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The Marian Philatelist, Whole No. 38

A. S. Horn

W. J. Hoffman

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The Marian Philatelist

PUBLISHED BY THE MARIAN PHILATELIC STUDY GROUP

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

Chairman
Editor

Vol. 6 No. 5

Whole No. 38

SEPTEMBER 1, 1968

NEW ISSUES

COLOMBIA: (Class 1). Issued in August, 1968, set of religious art stamps, commemorating the 39th International Eucharistic Congress at Bogota. The 1 peso value stamp depicts the BETROTHAL OF THE VIRGIN by Baltazar de Figueroa. The original is in the San Francisco Church, Bogota.

CZECHOSLOVAKIA: (Class 1,5). Single stamp, 5 Kcs. value, issued July 6, 1968, to commemorate FIP Day. Design reproduces the central portion of Albrecht Durer's FEAST OF THE ROSARY, also called FEAST OF THE ROSE GARLANDS. Original in the Prague National Gallery. Illustration and article on page 61.



DAHOMY: (Class 8). A two stamp set issued in May, 1968 to commemorate anniversary of the death of Johann Gutenberg (1398?-1468). The 45F stamp shows Gutenberg and the NOTRE DAME CATHEDRAL, Strasbourg. Gutenberg labored 14 years in Strasbourg and Mainz perfecting the movable type printing press on which was printed the first Bible.



GABON: (Class 1,5). Set of art stamps released July 9, 1968. The 60F value reproduces a Murillo work, VIRGIN OF THE CHAPLET, also called VIRGIN OF THE ROSARY. We located a picture of the work which indicated the original was in the Louvre, Paris. The design on this stamp differs from the "Virgin of the

Rosary" by Murillo seen on a 1960 issue of Spain (Scott 923).

GREAT BRITAIN: (Class 8). Set of paintings on stamps issued August 12, 1968. The 1/6 value shows the CHURCH OF ST. MARY LE PORT, Bristol, as it looked on the morning following the severe bombing of Bristol on the night of

November 24, 1940. The original was presented to the Tate Gallery, London, in 1946 by the War Artists Advisory Commission. The work is by contemporary artist John Piper, who was born at Epsom in 1903. During World War II he was named Official War Artist for the Ministry of Information. In 1941 he was commissioned by the then Queen (now the Queen Mother) to do a series of paintings of Windsor Castle. He has also designed windows and interiors of chapels at Oxford, Eton, Nuffield College and Coventry Cathedral.

GUATEMALA: (Class 1). Two additional values, a 10¢ gray and a 10 yellow, have been added to the series depicting OUR LADY OF CORO, both airmail values, released June 13, 1968.

HUNGARY: (Class 1). Set of art stamps issued May 30, 1968. The 4 Ft. value reproduces the head of the Virgin from El Greco's painting of THE HOLY FAMILY, also called "Virgin of the Good Milk." Original is in the Hospital of Tavera, Toledo, Spain. The same design appears on a March 10, 1967 issue by Paraguay, and in smaller detail on a March 24, 1961 issue of Spain (Scott 974). Set issued perf, imperf, with imperf sheet. It received the APS "black blot" due to controlled short printing of imperforate sets and sheets released with perf stamps. An article on the design is on page 59 of the July 1, 1967 issue.

IRELAND: (Class 8). A 2-stamp set issued August 26, 1968, 5d and 10d values, to mark the 800th anniversary of ST. MARY'S CATHEDRAL, Limerick.

LIECHTENSTEIN: (Class 1). Released August 29, 1968, two additional stamps in the Church Patrons series. The 1,50 franc value shows a stylized MADONNA AND CHILD. The Blessed Virgin is the Patron of St. Mary's Church, Bendern-Gamprin.

NICARAGUA: A set of 5 airmail stamps with a souvenir sheet was issued July 22, 1968; all five stamps include the Madonna:

10 cts. (Class 2). CRUCIFIXION by Fra Angelico, in the Chapter Hall of San Marcos

Monastery, Florence. See illustration and article on page 63.

15 cts. (Class 2). Detail of LAST JUDGMENT by Michelangelo on the wall behind the altar in the Sistine Chapel. Stamp design shows GOD THE SON WITH THE VIRGIN MARY. Illustration and article on pages 63-64.



35 cts. (Class 1). MADONNA AND CHILD WITH ST. JOHN, also called "The Beautiful Gardener," by Raphael. Also seen on a September 1966 release by Paraguay. See article on page 60 of the September 1, 1966 issue.

2C\$ (Class 2m) ESPOLIO by El Greco. Stamp is printed in reverse; on

the original the Sorrowful Mother is on the left. Also seen on a March 1967 Paraguay release. Original in Sacristy of the Toledo Cathedral. See article on page 55 of the July 1, 1967 issue.

