5-1-1965

The Marian Philatelist, Whole No. 18

A. S. Horn
W. J. Hoffman

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NEW ISSUES


DOMINICAN REPUBLIC: (A-1, A-5, A-7 Categories for the set). Commemorating the IV Mariological Congress and XI International Marian Congress held March 18-25, 1965 at Santo Domingo a 3-stamp set was issued.

The 6c value depicts the VIRGEN DE LA ALTA-GRACIA (Virgin of Highest Grace); the 10c airmail depicts the new Basilica of THE VIR-GIN OF HICHEST GRACE.

The 2c value depicts an artist's free interpretation of the hand of the Angel Gabriel after a painting by Leonardo da Vinci; in the lower right hand corner appear the words "AVE, GRATIA PLENA" (Hail, Full of Grace), the greeting given Mary at The Annunciation.

(See article on the VIRGIN OF HICHEST GRACE by Father Horn on page 34 and a brief description of the new Basilica on same page.

SPAIN: (A-1 Category). Day of the stamp issue, March 24, 1965; the series honors artist Julio Romero de Torres. The 70 cts. value depicts this artist's version of a Virgin with the appellation VIRGEN DE LOS

NEW LISTING

NICARAGUA: (A-4 Category). Issued Nov. 22, 1962, series of stamps depicting coats-of-arms; Scott Nos. 841 and C-514 show the Arms of Rivas which contain the Marian Monogram "AM."

FORTHCOMING ISSUES

LIECHTENSTEIN: Due April 22, 1965, single stamp, 10 franc value. Design will picture a MADONNA after a wood sculpture from about 1700. Design is by Karl Bickel of Switzerland. The stamp will be issued in small sheets of four with marginal inscriptions.

AUSTRIA: Due in May, 1965, commemorating the 600th anniversary of the founding of the University of Vienna. The Seal of the University, which contains a seated MADONNA AND INFANT JESUS, is in the stamp design. This seal was illustrated on page 15 of the March 1, 1965 issue.

AUSTRIA: The 1933 WIPA Philatelic Exhibition occasioned the release of a souvenir sheet which has become a collector's prize possession.
For the 1965 WIPEA Exhibition, to be held June 4-13, Austria will re-issue this souvenir sheet; one of these will be given to each purchaser of an admission ticket. The 1933 design was by Prof. Rudolf Junk and re-produced a Moritz Von Schwinds painting entitled "The Honeymoon," with a Miniature MADONNA WAYSIDE SHRINE in the scene. The 1965 WIPEA printing will be a limited issue and any copies on hand when the exhibition ends will be destroyed. The WIPEA Organizing Committee is accepting orders for the souvenir sheet; 80 cents U.S. money is being charged for each sheet plus handling charge of 40 cents for each order whether for one or more. Father Horn tells us this issue will not be valid for postage; therefore, it will be a mere seal.

MARIAN POSTAL CANCELLATIONS

AUSTRIA:

DOMINICAN REPUBLIC:

SPAIN:
E64M July 16-23, 1964, Burgos. ARCH OF ST. MARY IN BURGOS. "18 July 64 Philatelic Exposition, Burgos."

CANADA: OUR LADY OF THE CAPE SHRINE
Seals for 1965 with the new Basilica of Our Lady of The Cape Shrine have just been released by the Shrine at Cap-de-la-Madeleine, Quebec, Canada. Father Gabriel Destremps, OMI, has written us that the design is an artist's drawing of this magnificent Shrine, in four process colors. The Shrine was officially dedicated Aug. 15, 1964. These seals may be obtained by writing to the Shrine; price is $1.00 per sheet.

The dedication in 1964 also marked the 250th anniversary of the chapel which has been in constant use since 1714.

The new Basilica is octagonal in shape, of pale gray granite. It is 273 feet long and seats 3000 persons. The interior is of green and gold mosaics and marble. The stained glass is outstanding, with six rose windows measuring 26 feet in diameter and 81 additional stained glass windows.

From Brother Malachy we learn that religious seals, principally of Spain, can be obtained by writing John A. Norton, 143 Merrick Road, Lynbrook, New York. Interested members can write Mr. Norton concerning designs and prices.

HONDURAS: CATHEDRAL OF THE IMMACULATE CONCEPTION, COMAYAGUA - 1937 Scott C-85

In 1937 Honduras commemorated the Fourth Centenary of the founding of the city of Comayagua, and for this occasion issued several postal stamps. The 2 cts. value depicts the Cathedral of Comayagua which is dedicated to THE IMMACULATE CONCEPTION. The stamp design does not reproduce very clearly the seven or eight stone figures of various saints which appear on the facade.

