7-1-1965

The Marian Philatelist, Whole No. 19

A. S. Horn

W. J. Hoffman

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NEW I S S U E S

AUSTRIA: (A-l Category miniature). Issued May 6, 1965, valid for postage May 10; 3 schilling value, red and gold. Commemorates the 600th Anniversary of the University of Vienna. Stamp design is the Seal of the University, and includes a seated MADONNA AND CHILD. Designer and engraver of the stamp is Hans Ranzoni, Jr. (See article on page 49).

AUSTRIA: (A-l Category miniature). The WIPA sheet, not valid for postage, issued in connection with the International Exhibit (WIPA) held in Vienna in June 1965. The design is a re-issue of the 1933 WIPA design which reproduced a painting by Moritz Von Schwindes titled "The Bride and Groom on their Wedding Journey." A miniature wayside MADONNA shrine appears in the painting, and with the aid of a magnifying glass is discernible on the stamp design. See article by Father Horn written on the 1933 WIPA issue on page 50, accompanied by the illustration of the 1965 WIPA sheet.

HUNGARY: (A-l Category miniature). Issued June 4, 1965, complimenting the 1965 WIPA Exhibit. Design also reproduces the 1933 WIPA issue (Scott B-110). These souvenir sheets were printed in multicolor photogravure. Since the reproduced stamps are approximately one-half the size of the original Austrian issue, the miniature wayside shrine of MADONNA AND CHILD is minute, but it can be discerned with a magnifying glass. The issue was obtained too late for photographing and inclusion in this issue.

MONGOLIA: (A-l miniature). Date of issue not definitely known but presumed to be in June 1965. Also commemorates the 1965 WIPA Exposition. The 4 tugrik stamp, carmine, depicts a globe encircled by Mongolian stamps, the center stamp being a reproduction of the 1933 WIPA issue. The engraving on this stamp is not as clear as that on the Hungarian issue, consequently the MADONNA wayside shrine, directly under the curved border and in line with the rear hub cap of the carriage, is not visible. We question the identification of this issue by Mongolia as "Marian." It also was received too late to be photographed for this issue.


The 10 CH and 2 NU values contain a reproduction of Michelangelo's PIETA which is on exhibit at the Vatican Pavilion.

Also issued were two souvenir sheets, perforated and imperforated, of the 2 NU and 1.50 NU values.

LIECHTENSTEIN: (A-l Category). Issued April 22, 1965, 10 franc value. Design depicts a MADONNA statue after a wood carving from around 1700. Research is being done to obtain information on this statue.

The issue was a sheet of four stamps with the following inscriptions: "Design steel engraving, K. Bickel-Son, Wallenstadlberg." "Photogravure printing of postage stamp printing works, PTT, Bern." "Principality of Liechtenstein."
CZECHOSLOVAKIA: Marian Churches on Feb. 15, 1965 issue.

Father Ricardo Struve, of Bogota, Colombia, writes us that verification has been obtained concerning three Marian Churches which appear on stamps in this issue of Czechoslovakian cities:

Scott #1283, Zatek, Church of The Assumption.

Scott #1284, Domazlice, Church of The Nativity of Mary.

Scott #1287, Frydek-Mystek, Marian Pilgrimage Place.

All the stamps in this series have a 30 haler value.

MARIAN POSTAL CANCELLATIONS
BRAZIL:
A statue of THE IMMACULATE CONCEPTION is in the third niche of the arch over entrance. See article on page 45.

MILLENNIUM OF CHRISTIAN POLAND
Jozef L. Brodowski, Brooklyn, New York
Poles in the free world will soon celebrate this Millennium; in connection with this event, Polish Veterans in Exile Association, whose National Headquarters are in New York, in February of 1964 issued a single commemorative label, or seal, for propaganda purposes and to raise funds for erection of a home for the Polish Veterans in Exile to be built in New York, in this free land, to mark the beginning of a second Millennium while Poland itself suffers under communistic regime.

July 1, 1965
The label was issued in 25,000 sheets, three stamps by three on a sheet, in green, perforated. On the sheet is a complete description of the stamp in Polish, but the face value of the sheet or the stamp itself is not shown. Minimum charge is $1.00 for a sheet of 90 stamps.

The design represents various edifices of Poland which have already been depicted on many Polish stamps as evident symbols of Poland's long tradition of cultural, religious, historical and political heritage. Many monuments of the past, destroyed by wars, plundered by invaders, have always been faithfully reconstructed as testimony that the spirit of the Poles is indestructible. Depicted are the Warsaw Castle and the Sigismund III column, Bright Mountain of Czestochowa Monastery, early city hall of Wroclaw; on the left are the Polish coat-of-arms, the Polish white eagle, OUR LADY OF Ostra Brama of Wilno, now under Russian occupation, and the coat-of-arms of the city of Lvov, "Semper Fidelis," which was the outpost of Western civilization in the Middle Ages and the defender of the Eastern Polish border throughout the centuries, but now under Russian domination.