3C\$ (Class 1). IMMACULATE CONCEPTION by Murillo. Design on stamp bears a resemblance to "The Immaculate Conception of The Escorial" in the Prado. Differs from the design seen on the Philippine issue of 1954. Murillo painted many "Immaculate Conceptions." Research will continue on the identification and location of the original.



RAS AL KHAIMA: (Class 8). Set of stamps released for the 1968 Mexico Olympics. The 1R value shows the CATHEDRAL OF THE ASSUMPTION, Guadalajara. This country is on the "tread with caution list."

UPPER YAFFA: (Class 1). A set of stamps was issued, exact date not known, depicting the World's Greatest Sculptures. The 150 fils value shows the head of the Virgin from

Michelangelo's PIETA. This country is in South Arabia and is one of the various shiekdoms engaged in issuing art stamps. It is also on the "tread with caution list."

RWANDA: (Class 8). Set of 6 stamps with perf sheet released May 27, 1968 for Mexico Olympics. The 18f value stamp on the sheet shows the CATHEDRAL OF THE ASSUMPTION, Mexico City.

KINGDOM OF YEMEM: (Class 2). Set of stamps released April 18, 1968 for "Save the Monuments of Venice" UNESCO campaign. The 1/2b value shows a miniature of the ADORATION OF THE MAGI by Belbello da Pavia. Issues by the Republican and Royalist Governments of Yemen have been "black blotted" by the APS.



SPAIN: A 5-stamp tourism set released July 15, 1968. The 1,50 ptas. value shows the sepulchre of St. Vincent in the Church of St. Vincent at Avila, on one side of which is seen THE ADORATION OF THE MAGI (Class 2.) The 3,50 value shows the facade of the CHURCH OF SANTA MARIA LA REAL (St. Mary the Queen), at Sanguesa in Navarra (Class 8). Illustrations and articles on page 64.

NEW LISTING



Dr. Angelo Zioni of Sao Paulo has sent us information identifying a stamp of Brazil which can be included in a Marian collection. This is the 1,20 CR\$ value, violet blue, (Scott 784), showing the Founder of the Brazilian Marist Congregation, Father Marcelino Champagnat. On the table, near the open book, may be seen a rosary. The stamp would be included in Class 5. The stamps were issued June 6, 1954 commemorating the 50th Anniversary of the Founding of the Marist Brothers in Brazil.

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FORTHCOMING ISSUES

AUSTRIA: Scheduled for release as a Christmas issue and to commemorate the 150th Anniversary of "Silent Night, Holy Night;" the 2 sch value will show the Crib of the Memorial Chapel at Oberndorf-Salzburg.

AUSTRIA: Due for release early in 1969, set of six stamps to commemorate the 500th anniversary of the Vienna Diocese. Designs will show various statuary, and one will depict a Madonna.



NEW ZEALAND: The design for the 1968 Christmas stamp will show the ADORATION OF THE SHEPHERDS by Gerard von Honthorst. Release will be October 1, 1968, and the value will be 2-1/2c. Design taken from the original in the Pitti Art Gallery, Florence. Same design was used on a 1960 Christmas issue by Vatican City (Scott 292-294), and on the February 1966 issue by Monaco (Scott 630). See page 29 of the May 1, 1966 issue.

MARIAN POSTAL CANCELLATIONS

CORRECTION: Please change GERMANY #61 and #62 to GERMANY #66 and #67. These were numbered incorrectly in the July 1, 1968 issue.

BELGIUM:

56. Evere, June 22, 1968. PIETA from painting by Gerard David. "Philatelic Circle, Rampant Calamities, 22-6-1968, Evere."

57. Same as above except in Dutch.

GERMANY:

68. Essen, September 1, 1968. DETAIL OF THE OLD ESSEN CITY SEAL WITH MADONNA AND CHILD AND THE CITY PATRON SAINTS, COSMAS AND DAMIAN. "82nd German Catholic Day, Essen, St. Gabriel Guild." Special cancel for observance in Essen of Catholic Day in conjunction with philatelic and numismatic exhibition sponsored by the Youth Group of St. Gabriel Guild.