SCOTT NUMBERS FOR RECENT ISSUES

<table>
<thead>
<tr>
<th>Country</th>
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<td>Madonna w/saints</td>
<td>#393</td>
</tr>
<tr>
<td>&quot;</td>
<td>&quot;</td>
<td>Messecha Chapel</td>
<td>#391</td>
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<tr>
<td>Brazil</td>
<td>12-18-64</td>
<td>Panha Shrine</td>
<td>#95</td>
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<td>Haiti</td>
<td>12-15-64</td>
<td>O.L.Perp.Help</td>
<td>#513-16</td>
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<tr>
<td>Spain</td>
<td>2-15-65</td>
<td>Arch St.Mary in Burgos</td>
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</table>

THE MARIAN PHILATELIST

-30-

May 1, 1965
HOW TO MOUNT A THEMATIC COLLECTION - (CONCLUSION)

Rev. F. De Troyer

This series of articles pursued no other purpose except that of assistance in mounting a collection of religious philately which would be truly perfect: A well-chosen theme organized with clarity; philatelic material which procures the approbation and admiration of philatelists; a presentation which will attract the attention of friends and visitors to stamp exhibitions. Thus we obtain the two results which are the basis of our collection: personal satisfaction and edification, and apostolate by means of the philatelic medium.

We have many advantages over other thematics and many times we are envied because, in effect, we have a sufficient quantity of material to mount almost all possible religious themes without the disadvantage of an avalanche of stamps, of perforated and imperforated blocks as, for example, is the case in the space theme. Our stamps are of the most beautiful in design and frequently reproduce famous works of art. Our magazines publish studies which assist us greatly in our research. By means of the "World Union of St. Gabriel" international circles we can easily obtain the stamps we lack. Above all, we can be guided in spirit: our reverence for the works of God, our love of the Holy Virgin, our veneration of the Saints, our edification from the passage of Our Lord on this earth -- all this is a guide to us, whom God created. Let us compare this situation with other thematics, such as literature, flowers, etc., which must be maintained without specific catalogues and require researching the stamps of the world and obtaining studies in libraries or by means of encyclopedias.

The counsel I give is not to be construed as the sole medium for mounting a thematic collection since no one person possesses the entire and only true way; however, I sincerely hope that this series has been of assistance in finding the most indicated road and then to follow it more or less.

In conclusion I will give the Regulations for thematic collections to which you will permit me to add some adaptations we have approved in the FIP Commission on thematic collections, which very probably will be ratified at the FIPCO Congress in Budapest and the World Union of St. Gabriel.

Part IV

International Regulations for thematic collections approved by FIP-FIPCO-St. Gabriel.

Article 1: Thematic collections should pertain to one of the three following categories: (1) Collection of motive; (2) Collection according to the finality of the issue; (3) A true thematic collection.

Article 2: A collection of motives is one which has for its base a classification of the motive which the postal issue represents. It consists of a simple juxtaposition of stamps and philatelic items which tell of the relation between them, or by the common motive which is found thereon.

(1) Therefore, a collection of motives is considered to be:
   (a) A collection in which the items are related, classified by country and by chronological order, as for example, sports.
   (b) A collection limited to only one identical motive which by its presentation appears in a general collection called "classical," as for example, the portraits of a king.

(2) A collection for the end or final issues is one which has as its base of classification the final issues of stamps. It consists of a simple assembling of such philatelic pieces and stamps, as for example, Red Cross, Malaria, etc.

(3) A proper thematic collection is one mounted in conformity to a determined plan which follows the inspired theme by its motive represented on the stamps. The thematic collection develops a "theme," presents a thesis, illustrates a direct idea by the medium of stamps or other philatelic items. It is necessary that it be accompanied by a text of explanation. The entire thematic collection should be clearly evident by the exposition of the "theme," and by a detailed plan with an indication as to the number of pages for each section.

NOTE 1: Only this third classification interests us here. The first two are admitted to...
exhibitions but they are losing ground since they lack a directive idea.

NOTE 2: The didactic collection is suppressed since it only introduces non-philatelic items.

Article 3: The postal stamp should constitute the principal and dominant element of the entire collection. For this reason, non-philatelic items, such as sketches, photographs, images, etc., are not admitted in collections presented for exhibition.

NOTE: The same can be said for vignettes and pseudo-philatelic pieces.

Article 4: Stamps and other philatelic items should be authentic.

Article 5: It is to be desired that cancelled stamps have legible and clean cancellations which obliterate as little as possible the motive represented on the stamp.

Article 6: It is recommended not to mix new stamps with used.

Article 7: The development of the plan and knowledge of the theme should be clearly apparent in every thematic collection.

Article 8: In every collection the explanatory text should be reduced to an indispensible minimum.

Article 9: The collections will be judged by specialists in these categories.

Article 10: In order to compute a collection, the judge is guided by the following criteria:

I. Presentation of the collection
   (a) For collections of motive or finals of an issue:
      Degree of advancement of collection (complete or not) 30
   For thematic collections:
      Knowledge and development of theme
      (b) Extent of the collection
      (c) Originality of the theme
      III. Philatelic Elements
         (a) Philatelic knowledge
         (b) Philatelic items
         (c) Condition and rarity of stamps and philatelic items
         Article 11: THE AWARDS: Medals or equivalent for these collections ought to be identical in design and size as for other classes.

