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The Marian Philatelist, Whole No. 35

A. S. Horn

W. J. Hoffman

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The Marian Philatelist

PUBLISHED BY THE MARIAN PHILATELIC STUDY GROUP

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Vol. 6 No. 2

Whole No. 35

MARCH 1, 1968

NEW ISSUES



BRAZIL: (Class 1,6,7). An imperf commemorative sheet issued December 27, 1967 for Christmas. Includes the 5c value plus additional 10c value imperf stamps of OUR LADY OF APARECIDA over BASILICA dedicated to her, and with the "Golden Rose" presented to her August 15, 1967. Sheet inscribed "Christmas-Jubilee Year of Our Lady of Aparecida-1967."

The listing of the Aparecida stamp on page 75 of November issue indicated a Class 8 for the Basilica. This is a National Shrine, and is being reclassified to a "Class 7."

CZECHOSLOVAKIA: (Class 8). Father Schwanzlberger of Lichtenau, Austria, has informed us that the 1,40 Kcs. value in the "Praga 68" issue of October 30, 1967 shows the CHURCH OF MARY'S VISITATION (Monastery of the Sisters of the Visitation) to the left of the Belvedere Palace, Vienna.

A typographical error was made in listing the 1 Kcs. value on page 2 of the January 1968 issue. Set issued for PRAGA 1968, and not 1967.



BURUNDI: A 4-stamp Christmas issue released December 7, 1967, perf and imperf, with souvenir sheets. Mention should be made that this country is on the "tread with caution list."

1F (Class 2) - ADORATION OF THE SHEPHERDS by Juan Bautista Mayno. Original in the Museum at Villanueva y Geltru, near Barcelona. Same design appeared on the December 1, 1965 Christ-

mas stamp of Spain (Scott 1330). See article on page 5 of the January 1, 1966 issue.



4F (Class 2) - HOLY FAMILY by Anthony Van Dyck. No information available as to masterpiece depicted or its location.

14F (Class 2) - NATIVITY by the Master of Moulins. Original now in the Rolin Museum, Autun.

26F (Class 1) - MADONNA AND CHILD by Venetian painter Carlo Crivelli. The original is in the Jules S. Bache Collection, Metropolitan Museum of Art, New York City.

Illustrations and articles on the 1F, 14F and 26F values on page 24.

DAHOMEY: A 4-stamp Christmas issue released December 11, 1967.

30F (Class 1,5) - MADONNA AND CHILD from "The Incarnation" panel of the Isenheim Altar by Mathis Neithardt, called Mathias Grunewald, now in the Unterlinden Museum, Colmar, France. Class 5 assigned because of the rosary in the Christ Child's hands.

100F (Class 2) - ADORATION OF THE MAGI by Ulrich Apt the Elder. Wood painting, 4x2-1/6 feet now in the Louvre, Paris.

200F (Class 2) - ANNUNCIATION panel from the Isenheim Altar.

Illustrations and articles on pages 20-21. An article on the Isenheim Altar and Grunewald on pages 21-22.

ECUADOR: A 6-stamp Christmas issue. Exact date of release unknown, but believed to be either November or December 1967.

S/0.50 (Class 3m) "Ecuadorian Christmas Carol." At upper right, in miniature and barely discernible, is the stable at Bethlehem with a NATIVITY.

S/0.10 (Class 2) - HOLY FAMILY. Typical Christmas procession of children, Province of Azuay.

The girl represents the BLESSED VIRGIN.



A 1958 Belgium issue (Scott B635) shows a "Living Crib." This Ecuador issue is also one that shows live people in a religious tableau representing a Christmas scene.

S/0.10 (Class 1)
PIETA by Manuel Chile (Caspicara).

Father Vargas' book on the Religious Art of Ecuador states the original is in the Cathedral of Quito.



Mention should be made that Ecuador is on the "tread with caution" list.



ECUADOR: A 6-stamp set, plus perf and imperf sheets, released as a "Famous Paintings" series. Exact date of release not known.



S/0.80 value (Class 1). THE ASSUMPTION. Stamp inscribed as being a 17th century work of Miguel de Santiago. Father Vargas' book contains a photograph of this work and indicates the original is in the Museum of San Francisco at Quito, and is a sculpture by Bernardo de Legarda.

S/1.00 value (Class 1). CHILD MARY AND HER PARENTS. Stamp inscribed as being a work of 18th century Ecuador School. Father Vargas' book shows the original in the Museum of San Francisco, Quito.



S/1.30 airmail (Class 1). CORONATION OF THE VIRGIN. Stamp inscribed as the work of Bernardo Rodriguez 18th century. No further information available at present.

S/1.50 airmail (Class 1). MADONNA AND CHILD WITH SAINTS. Stamp inscribed as a 17th century work by an unknown master. No further information available at present.



S/2.00 airmail (Class 1). MADONNA AND CHILD. The stamp inscribed as a work of Manuel Samaniego, 18-19th century artist. No additional information available at present.

The sheet shows the following:



S/3.00 airmail (Class 1) THE EUCHARISTIC IMMACULADA, inscribed as a work by 18th century artist Bernardo de Legarda. Father Vargas' book indicates it is a work by Manuel de Santiago and is in the Franciscan Museum.

S/4.00 airmail (Class 1). IMMACULATE CONCEPTION. Stamp inscribed as being a work of Bernardo de Legarda, 18th century artist. No further data available at present.

Since our aim is to provide the latest information on issues with a Marian theme, we list and illustrate them. The choice to buy or not to buy rests with the collector.



LIECHTENSTEIN: (Class 2). Set of stamps issued December 7, 1967 showing the Patrons of various Liechtenstein churches. The 1.20 value shows the VIRGIN MARY BEING TAUGHT BY ST. ANNE. St. Anne is the Patron of the Vaduz Castle Chapel.

A Class 3m was assigned to this stamp when listing it in the January 1, 1968 issue. After seeing the design, we now reclassify it to Class 2.

PANAMA: Released a set of 6 stamps and 2 perf sheets. Date of issue unknown. One of the B/O.01 values shows the HOLY FAMILY by Michelangelo (Class 2), also known as the "Tondo Doni." "Tondo" because it is circular and "Doni" after the family who commissioned the work. The original in the Uffizi, Florence. It is said this is Michelangelo's first painting. Only the Madonna and Child and a portion of St. Joseph's face appear on the stamp.

One sheet contains the following Madonna stamps:

B/O.01 (Class 2) - ADORATION OF THE SHEPHERDS by Martin Schongauer. No details available at present.

B0.21 (Class 2) THE HOLY FAMILY WITH LAMB by Raphael. Probably from the Prado copy, however, copies are also found at Florence, Milan, Pavia and Paris. Entire work reproduced on the stamp.

The second sheet contains only one Madonna: B/O.21 (Class 2) REPOSE ON THE FLIGHT INTO EGYPT by Caravaggio. The original in the Doria Gallery, Rome. Only the Madonna and Child and part of serenading angel appear on the stamp design.

Illustrations and articles will be included in the May 1, 1968 issue.

RUSSIA: (Class 8m). A 4k value stamp issued December 14, 1967 for New Year's. At left center are seen the domes of the ASSUMPTION CATHEDRAL.



