Only a few of these sheetlet perforations between the stamps were 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 Madonna design stamps were also printed in blue and shades of blue in the amount up to 50 copies, or as little as 20 copies, as some of the Murnau experts estimate; it is quite difficult to know for certain due to the fact that in the Murnau Camp stamps were issued in a rather chaotic way and not all of the issues, editions and printings were properly recorded. It would be interesting to know just how many of the blue color Madonna stamps really exist.

Some experts consider these blue stamps as proper stamps issued for normal camp use. However, it is not known whether a postally used copy of the blue stamp does exist; this fact induces some of the experts to assume that these blue stamps were never put into circulation and probably should be considered as color proofs printed on the occasion of the printing of the Madonna postcards in identical colors - three shades of blue, ultramarine, violet-blue and dark blue. No one will ever be able to catalog accurately the Murnau Madonna postcards as there are no official figures on this printing; an estimate is given at 250 copies. These postcards were printed on several different sizes of paper and different kinds of paper, some are illustrated and some are plain.

Included in this printing of postcards with the blue impression were a very limited number of cards having on the reverse side a photograph of a drawing of the Sacred Heart of Jesus pierced with a lance, surrounded by a wreath of thorns, also a prayer printed in Polish. According to common belief of experts, only about 20 of these photographic postcards were issued. It is known that only 8 of these have been located thus far. These postcards were in use for a short time only, about the end of May and the beginning of June 1945. A special rubber stamp, Red Cross postmark, with the Latin inscription "INTER ARMA CARITAS" in red was used in addition to the normal cancellation. This special postmark was a type of a letterhead or identification on the official mail originating at the Camp, with destination of International Red Cross, Geneva, Switzerland.

In the other three POW Camps - Woldenberg, Grossborn, Neubrandenburg - all the dies (wooden blocks) were invalidated after the scheduled number of stamps were printed. This official invalidation consisted in carving one or more grooves running across the design in different directions - vertical, horizontal or diagonal. That is why no illegal reprints of these camps can exist. As far as Murnau is concerned, the woodcut dies used for printing the original stamps were not invalidated; they were in private possession for some years, and have been used on occasion to reprint the Murnau stamps, as a result a number of these reprints are on the philatelic market. They are illegal reprints and in substance they are not authentic - they were printed long after the Murnau Post Office ceased to operate and the camp itself was closed.

Today, according to information received, these dies still are not invalidated, and are stored in the Polish Postal Museum (Muzeum Poczty i Telekomunikacji) in Wroclaw, Poland. Some people contend that reprints were made by the Museum for "POLSKA 60." Supposedly 1,000 copies were printed and sold to members only, however, if such reprints were produced they would have been back stamped as such.

Murnau illegal reprints or forgeries can be distinguished from stamps which have been officially produced, providing:

- A - One has original material for comparison purposes.
- B - Knowing the types of paper original stamps were printed on. Illegal reprints are printed on different paper than that used in Murnau.

- C - The wooden die wears as the number of stamps increases, therefore, one must know the condition in which the die was when the last stamp was printed, especially helpful if one has original stamps of the last printing.
- D - The printing ink on the stamps can also be tested to prove the genuineness of the stamp, however, by causing chemical reaction in the testing of the printing ink the stamp itself may be damaged due to chemical processing.

There are numerous crude forgeries of the Murnau stamps, some were printed from acid treated zinc plates, that can be easily detected by a visual examination of the design and/or the lettering. Experts comparing one forgery against other forgeries have come to the conclusion that there existed or still exist at least four different sources which produce these forgeries. Should anyone intend to add any of the Murnau stamps to their collection, it would be wise to have them examined first and proved genuine by an expert on Polish Prisoners of War stamps.

According to reliable information, the Murnau stamps were put out of use on July 10, 1945, after which date they were no longer postally valid. Although these stamps are not postage according to the applied norms of the World Postal Union, they are accepted in a specialized thematical collection.