Article 12: Awards Classification: Minimum points to be obtained in exhibition

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<tr>
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<tr>
<td>Diploma</td>
<td>50%</td>
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</tr>
</tbody>
</table>

Article 13: From 1966 on, International Exhibitions will not accept any collections except those which have obtained at least a silver medal or its equivalent in a National Exhibit.

(Father De Troyer's concluding article was translated from the February 1965 issue of GABRIEL LATINOAMERICANO, edited by Rev. Father Ricardo Struve Haker, Bogota, Colombia).

EDITOR'S NOTE: We hope our readers have obtained valuable information from Father De Troyer's instructive articles, and that this will encourage them to prepare and enter their collections in local, state, national and international exhibitions. We should once again like to express our appreciation to Father De Troyer and Father Struve Haker for sharing their philatelic knowledge with us.

Father De Troyer recently wrote us that his collection is being considered as the best thematic collection of the world. He regrets that the United States is so far away as he should like to exhibit here, as he did in Gent, Ninove and Aalst, and this year in Lede and perhaps Antwerp; his collection, complete, amounts to 750 pages, following the theme as he explained it in this series of articles.

THE MARIAN PHILATELIST -32- May 1, 1965
This February 15, 1965 postal issue of Spain depicts the ancient and historic Arch of St. Mary in Burgos. The "Gate of St. Mary" surpassed monumentality when it was embellished with the Arch, which has beautified it for three centuries, on which were placed the Angel Guardian of Burgos and St. Mary Major, the Patroness of Burgos.

This gate was one of several in the ancient walls which once surrounded the city. This particular one served jointly as a military defense, a municipal palace or town hall, and as a monument to the glories of its citizens. Two main constructions are joined here: the tower of the 14th century, and the ornamental arch with which the tower is faced of the 16th century. Between these two periods changes of greater or lesser importance were made; one of these took place before the completion of the arch in 1536 when the left lateral gallery was adapted for the Corporate Archives.

The building is a two-faced quadrangle with towers on the exterior facing the bridge; at its base are Gothic-style arches for city traffic. On both sides of this traffic tunnel are two round-arched doors permitting entry to the tower by means of steep and narrow stairs which have been carved into the inner side of the wall. These stairs lead to cubicform sections with loopholes from which the Town Council forces defended the bridge and gate. On what was called "the noble floor" of the tower, the stairs meet, and from there entry was made to smaller cubicform sections, "blind and without exit," but having loopholes for defense purposes.

The central quarters of the tower consist of an ample hall in which the Councilmen and the Solicitors, representing the people by direction or election, held meetings. The hall's original ceiling has been replaced by one which is lacking in beauty and art.

The tower's back wall faces the city and is part of the original structure. Three galleries enclose the central hall, and perhaps they were also used for municipal services. The left gallery housed the Chapel and Sacristy, and since 1529 has contained the Archives. To the left of the central hall a linteled door opens into another hall in the turret flanking the right side of the main facade; this hall is of hexagonal design, high octagonal roof, with eight rows of lines and carved flowers, and a cluster of stalactites in the center of the ceiling.

At the beginning of the 17th century this hall was called "private." Then, for the expected visit of Phillip III, the Municipal Government had it ornamented with works by Pedro Ruiz de Camargo, who placed likenesses of Charles V and his son, Phillip II, in a square compartment of the central wall facing the Mayor's chair; at the side of these royal personages he placed Fernando Gonzalez and "The Cid," both armed after the Renaissance ordinance; ancient judges of Castilla, seated and dressed in an arbitrary manner, were also placed there. Above those honored personages were placed the Angel Guardian and the Patroness of Burgos.

Commemorating the Fourth Philatelic Exposition of Burgos, held in July of 1964, permission was granted to use a cancellation which depicted the Arch of St. Mary, therefore, those who collect Marian cancellations now have another to add to their collections.

(Applciation is extended to Mr. Benet for supplying philatelic material illustrated in this issue on the Arch of St. Mary. The postal issue is on page 1 and the postal cancellation is illustrated on page 2.)

THE MARIAN PHILATELIST

May 1, 1965
OUR LADY OF HIGHEST GRACE

Dominican Republic Issues of 1965 and 1942

Rev. Father A. S. Horn

The legend behind the beautiful picture of OUR LADY OF HIGHEST GRACE (Altagracia) tells of a father who with his family lived near Higuey. One day he was going to the capital on business and his young daughter asked him to bring her a picture of "Our Lady of Altagracia." The father was quite surprised, never having heard of the Virgin under that title, and he wondered how he would recognize the picture but the child explained that in a vision she had of this Virgin, Our Lady wore a white scapular over a robe (the scapular feature is very distinct in the stamp design).