RUSSIA: Released a set of stamps showing various views of Moscow. Exact date not known but probably late 1967. The 6k value is a Marian stamp, however, we are not certain as to identification shown on the 12k.

THE MARIAN PHILATELIST



6k (Class 8). From right to left, View of the Kremlin, The Secret Tower and the CATHEDRAL OF ANNUNCIATION.



It appears that the CATHEDRAL OF THE ASSUMPTION is seen at center left on the 12k value stamp, but identification not certain. The dominating tower is the Bell Tower of Ivan the Great.

UNITED ARAB REPUBLIC: (Class 8). Set of two stamps issued December 9, 1967, inscribed "Save the monuments of Florence and Venice."



On the 80+20 value are seen a palace and the CATHEDRAL OF FLORENCE dedicated to OUR LADY OF THE FLOWERS. The campanile is seen on

the right. The magnificent Dome of this Cathedral is by Brunelleschi. Michelangelo, at the time engaged in drawing plans for St. Peter's, was asked what he thought of this Dome; he replied: "I will make Florence a sister dome, larger, yes - but not more beautiful."

The Cathedral was begun in 1296 and consecrated in 1436. Facade completed in 1887. It is 555 feet long and 340 feet wide. Its name stems from the lily in the city's coat-of-arms put there due to a tradition that Florence was founded in a field of flowers. Giotto began the campanile in 1334; it was completed after his death by Pisano and Talenti who followed Giotto's plans except for a 150-foot spire which was never added. It is 276 feet high and decorated with statues and bas-reliefs of subjects from the Genesis.

Florence suffered a devastating flood in November of 1966 and Venice is now fighting a battle with the inundating waters causing Venice to sink a little more each year.

VENEZUELA: (Class 1). Christmas stamp, 1.00 value issued December 19, 1967, depicting MADONNA OF THE ROSE-BOWER by Stephan Lochner. Original in Wallraf Richartz Museum, Cologne. Illustration and article on page 22.

FORTHCOMING ISSUES

IRELAND: Included in its 1968 postal issue releases will be one commemorating the 800th anniversary of St. Mary's Cathedral, Limerick. Actual date of release unknown at present.

SPAIN: Tourism set scheduled for release July 15, 1968 will contain two Marian stamps. Antonio Benet of Valencia writes that the 1,50 ptas value will show a sepulchre in the Church of St. Vincent at Avila with the "Adoration of the Magi" on it; and the 3,50 ptas value will show the Church of Santa Maria La Real at Sanguesa.

SANDA AND DAVAAR ISLANDS have again this year issued perf and imperf sheets, each containing 3 stamps (same design used on both Sanda and Davaar). Reproduced are: "Madonna and Child" paintings by David, Mantegna and Solario. These are not legitimate postal issues and are classed as labels.

COOK ISLANDS SHEET BORDERS: "It is officially stated that the sheet margins reproduce an illuminated page of a 15th century Codex written on parchment. It is from the Flemish School, showing The Annunciation, and is from the private collection of Don Feliz Alfaro Fournier. The stamps are incorporated in the central portion of the original manuscript page design which originally bore the picture and lettering." This information extracted from Eric G. Cowell's column "Under The Southern Cross" which appeared in the February 10, 1968 issue of the WESTERN STAMP COLLECTOR.

FOR YOUR INFORMATION:

MALTA: We have read in the philatelic press that a sheet of the 1967 Malta Christmas stamp triptych was found with the color missing.

SAN MARINO: From the "L'Informatore Filatelico" for the religious theme, published by the St. Gabriel Guild, Venice, we learn that the saints seen in the border design on the Gothic Cathedral stamps are St. Marinus and St. Agatha. (See page 81, November 1, 1967 issue).

The mosaics in the upper part of the Cathedral of Siena, which unfortunately do not show up on the stamp, are: Middle - "Coronation of the Blessed Virgin;" Left - "Presentation of the Child Mary in the Temple;" Right - "The Nativity."

MARIAN POSTAL CANCELLATIONS

AUSTRIA:

40. Also used at Krems an der Donau, May 19, 1967. See page 30, May 1, 1966 for illustration.

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BELGIUM:

50. Halle, 1967. No picture. "Halle 1967 - Marian City 700 years." Regular cancel.
51. Aalst, December 24, 1967. MADONNA AND CHILD AND STAR OF BETHLEHEM. "St. Gabriel Guild, Aalst, 24 December 1967."

BRAZIL:

40. Rio Claro-Sao Paulo, Dec. 8, 1967. MADONNA AND CHILD. "Christmas-Rio Claro-S.P." Special cancel for first day of issue of 1967 Christmas stamp.
41. Recife-Pernambuco, December 8-10, 1967. THE BASILICA OF OUR LADY OF CARMEL. "Bi-Centenary of Basilica of Our Lady of Carmel" (Nossa Senhora do Carmo).
35. Correction: Date should be 1962 and not 1967. (See page 5, January issue).

FRANCE:

38. Montier-en-Der, June 1958-67. ABBATIAL CHURCH OF OUR LADY. "Moutier-en-Der - Its Abbatial Church, its forests, its pools, its horse races." Regular cancel.

39. Rheims, Sept. 1-Oct. 1, 1967. NOTRE DAME CATHEDRAL. "Joint European Rheims - Aix-la-Chapelle - September 30-October 1, 1967." Special meter cancel used for one month.
40. Dole, June 15, 1960-67. NOTRE DAME CHURCH. "Dole - Native town of Pasteur." Regular meter cancel.
41. Noyon, July 26, 1965-67. NOTRE DAME CATHEDRAL. "Noyon - Native town of Calvin." Regular meter cancel.
42. Beaugency, November 28, 1958-1967. BELFRY OF NOTRE DAME CHURCH. "Beaugency - its monuments, its beaches." Regular cancel.
43. Senlis, July 15, 1966-67. NOTRE DAME CATHEDRAL. "Roman City - Royal City." Regular meter cancel.
44. Strasbourg, March 25, 1961. NOTRE DAME CATHEDRAL. "VI DIDACTA - Strasbourg." Special cover also with France #32.

GERMANY:

64. June 11, 1967. CHURCH OF OUR LADY IN DANZIG. "Cathedral (Westphalen) - Day of Danzig - 11 June 1967."

ITALY:

8. Santa Maria Degli Angeli - Perugia 1950. No picture. "Visit Sanctuary of the Portiuncula - S.Maria Degli Angeli (Assisi)" (St. Mary of the Angels). Regular cancel.
9. Treviso, Oct. 22-29, 1967. No picture. "1st Marian Philatelic Exhibition - Treviso - 22/29 October 1967." Special cancel.

POLAND:

3. Poznan, September 9, 1967. GOTHIC CHURCH OF OUR LADY (next to Cathedral of Sts. Peter and Paul). "Day of the Stamp - Poznan 9-9-1967." Same design as seen on stamp and related to Poland #2 except this one shows the stamp through philatelic lens.

SPAIN:

- Dec. 12 Tenerife. VIRGEN DE CANDELARIA. (Virgin of Candlemas). "12 December 1967 - Centenary Patroness of Canaries - Santa Cruz de Tenerife." Special cancel used for observance of centenary.