Grateful appreciation is extended to Mr. Marian Kalawski, Worcester, Massachusetts, for his collaboration on this article. Mr. Kalawski was an officer in the Polish Army; he was taken prisoner by the Germans in 1939 and interned at the Woldenberg POW Camp OFLAG II-C. While interned he was appointed Postal Officer and Manager of the Camp Philatelic Exchange, serving in this capacity from 1942 to 1945 when the camp was disbanded and evacuated. According to my knowledge, Mr. Kalawski is the only recognized expert in the United States on Polish POW Camp Issues.

NOTRE DAME DU RAMPARTS - OUR LADY OF RAMPARTS  
Belgium Cancellation #45

Pierre Schmit, Mouscron, Belgium

The Marian cult in Belgium is ancient, dating as far back as the 10th century in all of our old cities. The person most responsible is St. Bernard of Clairvaux, and in later centuries St. Ignatius of Loyola, and the Jesuits, who contributed enormously to instilling devotion to Our Lady, especially through the founding of Marian congregations. In Namur the first Chapel dedicated to Our Lady was erected in the 12th century when the priests decided to observe Saturday as a special day of Marian veneration.

In the 16th century, during the period of the religious wars, the people of Namur attributed the preservation of their city from misfortune and destruction to the protection of Our Lady, and Marian devotion became very popular.

During the 17th century new ramparts were built and each bastion was placed under the special protection of a Saint; as a coronation of the whole, the burghers of Namur passed a resolution to place an image of Our Lady on the top most point of the ramparts. In April of 1663 the image was solemnly placed in a niche on the ramparts. This is the origination of the title "Notre Dame du Rampart." The first Chapel was erected in 1680. It proved to be too small and a larger one was built in 1757. In 1792, during the French Revolution, the chapel was destroyed but replaced with a new one in 1806. During an engagement of troops at Waterloo, no bullets struck the image, and once again this was attri-

buted to a particular protection Our Lady gave to the city. Unfortunately, in 1848 the fortress and ramparts of Namur were dismantled and the Chapel torn down, but in 1868 a new Chapel was built, "Boulevard de la Vierge," and on October 14th of that year was dedicated by Bishop Gravez of Namur. Even today the inhabitants of Namur have a great love of Our Lady and consider her the special protector of their city.

MOTHER OF FERVENT TENDERNESS is seen on the Belgium cancellation #40 (July 1, 1966 issue). Mr. Pierre Schmit writes this same design is on a stamp of Greece, 1943 Scott RAB3. The design on the cancellation is after an Icon of 1609, the work of Crete Painter Emmanuel Lampradoes, and the original today is in the Benaki-Museum, Athens.

SISTINE MADONNA WITH DOUBLE HALO: It has been verified that stamps exist of this 1955 issue with the Madonna having a double halo, German Democratic Republic, Sc.277, Mi.509, Yv.228, G1. E246. Reason for the variety is in the off-set printing and in all probability originated in same manner as the broken plates of the Schiller stamp.

MARIAN PHILATELIC STUDY GROUP

CHAIRMAN: Rev. A. S. Horn, 305 So. Wayne St., Fremont, Ohio 43420, U.S.A.  
EDITOR: W. J. Hoffman, 424 Crystal View Ave. West, Orange, California 92667 U.S.A.  
ADVERTISING MANAGER: Edwin T. Polodna, 1219 So. 16th St., La Crosse, Wisconsin 54601  
NEW ISSUE SERVICE (Postal Cancellations): Directed by  
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**PANAMA: VIRGIN OF THE GRAPE, Mignard**

Accompanying the set of six stamps issued by Panama in December 1966 was a souvenir sheet containing the .21¢ airmail value picturing Botticelli's MYSTIC NATIVITY (see article on page 25 of March 1, 1967 issue), and a .31¢ airmail value picturing VIRGIN OF THE GRAPE by Pierre Mignard. The original hangs in the Louve, Paris.