In the city the father asked everywhere about the Virgin but no one, not even the Bishop or Clergy, had ever heard of her. On his way home he was forced to spend the night near a village called Dos Rios, where an old grey-haired man was also staying the night. The father explained to his host his search for the Virgin of Altagracia without success and it was then that the old grey-haired man extracted from his bag the very picture of which the man was speaking. The old man then disappeared.

The legend goes on that the young daughter met her father on the 21st of January beneath an orange tree and there received the picture from him. It was placed in a chapel but did not remain there as it was repeatedly found in the branches of the aforementioned orange tree, until the townsfolk decided that this was a sign from the Virgin that she wanted a shrine built there and so one was built, without a doubt the first shrine to Our Lady in the New World.

This beautiful legend, although believed and accepted by all the faithful in the Dominican Republic, is discounted by the eminent Capuchin historian, Father Cipriano De Utrera, who, a few years ago, found in the National Library of Madrid a letter written by Luis Jeronimo de Alcocer, a Canon of the Cathedral of Santo Domingo, in 1649, in which he states that the painting of the Virgin of Altagracia was brought to the Island of Hispaniola (now the Dominican Republic and Haiti) in 1506 from Placencia, Extremadura, Spain, by two Spaniards, Alonso and Antonio de Trajo, who settled in Higuey. Because of the miracles worked in favor of devotees of the holy image, the Bishop of Santo Domingo ordered it placed in the parish church for public veneration. But from the date of its arrival in Higuey, which is given as 1506, to the time the letter was written, 1649, some 143 years intervene, and that is a long time to thoroughly and accurately research a matter, so there may still be a good deal of truth in the old legend.

January 21st was chosen as the Feast of the Virgin of Altagracia because on that day in 1691 the Spanish Colonists, having implored the help of the Virgin of Altagracia, were victorious over the French on the plains of Limonada (now in Haiti) when it seemed that defeat was imminent.

Many stamps show the Nativity but this design may be considered most appropriate. Here we see the Blessed Mother, with hands folded in devotion, looking upon the Infant Jesus who reclines on His bed of straw in the immediate foreground. In the background, to the left, is seen St. Joseph holding a candle, and to the right is the Star of Bethlehem, its rays extending towards the Mother of Jesus.

In 1942 the Dominican Republic issued a series of six stamps (Scott Nos. 383-388) commemorating the 20th anniversary of the crowning of the picture in 1922 by Papal Delegate, Monsignor Leite de Vasconcellos, in the Primate Cathedral of the Americas, the old Cathedral of Santo Domingo, after which it was returned in pompous procession to its own shrine in Higuey. This Basilica was completed in 1975.

(The above extracted from Father Horn's article which appeared in the October 1954 issue of QUEEN OF THE MISSIONS)

NEW BASILICA OF OUR LADY OF HIGHEST GRACE

Dominican Republic March 1965 Issue

The new Basilica was designed by A.J. Dunoyer de Zegonzac and P.Dupre and conceived on an immense scale. Undoubtedly it will be one of the largest places of worship in our time. Its highest arch rises to over 262 feet. Constructed of concrete, with large colonnades similar to Fatima and St. Peter's in Rome, it is an attempt to build a church on monumental yet modernistic lines. Father Horn sent us the illustration which reproduces a model of the Basilica; it does give a "close-up" view of the design on this issue.
The first church dedicated to Our Lady this side of the Alps was erected in 320. St. Servais, an Armenian by birth, arrived there in 369, established his bishopric, and Tongeren became a place of pilgrimage. He foretold the invasion of the Huns and in 385, the year after his death, Tongeren was partially plundered by the Salic Franks, but it wasn't until 451 that the horror and terror he foretold took place, for it was then that Attila laid waste many cities, among them Tongeren. The town, the church and the shrine of Tongeren were rebuilt and pilgrims once again came to the shrine.

Many kings came to pay homage, among them Charlemagne who endowed it with several relics, but after his death his empire crumbled and the Normans swept through Tongeren. Again in 1215, and in 1677 Tongeren experienced the devastation of war; the first when Henry I, Duke of Brabant, swept through, and the second during the French Wars when Louis XIV set the town on fire, with the great church of Notre Dame barely escaping destruction.

In the following centuries the church was enlarged, and in 1931 Pope Pius XI accorded it the title of Minor Basilica. The church is 290 feet long, 66 feet high; its crypt, statue and furnishings date back almost to the 4th century. The nine-foot Paschal Candle and copper lectern were done in 1372; there is a Crucifix from the 11th century, a Madonna and Infant from 1280. Outside there is a bas-relief from the 11th century, and a Pieta which is locally referred to as "The Christ in Cold Stone." The Basilica is known for its collection of works in the manual arts field, as well as for its stained glass windows, its doors chiseled in copper, and the woodwork treasures from all ages. However, its great treasure is a five and one-half foot walnut statue of OUR LADY OF TONGEREN, "CAUSE OF OUR JOY." It still retains the coloring applied to it in 1382, when it was carved in Malines.

The church was vested in 1479 and since then the crowned statue of Mother and Child has been carried around the town every seven years, except from 1795 to 1839 when the aftermath of the French Revolution made this impossible.