France #38

France #39

Belgium #51

France #40

France #41

France #42

France #43

Italy #8

France #44
with France #32

Italy #9

Germany #64

Brazil #41

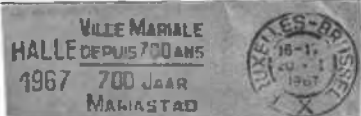
Belgium #50

Poland #3

Spain
Dec. 12, 1967



Brazil #40





The 30F value reproduces only the right half of the central panel seen when the wings are opened for the second or "glorious" view. The latter phrase is applied to this view for it is joyful or glorious when compared to the first view, "The Crucifixion." The almost invisible black line at the left is a black drapery which in the original work separates the Madonna and Child from the "Angel Concert" and the "Virgin Awaiting Birth." The entire panel measures 8 feet 10 inches by 11 feet 2-1/2 inches.

"The Word Became Flesh" is the subject of this scene which Grunewald filled with mysticism. The setting is a garden filled with heavenly light descending from God the Father (who is not visible on the stamp) on Mount Genesis. Notice the garden wall in the background with the door closed and bolted, a reference to the "Song of Solomon" which tells of a "garden enclosed, my Sister, my Spouse."

The Virgin is seated, holding the Infant Jesus in her arms. She is young and fair of face, and long wavy hair streams over her shoulders and down her back. She is in rapt adoration of the Infant, a delightful smile on her lips. The red dress is voluminous and a blue pleated cloak is draped gracefully over her shoulders. She is robed as is befitting the Mother of the Divine Child, however, the Infant lies on a frayed and tattered swaddling cloth! Grunewald did this to tell us that Jesus came as the poorest of all. The allegory portrayed here is that Our Saviour came as a small Infant, lacking even the barest of necessities, and yet He wished the Virgin Mary to be "dressed royal."

Nothing in our research tells us why the Infant holds the rosary for it did not come into existence until centuries after Jesus was born. The only possible connection might be another allegory with the rosary representing "a crown of roses" which the Infant Babe presents to the Virgin. A fig tree seen at center left is a symbol of peace; it stretches its branches towards the Virgin and Child signifying that Jesus came as "The Prince of Peace." At bottom left is a cradle prepared for the Infant Child, also a water urn holds the bath water; the bath is not visible on the stamp, however, it is to the left of the cradle.

Even with the Virgin's right elbow is a rose bush in full bloom. This is the "Mystical Rose" associated with the Virgin. It is sweet-smelling and has no thorns; its crimson petals signify the fruitful Virgin and her Kingdom of Love. Grunewald used this rich and intense color of red to symbolize the "Virgo Intacta." He also used this red rose bush in his painting of the Virgin in St. Martin's Cathedral, Colmar.

The sky is filled with angels and one is faintly seen to the right of the Virgin's head. Directly below is the Antonite Church for which the altarpiece was done. To the left of the church, and slightly above it, is the "road to Bethlehem;" shepherds tread their way to the Christ Child although it is difficult to see them on the stamp.

DAHOMEY: ADORATION OF THE KINGS, by Ulrich Apt the Elder - December 1967 Issue

The 100F value reproduces a work of an Augsburg painter of the German School, Ulrich Apt L'Ancien, namely, "Adoration of the Kings." The L'Ancien was used to differentiate him from his son who was also named Ulrich. The original is a wood painting, measuring 4 x 2 feet, now in the National Museum of the Louve, Paris.

The scene is a majestic one. The Magi, arrayed in royal and affluent garments, have come to pay homage to the New-Born King and present to Him their gifts. The Virgin, fair of face and hair, sits on the stairs holding the Christ Child on her lap. The Child reaches out to accept the gift of gold being presented by the kneeling Magi; the gift of myrrh is seen on the stair at lower right, and the gift of frankincense is held by the black-haired Magi in the center. It is known the artist used local color and background for his works, therefore this painting shows an Augsburg locale and some of the people living there in the 15th century. The head seen next to the Moorish King is believed to be that of the artist.



The Magi are surrounded by attendants. In the background are mounted horsemen and behind them are seen entrances to a castle which fronts on a piazza. At top left is the beginning of a wooded area. Here the artist paints a scene showing the Nobles leaving the castle to come and pay homage to the Christ Child and offer gifts as a pledge of allegiance.

An inscription on the stamp gives the dates of this artist's birth and death as "1460 and 1532." One source states that Ulrich Apt the Elder was born in Augsburg between 1455 and 1460 and was active between 1481 and 1532. He started his apprenticeship in 1486. A document exists stating he did his first major work in 1496, the "Martyrdom of St. Afra." He also assisted Jorg Breu in decorating Augsburg's Town Hall. The Augsburg Archives mention his name frequently, and he held city office almost continuously in his adult years. All three of his sons (Jacob, Ulrich and Michael) worked with him.

DAHOMEY: ADORATION OF THE CHILD, by Master of Saint Sebastian - December 1967 Issue



The 50F value reproduces a work titled "Adoration of the Child" by the Master of Saint Sebastian, a panel painting measuring 15 x 18-1/2 inches, now in the Louvre, Paris. It is beautiful in its simplicity and serenity. The Infant Jesus lies on the floor of the stable rather than in a manger. The Virgin and St. Joseph kneel in adoration of the Infant Babe. In the background is a dilapidated gate placed against the entrance to the stall, behind which is seen an oxen.

The Master of Saint Sebastian was a Provençal painter of the late 15th and early 16th century. He derives his name from a polyptych which he painted, parts of which are now in the museums of Philadelphia, Baltimore, Leningrad and Rome. He has been identified as being Josse Lieferinx who, in 1497, in partnership with the Piedmontese painter Simondi, received the commission for an altarpiece dedicated to St. Sebastian for a church at Marseilles.

DAHOMEY: THE ANNUNCIATION from ISENHEIM ALTAR, by Mathias Grunewald - December 1967 Issue

The 200F value shows the left wing of the altarpiece when opened for the second view. The panel measures 8 feet 10 inches by 4 feet 8 inches. The subject is "The Annunciation" set in a small oratory of a Gothic Chapel. The Virgin is in the foreground, robed in green velvet edged with red. She is listening to the Archangel Gabriel, and there is no doubt that she is startled and dismayed. One can almost sense her drawing back from the task which has been selected for her. Light streams in through the windows and focuses on the Virgin, the pages of the opened book and the Angel.



The passage on the opened book reads: "Behold, a Virgin shall conceive and bear a Son and His name shall be called Emmanuel. He shall eat butter and honey that He may know to refuse the evil and choose the good. Behold, a Virgin shall conceive and bear a Son and His name shall be called Emmanuel." (Isaias, Chapter 7, verses 14-15). Although not visible on the stamp amid the stone carvings is Isaias, an ancient bearded man in a large turban, who points to his Book of Prophecies opened before Him.

The Archangel's robes are in motion, and Grunewald used this motion of body and the pose of the hand and fingers to imply that the Virgin had already been overshadowed by the Holy Spirit. It is evident that the angel interrupted the Virgin at prayer or meditation. His yellow garment is embroidered with gold. One can almost feel the flutter of those immense wings. In his left hand he holds a corner of his mantle or robe and a gold sceptre which is ornamented with floral designs.