Mary is shown in her abode during the Holy Family's exile in Egypt. She is seated on an ornate chair upholstered in red. The table at her side is covered with a cloth of soft green, in contrast and yet enhancing the deep blue of her robe which she wears over a red tunic. On the table is a basket of fruit - apples and grapes. The apple is symbolic of man's fall through Eve, and the grapes represent the Body of Christ given to us at the Last Supper. The Infant Jesus sits on Mary's lap, peering through the exquisite mantilla covering the Virgin's head. The Blessed Virgin holds a bunch of grapes in her right hand, upon which rests the hand of the Infant, a second symbolism of the Eucharistic wine. From his size, it would appear that the Infant is a little over a year old. Through an opening at the upper right is seen the Nile River, which Mignard placed there to indicate that the scene was in the land of Egypt.

Pierre Mignard is a French portrait and historical painter. He received his schooling at Fontainebleau and the School of Vouet. He spent twenty years working in Rome, and was often called "Mignard the Roman." He painted "sweet Madonnas," somewhat in the Italian

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style, and because of this his type of Madonna is referred to as "Mignardise." The term has also been applied to the works of other artists who followed this style.

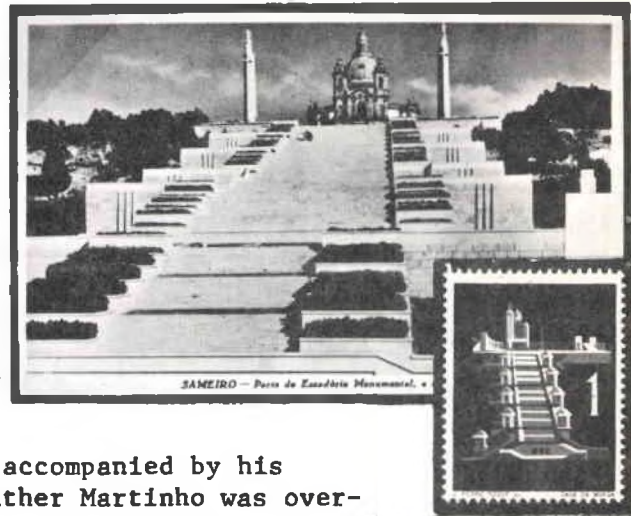
**JORDAN'S "VIA DOLOROSA"**

Details of this issue are in the November 1, 1966 issue, page 71. The January 1967 issue of the GABRIEL for Great Britain and Ireland contained data on the designs from which the stamps were taken. Mr. Tom Aungiers, the Editor, received word from Harrison and Sons, printers of the stamps, that the designs were executed by a member of their staff artists, Mr. Harry Baxter. His designs followed the form of picture postcards which had been forwarded from Rome on behalf of the Jordan authorities. On completion of the design work, the postcards were returned to Amman and none of the original sketches were retained by Harrison and Sons.

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Bro. J. Saumure, O.M.I., Richelieu, Canada

This three-stamp set (Scott 928, 929, 930) was issued to commemorate the centenary of the Shrine of Our Lady of Sameiro, located just outside the city of Braga. The stamp design is after a model submitted by the architect for the building of the Shrine. To the right of the Church is a column, barely discernible on the stamp, on which is a statue of "The Immaculate Conception;" a copy of this image is venerated in the Church.



Even before the 1917 manifestations at Fatima, the Sameiro Shrine was visited by many pilgrims, and Braga, an important city in northern Portugal, is often called the "Religious Metropolis." The Shrine's history goes back to 1861 when Father Martinho, author of many religious books, went on a hike in the Sameiro mountains accompanied by his friend, Father dos Reis. When they reached the top, Father Martinho was overwhelmed by the view, for Portugal is a country of pine trees, vineyards, rich farmlands and beautiful rivers. It seemed to him that wherever he looked church steeples were reaching towards the heavens from the tree tops, affirming that this province of Braga was indeed a most Catholic one of Portugal.

Then and there Father Martinho conceived the idea of offering this wonderful site to Mary Immaculate. He carried within himself a deep impression of the Lourdes apparitions, and wished to awaken the ancient Marian devotion his country once had. "Why not erect here a monument as a souvenir of the newly defined Dogma of The Immaculate Conception?" he asked his friend. "It would be an admirable work," Father dos Reis replied, "and I would be most happy to help you in all details." At this time Father dos Reis was the Chaplain at the much visited Shrine of Bom Jesus on Mount Espinho, which is also near Braga.