The year 1890 saw a great Kroningfeesten (Crowning Feast), when the two figures of Our Lady and the Infant were crowned. This is now celebrated every seven years, and during this Kroningfeesten period the town blossoms out with garlands of ribbons, standards, draperies and flags, and cardboard figures are placed along the pavement. At the stroke of ten a procession begins, the participants being some 2000 performers, 400 children and 150 priests; after leaving the Basilica the procession winds about the town and then completely encircles it, which takes about four hours. The priests are attired in ancient vestments, and each carries a relic or a work of art from the Basilica; these may include a manuscript of the 9th century, an ivory plaque of the 11th, a triptych reliquary of the 12th, and so on.

Following the priests are white-robed Prophets, Old Testament figures, the Magi dressed in splendid robes and with their camels, Mediaeval knights and ladies who figured in Tongeren's history mounted on horseback, men-at-arms, nobles and their...
Participants in the procession also portray the story of Our Lady from the first prophecy of Isaias to The Assumption. There are girls bearing palm sheaves, civic dignitaries, bands, and finally the statue of Our Lady beneath an embroidered canopy and escorted by attendants bearing ostrich plumes. Among the clergy there is a Papal Nuncio and six bishops, bestowing blessings to the people lining the path of the procession. The procession stops at the 18th century town hall and here, from a balcony about the middle of the facade, the Papal Nuncio raises the Monstrance and gives a blessing to the thousands of faithful below.

This Kroningfeest is celebrated on two successive Sundays in July, and on each Sunday the Basilica, which holds nearly 4000, is filled so that there is not an inch of space to spare. Outside, on the Basilica steps, 500 performers pantomime the Life of Mary to the accompaniment of Flemish voices singing the story as it is being enacted. Finally, the lights dim and the performers troop off.

Preparations for this Kroningfeest take almost three years and every inhabitant, club or association in Tangeren participates in some way.

(Photographs contained in this article supplied by Mrs. Bernard Benson, San Francisco, Calif.)

OUR LADY IN DILI - 1961 Timor Aerogram
Rev. Pius F. Abrahams, OFM, Callicoon, New York
Dr. Leonel Pedro Banha da Silva, of the Overseas Ministry of Portugal, informs me that he corresponded with Rev. Vincente Dias Ximenes of the Meliana Mission in Timor. The following is a gist of the Portuguese letter I received.

In the entire diocese of Dili the designation "OUR LADY OF DILI" (Nossa Senhora de Dili) is unknown. There does exist in that Province a monument to Our Lady, on top of which is a marble statue of THE IMMACULATE CONCEPTION (Nossa Senhora da Conceicao). This monument was erected by the faithful of Timor, in the principal plaza of the city of Dili, in memory of the visit of Our Lady of Fatima to the Diocese; this Pilgrim Virgin was traveling from the Far East to Oceania, visiting various points on the globe. This most important monument of the Capital was erected in 1950. And here is a very important observation of Dr. Banha da Silva: the aerogram reproduces the image of that monument, and at its base one reads MONUMENT TO OUR LADY IN DILI.

THE MARIAN PHILATELIST

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REPUBLIC OF CONGO "SEDES SAPIENTIAE" - 1964 issue, Scott Nos. 475, 479. Jozef Peeters, Bevel, Belgium writes that this issue has been overprinted during the 112 days Stanleyville was occupied by the Soumaelastes forces. The overprint, in two lines, reads "REPUBLICA POPULARI." The Government of Leopoldville does not recognize this overprinting. Mr. Peeters states that as yet he has not been able to obtain copies.
PROOF SETS OF BELGIAN STAMPS

Rev. F. De Troyer, Blasius-Boekel, Belgium

In reading the November 1, 1963 issue of THE MARIAN PHILATELIST my attention was attracted by the article on errors, varieties and proof sets in a stamp collection. Of course, it is possible to make a very good thematic collection without these items, but every collector is seeking for something another collector does not have; and these items are what make our collection attractive and assist us in filling an album page with stamps of the same subject.

I think there are varieties of every stamp, and for nearly all stamps there exist proofs, color varieties, perforating errors, errors in overprinting, etc. I could give a lengthy list of such errors and varieties on Madonna stamps which I have in my collection, and which added to those of Mr. Rittimann would fill a book.

In this article, however, I will cover only two "regular" proofs of Belgian stamps: the "black proofs" and the "imperfornated."

I. BLACK PROOFS: In the "Ateliers du Timbre," where Belgian stamps are printed, one can see an old hand-operated machine on which one by one are made several proofs in black for every Belgian stamp. I do not know when this custom originated, but certainly before 1928. On a white piece of paper, without gum, and 14 x 14 cm in size, the new stamp is printed in black color directly from the "coin" (engraving or heliotype). At first there were only 19 or 20 copies made but now it seems there are more. The Seal of the Ministry of the Post is impressed in relief on every sheet. These proofs are given to VIPs.