PORTUGAL:

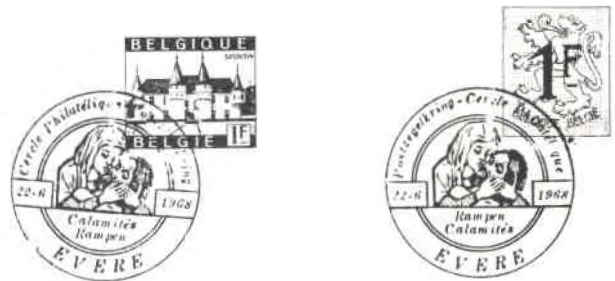
17. Fatima, May 12, 1968. MOTHER OF THE CHURCH. "International Philatelic Exhibition, Marian Theme, Fatima, 12 May, 1968." Special cancel for the Marian Stamp Exhibition at Fatima in May 1968.



Germany #68



Portugal #17



Belgium #56

Belgium #57

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FATHER HORN

Father Horn has had to curtail his philatelic interest somewhat due to ill health. Since the first of the year he has made two trips to the hospital, and as a result has not been able to devote as much time as he would like to philately. Perhaps members would like to take a moment and drop him a card; his address is: 305 So. Wayne Street, Fremont, Ohio 43420.

FOR YOUR INFORMATION

ANGOLA: The statue of "Our Lady of Hope" seen on the April 1968, \$50 value stamp, reproduces an image of the Madonna from Our Lady's Church, according to data in the Michele monthly publication.

JUGOSLAVIA: Icon issue of April 27, 1968. The Madonna and Child seen on the 500 dinar value stamp is in the Church of Our Lady of the Bell Tower (Gospe od Zvonika), according to data in the July-August 1968 issue of Scott's Monthly Stamp Journal.

RAS AL KHAIMA: The Mother's Day issue of March 21, 1968 (which includes the GOLDFINCH MADONNA by Raphael and THE VIRGIN WITH THE GREEN CUSHION by Andrea Solario), received the APS "black blot" on points 1 and 5--limited printing or limited on sale time and oddities intentionally included with the issue. Stamps are listed on page 45 of the July 1, 1968 issue.

COROS CACHET AT NOJEX: Special cacheted covers for COROS 25th Anniversary, with show cancellation and appropriate Religious stamp, will be available; price is 25 cents each. These covers may be had for each day of the show, if so requested. Orders should be sent to: REV. CHESTER WISNIEWSKI, DON BOSCO HIGH SCHOOL, RAMSEY, NEW JERSEY 07446.

SCHEDULE OF ACTIVITIES:

Saturday, Oct. 19, 2:00 PM - Convention Meeting
Saturday, Oct. 19, 4:00 PM - Donation Auction
Sunday, Oct. 20, 2:30 PM - Guest Speaker, Presentation of Special Awards

ANSWER TO INFORMATION REQUESTED

The January 1968 issue contained a request for information concerning a Madonna cancel on a cover connected with the Sixth Flight of De Pinedo from Calinde to Brazil in February 1927. The noted philatelist, Dr. Angelo Zioni of Sao Paulo, Brazil, has supplied us with the following data:

In 1927 Pilot Francesco de Pinedo of the Royal Air Force of Italy made a round-trip from Italy, via Brazil, Central America and the United States, aboard the plane "Santa Maria."

THE MARIAN PHILATELIST

After wonderful performances in Italy, Africa, Brazil and Central America, De Pinedo's plane burned in the United States. The return to Italy was made aboard "Santa Maria II."

The air letters carried aboard the plane were cancelled with a commemorative cancel, in violet, bearing the image of OUR LADY AND CHILD, and also the legend "CROCIERA AEREA DELL' ATLANTICO - SANTA MARIA" (Air Flight of the Atlantic, Santa Maria.)

Our thanks to Dr. Zioni for supplying us with this information.

PARAGUAY: ADORATION OF THE MAGI, C.Vignon



The G/12.45 airmail value in the series issued January 27, 1968, reproduces the ADORATION OF THE MAGI by Claude Vignon, (1593-1670). The original, measuring 65 x 103-1/4 inches, is in the Church of Saint-Gervais and Saint-

Prottais, Paris, France. It is regrettable that the stamp design is so dark, for a picture in "French Painting," by Albert Chatelet and Jacques Thuillier, shows a work of beauty and majesty. The authors mention that the painting was recently discovered by Bernard de Mongolfier in a church loft, and call special attention to the "unconventional Child and the huge turbaned Moor."

A lovely and young Virgin Mary holds the Christ Child as He accepts the homage and gifts of the Magi. Joseph stands on the right. The scene is emphasized by the opulence of the Magi's dress and the huge turban the Moor wears. The Christ Child is somewhat "unconventional," for His face appears to be too mature for His body.