In 1862 a committee submitted to the Archbishop Primate of Braga a project to raise funds with which to buy the land on the mountain top. The Archbishop agreed with the committee's monument project, and so a dream became a reality. The Archbishop himself came to lay the first stone.

A statue of the Blessed Mother was ordered from Amatucci of Porto City. The work was of marble and stood 14 feet high. The artist took four years to finish it, but finally, on August 29, 1869, it was put in place, blessed, and soon became known throughout Portugal.



When Father Martinho died in 1875, the first chapel was under construction. A kind and pious lady contributed funds to have another statue carved and enthroned in the chapel. This statue was blessed by no one else but Pope Pius IX in Rome, and since its dedication on August 28, 1876, is beloved and venerated by the Portuguese people. Macegnali was the artist of this life-size statue which has a most expressive face, brown hair, and the azure robe is partly covered with the royal blue mantle. The right hand of the Madonna seems to extend a blessing, and the left one rests on her breast. Her bare foot treads on the snake, symbolizing the devil. Around the global base of the statue are four small angels. This work of art was so gracious and so pleased the Portuguese people that soon the chapel was too small to hold the pilgrims. It was decided that to accommodate all who came, a veritable Shrine should be erected.



The Shrine stands at the top of a monumental stairway, similar to the one at the Bom Jesus Shrine but of a more modern style. The Church has two steeples with an imposing dome and looks





SAMEIRO - *Shrine dos Doutores Marianos*  
*S. Cirilo - S. Apolinario - S. Bernardo - S. Afonso Maria de Ligório -*  
*Esculturas do Mestre Raul Xavier*

Portugal; 256 precious stones and two sapphires contribute to the beauty and brightness of this treasure.

Braga, a primatial city, is very ancient and was considered important enough to be occupied by the Romans. It was also occupied in later centuries by the Goths and the Moors. Sameiro became the place for National Pilgrimages and for all types of religious conventions. Today an average of 500 couples come each year to have their marriages blessed, or to celebrate silver and golden anniversaries. But the most important event took place in 1954. It was during the National Marian Congress when 600,000 pilgrims from all over Portugal, and some even from Brazil, climbed the famous staircase of the Shrine on their knees. And there, in answer to Pope Pius XII's wish, they consecrated themselves and all the dioceses of the country to the Immaculate Heart of Mary.

Grateful acknowledgement is extended to Monsignor Alosio Avelino de Sousa, Rector of the Shrine of Sameiro, for supplying the illustrations accompanying this article, and which so beautifully present Our Lady and the Shrine of Mount Sameiro. Background material was obtained from "Les Belles Madones du Monde."

LES BELLES MADONES DU MONDE. Brother J. Saumure and Brother Jos. Bourassa have contributed a copy of this work for our reference library. The author is Marie-Antoinette Giegore-Coupal. The work consists of two paper-back books, written in French, and, as the title indicates (The Beautiful Madonnas of the World), contains the history of Madonnas enshrined in various places. Many illustrations are included. The two books may be obtained for \$3.00 from RAYONNEMENT, 2858 Letourneux Street, Montreal 4, Canada.

SPAIN: CATHEDRAL OF OUR LADY OF THE ASSUMPTION - Palma de Mallorca, March 28, 1967 Issue

Honoring the Interparliamentary Union Congress, Spain released a 1,50 ptas value stamp, in aquamarine, which includes in its design the CATHEDRAL OF OUR LADY OF THE ASSUMPTION at Palma de Mallorca, Balearic Islands. This Cathedral also appears on a 1938 issue of Spain, Scott No. B108g.



This Gothic-style Cathedral was begun by Jaime I but the present edifice dates from the reign of Jaime II (1260?-1327). Its construction was supervised by Master Builder Sagrega. The main facade, restored in the 19th century, contains a 16th century portal on which are statues of the Virgin, Sts. Peter and Paul, Raymond Lull, and Catherine de Tomas. Above the entrance are three Gothic rose windows, the central one considered the largest in existence. On the north side is the Almoina Doorway which dates to 1498, having a side tower bearing a resemblance to a 11th century minaret. The plan is basilica-shaped with three naves supported by 14 slender octagonal pillars. The three apses are octagonal-shaped, with the center one forming the Royal Chapel.