Although these proofs are extremely scarce, it is possible to obtain them. Mr. G. Mees, of Antwerp, has in his Orval collection the black proofs of all the Orval sets. I, too, have in my collection the black proofs of all the Orval and Madonna sets or stamps of Belgium, except the two Chevermont 1948 issues, amounting to 65 items.

II. IMPERFORATED STAMPS: As for the black proofs, for every Belgian stamp there exist from 240 to 300 imperforated ones. They are exactly as the normal stamps but are not perforated. These also are given to VIPs. Until 1952 they were overprinted "Specimen." The 1932 Orval set is with gum, since the 3rd Orval set of 1939 is without gum and numbered on the back so that one can know which recipient has given away or sold his.

THE MARIAN PHILATELIST

MOZAMBIQUE: 1963 Scott Nos. 445, 446, 447

The October 1964 issue of GABRIEL LATINDAMERICO, edited by Rev. Father Ricardo Struve Haker, contained an article which verified the appearance in miniature of "The Madonna and Child" on two of the stamps in this set. The series depicted ships constructed during 1430-1924. One of the ships is named "Our Lady of Conception," built in 1716, Scott No. 446, and another is named "Our Lady of Good Success," built in 1646, Scott No. 444. The first has a banner on which appears "THE IMMACULATE CONCEPTION." The ship "Santa Teresa," built in 1589, appears on Scott No. 445; on its stern it carries an engraving or picture of "Virgin and Child." The illustrated sketches, amplifying the design, were extracted from the article in GABRIEL LATINDAMERICO.

MARIAN MUSEUM OF BEAURAING

Of interest to collectors might be a method for classifying and/or mounting Marian stamps. One of our members, Mrs. Bernard Benson, of San Francisco, recently made a pilgrimage to Beauraing Shrine and brought back a copy of the Museum Catalog. This Museum, founded in 1951, has a notable philatelic section, with the stamps mounted in the following sequence:

1. The Life of the Virgin from The Immaculate Conception to The Coronation.
2. The Mysteries of The Rosary.
3. The Virgin in Art, segregated by (a) Sculpture, and (b) Paintings.
4. The Virgin as Patroness of Nations and Cities.
5. Marian Sanctuaries, segregated by (a) Cathedrals, (b) Basilicas, (c) Churches and Pilgrimage Centers.

M. le Chevanoine Henri Massaert is Director of the Sanctuary and we hear that this Marian Museum is most impressive, and is a beautiful part of the Beauraing Shrine.

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THE MARIAN PHILATELIST

May 1, 1965
MINIATURE SHEETS OF MADONNA

Subject to prior sale, we can supply in mint or unused and in fine to very fine condition:

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<tr>
<th>Country</th>
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<td>&quot; - &quot; - &quot; - &quot; - Perf. - ERROR &quot;Belgique-Belgie&quot;</td>
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<td></td>
<td>&quot; - &quot; - &quot; - Red on Imperf. - ERROR</td>
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</table>

MARSHALL H. WILLIAMS

Life Member of COROS No. 18
A.P.S. S.P.A. A.T.A.
98 East Rock Road New Haven 11, Conn. 06511

THE MARIAN PHILATELIST -38- May 1, 1965
For the reconstruction of Orval Abbey five sets were issued. For the last stamp in the 1941 issue (5+10 Fr) there also exist two sheets with a lot of varieties.

I. SOUVENIR SHEETS OF 1941: 185x165mm Scott 8-303; Yvert 567 A and B; Michel 579-580

1. Perforated with text: "Belgie-Belgique."
2. Imperforated "": "Belgique-Belgique."

Error:
3. Sheet (2) above with text "Belgiqse-Belgique" but perforated (400 ex).

II. OVERPRINTING 1142-1942:

On the day of expiration of the validity of the sheets they were trimmed to a size 7.5 cm x 12.5 cm and overprinted "1142-1942." This overprinting was not a private one as it was approved by the Post Office, but because Abbot Van Der Cruyssen was well known by King Albert I, the overprinting was done through the offices of the Abbey. The inscription was accepted as valid by the Postal Administration.

(A) There are two types of overprinting:
(a) The English character type.
(b) The Gothic character type.

Each of these were printed in red (perforated sheet) and in blue (imperforated sheet). These sheets were also issued with and without control numbers; varieties also exist where the perforated and imperforated stamps are on reverse colors, for example, blue (perforated), and red (imperforated).

4. English type, red overprinted, perforated, numbered.
Michel 612A I; Belgian Catalog Prinet BF 18

5. English type, blue overprinted, imperforated, numbered.
Michel 611A I; Prinet BF 19

6. Gothic type, red overprinted, perforated, numbered.
Michel 612A II; Prinet BF 20

7. Gothic type, blue overprinted, imperforated, numbered.
Michel 611A II; Prinet BF 21

8. English type, red overprinted, perforated, without number.
Michel 612 B I; Prinet BF 18a

9. English type, blue overprinted, imperforated, without number.
Michel 611 B I; Prinet BF 19a

10. Gothic type, red overprinted, perforated, without number.
Michel 612 B II; Prinet 20a

11. Gothic type, blue overprinted, imperforated, without number.
Michel 611 B II; Prinet 21a

(B) Some of these sheets were not trimmed (non rognes), size 185x165 mm, but were overprinted and not numbered.