The label was designed by Mrs. Dana Jerry of France, and engraved by a well known pre-war Polish engraver, Mr. Czeslaw Slania, now living in exile in Sweden. The Primate of Poland, Cardinal Stefan Wyszynski, and the former Commander-in-Chief of the Polish Army abroad, Gen. Kazimierz Sosnkowski, now in Canada, are honorary sponsors of the Polish Veterans Home Fund, Seal Committee, P.O.Box 166, Cooper Station, New York, New York 10003.

Polish Veterans presented the label to Postmaster General John Gronowski at a ceremony which took place last year on the 20th anniversary of the victorious battle of Monte Cassino, Italy, where on May 18, 1944 Polish soldiers opened the road to Rome to the Allies.

"LITTLE LAND OF THE MADONNA" German Cancellation #42
Ed Ehmann, Phoenix, Arizona

This cancellation has a place in our Marian collection. "Odenwaldes" means "the Odin Forest," and is named after Wotan, high in the pagan German gods.

THE MARIAN PHILATELIST

The section around Rippsberg is "The Little Madonnaland" of all the villages; there is at least one Madonna column and most houses have either a statue or a picture of Our Lady on their fronts. There are also many little shrines in the area, and some have at least one pilgrimage during the year.

Armorbach, or Amorbach, with its famous organ, and Walduren, site of the miracle of the Precious Blood, are also in this area.

I believe the cancellation is most interesting -- Lothar, The Marian cult, Odin or Wotan -- all in the "Little Madonnaland."

ST. SEBASTIAN CHURCH CANCELLATION
Brazil Cancellation #10

Continuing its commemoration of the 400th anniversary of the founding of Rio de Janeiro, Brazil issued a stamp on March 5, 1965 depicting St. Sebastian, the guardian protector.

The cancellation, also used on a special commemorative sheet, is the Church of St. Sebastian, which belongs to the Capuchin Friars, and contains the statue of St. Sebastian appearing on the commemorative stamp, brought to Brazil by the Portuguese centuries ago. The church also contains the remains of Estacio de Sa, who gave the church its name in honor of the reigning Portuguese sovereign.

But what makes this cancellation a Marian one is a statue of Our Lady which is contained in a niche on the church facade. Dr. Helio Pinheiro Corro, Rio de Janeiro, supplied us with the identification of the statues, although they are indistinct on the cancellation: from left to right, St. Francis, St. Peter, OUR LADY OF THE IMMACULATE CONCEPTION, St. Sebastian, St. Joseph, St. Paul, and St. Anthony.

PLEASE PATRONIZE OUR ADVERTISERS

July 1, 1965
ITALY: LOCAL ISSUES OF CAMPIONE 1943-1944
W. J. Hoffman

Marin collectors are familiar with these issues, however, there are many new entrants into this field of philately and we felt an article on these stamps would be helpful. As a background, let us start with the location of this town. It is located on the east bank of Lake Lugano, surrounded by Switzerland, and with probably less than a thousand residents. In 1944, due to the fortunes of war, Campione found itself cut off from its mother country, Italy, with no funds and no postal issues. Secret negotiations between the Berne Legation and the Italian Government in Rome resulted in the issuance of postage stamps, an entirely local issue being valid only on mail from Campione to Switzerland; mail to other destinations required additional Swiss stamps.

The first issue on May 20, 1944 consisted of five values, Swiss currency, 5, 10, 20, 30 centimes and 1 franc; the design reproduced the coat-of-arms of Campione with "R.R.Poste Italiane" printed at the top. Scott does not list the issue, but Yvert and Michel catalog the stamps as Nos. 1 through 5. A London philatelic publication stated that the plates, essays and designs of this issue were destroyed, on written authority, on April 20, 1944 shortly after the printing, the purpose being to make impossible the issuance of what was referred to as "rubbish," meaning imperforates, etc.

Due to the popularity of the stamps, a second printing appeared June 24, 1944, with the same designs and same denominations, the only difference being in the perforations, which were 11; 75,000 copies were printed of each value except the 1 franc, of which 40,000 were printed. If the old plates were destroyed, as was published, then entirely new plates must have been made for this second printing. Once again the demand exhausted the supply within a very short time.

A third issue appeared September 1, 1944, however, there were seven values and the designs depicted various views and historical items. This issue also was valid only for postage from Campione to Switzerland, additional Swiss stamps being required for mail to other points. Yvert and Michel assign catalog numbers 6 through 12 to the stamps.

.05F green - View of Campione on shore of Lake Lugano
.10F sepia - Votive Church of Madonna of Ghirli
.20F red brown - View of Lake Lugano, Church of St. Zenone
.30F blue - Panoramic view of Campione
.40F violet - Modena Cathedral
.60F lark lilac - Bas-relief of Madonna and Child
1F slate - College Chapel and entrance to St. Mary Major Basilica, Bergamo

We quote from Father Horn's article which appeared in the August-September 1954 issue of QUEEN OF MISSIONS concerning the design on the .60F value: "The stamp shows a bas-relief carved in marble, part of the tomb of the Can Signorio, who died in 1375. This tomb was founded in a small paved yard to the side of the Church of Santa Maria Antica, in Verona, Italy. The reason this work of art was included in this series was because it was one of the finer works of the sculptor Bonino da Campione (c1357-1374) and completed during the life of the Can Signorio. This example of the Campione sculptor is often designated in the stamp world as "THE ADORATION OF THE MAGI," but this is incorrect. The scene depicts the Can Signorio on his knees, being presented to the Blessed Mother and the Infant Jesus by his Patron Saint; the identity of the Saint must await further research."