Claude Vignon was baptized on May 19, 1593 in the Church of St. Saturnin, Turin. At about 16 he began his travels, being taken to Rome for further study by two friars who were impressed by his artistic talent. His travels took him to Italy and Spain. He returned to France in 1624, however, he must have made a quick trip to Paris for in 1616 he was made a Master in the Paris Guild of painters and sculptors. He was an excellent painter, engraver, picture dealer and a recognized art expert. He worked hurriedly and almost incessantly. He won a wager by painting a picture with 12 figures in 24 hours, which was acclaimed as excellent. He had studio assistants who copied his works. Several of his children (he had 34) became renowned artists. (Data supplied by Mrs. Frank Benjert.)



This stamp, having a 5 Kcs. value, was issued as a finale to the PRAGA series and to commemorate FIP Day. It reproduces a masterpiece by Durer titled FEAST OF THE ROSARY, or FEAST OF THE ROSE GARLANDS. Only the central portion is shown on the stamp. The reproduction of the colors on the stamp is somewhat disappointing when compared to a picture of the masterpiece.

The work is an oil on wood, dated 1506, measuring 63-3/4 by 76-9/16 inches, now in the Prague National Gallery. It was done during Durer's middle period, 1506-1519. The artist painted himself into the picture, on the right side, holding a scroll with Latin inscription which mentions the title of the picture and the claim that it was completed in five months; this portion, however, is not included in the stamp design.

It is said that Durer was inspired to paint such a picture after seeing Giovanni Bellini's "The Virgin Enthroned and Saints" in the Church of San Zaccoria while he was in Italy studying the work of Italian artists. During his sojourn in Italy his German countrymen, who were engaged in commerce in Italy, were as anxious to employ him as had been the burghers of Nuremberg. He was commissioned by these German merchants to do a work for a side altar in the Germany Colony Church of St. Bartholomew, which was located near the business district where a new and imposing warehouse had been erected. Agreement was reached on the subject to be painted .. a traditional Madonna and Child theme. In the commission of this work and the choice of the subject, the merchants hoped it would assist in bringing a settlement between church and state, thus resulting in benefits to commerce. Many of these merchants were painted into the work, and scholars have been able to identify many of the faces because of Durer's precise portrayal.

Receiving his inspiration from Bellini's work, once the subject was decided upon, Durer proceeded to blend his German style with his knowledge of the warm Italian style. But in the work is also a hidden meaning, further carrying out explicit instructions of the merchants - that of the existence of a world in which the age-old controversy between papacy and empire was reconciled; or, in modern terms, a show of unity of the spiritual and material values. Durer received 85 ducats for this work. In a letter he wrote to his friend Pirkheimer, he stated: "It is well painted and beautifully colored. I have earned much praise but little profit by it. In the time it took me to paint it I could easily have earned 220 ducats. I have stopped the mouths of all the painters who used to say that I did not know how to handle my colors. Now everyone says that better coloring they have never seen."

This could be one of Durer's most important single works. It is not quite as he painted it, for nearly all of the heads and much of the central portion were repainted in the 19th century. The face of the Virgin and Child are not the type Durer painted. In the early 17th century the picture was removed from the German Colony Church and made a part of the Royal Collection at Prague.

Seated under a rich green canopy, supported by two cloud-borne angels, the Madonna places a wreath of roses upon the head of Maximilian I, at the time the Holy Roman Emperor. The Christ Child is placing a similar wreath upon the head of Pope Julius II, then the reigning Pope. Cherubs distribute rose wreaths to various kneeling figures. Two cloud-borne cherubs hold a magnificent and jeweled crown above the head of the Virgin. Her dress is blue, accented by a light shade of blue in the sheet upon which the Christ Child sits. She is beautiful in complete serenity.

At the upper left stands St. Dominic placing a wreath on the head of the kneeling Cardinal. St. Dominic is associated with the rosary, and Durer considered it most appropriate to paint him into the picture. To the people of the 15th and 16th centuries, the rose wreath, or rose garland, was synonymous with the rosary whose beads form a circle, just as Christianity encircles all men.

This is considered a "votive picture," that is, one where the kneeling figure or figures are being presented to the Virgin.

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The 10 cts value stamp reproduces almost in entirety the fresco by Fra Angelico which covers the east wall of the Chapter House of San Marcos Monastery (now a Museum), Florence. Cosimo de Medici requested Fra Angelico to paint a "Passion of Christ," instead he painted a mystical portrayal of the "Crucifixion," not a narrative one, hence no soldiers nor the usual Calvary scene. The theme of the painting is inscribed on the scrolls held by the prophets and sibyls seen in the Renaissance-decorated frame. The work was done about 1442-43 but never quite completed. It has been injured by restorations at various times, especially the figure of Christ and the group of women.