Its high altar, in baroque style, was consecrated in 1346. Behind it is the Royal Chapel containing the tombs of Majorcan kings. The choir stalls are Renaissance style and the work of Juan de Salas (1522-29), an Aragonese. The Sacristy is decorated in Gothic style, and one of its reliquaries contains three thorns from the Crown of Jesus, as well as fragments of the Virgin's veil and an arm of St. Sebastian.



The G/36.00 airmail value stamp in the set reproduces a painting by Mantegna, OUR LADY OF VICTORY, painted in 1495-96, and preserved in the Louvre, Paris. The stamps were also issued imperforate. A numbered souvenir sheet, perforate and imperforate, was also issued, and contains the G/36.00 airmail value.

Father Horn has supplied the identification of the various figures seen in the painting: At the base of the throne of Our Lady is a simulated relief which shows Adam and Eve, and between them a serpent is coiled around a tree. Standing at the right (to the left of Our Lady) is St. John the Baptist as a little child. At the left is the donor, Francesco Gonzaga, and to the right, opposite Gonzaga, is St. Anne. Standing above Gonzaga is St. George who lifts the robe of the Madonna who holds the Infant Jesus. A head lifted in the rear is St. Andrew. To the other side is the Archangel Michael, who also holds the mantle of Our Lady, and a head behind him represents St. Longinus with a spear. The picture has been cropped in reproduction for I think St. Elizabeth also appears to the left in the complete picture.

The canvas, measuring 280 x 160 inches, was an ex-voto offering by Francesco Gonzaga after the Battle of Fornovo on July 6, 1495. This altarpiece was erected a year after the battle in the Church of St. Andrew in Mantua, under the personal supervision of Mantegna. Documents record the procession which escorted the altarpiece from Mantegna's workshop to the Church. The canvas was taken by the French in 1797.

Andrea Mantegna (1431-1506) is considered the most important North Italian painter outside of Venice in the 15th century. He was born in Isola di Carturo, which is between Vicenza and Padua. As a small child he was adopted by Francesco Squarcione who was head of a painting workshop. Mantegna's contract with Squarcione was dissolved in 1456, and in 1458 he entered the service of Lodovico Gonzaga. Under the Gonzaga patronage he earned a title of nobility. Cardinal Sigismondo Gonzaga gave Mantegna a family chapel in St. Andrew's Church, and in 1504 Mantegna made a will leaving funds for the chapel's decoration. He is buried in the chapel.

ECUADOR: CATHEDRAL OF THE ASSUMPTION, Quito



In 1942 Ecuador issued a set of four stamps commemorating the 400th anniversary of the discovery of the Amazon River. The 2s value in the set presents a view of Quito. The October 1966 issue of GABRIEL in the Spanish language, edited by Father Struve, Bogota, Colombia, contained an article which identified the church in the design as that of THE ASSUMPTION, based on information supplied by Carlos Miranda Cruz of Quito. The following was extracted from the article.

- Scott 403
- Michel 462
- Yvert 401
- Gibbons 641

This Cathedral is considered a masterpiece of Colonial Architecture. Its construction was begun at the beginning of the 16th century, under the administration of Licentiate Don Pedro de Aguaya. It was completed in 1570 under the Ecclesiastic government of Fray Pedro de la Pena, Bishop of Quito. It was consecrated on October 17, 1677, Bishop Alonso de la Pena y Montenegro officiating, and dedicated to "THE ASSUMPTION OF THE VIRGIN MARY." Its beauty is in its interior, culminating in the circular staircase, where is encountered the "Arch of Carondelet," so named because it was constructed during the epoch of Baron de Carondelet, the President of the Royal Audience Chamber of Quito. Internally the Cathedral is decorated with works of the Ecuador School, principally with works of Samaniego. On the north are two enormous stone plaques, engraved with bronze letters, which read, "Babylon rejoiced in its walls, Nineveh in its greatness, Athens in its letters, Constantinople in its empire; and Quito surmounted them by being the key of Christianity for to this city belongs the discovery of the Amazon River." There are additional plaques which contain the names of the first one hundred inhabitants of the city.