THE MARIAN PHILATELIST

July 1, 1965
Bergamo is some eight miles from Sotto il Monte, the birthplace of Pope John XXIII, and it was to Bergamo that he went for his Seminarian studies, and to it he returned as Secretary to Bishop Radini-Tedeschi, remaining with him there until the latter's death in 1914.

The Church of St. Mary Major in Bergamo was begun in 1137 and dedicated in 1355. It is of Romanesque design but has a Baroque interior in which are many interesting works of art. The campanile was added much later. The entire structure is on a hill at the foot of the Alps.

The Modena Cathedral was begun in 1099, following the Romanesque designs of La Franc, and was consecrated in 1184. The three apses and facade include 12th century sculptures. The bell tower was completed in 1319 and named "La Ghirlandina" because of the bronze garland surrounding the weathercok; it rises 282 feet.

IRELAND: MARIAN YEAR MADONNA STAMPS
1954, Scott Nos. 151, 152

Rev. A. S. Horn
On May 24, 1954 Ireland issued two attractive stamps for the Marian Year. One is a 3 pence blue, the other a 5 pence green, both of the same design. The design was adapted from a terracotta relief of the 

MADONNA AND CHILD

by Andrea della Robbia which is found in the Chapel of San Gaetano in Florence, Italy. This chapel is part of the Church of Santi Michele a Gaetano.

Andrea della Robbia (1431-1528) was the nephew, pupil, assistant and the sharer of Luca della Robbia's secrets. These secrets principally had to do with the formulae for mixing the glazes or enamels which were fired over terracottas in the principal works of the della Robbia school. In most instances it is quite difficult to distinguish between the works of Andrea and Luca della Robbia. One of the principal works of Andrea is found in the Foundling Hospital in Florence, Italy, where his cherishing Bambini in white swaddling clothes form part of the loggia decorations.

But the della Robbias are especially remembered for their many beautiful terracotta reliefs of the Madonna and Child.

(Extracted from an article which appeared in the August-September 1954 issue of QUEEN OF THE MISSIONS.)

SPAIN: Varieties found on issue of ARCH OF ST. MARY IN BURGOS - Scott #1261

Senor Antonio Benet Montagut, Valencia, Spain, has informed us of varieties in this issue. He also sent us specimens but, unfortunately, we cannot photograph them in color to point up the varieties. The variety occurs in the ink, with the maroon color omitted, although it is in the regular issue.

THE MARIAN PHILATELIST

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and the other, a green-bluish, is the variety. The first stamp of the first row has the sky and clouds in blue color, the other stamps below, beneath and on the entire sheet are green. We extend our appreciation to Senor Benet in supplying this information for collectors of this phase of philatelic material.

SCOTT CATALOG NUMBERS FOR RECENT ISSUES

Dominican Republic Virgen de Altagracia #611-12
" " " " Basilica #C-140
Spain Virgen de Faroles #1298

PLEASE PATRONIZE OUR ADVERTISERS

July 1, 1965
Our March 1964 issue contained photographs of this stamp and of a view card supplied by Father Horn which enlarged the details of the stamp design.

Kay Ziegler, a member of COROS and assistant to Mrs. Clare McAllister in editing the FINE ARTS PHILATELIST, sent us the accompanying view card which she obtained in Ghent, and which supplies additional details.

A second MADONNA appears even though in miniature. On the clasp of the cope of the middle angel is seated MADONNA, one hand raised in benediction and the other holding a book on her knee.

We extend our appreciation to Miss Ziegler for her assistance. The FINE ARTS PHILATELIST is a bi-monthly publication devoted to this area of philately. Subscription rate is $3.00 per year. Interested members can send subscriptions to: John S. Papa, 1950 N.E. 59th Pl., Fort Lauderdale, Florida, 33308.

BRAZIL: MARIAN COAT-OF-ARMS, CITY OF BOTUCATU  Issued Apr. 14, 1955  Scott #820-21

We add one more to our list of Marian coats-of-arms of Latinamerica, that of the City of Botucatu, State of Sao Paulo, Brazil (Yvert 503-04, Michel 877-78). We quote the following which appeared in a 1955 issue, No. 7, of the German GABRIEL. "Botucatu is situated some 200 kilometers from Sao Paulo. The name comes from the Guaraní dialect and signifies "Buenos Aires," (good air). During the time of the Conquistadores, the city was called "door to the interior." The Jesuits, in order to use the site as a point of departure for their missionaries, organized there the first settlement. For the inhabitants they constructed a Chapel in honor of "The Sorrowful Mother," which was replaced twice by a larger and finer building, and finally became a parish in 1859. In 1904 it was elevated to an Episcopal See.