THE ISENHEIM ALTAR: This altarpiece consists of ten hinged panels which fold as a double layer, and when opened show three different scenes of paintings by Mathias Grunewald. One source states it was completed before 1511, while another states it was done between 1510 and 1515, and that the center panel is dated 1515. When the outer pair of panels is closed the view is "The Crucifixion," flanked by St. Anthony the Hermit and St. Sebastian; below is an "Entombment." When the outer panels are folded back, two more panels are seen: on the left "The Annunciation," and on the right "The Resurrection," and in the center "The Incarnation" which consists of "Angel Concert," "Virgin Awaiting the Birth," and "Madonna and Child."

A third view of the hinged panels shows "St. Anthony visiting St. Paul" and the "Temptation of St. Anthony." The altarpiece was placed in front of the shrine of St. Anthony the Hermit, Patron of the Antonites, a 13th century Order of Laymen dedicated to the care of the diseased and the sick.

Many books and articles have been written on this masterpiece, and all concur that a first view of this work has the same impact on the viewer as does the Sistine Chapel. The Museum of d'Unterlinden at Colmar was a 13th century Dominican Convent, but since the French Revolution has been a museum housing the Isenheim Altar and other works of art.

Isenheim was a small village, yet here was located one of the most flourishing houses of the Antonites. Grunewald came to Isenheim at the request of Guido Guersi who had heard of his talent as a painter, but also to find peace in a troubled world.

Grunewald was born in 1460 at Wurzburg but there is no record of his early years. His full name was "Mathis Gothardt-Neithardt of Wurzburg." The "Neithardt" after his father and the "Gothardt" of his own choosing. The "Grunewald" was an inexplicable error traced back to a 17th century biographer. Present day scholars say he was "Mathis Neithardt, also known as Gotthardt," and sometimes called "Mathis von Aschaffenburg," the latter after the town where he was an established artist in 1485. After finishing the Isenheim Altarpiece he worked in Frankfurt and Halle; he died in Halle of the plague in 1528.

VENEZUELA: MADONNA OF THE ROSE-BOWER, by Stephan Lochner - December 1967 Issue



The design chosen for the second Christmas stamp issued by Venezuela, a 1,00 airmail value, reproduces a work of beauty. The colors are true to the original and except for a small portion at the top the work is seen in its entirety on the stamp. The original is an oak wood painting, done about 1440, measuring 20 x 16 inches, and now in the Wallraf Richartz Museum, Cologne.

Lochner here paints a very young and lovely Madonna, fair of hair, robed in dark blue. Flowers adorn the jeweled crown and a jeweled clasp holds the robe draped over the shoulders. She holds the Christ Child on her knee. The artist gives the Virgin an expression of humility and poignant tenderness in being chosen as the instrument of our redemption and the object of the angels' serenade. The Christ Child holds a small orb (or apple); it appears similar to those seen in the basket held by the first angel directly to His left.

Behind the Virgin is a rose trellis abloom with roses. The picture's title stems from this background. The Virgin and Child are surrounded by small or child-like angels on both sides, and four hold musical instruments which they are playing. At bottom right is seen a harp, and above it a lute. At bottom left an angel plays organ pipes but these are obliterated by the postal value; directly above, an angel plays a somewhat larger lute than that seen on the right.

Four angels are at right center but only the eyes and forehead of the fourth are visible. At the left, two angels kneel in adoration while a third, robed in yellow, points to God the Father on high, not visible on the stamp. Two angels, at upper left and right, have drawn back the brocaded draperies for a view of God the Father and God the Holy Spirit. The Dove, symbolical of the Holy Spirit, is barely discernible at center top. So here we have a Holy Trinity, a most appropriate selection for Christmas -- God the Father sent God the Holy Spirit to the Virgin Mary so that she might bring forth God the Son.

Stephan Lochner is acknowledged as one of the most important early German painters of Cologne. He was born about 1400 at Wurzburg and died in Cologne about 1451. He was active prior to 1442. It is stated that our knowledge of this artist's name and work is due to Albrecht Durer who came to Cologne in 1520 to see the altarpiece Lochner had done for the Cologne Cathedral. Durer was so impressed he made copious notes on Lochner and his talent. Lochner must have been active in civic affairs for records state he was a member of the city council. His works show a preference for a sweetness in features, light colors, and very graceful figures, all of which give a most appealing and religious quality to his works. His style has been considered as somewhat Gothic in form.

EXCHANGE OF STAMPS: Members interested in exchanging Marian Stamps are invited to write to Father Arthur Smith, O.M.I., 32 rue de Babylone, Paris 7°, France.

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The 1F value reproduces the central portion of a work by Juan Bautista Mayno, now in the Balaguer Museum at Villanueva y Geltru near Barcelona. Seen on this stamp is a young Virgin kneeling in adoration of the Infant Jesus lying on a white sheet in a straw-filled manger. St. Joseph bends down to place a tender kiss upon the Infant's hand. Behind the Virgin kneels a shepherd; another's head is seen at bottom forefront.

The same work, with more detail, was used for the December 1965 Christmas issue of Spain (Scott 1330); article on this design and the artist was included on page 5 of the January 1, 1966 issue.

BURUNDI: NATIVITY, by Master of Moulins - December 1967 Issue

The 14F value depicts the main theme of the painting "Nativity" by the Master of Moulins, a 15th century artist. The original was commissioned by Cardinal Rolin, who is seen in the entire work. The original is now in the Rolin Museum at Autun and is believed to have been painted about 1480.



The Infant Jesus lies upon a white cloth in a manger. The Blessed Virgin kneels in adoration, and appears to be lost in wonder. She is quite young, and is attired in the Flemish dress and head covering worn at the end of the 14th century. Her face appears almost marble-like in contrast to the blue-gray dress and the darker blue mantle. Yet notice the slender fingers, indicative of a French influence. St. Joseph also kneels in adoration, and is presented as a wise burgher. In the background an ox is partially seen, as is the staff of one of the shepherds. In the green field at upper right shepherds tend their flocks, but they are not visible on this stamp design. An angel at the bottom kneels in adoration. The original painting also includes the donor, Cardinal Rolin, his Cardinal's hat and coat-of-arms, but these are not included in the stamp design.

The Master of Moulins was a French painter in the Bourbon Court who was active between 1480 and 1500. He painted a number of pictures yet remains anonymous as to his given name and background. The designation "Master of Moulins" stems from a tryptych he painted for the Cathedral of Moulins between 1498 and 1500.

BURUNDI: VIRGIN AND CHILD, by Carlo Crivelli - December 1967 Issue



The 25F value shows only the "Virgin and Child" from a painting by the Venetian artist Carlo Crivelli. The beautiful frame around the work is not included in the stamp design. The original is a tempera on wood, measuring 14-7/8 inches by 9 inches, and is in the Jules S. Bache Collection of the Metropolitan Museum of Art, New York City.