BELGIUM CANCELLATION #21, Gentinnes: Mr. Jozef Peeters, Bevel, Belgium, writes that the memorial depicted was to be replaced with a bas-relief. This did not occur; the Madonna seen on the cancellation is now at the left of the entrance of the memorial chapel erected in memory of Congo victims. The sculpture is the work of Mr. Raf Mailloux of Genk (Limburg).



ROMANIA: CATHEDRAL OF OUR LADY OF THE ASSUMPTION, Curtea de Arges



This Cathedral appears on five stamps of Romania (catalog numbers listed at end of article). The February 1967 issue of GABRIEL in the Spanish Language supplied information identifying this Cathedral as that of "Our Lady of The Assumption." The article was written by Professor Dr. Alexander I. Cirurea of Bucharest, with supplemental information by Father Struve, Editor of the publication. The following was extracted from the article.

In classifying ancient architecture of Romanian churches the following elements must be considered: (1) the local contribution, (2) the indirect influence of Byzantine art by means of (a) Mount Athos and (2) Serbia across the Valley of Moravia.



The Cathedral of the Monastery of Curtea de Arges, one of the most important and best known edifices of Romania, was constructed between 1512 and 1517 by the Voivode (ruling prince) Neagoe Basarab, who ruled from 1512 to 1521. The prince had spent various years of his youth in Constantinople, and it was quite natural for him to enlist a famous architect of the Ottoman Empire in the construction of the Cathedral. The architect's name was Manoli of Maesia, and he was employed in the capital of the Ottoman Empire. He became a legendary figure in Romanian folklore under the name of "Mesterul Manole."

The Cathedral has for its Patroness "Our Lady of The Assumption." Its consecration, with great splendor, was performed by Theoliptos, the Ecumenical Patriarch of Constantinople, in the presence of numerous Ecclesiastics from the East and from Mount Athos on August 15, 1517. It is a veritable masterpiece of great artistic synthesis of that period in spite of the slightly radical restoration effected between 1875-76 by French architect Lecomte de Nouy, a disciple of Viollet-le-Duc.

In its construction appear very clearly the local elements, the direct influence of Constantinople (Christian and Ottoman), also that of Armenia, Georgia and Persia, the latter particularly in the decorative moulding. The plan is trefoil (clover-leaf) in form and patterns a rectangular narthex (entrance) which serves as a mausoleum of the Voivodo and his family. It is necessary to record that the trefoil plan was already extensively used in the architecture of the area from the 14th century, since numerous churches with the same plan pre-date that of the Cathedral of Curtea de Arges, such as Cozia, Cotmeana, Bradet, Dealu and others, and which preserve this architectural element in the Orthodox Church architecture in Romania even to the present day. This trefoil plan originated in the Valaquia across the Valley of Moravia from Serbia, and at the time that the Cathedral of Curtea de Arges was constructed it was considered a very traditional form, having the local element characteristic, and unanimously admitted and practiced.

To the above, Father Struve added that the Cathedral qualifies as an example of beautiful Byzantine style. It has one nave, over which rises a majestic cupola resting on twelve columns, flanked by two very small cupolas. The nave terminates in three apses. The facade is richly ornamented, as is the interior, and yet in spite of the abundance of the decorative detail it presents an extremely agreeable impression. The various postal issues present the Cathedral from various angles, thus giving a view from all directions. (Catalog numbers - Scott 184, 467, 468, 488, 470; Michel 195, 536, 537, 582, 1070; Yvert 180, 523, 524, 565, 980; Gibbons 470, 847, 848, 868, 1041.)

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MARIOLOGICAL CONGRESS: In 1965 Dominican Republic honored postally a Mariological and Marian Congress. These have been held since 1900, and are arranged and authorized by Pontifical Marian Academy in Rome. The one in Santo Domingo was the first outside of Europe. Since 1950 the Mariological Congress and Marian Congress have been held jointly.