The crown in the coat-of-arms is a memorial to Portuguese dominion. The Chapel on the left is the Marian memorial of the Jesuit Fathers. The sky, the sun and the stars refer to the wholesome climate of the region, which is also reflected in the name of the city. The scholastic book, Episcopal staff, and plow indicate that the culture of the city is due to instruction, religion and work. The coffee and cotton branches circling the sides are there because these are the principal products of the region."

Brother Nicholas Wiggers, O.F.M., supplied us with this information, and it is obvious that we must include this coat-of-arms in our listing of Latinamerican Marian Coats-of-arms.

(Translated from the May 1965 issue of GABRIEL LATINOAMERICANO, edited by Rev. Father Ricardo Struve, Bogota, Colombia.)

THE MARIAN PHILATELIST
St. Bernard of Clairvaux, noted Marian Doctor, spoke of Mary as the "Seat of Wisdom," (Sedes Sapientiae). The majestic picture of the enthroned Madonna has a deep theological predication. Mary carried Jesus in her womb and thus was substantially and truly the "throne of the eternal wisdom of the Father." University students should therefore honor her in particular.

Commemorating the 600th Anniversary of the founding of the University of Vienna, Austria issued a 3-schilling stamp, in red and gold. The design depicts the Seal of the University, a work of the 14th century. In the upper portion is a harmoniously built Gothic shrine, and here we see Mary surrounded by angels. The eyes of Mary seek the Child in her arms. Beneath Mary we find a teacher and students; on both sides are men with crosses and shields, but these are not recognizable. The inscription reads: "Vienna, Seal of the University of the Doctors, Schoolmasters and Students of Vienna."

Rudolph IV had this seal made and kept it in the sacristy of St. Stephen's Church, in a cabinet with six locks. The work remains preserved to this day.

The University was founded by Duke Rudolph IV and was patterned after the Prague University which had been founded in 1348 by the Duke's father-in-law, Kaiser Karl IV of Luxembourg. The founding papers for the Vienna University date from March 12, 1365, and Papal sanction arrived on July 18, 1365. A theological faculty was not established at this time as St. Stephen's school and private schools of the Vienna Dominicans and Augustinian Eremites educated the religious. It was only as a result of the schism, when University professors such as Henry Heinbuche of Langenstein (Henry of Hessen), Henry Tatting of Dyta, Conrad of Ebrach, and Gerhard of Kalkre d were called to Vienna by Duke Albrecht III, that Pope Urban IV agreed to the establishment of a theological faculty.

Henry Heinbuche of Langenstein vigorously defended the Immaculate Conception of Mary, as well as her bodily Assumption into Heaven; both of these teachings were held in high esteem by the Vienna School of Theology. The Dominican, Frank of Recz (d.1427), as dean and doctor, defended the Virginity of Mary. The learned Albert of Saxony (d.1390) was the first Rector of the University.

This is not the only University to have Our Lady as Patroness on its seal. The University of Munich also pictures Our Lady on its seal, and the inscription reads, "Sigill-Universitat-Ludovic-Maxim:" here also Mary is seated on a throne holding the Infant. Munich University also uses the seal design on a red meter cancellation (illustrated on page 64). This and the Austrian stamp proclaim that knowledge and faith are never in opposition.

The University of Louvain, Belgium, founded in 1426, has Our Lady on its seal as the "Sedes Sapientiae." The inscription around the seal reads, "University Catholic Lovanium x Sedes Sapientiae." The gothic picture, by Nicholas Bruzy, from the year 1442, portrayed on the seal is found in St. Peter's Church in Louvain.

Mary as "Sedes Sapientiae" is also represented on the Seal of Louvain University in Leopoldville. For the tenth anniversary of this University, the Republic of Congo issued stamps which included in the design the "Sedes Sapientiae" in miniature (February 1964 issue, Scott Nos. 475, 479.)

Our Lady is also found on the Seal of San Marcos University of Lima, Peru; the inscription reads, "Academy of Our Lady of the Rosary in the Royal City of Peru."

Details on the University of Vienna were supplied by Rev. P. Hugo Pfundstein and Pfr. Richard Schanzlberger, and on the other Universities by Jozef Peeters, Bevel, Belgium.

(The above was extracted and translated from a press release received from Josef Koensler, World Union of St. Gabriel, Essen-Ruhr, Germany.)

(The illustration of the seal was sent to us by Father Horn who had received it from Joseph Aumann of Vienna.)