Here we see a young serious Virgin, elaborately robed, quite typical of the ornate Venetian dress of the 15th century. The halos of both the Virgin and Child are jeweled, and the Virgin's robe is a beautiful brocade. The jeweled halos and the formal and serious pose of the Virgin and Child are in the Byzantine style. It is not known when this picture was painted, however, it is presumed Crivelli did it in his maturity. It belonged to the Church of St. Francis at Ancona where it was found in a sacristy cupboard in 1861.

Crivelli decorated his paintings with bunches of fruits and vegetables, often exaggerated in size. This is seen on the stamp at the top left and right where hang over-sized squash, peaches and an apple. It is known that he adopted this idea from the Padua School, but his usage became almost an obsession for he painted these large fruits and vegetables in nearly every work.

Dates of his birth and death are uncertain but given as c.1430-1495. It is believed he was the son of Jacopo Crivelli and spent some time in the Vivarini shop. First mention of him as an artist is in a document dated March 7, 1457, wherein he was identified as an artist

who was fined and imprisoned for a crime. Most of his works were done in Padua and in the small towns of the Marches. They were exclusively sacred in subject, consisting of altarpieces and small panels of the Madonna and Child, as the one seen on this postal issue.

COOK ISLANDS: HOLY FAMILY WITH ST. ANNE, by Rubens - December 1967 Issue



The 1c value depicts the "Holy Family with St. Anne" by Peter Paul Rubens. Sanchez Canton states that a "Holy Family with St. Anne by Rubens was acquired by Charles II at an auction of the estate of the Marques de Eliche in 1687," however, we are uncertain if this refers to the painting used on this stamp design.

The Blessed Virgin is seated, holding a standing Christ Child. The Virgin is matronly in features and figure. The red dress, white veil and blue robe emphasize the dark hair of the Virgin and the fair hair of the Christ Child. St. Anne stands behind the Child and is shown as very old, yet the expression on her face indicates delight at the Christ Child who is the center of all attention. Behind the Virgin is St. Joseph, his left hand holding his chin as he leans over the Virgin's shoulder; he, too, is absorbed in the Christ Child.

COOK ISLANDS: ADORATION OF THE MAGI, by Durer - December 1967 Issue

The 3c value reproduces only the central portion of this painting, which was painted in 1504 by Albrecht Durer. The original is in the Uffizi Gallery, Florence. Seen on the stamp are the Christ Child, the Blessed Virgin and two of the Magi. The work is also referred to as "The Epiphany."



This masterpiece was also used as a design for the 0.02 value stamp issued by Panama in December 1966. An article on the design and artist was included on page 23 of the March 1, 1967 issue.

COOK ISLANDS: THE LUCCA MADONNA, by Jan Van Eyck - December 1967 Issue



On the 4c value we see only the central portion of this work by Jan Van Eyck. The original is an oak painting, measuring 65.5 inches by 49.5 inches, found in the Staedel Institute, Frankfurt. One source states it is undated while another states it is dated 1435. At one time it was in the collection of Charles-Louis of Bourbon, the Duke of Lucca, from which it acquires its name. William II, King of Holland, acquired it c.1841, and in 1850 it was obtained by the Frankfurt Museum.

A young Virgin Mary is seen seated on a throne under an elaborate canopy, breast-feeding the Infant Jesus. A jeweled circlet is around her head, and the border of the robe is jeweled and embroidered. The Christ Child holds an orb (or apple) in His left hand. The Virgin looks down on Him lovingly, tenderly and yet very maternally. One seems to notice immediately the radiance Van Eyck has given this Virgin. He shows her as a very young mother, yet combines costly materials and precious stones to indicate the glory and exaltation of Divine Motherhood. This is one of the religious works Van Eyck did in his later life.

He was probably among the first artists who placed religious subjects in a room, or in the street, or included them in landscapes. A view of the entire painting shows that the canopied throne upon which the Virgin is seated is placed in a niche of a room upon a luxuriant rug.

The exact date of Jan Van Eyck's birth is uncertain but is given as either 1389 or 1390. He is one of the great masters of Flemish painting, and was considered a realist by contemporaries for painting the world he lived in with great attention to details which displayed richness yet portrayed subtle symbolisms. It is known he was born at Maaseyck, and records show he worked for the Duke of Bavaria between 1422 and 1425. In 1425 he entered the service of the Duke of Burgundy, which lasted until his death in 1441. He is buried at Bruges.



The 8c value depicts "The Adoration of the Shepherds" by Jacopo da Bassano, a leading 16th century Venetian artist. It was painted either just before or just after 1560. The canvas, measuring 71 x 93 cm, is in the Borghese Gallery, Rome.

This work is said to reflect one of the most refined moments in this artist's works. The Virgin is so appealing, and yet such a contrast to most paintings of the Madonna with which we are familiar. She is presented as completely human, as is indicated by the dress and head decoration typical of a Venetian Lady of the time in which Bassano painted this work. The Christ Child is quite plump; He looks down at the sheep and the shepherds. The legs of one of the shepherds are seen at lower right, and another of the shepherds stands behind the Virgin. In the background is the lean-to of the stable, and it is evident the Virgin and Child have come out of the stable to greet the shepherds come to pay homage to the Infant Jesus.

Details on this artist are included in an article on pages 54-55 of the July 1, 1967 issue.

COOK ISLANDS: ADORATION OF THE SHEPHERDS, by El Greco - December 1967 Issue

The 15c value reproduces only the central portion of a work by El Greco, "The Adoration of the Shepherds." The entire painting is considered as one of the most remarkable works of this artist at the Prado, Madrid. It was acquired in 1954 by the Spanish Ministry of Education and transferred to the Prado.



Seen on this stamp are the Christ Child, the Blessed Virgin, St. Joseph and the head of one of the shepherds. It is believed El Greco painted it between 1590 and 1600, however, one source dates it to about 1577 and states a similar work is in the Metropolitan Museum, New York City.

A very small Infant Jesus lies on a white sheet in a wicker basket, the center of radiating light which is symbolical of "the light of the Word." The light illuminates the faces of the Virgin and St. Joseph, and reflects on the features of the figures in the painting. Although only the head of the shepherd kneeling in the foreground is visible on the stamp design, El Greco stated that in this figure he wanted to express the fervor of a humble man. Notice also his trademark - the three fingers placed together on St. Joseph's right hand.

It is believed this was the last commission executed by El Greco, but it must have remained in his studio for years. In 1612 his heirs acquired one of the chapels of Santo Domingo el Antiguo for a family vault; El Greco's son is said to have taken this work from the studio and placed it on the altar of the chapel. During the early part of the 19th century some of the paintings from the High Altar of the Church were sold, and to fill the void this painting was transferred from the chapel and placed in the upper section of the altarpiece, replacing "The Trinity."

COOK ISLANDS: VIRGIN MARY WITH CHILD, by Correggio - December 1967 Issue



The 25c value presents a Madonna and Child poignant in its simplicity and naturalness. It is a work by Correggio, painted on wood sometime in 1514 or 1515, measuring 58 by 45 inches, and found in the Estense Gallery, at Modena, Italy.

The Virgin is very young, looking adoringly at the Infant Jesus she holds on her lap. There is an expression of Divine Motherhood on her face, yet the position of the Christ Child and her clasp on His left hand are the natural ones associated with motherhood. It is believed Correggio painted this before he was 20. His first attempts at painting were all of the Madonna, to which he gave a patina of youth and brightness.