The viewer immediately becomes a participant in the scene set beneath a dark and ominous sky. Jesus may have just uttered His final words ... "It is consummated" ... if one studies the expressions on the faces. The Sorrowful Mother is overcome with grief and is being supported by Mary Salome on the left and St. John on the right. Mary Magdalene has flung herself on her knees before the Sorrowful Mother as if to prevent her from falling.

Directly above Christ, in the center of the decorative frame, is a Pelican, symbolic of the one mentioned in Psalms 102:6 ... "I am like a pelican in the wilderness." Artists have included the pelican in Crucifixion scenes, sometimes showing it as nesting on the Cross. In this Crucifixion, Fra Angelico made the Crucified Christ the dominating figure ... "And I, if I be lifted up, will draw all men unto me." At the foot of the cross, center bottom, is a skull as a reference to the "place of skulls" where Christ was crucified. It is the skull of Adam who, according to Jewish tradition, was buried here.

The identification of the figures in the painting is as follows: At the left stand Saints Damian (face turned) and Cosimo, twin brothers, the Patron Saints of the Medicis. It is stated that the face of St. Cosimo is of Fra Angelico's best friend, the sculptor Nanni d' Antonio di Banco, who had died twenty years before. Next is St. Laurence (d.258), and the faint black line at his left is the grid upon which he suffered martyrdom. Kneeling is St. Mark, Patron Saint of the Monastery, holding his Gospel on his knee, his right hand pointing to the opened page whereupon he recorded the Crucifixion of Christ. Standing to the right of St. Mark is St. John the Baptist, Patron Saint of Florence, shown as "The Precursor," bearing the staff symbolical of "The Lamb of God."

To the right of the cross kneels St. Dominic (1170-1221), Founder of the Order of Dominican Preaching Friars to which Fra Angelico belonged. Standing behind him is St. Ambrose (340-397), in a Bishop's robe and carrying a crozier. Kneeling in the forefront is St. Jerome (342-420), in a penitential robe with a cardinal's hat lying in front of him. Behind him is St. Augustine (354-430), robed as the Bishop of Hippo, holding quill and book and a crozier. Kneeling in the forefront is St. Francis of Assisi (1181-1226), the cross in his left hand a symbol of his stigmata during which he suffered the pains of crucifixion. Standing behind St. Francis is St. Benedict (480-547), holding a rolled scroll representative of the Benedictine Rules he wrote in founding the Benedictine Order. Kneeling in the forefront is St. Bernard (1091-1153), clasping a book as a symbol of his writings. Kneeling, facing forward, is St. John Gualbert (999-1073), Founder of the Vallambrosa Monastery of Benedictines near Fiesole. Standing behind St. Bernard, and leaning on a staff, is St. Romuald (950-1027), Benedictine Abbot and founder of many monasteries, in particular the Camaldolite Monastery between Florence and Arezzo. Standing next to him is St. Thomas Aquinas (1225-1274), holding a book as a reference to his writings, and shown with a fiery heart on his chest. Kneeling in front of him is St. Peter Martyr (1205-1256), a Dominican monk.

In the decorative frame, from left to right: a Sibyl, an unidentified figure, then Zacharias, Patriarch Jacob, David, the Pelican, Isaiah, Jeremiah, Ezekial, Job, and a Sibyl. Completing the frame at the bottom, the portion not included in the stamp design, are busts of some of the most famous members of the Dominican Order.

NICARAGUA: DETAIL of LAST JUDGMENT, by Michelangelo - July 22, 1968 Issue

The design on the 15 cts value stamp reproduces CHRIST AND THE BLESSED VIRGIN from the "Last Judgment" painting by Michelangelo on the wall behind the altar in the Sistine Chapel. This



is not a Christ of aesthetic form, but a beardless and powerful figure having the aspects of an Apollo or Hercules. Both Christ and the Blessed Virgin emphasize Michelangelo's preference for sculpture for they appear to be more "stone" than "paint."

This Christ does bear out the line from the Credo ...He shall come again with glory to judge both the living and the dead. This is a God of power and majesty with His right arm raised as a motion to the Blessed that Heaven is just above, while His left hand is in the motion of consigning the Damned to the underworld. The Blessed Virgin sits on the right, placed within the same aura of intense light which envelopes Christ to show her efficacy.

The portion of the face seen in the lower left corner is that of St. Lawrence; the face above him is unidentified. In the lower right may be seen a part of St. Bartholomew; the face above him, nor the figures along the borders, are unidentified. Michelangelo painted himself into the scene, in the face on the skin held by St. Bartholomew, however, this portion of the painting is not included in the stamp design.