THE MARIAN PHILATELIST

JULY 1, 1965
The philatelist who is also a detective gets his real test on a stamp Austria issued for the Vienna Philatelic Exhibition of 1933. The principal design shows a coach drawn by two horses at a halt just as a mountain village comes into view. It is taken from a painting by the eminent artist Moritz von Schwind, and is entitled "The Bride and Groom on their Wedding Journey." That halt is at the very edge of a forest. The bride stands and with awe looks upon the beautiful scene before her. The two mountain hikers appear to be giving a greeting as they pass. On one of the trees just above the folded carriage top may be seen a picture of the Madonna and Child, a little shrine in the woods. In the painting this feature is quite prominent, but on the stamp it is not. The detail is minute but it will test your powers of observation. (Extracted from an article by Father Horn which appeared in the April 1954 issue of QUEEN OF THE MISSIONS.)

1965 WIPA Sheet

UNKNOWN ANNUNCIATION IN "ORDER OF THE ANNUNZIATA" ON ITALIAN STAMPS

The "Order of The Annunciata," (in Italian "Ordine Della S. S. Annunciata") was until its abolition by the law of March 3, 1951 the highest Order of Knighthood awarded by the House of Savoy and of the former kingdom of Italy. The order was established in 1362 by Amadeo VI, Prince of Savoy, and received its statutes in 1409, renewed in 1518. As it depicts "The Annunciation," it was named "The Order of The Annunciata." In the year 1720 it was elevated to the first ranking order of the Sardinian Monarchy.

The emblem of the order, illustrated here, is an oval with enveloping loops surrounding a golden trinket on which is found the Annunciation Scene: The Blessed Virgin, the Archangel Gabriel, God the Holy Spirit hovering above. The emblem is suspended from a golden chain worn around the neck, the chain consisting of golden roses and links. On the roses are the letters, "F.E.R.T." – Fortitude Ejus Rhodum Tenuit – meaning; "His Bravery Held Rhodes."

The proper emblem of this Order and also the golden ornament are a part of the former Italian state coat-of-arms, the heart of which is the Cross of Savoy. This coat-of-arms with "The Annunciation" is found on a number of older Italian stamps: Scott Nos. 52, 67, 73-5, E14, E15, D17-18; Michel Nos. 55, 60, 71, 8, 414, 463-8, 648; Yvert Nos. 40, 55, 57, 58, Express #19, Coils #14-15, Express Mail Italian Social Republic #5. Many smaller coats-of-arms are not mentioned here. The Order is visible on the stamps but the details are not recognizable.

That "The Annunciation" is represented on these stamps is definite. Miniature motives should be observed calmly with the aid of a magnifying glass, then one experiences the surprise, as we did, in discovering the Madonna and the Angel Gabriel.

(The above translated from the March 1965 issue of the German GABRIEL by Andrij D. Solczanyk, Chester, Pennsylvania.) Editor's note: Father Horn has written a description of the medal of the Order of The Annunciata which appeared in the February 1955 issue of QUEEN OF THE MISSIONS on the Italian stamps, Scott Nos. 175-177.

PLACES NAMED FOR MARY: In the Old World places acquired the name of Our Lady through the dedication of the local church. In the New World, European explorers, colonists, and sometime immigrants, chose the name of Mary for their discoveries or settlements.

THE MARIAN PHILATELIST -50- July 1, 1965
"IT PAYS TO ADVERTISE"

William Wrigley, Jr.

We are sure of this in the case of chewing gum.
But we sometimes wonder in the case of postage stamps.

Our copy goes to the Editor at least a month before publication and delivery to readers. Sometimes the market has appreciated quite a bit from our offering prices by that time. The result is that we hope we will not get orders! Three instances of this have recently happened, viz:

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<td>23.50</td>
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Following are a few offerings, on which our prices will be firm until August 1, 1965, of Madonna Stamps unused and in fine to very fine condition. These are all listed in the COROS Handbook No. 1 or its supplements. We have sufficient sets of these but do reserve the right to discontinue the offer in case we are sold out:

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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

July 1, 1965
We are continuing research on the design of this stamp, however Fr. Plus wrote that in correspondence with Jose Luis Garcia he has learned that the painting, as it appears on the stamp, is placed on more solemn occasions in the Chapel of The Virgin of the Lantern, evidently located on the exterior of the Cathedral of Cordova; it is not kept all the time because of the picture's value, the possibility of being stolen, and the inclemencies of the weather. We have tried to discover whether this painting is the first with this title, or whether it was painted to substitute for another more ancient which was destroyed because it was permanently on the exterior. Mr. Garcia's opinion is that the present painting, reproduced on this stamp, is not the first to have been placed in the said Chapel.

From Senor Antonio Benet Montagut, Valencia, Spain, we received the following data: "According to my notices, this picture was commissioned to Julio Romero de Torres in order to substitute for another which deteriorated due to the sun and the weather because it existed on the exterior part of the Cathedral of Cordova. The people had great devotion to Our Lady under this title. It was placed in a type of high vaulted niche illuminated by two lights or lanterns on each side. Subsequently, due to the fame of this painter, the picture was conserved inside the Cathedral on a lateral altar, and a copy of it is on the exterior.