Correggio was born in 1494 in Emilian, a small village near Correggio; he was christened Antonio Allegri, but took his professional name from the town near his birthplace. He had an

artist uncle and spent a great deal of time watching him paint and mix colors. He was trained under Bartolotti in Correggio, and is believed to have been influenced by Lorenzo Costa and Titian. His first major commission came when he was 20, the altarpiece of the Madonna and Saints for the Church of San Francisco in Correggio. He lived in Parma a while but returned to Correggio. He barely reached the age of forty when he died in 1534.

There is no definite information how this painting came to the Estense Gallery, however, through his friend Veronica Gambaro he had met Isabella d'Este. There is a letter on record wherein Veronica writes Isabella that "a picture has been finished by our Antonio."

VENEZUELA: OUR LADY OF CHIQUINQUIRA On Postal Cancellation - November 18, 1967

Mrs. Francisca Borjes, Maracaibo



The cancellation was issued through the efforts of our Philatelic Club in commemoration of the 25th Anniversary of the Crowning of Our Lady of Chiquinquira (Nuestra Señora de Chiquinquira), Patroness of our State of Zulia. Unfortunately, an issue of a commemorative stamp as promised by our Minister of Communications was not fulfilled. However, we were able to obtain a cancellation officially decreed by the same branch of the Government.

On the left side of the envelope you will see a drawing of the image of Our Lady, surrounded by a map of the Maracaibo Lake. This was done by my daughter. Above, in Spanish, it reads: "25 Years-Coronation of Our Lady of Chiquinquira." In the center is the official cancellation which reads: "18 of November-Maracaibo." Directly beneath it reads: "Solemn Coronation," and in the center, of course, the years, and then below is the title of Our Lady. The cancellation on the stamp is dated November 18, which is an official Holy Day of our State and all public offices are closed on this day. Again this year we were able to obtain permission from our local postmaster to have the main office opened for a few hours to have these envelopes and special cards cancelled.

The legend of Our Lady under this title is as follows: Zulia is situated on the shores of Lake Maracaibo, the largest navigable salt water lake in the world and the source of the world's second largest Petroleum Industry. As was the custom in 1749, the women washed their clothes in the lake.

One bright morning a woman went to wash her clothes in the waters of the Lake. While performing this task she noticed a square piece of wood washed upon the shore. She took it home and used it for sundry purposes. After some time she noticed an image appearing on the board, and liked it so much she hung it on the wall. Each day the image became clearer and brighter, until one day it shone with the brilliance of the Maracaibo sun, revealing an image of Our Lady with the Infant Jesus, and on either side of her Saint Anthony and Saint Andrew. She ran out into the street shouting "Miracle! Miracle!" To this day the street is called "Milagro." Of course, this excited the curiosity of the neighborhood and soon her house was filled with all her neighbors. After some time the local Priest and parishioners decided to transfer the image to their church. A niche was made to accommodate the board and then placed upon the back of a burro. The once obedient burro would not and could not be induced, even after switchings, to go in the direction of the church. When they left him alone he very majestically led them to the bigger church of Saint John farther uptown. This was understood as a message that Our Lady wished to abide there. Eventually, this Church of Saint John was declared a Basilica honoring Our Lady of Chiquinquira or, as she is endearingly called, "LA CHINITA." Today she abides there in a glassed-in and tamper proof enclosure. This is necessary because of the priceless jewels and gold pieces which surround her. Her crown is imbedded with priceless jewels, and it is no wonder that military protection is provided when it is exposed.

She is called by this title because she appeared under similar circumstances in Chiquinquira, Colombia.

SUPPLEMENT NO. 2 TO THE CATALOGUE OF MARIAN STAMPS is now in preparation. We hope to have it available around May 1, 1968. Details will be included in the May 1, 1968 issue which will be mailed around the end of April.

MADONNA ON POSTAL ISSUES OF THE POLISH
PRISONERS OF WAR CAMP OFLAG II-C AT WOLDENBERG

1940 - 1945

Henry F. Zebrowski

During World War II when the German Armies swept over Poland, a number of Prisoners of War camps were established to intern the Polish soldiers and officers taken prisoners by the Germans. Camp Oflag II-C Woldenberg was built close to the town by the same name and located at the Poznan-Szczecim railroad on the German side of the 1939 Polish/German border. Today the town is inside Poland as it was prior to the first partition of Poland in 1772; with the old Polish name "Dobiegniew" restored in Zielona Gora (Green Mountain).

Camp Woldenberg was the largest of the Prisoners of War camps in Germany during World War II. The population of this camp amounted to 7,000 Polish POW's, over 6,000 of whom were Polish Army Officers interned in about 50 wooden buildings in an area of 20 acres. Many necessary facilities, even for simple living, were lacking. Hope rather than despair was the dominant characteristic possessed by these soldiers who quickly went about the business of establishing some semblance of a normal community as was possible under the existing circumstances. One of the essential requirements was to inaugurate a system of orderly and expeditious communications within the camp as well as with the outside world. On permission from the Camp Command, a camp post was organized and started its regular duties on May 7, 1942. The establishment of this service was managed by the prisoners themselves. A Postal Camp Manager and a committee of capable personnel were selected to carry out the duties of Postal Administration. In order to run an efficient postal service, postage stamps were necessary; no printing ink was available nor was suitable paper or metal for dies, however, determination and resourcefulness of these soldiers overcame all obstacles; printing ink was skillfully made from several different ingredients found in the camp, paper was less of a problem, any kind of paper available was used - blank margins of newspapers, ordinary cigarette paper and wrapping paper were commonly used for the printing of stamps and postcards. The designs for the impressions were made from woodcuts by the prisoners with artistic talents.

The permanent "Postal Service" of the camp postoffice lasted up to January 25, 1945, a period of about two and a half years. It was unlike the Murnau POW Camp postal service which was rather chaotic. (See The Marian Philatelist, May 1, 1967). The Woldenberg Camp postal service was efficiently operated by the Postal Administration; accurate records were kept of all postal issues printed and released at the camp postoffice, and it did not permit any abuses whatsoever within its postal system.



Of the number of postal issues released at the Woldenberg Camp during that time, we are interested here only in those issues having the Madonna design. 7 stamps, 1 miniature sheetlet and 2 postcards with four different Madonna designs were released. A first edition was of a Madonna set of three stamps each of a different design and different value printed on ordinary cigarette paper. The 5f stamp shows the Madonna and Child known as the "Camp Madonna;" it is a reproduction of the statue in the camp chapel. This statue was carved by Lt. Poplawski. At its base was read "Our Lady On The Altar Camp II-C, by Poplawski." The statue was introduced into this stamp design by Lt. Puchalski. 2,374 copies were printed in light blue. The initials "FWS" on the stamp stand for "Fundusz Wdow i Sierot," in English "The Widows and Orphans Fund." The whereabouts of this statue is not known at the present time.