The commission for painting the wall was given to Michelangelo in 1533 by Clement VII. It was Clement who decided the subject to be painted and its location. The first cartoon was presented to Paul III (Clement's successor) in 1534, and it so pleased the Pope that he ordered Michelangelo to begin work on it at once; this order again suspended the work on the tomb of Julius II which Michelangelo was attempting to complete.

In the summer of 1536, when he began this work, Michelangelo was about sixty years old, yet he painted some 400 figures into the scene, most of them life-sized, working alone and with no assistance. He completed it on October 31, 1541, and all who came to view it were "struck dumb," as one source stated. It leaves the impression of being suspended in space, and that one is indeed seeing God come in Glory to administer justice. This is a vivid portrayal of Dante's Inferno and the Doomsday of the Apocalypse. Most of the episodes depicted are based on the "Dies Irae," the only liturgical text (except for the symbolic Apocalypse) devoted to a description of the judgment at the end of the world. Several art critics have indicated that Michelangelo poured his soul into this work, believing it to be an expiation for what he called "my sin of pride."

As a point of interest, the Sistine Chapel was built between 1475 and 1483 and is dedicated to the "Virgin of The Assumption."

SPAIN: ADORATION OF THE MAGI - SEPULCHRE, ST. VINCENT CHURCH, AVILA - July 1968



The design on the 1,50 ptas value shows a sepulchre in the Church of St. Vincent, Avila. Tradition states this is the tomb of the Patron Saint of the Church and his two sisters, SS.Sabina and Cristeta, who were martyred on the site c.303. The sepulchre dates to c.1180 and rests on an Italian-Gothic base with a canopy dating to 1465. The view of the sepulchre seen on the stamp is an "Adoration of the Magi." The Blessed Virgin is seated, holding the Christ Child. St. Joseph is on the right. One of the Magi kneels as he presents his gift, and the other two stand behind him.

SPAIN: CHURCH OF SANTA MARIA LA REAL, SANGUESA (NAVARRA) - July 1968 Issue



The 3,50 ptas value shows the portal of the Church of Santa Maria La Real (St. Mary the Queen). The church incorporates various periods, but is Romanesque in style, and a perfect example of 11th century architecture. For this reason it has been declared a National Monument. The church was rebuilt and consecrated in 1130, and the jambs were added a few decades later. One of the six figures on the columns bears the inscription "Leodegarius," believed to refer to the highly revered Bishop of Autun in Burgundy named "Leodegarius," who was later canonized (St. Leger). The remaining figures have not as yet been identified.

In the center above the door is the figure of "God in the Last Judgment." On either side of the arch are reliefs of motifs from an old Siegfried Saga which bear a resemblance to

those seen on Norse Stave Churches. These are much like the ones at Hyllestad. It is not probable that these reliefs were done by a Norse artist since similar reliefs are seen in the Cloister of San Juan de la Pena and San Cipriano at Zamora.

HAITI: OUR LADY OF PERPETUAL HELP, PATRONESS - 1942, 1944, 1964, 1965 Issues

Haiti has honored its Patron by reproducing her image on various postal issues. The original is painted in tempera on hard nutwood, measuring 21 x 17 inches, and is one of many copies of the famed "Hodeguitria of St. Luke." The picture of Our Lady said to have been painted by St. Luke was venerated for centuries at Constantinople as a miraculous Icon; it was destroyed by the Turks in 1453. The copy which Our Lady singled out for special favors is enshrined above the high altar in the Redemptorist Church of San Alfonso, Rome.

The Picture's Meaning

LOOK AT YOUR COPY of the picture. Frightened by the vision of two angels showing Him the instruments of the Passion, the Christ Child has run to his Mother, almost losing, in His haste, one of the tiny sandals. Mary holds Him in Her arms reassuringly, lovingly. But notice Her eyes. They look not at Jesus, but at us. Is this not a touch of genius? How better express Our Lady's plea to us to avoid sin and love Her Son?

Christ's little Hands, too, are pressed into Mary's as a reminder to us that, just as on earth He placed Himself entirely in Her hands for protection, so now in Heaven He has given into Her hands all graces, to distribute to those who ask Her.

This is the principal message of the picture. A Byzantine icon, however, it is replete with other symbols. Here are some of them:



Star on Our Lady's veil. She is the Star of the Sea . . . who brought the light of Christ to the darkened world . . . the star that leads us to the safe port of Heaven.

Greek Initial for "St. Michael the Archangel." He is depicted holding the lance and gall-sop of Christ's Passion.

Mary's Mouth is small for silent recollection. She speaks little.

Red Tunic, the color worn by virgins at the time of Christ.

Dark Blue Mantle, the color worn by mothers in Palestine. Mary is both Virgin and Mother.

Christ's Hands, turned palms down into His Mother's, indicate that the Graces of Redemption are in Her keeping.