SWITZERLAND: MINIATURE MADONNAS ON STS. PETER AND STEPHEN CHURCH, Bellinzona Scott #392, 3998
This Collegiate Church is located in the center of the city and surrounded by homes to the right and left. Its tower stands near the apse, and one can only see it from the surrounding heights. Why the church tower on the 70 A stamp of 1960 came to be on the right side of the stamp is explained in a Swiss philatelic paper of April 1960: For the postal industry it is desirable that all lettering and numeral values are approximately in the same place on all stamps of a series. In the interest of Uniformity, the designer, Werner Weiskonig of St. Gallen, simplified the design by eliminating or disregarding details; the greatest change was made on the Bellinzona stamp, where the tower appears on the right side instead of the left. The new stamp now shows only the front of the church, the tower is eliminated.

Just when the Collegiate Church was built is not determined. A parish church was first mentioned about 977. In 1168 there was a St. Peter's Church in Berizone, as the country was known at that time. In 1403 this was considered the Mother Church and was designated as the Collegiate Church. As late as 1441 a tower was built to the right of the church. In 1557 church and tower were torn down in order to build a new church, completed in 1559, and at this time two towers were added. In the 1632 restoration the right tower was demolished.

It is difficult to detect in the stamp design the abundant figure ornamentations on the front of the church. A statue of THE ASSUMPTION OF MARY is on the gable of the church; angels with trumpets are to the right and left of Mary. On the extreme left of the gable is King David, and to the right King Solomon. In the niches of the facade to the left of the rose window, is St. Stephen and to the right St. Lawrence. In the center, above the main entrance, is St. Peter between two angels.

Above both side entrances, in a triangle, is a medieval figure of a throned MADONNA AND CHILD. The facade was begun in 1593 and completed in 1634.

(Translated from the November 1963 issue of the German GABRIEL by Mr. and Mrs. Frank H. Benjert.)

We invite members to send in articles on Marian Philately, and also to share their philatelic findings with us.
Rev. Father Hugo Pfundstein, O.S.B., has authored a book in German, titled "MARIANISCHES WIEN," detailing the history of the many beautiful churches in Vienna. We have translated the information on the Marian Churches included in this set which depicts a panoramic view of Vienna. We realize the churches appear "in miniature" on the stamps, but the background history is so interesting we felt other Marian collectors would find this translation informative. The stamps were illustrated in the September 1964 issue.

NORtheast - Scott No. 307: ST. MARY ON THE STAIR (St. Maria auf der Stiegen)

This church is considered one of the most valuable parish and convent churches, and is now the provincial seat of the Austrian Redemptorists. The first authentic mention of "MARIA STIEGEN" is in the deed of foundation of Duke Henry Jasminott in 1158 when he incorporated the Chapel of Maria Stiegen with St. Peter's, St. Ruprecht's and St. Pancratius, the newly founded Abbey of the Scots; it remained united until 1302. In 1262 it was destroyed by fire but rebuilt in 1276; from 1330 to 1417 it remained a Gothic Church, and from 1357 to 1794 was the residence of the Passau officials.

The church was closed by Emperor Joseph II and under Napoleon was used as a military storehouse and stable. Emperor Franz had the church reinstated, and in 1820 presented it to St. Clement Maria Hofbauer for his Congregation. A new gothic high altar was installed in 1845; above the tabernacle is a Marian statue, a replica of one from the middle ages. A decree issued by Leopold I ordered that henceforth three lamps should burn before the venerated statue, the center lamp in the form of a heart with the Austrian coat-of-arms, and with the engraved words, "Ave Maria." In the text of the decree it is stated, "through these lamps we wish to remind the people that the Austrian heart in the space of time, by day as well as by night, with ardent fervor of praise, greets the same all Holy Queen of Heaven and Virgin Mary, in a similar lamp with a constantly inflamed and burning tongue through the words Ave Maria."

The center left side altar contains a copy of one of the most venerated pictures of the world, that of the "Mother of Perpetual Help." The original is found on the high altar of St. Alphonsus Church in Rome.

The new relic altar of St. Clement Maria Hofbauer, on the right side of the church, contains two beautiful pictures, "The Annunciation," and "The Coronation," however, the name of the artist is unknown. An oil painting of a Pieta, a miraculous picture of a weeping Madonna was formerly on the altar of St. Alphonsus and like the picture of "Maria Poesch," it shed tears; at the time of remodeling it was removed. Opposite the relic altar on the left side of the church is a pillar on which stands one of the nicest statues of the church, that of the Virgin Mary receiving the salutation of the Angel. Another pillar holds a statue of the Sorrowful Mother.

In a chapel on the left side of the church is the votive altar of John Perger (1520), a masterpiece of the Renaissance; the altar picture portrays the Mother and Child between St. John the Baptist and St. Nicholas; under the cornice is a petition to Mary - "Memento Joannis Fundatoris," (Remember the founder John Perger).

Another votive picture worth mentioning is that of a seated Madonna with the Child Jesus, who is reaching for a book being extended by St. Catherine, and in front, in kneeling position, are the founder and his patrons.

Three modern mosaic pictures above the main portal, The Annunciation, The Sorrowful Mother, and the Mother of God in all her glory, are visible reminders that the Church on the Stair is a Marian Church.