The second stamp in this set, a 10f value, shows the "Ostra Brama Madonna," also known as the "Madonna of the Gate of Dawn." This stamp was printed in green on cigarette paper; 3,062 copies were issued. The "Ostra Brama Madonna" is also called the "Mother of Mercy." The image was painted on wooden boards and is about 35 inches wide and 50 inches high. It is probably the work of the Italian painter Fra Luca, done in Cracow towards the end of the 15th century. The Madonna is claimed by both Poland and Lithuania as its Patron Saint.

The third and last stamp in this set of the first edition, also printed on cigarette paper, a 20f value printed in chocolate color, with 2,436 copies issued, depicts the crowned "Czestochowa Madonna," also known as the "Black Virgin" and the "Queen of Poland." It is believed that this image was painted by St. Luke, the Evangelist, on a cypress wood tabletop made by St. Joseph for the use of the Holy Family.

March 1, 1968



A second edition of these same three designs, colors and values was printed on grey wrapping paper, the number of copies of each stamp printed and released was:

2,570	copies	of	the	5f	value	in	blue
3,126	"	"	"	10f	"	"	green
2,032	"	"	"	20f	"	"	chocolate

The 20f value of the Czestochowa Madonna stamp was issued in a form of a miniature sheetlet (measuring 69x52 mm), printed in orange color on white ordinary paper. 1,466 of these small sheetlets were printed and released to be sold at the Camp Philatelic Exhibition, held on November 8 - 11, 1942. Only one sheetlet sold to each visitor.

Two postcards with Madonna designs were also issued, the 5f value showing the Camp Madonna and Child, measuring 95x66mm, bluish-grey heavy wrapping paper, impressions of stamp in grey-blue. 5,534 copies were issued on October 1, 1942. This issue was withdrawn from postal use on December 31, 1943. The 10f value postcard of heavy grey wrapping paper, size 32x62 mm, stamp is grey-green depicting the "Ostra Brama Madonna." 3,724 postcards issued on November 8, 1942, and withdrawn from postal use on December 31, 1943. No other postcards with a Madonna design were issued thereafter.



A semi-postal (10f+15f) stamp was issued on February 10, 1943, at the camp postoffice, depicting "Our Lady of Swarzewo." The Holy Virgin holds the Infant Jesus on Her left arm while holding a scepter in Her right hand. To the left of the statue is a sailboat riding the ocean waves. This is a commemorative stamp for Sea Day in remembrance of February 20, 1920, the day on which the Polish troops reached the Baltic Sea coast, under the command of General Jozef Haller, during World War I. A wood-cut design by Pichell, this little statue of Our Lady is carved from

linden wood and is now found on the main altar of the parish church in the town of Swarzewo. This Madonna is also called "The Sea Madonna," and "Fishermans Madonna," The Patroness of sailors and fishermen. The initial printing consisted of only 800 copies, followed by a further printing with 4,300 impressions from a damaged die. In the initial 800 copies there is one white dot only on the surface of the sea beneath the sailboat, whereas in the further printing from the damaged die there are two white dots to be seen.

The stamps were printed in green, and the initials "F.W.S." at the bottom of the design also stand for "Fundusz Wdow i Sierot," as on all the other Madonna stamps that were issued at Woldenberg Camp. All of these issues are imperforate and ungummed.

After the scheduled number of postage stamps were printed, the postal committee in Woldenberg officially invalidated all the wooden dies which served for the printing of the stamps. The invalidation was made in the form of one or more grooves cut across the design, in vertical, diagonal or horizontal directions. In the case of the Madonna stamp dies, one vertical groove was made.

A Woldenberg camp stamp catalogue listing all Camp postal issues was compiled, with less than 100 copies of this catalogue being printed. The invalidated wooden dies were used to print about 100 copies of each stamp, single impressions in black; these so called "black prints" were later (1 or 2 weeks) distributed among the catalogue owners to be pasted or affixed to the camp stamp catalogue for illustration purpose only. These "black prints" were placed in Woldenberg collections as highly desirable collectable items, as only 100 copies exist. The "black prints" were not valid for postal use and they can easily be distinguished from proper stamps as the prints are all of black design and have a white line running vertically across the design; this white line corresponds with the groove cut into the wooden die to invalidate it.

Forgeries of the Woldenberg stamps have been attempted and are known to exist. The popularity of Woldenberg Madonna postal issues has greatly increased the demand for these items by collectors of Marian and Madonna stamps.

The advancing armies of the Allied Powers in Europe in January 1945 caused Oflag Camp II-C to be evacuated by the Germans, and the prisoners of war were driven hundreds of miles to the west, cold, hungry and in sheer misery; it became necessary for many prisoners to lighten their loads by leaving nearly all of their belongings along the way. A number of Woldenberg Camp stamp collections were lost, although they were truly cherished by their possessors, they were thus lost forever.

This article might not have been written without the cooperation and first hand information received through the courtesy of Mr. M. Kalawski, Polish Army Officer held prisoner in Of-lag II-C, who was postal officer and Manager of the Camp Philatelic Exchange. Mr. Kalawski is by far the leading expert on these issues. We gratefully acknowledge his assistance.

"MASTER OF CRIBS"



Marian Philately is not the only hobby Father Horn has. Probably not many of us know he is also an authority on Christmas Cribs, serving as President of the American Crib Society. Recently Father Horn was invited to the White House, and with Mr. Angelo Stefanucci, President of the Italian Crib Society and of the International Crib Society, witnessed the unveiling of an 18th century manger scene. The creche was donated by Mr. and Mrs. Charles W. Englehard, Jr. of Far Hills, New Jersey. Mrs. Englehard bought the figures in Naples. The creche was in the historic East Room, and will be the centerpiece there during the holiday season for years to come. The scene is erected on a special stage 14 feet high, and contains 30 terra-cotta figures: The Infant Jesus, Mary, Joseph, Three Magi and their attendants, angel, cherubs, and a variety of animals. Each figure is richly clothed and some have jewels.

Father Horn designed the Christmas Crib in the Church of SS. Peter and Paul, Norwood, Ohio in 1941. It is considered the most beautiful and most complete Christmas Crib in the United States, and is the only Crib in the world where the Magi and their attendants wear Phrygian cloaks and helmets, following the most ancient representations of these potentates of the East. Most of the figures are from the models of the foremost living Munich sculptor, Otto Zehentbauer. The entire crib is of historical-oriental design. The stable is shown as it actually was - a cave cut into the very stone which supports the little town of Bethlehem. Although snow rests upon the peaks of a far distant mountain range, the rest of the scene is clothed in summer vegetation since the fall of snow in Bethlehem is exceedingly rare.



For artistic reasons as well as from motives of devotion, the designer made three changes: (1) The valley where the Angel visited the shepherds is over one half mile from the cave of the Nativity. In the SS. Peter and Paul Crib, it is on the terrace to the left and slightly below the town. (2) The caves still extant around Bethlehem show a small opening. In the SS. Peter and Paul Crib, the opening was enlarged so one may view the entire holy scene. (3) The Crib where the Infant Jesus was placed after He was wrapped in swaddling clothes was actually a manger cut into the stone of the cave. The designer used the familiar wooden feed-box with crossed legs so that he could place the Divine Infant in the opening rather than in a dark secluded spot in the rear of the cave.