Greek Initials for "Mother of God."



Golden Crown, placed on the original picture by order of the Holy See in 1867. It is a token of the many miracles wrought by Our Lady invoked under the title of "Perpetual Help."

Greek Initial for "St. Gabriel the Archangel." He holds the Cross and the nails.

Mary's Eyes are large for all our troubles. They are turned toward us always.

Greek Initials for "Jesus Christ."

Mary's Left Hand supporting Christ possessively: She is His Mother. It is a comforting hand for everyone who calls on Her.

Falling Sandal. Perhaps, the symbol of a soul clinging to Christ by one last thread—devotion to Mary.

Our Lady of Perpetual Help

THE PICTURE'S HISTORY: Towards the end of the 15th century, an avaricious merchant stole the picture from a small church on the island of Crete. After weathering a rough sea voyage, he made his way to Rome. On his deathbed, he remorsefully confided the picture to a Roman friend, begging him to place it in some church where it might be properly venerated; this the friend neglected to do. The Blessed Virgin then appeared to the friend urging him to keep his promise, even threatening him with death if he disobeyed; however, at his wife's insistence the man paid little attention to the apparition, and shortly thereafter suffered an untimely death. Next, Our Lady appeared to his six year old daughter, telling her "Go, tell your mother and grandfather that HOLY MARY OF PERPETUAL HELP commands them to take this picture out of their house." The girl relayed the message but the mother was persuaded by a neighbor to disregard the message. Again Our Lady appeared to the little girl, this time signifying the place where the picture was to be taken, namely, to the church located between the Basilicas of St. Mary Major and St. John Lateran. Finally, the mother complied with the request, and on March 26, 1499 the picture was carried in solemn procession to the Church of St. Matthew. There it was venerated for the next 300 years, becoming renowned for its miracles.

In 1798 Napoleon's army made its destructive march into Rome. St. Matthew's Church was one of the many churches leveled to the ground. The picture, fortunately, was rescued and brought to a monastery chapel for safe keeping. There it remained, almost forgotten for 64 years. One day the Redemptorist Fathers in Rome learned their present church was built on the ruins of old St. Matthew's where once was enshrined the miraculous picture of "Our Lady of Perpetual

Help." However, it was not until the following year that they heard of Our Lady's wish that her picture be enshrined on the site where their church now stood. Therefore, on April 26, 1866, by papal decree, the picture was returned to this spot, now the Church of Saint Alfonso.

"IN THE END MY IMMACULATE HEART WILL TRIUMPH" - FATIMA MESSAGE

Mr. and Mrs. Frank Benjert

On October 31, 1943, on the occasion of the 25th anniversary of the Fatima apparitions, the Holy Father, Pope Pius XII, publicly consecrated the entire human race to the Immaculate Heart of Mary. While many "Immaculate Heart" revelations were given to the children at Fatima, and Portugal issued various types of stamps portraying Our Lady of Fatima commemorating these events, her Immaculate Heart was not included in the designs on any of the issues.



The first postage stamp focusing attention on the "Immaculate Heart of Mary" was issued by Belgium in 1946 (Scott B417). Three stamps were issued to honor Father Damien (Joseph de Veuster). One of these shows a profile of Father Damien. The badge of his Congregation (Congregation of the Sacred Heart of Jesus and Mary) was included in the design, just below his portrait. It consists of the symbols of the Sacred Heart of Jesus and the Immaculate Heart of Mary within a circle formed by a crown of thorns. The Immaculate Heart of Mary is encircled by a wreath of roses and a small sword pierces the heart, this being an allusion to the prophecy of Simeon at the Presentation of Jesus in the Temple, when Our Lady was told, "And thy own soul a sword shall pierce ..." (Luke II, 35).

In 1958 Belgium issued a stamp picturing "Our Lady of Peace, Arlon," (Scott B637). In her right hand she holds a flaming heart surrounded by ten small stars. In 1626 a cornerstone was laid for a modest church to be built on the ruins of the Castle of the Counts of Arlon, which was destroyed in 1558. In 1665, while France and Spain were fighting over the Duchy of Luxemburg, the threatened city of Arlon placed itself under the protection of the Patroness of Arlon. Since that time the people of Luxemburg come in pilgrimages to "Our Lady of Arlon" and honor her, as shown on the stamp, as "Queen of Peace."



A set of stamps showing the symbol of the "Immaculate Heart of Mary" was issued by Fernando Po in 1960 (Scott 181-189). Fernando Po was discovered in 1472 by the Portuguese navigator Fernao do Po. Later the island came under the administration of Spanish Guinea, and postage stamps of Spanish Guinea were used until 1960.