West - Scott No. B-312: MARIA TREU BASILICA

At about the time the Spanish White Fathers arrived in Vienna, the Piarist Fathers also settled in the vicinity. The land "by the brick-kiln" which they selected for their place of residence, was not the best terrain. On September 2, 1698, Kaiser Leopold I laid the cornerstone of the parish and monastery church, which was dedicated to St. Joseph, and today still exists as the Chapel of the Sorrowful Mother.

The cornerstone for the present church was laid in 1712. This beautiful Piarist Church of "Maria Treu" is one of the three Marian churches of Vienna having the distinction of a Papal
Basilica. As a Marian Church it is outstanding in its character. A beautiful Mary column
adorns the plaza, and on the facade is the monogram of Our Lady with the inscription, "Hail,
True Virgin, Mother of Heavenly Love." On its high altar, with the altar painting of the
"Betrothal of Mary" by Karl Rahl, attention is focused on the picture of "MARIA TREU," after
which the church is named; it portrays Mary holding with both hands the Infant Jesus who is
standing at her side; her right shoulder adorned with a star. The picture is a copy of the
"Maria Treu" painting in the Piarist Church of St. Pantaleon in Rome and supposedly is the
work of the artist Joseph Herz, who, in thanksgiving for a miraculous recovery of himself
and wife from the plagues, in 1713, painted it and presented it to the Piarist Church.

On the left, the church is joined to the easily accessible Chapel of St. Joseph of the ori-

ginal Collegiate and Parish Church. It cherishes on its altar the statue of "Mary of Malta,"
a Pieta from the 15th century. Ougitz declares that it is not true that this image at one
time was in the Maltese Church on Kartnerstrasse. Across from the Chapel of the Pieta is
another chapel containing the picture of Our Lady of Perpetual Help.

NORTHWEST - Scott No. 307: CHURCH & ABBEY OF OUR LADY OF THE SCOTS (Schottenkirche)
"In honor of God and in veneration of the glorious Virgin Mary and in memory of St. Gregory,"
said the founder, Duke Henry Jasomirgott, as he issued the founding document more than
800 years ago. The ancient seal shows the founder on his knees, in the presence of St. Gregory
dedicating the Church to "Our Lady of the Scots."

Historical evidence through the years indicates that from its beginning the Monastery of the
Scots was the cradle of fervent veneration of Mary, and in particular a painted, stone, but
not very beautiful image of Our Lady in which are concentrated the various forms of Our
Lady's attributes, known as "Our Lady of The Scots."

It will never be known if the old Scottish monks brought the image with them when they came
from the Regensburg Monastery on May 1, 1158; however, a hand-written article in the archives
states that "the artistically inclined lay-brother, John Lentner, known as Lapicida-Steinmetz,
donated or restored it." It is certain that this image of a seated Madonna with the Infant
Jesus on her knee, an apple in his right hand, is more ancient than most believe it to be.
A well-known art expert affirms it dates from 1240, and Alfred Schnerick, in his work
"Vienna Churches and Chapels," notes "this is the oldest Marian statue of Vienna." Its
first abode was in the St. Nicholas Chapel am Kreuzgang. At the time of the reconstruction
of the church in 1650, it was placed on the altar in the left nave of the church and is still
there today. In the Josephism era all costly garments and offerings to Our Lady were removed
and only the crowns remained.

The high altar has a modern mosaic picture: An enthroned Madonna with Child, flanked by St.
Jacob and St. Gregory the Great, and kneeling before the picture is St. Benedict and the
founder, Duke Henry Jasomirgott. Under the picture is the inscription, "Help of Christians."
On the Mary altar, in addition to the statue, is a beautiful painting by Tobias Bock of "The
Assumption." In 1958 the church was elevated to the rank of a Basilica.


The design on this 3 penny, blue, stamp reproduces "Loc Dearg," which
means "red lake," and is a very small island. It is said St. Patrick
visited this island and fasted here for forty days. It is now called
"St. Patrick's Purgatory." The most prominent building seen on the
stamp design, with its roof above all others, is the Church of the
Blessed Virgin Mary, now a Basilica. Thousands of pilgrims pray and
fast here every year, staying for a period of three days. Their fare is bread and black tea.
In penitential processions they walk barefooted over the sharp stones which abound on the
island. Throughout a whole night they watch and pray in the great church. The period of
pilgrimage is from July 1st to August 15th, the Feast of The Assumption. The stone which
St. Patrick is said to have used as a pillow is also shown. The angel in the stamp design
is the Angel Victor, and symbolizes the "Voice of the Irish." St. Patrick explained the mean-
ing of the Angel Victor, writing that he saw in a vision a man coming from Ireland, whose
name was Victor, with letters innumerable; he gave St. Patrick one of these letters and its
beginning read, "The Voice of the Irish." This vision induced St. Patrick to return to Ire-
land and bring the Christian faith to the people.