We know St. Francis is credited with having the first Christmas Crib. It is not known with any certainty just when the custom of erecting Christmas Cribs as we now know them - that is, a cave or stable with many figures and a background - was introduced in Europe. We know that the Franciscans and Jesuits made use of the Crib in North and South American missions, also in Japan and India, at the end of the 16th and all during the 17th century. These cribs were not the elaborate representations we now have; in fact, most were of the simplest design with only the figure of the Infant. Most missions also had a statue of the Blessed Virgin, and that statue was usually incorporated into the scene even if it was of different proportion. The Jesuits in Japan had a Crib at least as early as 1595. There is also a record of a Crib in the Jesuit Church at Goa, India, a few years later. In 1678 Jesuit missionary, Father Enjelran, had a Crib of simple design at his mission in the Huron and Algonquin country on the shores of Lake Michigan, and this Crib is the first one of which there is any record in territory now part of the United States.

The first photo shows Father Horn and Mr. Stefanucci at the White House Crib. It is interesting to note that the two have corresponded for forty years but had never met. The second photo is of the Creche Father Horn designed for SS. Peter and Paul Church, Norwood, Ohio.

Members interested in the American Christmas Crib Society are invited to write Father A. S. Horn, 305 So. Wayne Street, Fremont, Ohio 43420.

FORTIETH ANNIVERSARY AS A PRIEST: On behalf of members we extend to Father A. S. Horn our prayers and best wishes, together with congratulations, for the observance of his 40th year in the Service of Our Lord. Father Horn was ordained on January 15, 1928 at Rome. Observance of this anniversary was celebrated with a Mass of Thanksgiving on January 21, 1968 at St. Joseph's Church, Fremont, Ohio, followed by a reception.

NEW MEMBERS

Mrs. John P. Arakelian	4261 North 51st Blvd., Milwaukee, Wisconsin, 53216
Mrs. Khysys P. DeLemos	"Village View" #14-D, 60 First Avenue, New York, N.Y. 10009
Stanley Jaskiewicz	130 N. E. 26th Court, Pompano Beach, Florida 33064
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Mrs. Irene M. Peterson	1020 N. 23rd Street, Boise, Idaho 83702
Father Arthur Smith, O.M.I.	32 rue de Babylone, Paris 7', France

OUR THANKS TO - ASSOCIATES: Samuel G. McLaughlin, Rev. George L. Stowell; ASSISTS: A. J. Paruzynski; REFERENCE LIBRARY: Eugen Trauner, Mrs. Miguel Morales.



COROS WINNERS NOJEX '65

H. Zebrowski, P. Datoła, Bro.
Malachy, M.S.S.T., J. Thomas

COROS EXHIBIT AT NOJEX '68

Madonna and Marian Exhibits will hold a prominent place in the COROS Exhibition of Religion on Stamps which will be held in conjunction with NOJEX '68 on October 18-21, 1968.

Reservations for frames for Madonna and Marian exhibits to this date outnumber all other exhibits of Religion on Stamps. Some of the finest collections of Madonna Stamps, postal issues and cancellations will be entered in competition. COROS Exhibition Chairman Rev. C. A. Wisniewski has appointed a very capable committee to work out the details. However, the cooperation of all COROS members will be required to make this the outstanding exhibition of Religion on Stamps and a fitting tribute to the Society of Collectors of Religion on Stamps on the 25th Anniversary of the formation of COROS. Father Wisniewski urges that all prospective exhibitors reserve their frames as soon as possible. This will also be a fine opportunity for

all junior exhibitors of Religion on Stamps to show their collections at a National Stamp Exhibition. The Marshall H. Williams Trophy will be awarded for the best junior exhibit in the COROS section.

The deadline for advance COROS frame reservations is April 1, 1968. The last possible date for open reservations will be September 4, 1968. The frames will hold 16 (8-1/2x11") pages and will cost \$4.00 per frame. For Juniors (up to 16) the price will be \$2.00 for 8 pages or one-half frame.

Interested members may contact Arthur W. Clinton, Jr., 390 First Avenue, New York 10010, and those on or near the West Coast may contact W. J. Hoffman, 424 West Crystal View Avenue, Orange, California 92667. WE ENCOURAGE ALL MEMBERS TO CONSIDER PARTICIPATING IN THIS SHOW.



DAHOMEY: In April 1966 a set of stamps was issued to commemorate the International Negro Arts Festival. The 70f value in the set depicts a sculpture of "The Crucifixion." The man on horseback is Longinus, however, thus far we have been unable to definitely ascertain if that is Mary Magdalen or the Sorrowful Mother on the right.

We would appreciate hearing from members who may have researched this design and have any information.

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.
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MEMBERSHIP DUES (Per Year in Advance):
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NEW DISCOVERIES
OF MADONNA AND MARIAN STAMPS ON SPANISH CIVIL WAR LOCAL ISSUES

Our
Catalogue No.
82d

EPILA SHEET: Error of Color - Blue & Green

FUENGIROLA: Statue of the Madonna in Niche over portal of Church destroyed by Republican Forces.

- | | |
|---|------|
| 10 c. Blue on Orange paper | 65 |
| 10 c. Blue on Yellow paper | 65-1 |
| 10 c. Red on Yellow paper | 66 |
| 10 c. Red on Orange paper | 66-1 |
| 10 c. Blue on Blue paper | 67 |
| 10 c. Red on Blue paper | 67-1 |
| 10 c. Blue on Red paper | 68 |
| 10 c. Red on Red paper | 68-1 |
| 10 c. Blue on Orange paper, Tete Beche pair | 68-2 |
| 10 c. Red on Blue paper, Tete Beche pair | 68-4 |



SEGOVIA: Cathedral of the Assumption, Segovia and shrine of Our Lady of Fuencisla
5 c. Black and Green 104
5 c. Black and Sepia 104-1

The above stamps of SEGOVIA were later issued with the following overprints and having a black border entirely around each of the stamps:

TYPE I.	TYPE II.	TYPE III.
Calvo Sotelo	General Mola	Heroes del Alto de los Leones
Presentel	Presentel	Presentel
III Ano Triunfal	III Ano Triunfal	III Ano Triunfal
The above three overprints		
With black border, se-tenent: I II III		
Triptych, se-tenent: III I II		
Triptych, se-tenent: I II III		

Overprint on blocks of four stamps with the legend reading:

Segovianos caidos	por la Patria
PRESENTES! (cross in border between the four stamps)	PRESENTES!
18 Julio 1938	III Ano Triunfal
Block of four stamps 5 c. black and sepia	104-1f
Block of four with black border	104-1ff
Block of four with black border, inverted ovpt	104-1fff

Overprint "HABILITAD" and new values:

25 c. on 5 c. black and green	104a
25 c. on 5 c. black and sepia	104a-1
50 c. on 5 c. black and green	104b
50 c. on 5 c. black and sepia	104b-1
1 Pta. on 5 c. black and green	104c
1 Pta. on 5 c. black and sepia	104c-1

WE CAN SUPPLY ALL OF THE ABOVE AS THIS ADVERTLSEMENT IS WRITTEN!

MARSHALL H. WILLIAMS

Life Member of COROS #18 A.P.S. S.P.A. A.T.A.

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