12. English type, red overprinted, perforated.
Michel 612 A I; Yvert BF 22; Prinet BF 22

13. English type, blue overprinted, imperforated.
Michel 611 A I; Yvert BF 23; Prinet BF 23

14. Gothic type, red overprinted, perforated.
Michel 612 A II; Yvert BF 24; Prinet BF 24

15. Gothic type, blue overprinted, imperforated.
Michel 611 B II; Yvert BF 25; Prinet BF 25

THE MARIAN PHILATELIST -39- May 1, 1965
On a very small quantity of trimmed or untrimmed sheets an error was made in the overprinting colors, so that the red overprinting was made on an imperforated sheet, and a blue overprinting made on a perforated sheet.

English or Gothic type, red overprinted but IMPERFORATED.

English or Gothic type, blue overprinted but PERFORATED.

There also exists a "dechet d'atelier" (waste of the printshop), inverted and with oblique overprintings.

The above sheets, numbered (1) through (17) are available.

BELGIUM: Father Horn tells us that the DEPOSITION by Roger Van Der Weyden has been moved from the Escorial to the Prado in Madrid. This masterpiece was used for the design on a Belgian souvenir sheet, Scott 8-763, issued in September of 1964.

On page 15, March 1, 1965 issue, we mentioned the souvenir sheet of Belgium, but inadvertently omitted the "B". Correct Scott catalog numbers are "B-513a and B-511."

CZECHOSLOVAKIA: "BEAUTIFUL MADONNA" (Also Slovakia) 1943 Scott B-18

Rev. A. S. Horn

When the ill-fated province of Slovakia severed relations with Czechoslovakia in 1939, it began to issue its own stamps. In 1943 it issued a set of four semi-postals, the surtax benefiting various Slovakian cultural institutions. The 70 halierov plus 1 koruna stamp shows the Slovakian National Museum in Turciansky Svaty Martin (town dedicated to St. Martin). To the left are various objects hinting what is to be found in this museum.

Although the Slovak National Museum was founded by Father Andrew Keet in 1893, the building on the stamp is the second building and not the original, an edifice completed in 1928. The date "1933-1943" on the stamp commemorates the 50th anniversary of the museum.

Among other items within the museum will be found a rare collection of statues of the Madonna and of the saints. The Madonna and Child in the stamp design is considered one of the oldest and rarest of the entire collection. It was a gift from the Catholic Church of Slatvinka, located in Spis County, Slovakia.

Greece: BYZANTINE MADONNA 1943 Scott R8-3

Rev. A. S. Horn

This postal tax stamp carried a charity surtax with the charity portion for the aid of needy children. The 200 drachmas plus 100 drachmas charity surtax portrays a Madonna and Child in Byzantine style, and was painted in the 17th century by an artist named Lambrados, who was a native of Crete. The original is now preserved in the Benaki Museum in Athens.

The Greeks refer to this picture as "Panagia i Brephokratias," (The All-hallowed, All-powerful Mother of the New-born Child), a Byzantine type of the Nativity. In the upper left are seen what appear to be the letters "MP" and in the upper right an "O" in which there is a "cross and a V." These are actually Greek letters, merely resembling the English letters which have been mentioned, and they constitute the Greek abbreviation for the English translation of "Mother of God."

(From Father Horn's article which appeared in the Nov. 1955 issue of THE AGE OF MARY.)

PLEASE PATRONIZE OUR ADVERTISERS
NEW JERSEY CHAPTER OF COROS

Through the zealous efforts of Brother Malachy, M.S.S., T., Mr. Henry Zebrowski, and others, especially at the recent INTERPESX Exhibit in New York City, arrangements have been made to form a New Jersey Chapter of Collectors of Religion on Stamps for the purpose of furthering Marian Philately. A first meeting is scheduled for early in May. Announcement of this meeting has also appeared in various philatelic papers and other media on the East Coast. Members of COROS or the Marian Philatelic Study Group interested in joining this Chapter and meeting fellow collectors, should contact Brother Malachy, St. Joseph's Villa, Box 35, Stirling, New Jersey 07980, or Mr. Henry F. Zebrowski, 179 Sixth Street, Harrison, New Jersey 07029.

"THE CHRISTIAN WORLD IN STAMP DESIGNS"

The fifth volume of "Die Christliche Welt im Markenbild," by the distinguished philatelic author, Rev. Father Clemens Anheuser, O.F.M., has just recently been published. This volume covers stamps issued from 1957 to 1964 and contains 580 illustrations with 36 pages of descriptive text.

Even though written in German, this work is of great value to collectors of religious philately. The illustrations and index provide a valuable reference even for those unable to read German.