The endeavor to Christianize the island and Spanish Guinea began in 1846, when two Marian Chaplains undertook the task. In 1885 their work was continued by another Chaplain, D. Miguel Martinez Sang, this time with the help of 27 assistants, priests and sisters, "The Servants of Mary." He was distinguished by the Holy See with the title of First Apostolic Prefect of Guinea. However, these endeavors also had to be suspended, and in 1858 the Missions of Guinea were turned over to the Jesuits. On November 13, 1883, 12 missionaries of the Immaculate Heart of Mary came to Santa Isabel, the capital of Fernando Po, and on Christmas Day of that year Spanish Guinea was consecrated to the Immaculate Heart of Mary. The Madonna series in 1960 is a reminder that Fernando Po is consecrated to the "Immaculate Heart of Mary," and the design is an artistic stylization of the "Heart of Mary" theme.

In 1961 Brazil issued a stamp commemorating the 50th Anniversary of the Order of the Blessed Heart of Mary (Scott 916). The map shows the map of Brazil, illuminated by a star, covered with an open book. Thereon is the symbol of the Heart of Mary with a Cross. To the right of the book are the dates "1911-1961," referring to the 50th anniversary of the College of the Blessed Heart of Mary in Rio de Janeiro. The Congregation of the Sacred Heart Sisters was founded in 1848 at Beziers, France, and in 1873 sanctioned by the Holy See. The complete name of the foundation is "Congregation of the Blessed Heart of The Immaculate Virgin Mary." The Motherhouse is in Rome. On March 11, 1911, the first nuns of the order came from Portugal to found a settlement in Brazil. In 1958 there were seven houses.





To commemorate Vatican II of the 21st Ecumenical Council, on March 11, 1963, Colombia issued two stamps, one of which portrays the Virgin of the Mountain by La Pena (Scott 750). Clearly shown on the stamp is the silver heart on her breast. In this heart are inscribed the names of the boys studying for the priesthood in Colombia. She is called on by all Colombians as the Protectress and Patroness of priestly vocations. (A complete story on this Madonna is contained in the May 1963 issue of "The Marian Philatelist.")

Another beautiful stamp of the Sorrowful and Immaculate Heart of Mary was issued by Ecuador on April 27, 1958, to commemorate the 50th anniversary of the miracle at San Gabriel College, Quito. One of the most venerated pictures of the "Heart of Mary" is the inexpensive oleograph internationally known as "Our Lady of Quito," or "Our Lady of Sorrows." On April 20, 1906, at 8 o'clock in the evening, the boarding students at the college were enjoying recreation. Four of the youngest were in a group apart from the others; the youngest of the four, James Chavez, cried out and pointed to a picture of the Sorrowful Mother on the wall. To everyone's amazement, the Virgin in the picture seemed alive for she was opening and closing her eyes; this phenomenon lasted about fifteen minutes. The incident became known as the "Miracle of the Sorrowful of the College." The next morning the picture was put in the chapel. Two nights later the miracle was repeated, as well as on several occasions thereafter. The miraculous picture is now venerated in the College Chapel. Another interesting fact is that this same phenomenon was repeated in the towns of Riobamba, Ecuador, not in connection with the original picture but in one of its many reproductions.



On August 31, 1966 Angola issued a stamp depicting the coat-of-arms of the Holy Ghost Fathers which contains the Immaculate Heart of Mary and the inscription "One Heart and One Spirit." (See article on page 75 of the November 1, 1966 issue.)

In May 1967, for the 50th Anniversary of the Fatima Apparitions, Cape Verde issued a stamp showing the "Virgin of The Immaculate Heart," (Scott 341). The Heart is seen on the breast of Our Lady. This is the Apparition seen by Lucy during the third apparition on July 13, 1917, at which time Our Lady requested prayers in reparations for wrongs done to "The Immaculate Heart."



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CONGRATULATIONS to Father Chester A. Wisniewski for his Silver Jubilee of ordination to the Holy Priesthood, July 4, 1943. Observance of this 25th Anniversary was celebrated with a Mass of Thanksgiving on June 30, 1968, in the Mary, Help of Christians Chapel, Don Bosco High School, Ramsey, New Jersey. Father Wisniewski is Superior Director at Don Bosco.

word "Christmas" will be in Maltese, and will appear on the stamp as "MILIED 1968." Malta has issued beautiful stamps, this should be no exception.

MALTA 1968 CHRISTMAS STAMP: Just before we went to press, Paul Gauci of B'Kara, Malta, sent word that a 3-stamp Christmas issue will be released Oct. 3, 1968. Same design, a Complete Nativity Scene, on all three stamps. The

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