THE MARIAN PHILATELIST

-54-

July 1, 1965
The name of the church is "Valais Cathedral," and, as the name indicates, it is dedicated to Our Lady. The building of this Gothic church was begun towards the end of the 11th century, constructed of stone from the surrounding area. It was enlarged in the 13th century, with half of the old building being included in the new; the new style is early Gothic. On January 25, 1946 the church was partly damaged by an earthquake, but was promptly rebuilt. The length of it is approximately 132 feet, its width 46 feet, and the tower is 20 feet.

The church contains the oldest organ in the world still in use; this extremely valuable instrument is of great historic worth and artistically interesting; next to the organ in Salamanca, Spain, which dates from 1380 and sacked long ago, it is the oldest standing organ. All ornamentation of the casing, in purest gothic style, dates to the last quarter of the 14th century, as do the 135 gothic organ pipes.

An English researcher believes it to be from the year 1390. Its entire style of architecture is due to a Burgundian organ builder. Most of the eight registers, the organ manual with only four octaves, and the mechanism of the other parts are still the originals. It is not definitely known when this organ came to Valais, but facts prove it has been in its present position since 1433. Proof of this may be had by the magnificently decorated organ wings, which are perhaps as valuable as the organ itself, dating back to Peter of Maggenberg who worked in Valais in the years 1434-1437 and who, in 1437, received an honorarium for his work, as is set forth in the Valais archives. In 1954 the organ, as well as the altar wings of the organ, were repaired by skilled professionals.

The choir pews date from the 17th century and are the work of the Valasian Masters, Ruoff, Knecht, Adamer, and Kuchenberger. The wood carvings depict the Passion of Christ. The magnificent capitals, or upper portions of the pillars, date from the 11th and 12th centuries and are all hewed with gorgeous figured frescoes. The church possesses valuable works of art: among others, the Crucifixion Group of Our Lord, the frescoes of the choir, and the wood screen partition. The Crucifixion Group dates from 1526. (Translated from the November 1955 German GABRIEL by Mr. and Mrs. Frank H. Benjert.)

In 1859 Sicily issued its first postage stamps which were valid only until 1861 when it became a part of Italy. While Italy rarely paid notice to the centenary of Sicilian postage stamps, San Marino in 1959 issued a set of eight to commemorate the centenary; two of these depict Marian churches, and all include a bust picture of King Ferdinand II, reigning monarch of Sicily in 1959. The 1 lire stamp (#439) shows the facade of the Cathedral of Messina, dedicated to OUR LADY OF THE ASSUMPTION. Its origin dates to the year 1160 after Sicily was conquered by the Normans under Roger II. The church was dedicated in 1197. It was demolished by fire in 1253, and still later destroyed by an earthquake; until the 20th century it underwent numerous changes and additions. The earthquake of Dec. 28, 1908 severely devastated it; it was rebuilt again in 1919-1929. The artistic facade with three portals, of which the main portal is shown on the stamp, is the most beautiful part of the Cathedral.

The 3 lire stamp (#441) depicts the parish church of Erice, also dedicated to OUR LADY OF THE ASSUMPTION. It is situated on Mount San Giuliano in the Province of Trapani. It has a separate bell tower. The origin of this church dates back to the year 1314. The portal is a unique piece of art. The city of Erice was formerly renowned for its pagan Temple of Venus. (Translated from the Jan. 1960 German GABRIEL by The Benjerts.)
Under the title "Philately and Faith" the Rheydt Branch of the St. Gabriel Collectors Guild will sponsor a topical stamp exhibit with international participation, to be held in Rheydt, October 8-10,1965. Collections of religious topics, such as the Passion and Salvation of Christ, Christ the Ruler of the Universe, etc. will reflect the beauty of Divine penetration. Also included will be Marian Philatelic collections, indicating a love and veneration of the Mother of God throughout the entire world. There will be a day of exchange, with special participation by the "Benelux-Landerm." Displays from fifteen countries are expected at the exhibition. The exhibition catalog will be sent to 28 of the European and non-European countries belonging to the World Organization.

Various postal cancellations will give the exhibit a special philatelic impression; one will picture a MADONNA AND CHILD from "The Adoration of The Three Kings," by Hendrick Goltzius, an outstanding work of art of the Rheydt Castle. (Extracted from a press release supplied by Jozef Koensler, World Union of St. Gabriel, Essen-Ruhr, Germany.)

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LIECHTENSTEIN: CHAPEL OF ST. MARY, MAESCHA 1937 Scott No. 137; 1965 Scott No. 391

This small, plain chapel of St. Mary was built around the beginning of the 14th century by the Valais, a group of peasant families who had emigrated from the Canton Wallis in Switzerland and settled in the vicinity of Triesenberg. Tradition tells they were driven from Switzerland by famine. Although the Chapel was built about the year 1300, the first mention of it is in 1465. In 1620 it was rebuilt and enlarged, and at that time was known as the Chapel of St. Sebastian. At some later date the Chapel was re-dedicated to the Blessed Virgin, the name it bears today. The Chapel underwent various renovations between 1854 and 1900, and was again restored in 1950.

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