HUNGARY: VOTIVE CATHEDRAL OF MAGNA DOMINA

1940 Issue - Scott 555

In the lower right, in miniature, is seen the Votive Cathedral of Szeged. Father Schwanzlberger, Lichtenau, Austria, sent us an enlargement of this portion of the stamp, and stated that the PATRONESS OF HUNGARY appears in a niche above the facade. The image may be seen on the stamp with a magnifying glass. The accompanying illustrations, supplied by Father Schwanzlberger, present the image in a better light. A Class 3m can be added to this listing for Scott 555 listed under Hungary in the Catalogue of Marian Stamps.



CZECHOSLOVAKIA: MADONNA AND CHILD, May 1966

The July 1, 1966 issue, page 43, contained information on this postal issue (Scott 1389). Information available at the time stated the design was taken from a bas-relief formerly decorating the Church of St. George but now was located in the Prague Castle. The following article by Father Bernhard Döring, in the July 1966 issue of the German GABRIEL, supplies the history of the original and its present location.

The 60 haleru stamp depicts a Madonna which today is found in the Marian Chapel of St. George Church located on Castle Hill, Prague. In the Chapel is a tripartite winged stone altar, in the center of which is the Madonna and Child on a throne, surrounded by angels. Kneeling at her feet are the founders of the Benedictine Convent. On the right wing is King Ottocar I, who reigned from 1198 to 1230, and on the left wing his sister Agnes, who reigned as Abbess of the Convent from 1220 to 1228. These two founded the altar in 1220.

Following the Slavonic Apostles Cyril and Methodius, missionaries from Regensburg came to  
THE MARIAN PHILATELIST

the Bohemian countries. They read Mass at the castle chapels. Duke Borivoy built a small church for the Virgin Mary on the hill of Prague. It was not the first small church in the land erected on the old levy Hradec. For Prague, however, this Marian church was the nucleus from which the city later developed. It gave the reigning monarch legitimate authority and at the same time initiated the market place which developed at the foot of the hill. About 915 Prince Wratislaw erected a second church which he dedicated to St. George. The sister of Duke Boleslaw, named Milada, became Abbess of the Benedictine Convent which in 973 was erected next to St. George's Church. "Milada" is Czechoslovakian for "Mary." In the border of the center picture of the altar, to the left of the kneeling Milada, is the inscription, "Mary, first Abbess." It was Milada who urged the founding of a diocese in Prague, and together with other Sisters who came from Rome in 967 founded the first Convent of Sisters in Prague.

In 1142 Conrad of Znaim pilfered and burned Prague, and St. George's Church fell into ruins. Rebuilding was begun in 1145 by the energetic Abbess Bertha, who consulted builder Wernher from Saxony because the new edifice was to resemble the Collegiate Church of Gernrode. Abbess Bertha is shown kneeling to the lower right of the Madonna and her name is inscribed in the right border of the center panel. In the inscription she is referred to as the second foundress of the Convent. In the top border is the greeting of the Archangel Gabriel, "Hail Mary, full of Grace."

The old Marian Church was united to St. George Church by the erection of the new building by Abbess Bertha. Abbess Agnes, who reigned 1220 to 1228, a sister of King Ottocar, completed the building begun by Abbess Bertha. (Article translated by Mr. and Mrs. Frank H. Benjert.)

1966 U.S. CHRISTMAS STAMP

The February 27, 1967 issue of LINN'S WEEKLY carried an item of interest. Under "U.S.NOTES" Mr. Carl P. Rueth announced the results of the Annual Stamp Design Derby. "As so many people have pointed out, The Christmas stamp would have been far and away the best of the 1966 designs but for its small size. In fact, it could have been one of the all time BESTS. It wasn't, however, due to its appearance in regular size. It is hoped the Department has learned a lesson from this, and will come through with a large size, religious theme issue for 1967."

See page 32 concerning the 1967 Christmas stamp. We urge you to write the Post Office.

May 1, 1967



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