The book is published by the Musterschmidt-Verlag (20b) Gottingen, Postfach 421, West Germany. Price is 19.80 Deutsch Marks, or about $5.00 U.S.

ICONS

The word "Icon" comes from the Greek and means "image," but usage through the years brought about the meaning as a religious picture painted on wooden panels that are characteristic sacred images of the Christian East, especially Byzantine Rite Churches. An icon is often covered with sheet, silver, copper, etc., on which the garments of the picture are embossed, with openings to permit a view of the painted face and hands. On a true icon the whole picture is painted underneath and the metal covering is removable. Its aim is to express the spiritual significance of the person or scene depicted in human terms. The true icon painter is not concerned with "self expression," but is solely concerned with traditional pictorial representations. There are definite rules an icon painter follows: the

MARIAN PHILATELIST

Mother of God is never painted alone but with the Holy Child and she usually stands in or near a church. The most often represented themes represented in icon paintings are the Nativity and Mary's Assumption.

EL SALVADOR: MINIATURE MADONNAS ON THE FACADE OF COLONIAL CHURCH OF PANCHIMALCO

1937 Issue - Scott Nos. 554-60

All seven stamps in this issue depict the Colonial Church of Panchimalco. It is no imposing cathedral but an ancient church and still a parish today.

The City of Panchimalco is but a few kilometers south of San Salvador, and the Colonial Church is known as "The Holy Cross of Rome." The exact date of its construction is not certain, but preserved parochial records give a date of 1655. It measures some 20 meters across, however, in comparison with its 11 meters in height, there is an appearance of compactness. The tower raises the building to some 15 meters.

On the facade are niches which contain the following: 1st row, St. Mary Magdalen, THE IMMACULADA, THE VIRGIN OF CARMEL, and St. Elena; 2nd row, St. Domingo, St. John the Evangelist, St. Paul and St. Francis of Assisi.

In the interior is a sculptured figure which, according to tradition, came from Rome some four centuries ago; this is the "Christ of Rome," and it is also beautifully reproduced on a canvas done in 1792.

(The above translated from the February 1965 issue of GABRIEL LATINOAMERICANO, edited by Rev. Father Ricardo Struve Haker, Bogota, Colombia.)

Editor's Note: Although there are statues in the niches on the facade of this church, all that is visible on the stamps are the niches. Practically speaking, the stamps can be included in a list of Madonna Churches, but they cannot be truly classified as "Madonnas" as traces of the statues are too vague.

LADY CHAPEL

We encounter this designation quite often in researching the story behind the stamp, particularly the category of Marian Churches. This refers to a side chapel in a church which contained the Lady Alter. In many large Gothic churches it is situated at the extreme east end, behind the high altar, and is of conspicuous size.

MAY 1, 1965
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Box 99, Cora Lane, Chester, New Jersey
2236 Hyde Avenue, La Crosse, Wisconsin

Our Appreciation to the following: ASSOCIATES - William M. Danbruski, Diane Hope Helfrich, Rev. George L. Stowell. ASSIST - Agustin Coronado, Genevieve Mattison.

FRANCE: NOTRE DAME DES DOMS, Avignon
1938 Scott No. 344
Rev. A. S. Horn

In a series of French stamps issued in 1938, the 3 fr. value shows a view of the Palace of the Popes at Avignon. The first tower to the left is that of the Cathedral of NOTRE DAME DES DOMS. This tower is mounted by a large statue of the Blessed Virgin placed there in 1859. The statue is only faintly discerned on the stamp.

The name "Notre Dame des Domes" comes from the fact that all the buildings up the Palace of the Popes are built on the Rock des Domes (Latin: Dominorum), that is, Rock of the Lords. The church, it is said, was founded in the 4th century, but dates mainly from the 12th, while in the meantime it was often restored and partially rebuilt. (Extracted from Father Horn's article which appeared in the Nov. 1954 issue of QUEEN OF THE MISSIONS.)

ORPEX: CONGRATULATIONS to Rev. Father Pius, OFM, who was awarded the prize offered by ARTIA of Prague for his exhibit of Spain's Rosary Set and Murillo's paintings depicted on Spain's postal issues.

INTERPEX: Several of our members participated in this exhibit: Henry Zebrowski had two frames of "Spanish Civil War Madonnas" in the Spanish Civil War Study Group Exhibit and two frames of "Our Lady of Philately" with the ATA Exhibit. John Thomas had one frame of "Black Madonnas" with the "A to Z" Club.

It is always a pleasure to hear of members exhibiting their Madonna and/or Marian stamps.

MARIAN PHILATELIC STUDY GROUP

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Editor: W. J. Hoffman, 424 Crystal View Ave. West, Orange, Calif. 92667, USA
Advertising Manager: E. T. Polodna, 1219 So. 16th St., La Crosse, Wisconsin 54601 U.S.A.
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THE MARIAN PHILATELIST 

May 1, 1965