11-1-1965

The Marian Philatelist, Whole No. 21

A. S. Horn

W. J. Hoffman

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With regret the subscription rates for Marian Philatelic Study Group members must be increased in order to finance our bi-monthly publication, THE MARIAN PHILATELIST. For the past three years the costs over and above membership fees have been underwritten by a few who generously donated to this cause. Effective January 1, 1966, our dues will be $2.00 a year for U.S., Canada and Mexico, and $3.00 a year for foreign members.

We had hoped, three years ago, to maintain an annual rate of $1.00, but the costs of printing, paper, and the many illustrations used in THE MARIAN PHILATELIST have exceeded greatly the $1.00 annual rate. We will endeavor to maintain the best level of periodical and service to all the members.

As of October 20, 1965, there are 345 members in the Study Group, and we continue to grow.

Cordially,
W. J. Hoffman, Editor

NEW ISSUES


The design reproduces Murillo's "TWO TRINITIES," also known as "The Holy Family. The painting presently in the London National Gallery. See article on page 83.


JUGOSLAVIA: (A-6) Issued May 8, 1965. The 150d value shows St. Stephen Cathedral and OUR LADY OF THE ASSUMPTION Church. (Scott No. 765)

NETHERLANDS: (A-6) Series of stamps issued June 1, 1965 depicting 'Old Towns of the Netherlands.' The 8c+6c depicts a view of the Seaport Veere which includes the CHURCH OF OUR LADY.

The 18c+12c is a view of city of Dordrecht and includes the CHURCH OF OUR LADY in Dordrecht. Unfortunately we do not have illustrations but an article about these two churches is on page 75.

PHILIPPINES: (A-4) To commemorate the 400th anniversary of Christianity coming to the Philippines, a set of four stamps was issued October 4, 1965; two are for ordinary mail and two for airmail. Unfortunately, the stamps were received too late to be photographed. The 3 centavos value shows a hand holding a cross over which is draped a Rosary against a
background map of the Philippines. Christianity came to these islands in April of 1565 when Lopez de Lagaspí and Father Urbanda anchored off Cebu. The stamps are inscribed, in Filipino and Spanish, "Four Hundredth Anniversary Evangelization of the Philippines."

FORTHCOMING ISSUES


NORFOLK ISLAND: To be released Oct. 25, 1965 Christmas stamp with the same design as that of Australia.

SPAIN: A Christmas stamp will be issued but as of now the release date and design are not known. Available information indicates that Spain will follow the pattern or form of previous Christmas stamps.

A GIFT FOR YOU .... FROM VIENNA

The attached Austrian Marian postal cancellation of March 24, 1958, depicting "THE ANNUNCIATION," is a gift to members of the Marian Philatelic Study Group from Mr. Josef Franz Aumann, Zollergasse 34, Vienna 62, Austria.

The inscription reads "St. Gabriel, Patron of Posts and Philately," and was issued by the Austrian World Union of St. Gabriel on the Feast of St. Gabriel.

Incidentally, the church in the stamp design is not Marian, but that of St. John at Lermoos, depicted on a 1945 issue (Scott 355) and a 1947 issue (Scott 500).

Mr. Aumann is the author of a catalog of Madonna stamps and postal cancellations, "DIE MADONNA IM BRIEFMARKENALBUM," to which a first supplement was issued in January 1964.

On behalf of the members of the Marian Philatelic Study Group we extend our thanks to Mr. Aumann.

MARIAN POSTAL CANCELLATIONS

ARGENTINA

AUSTRIA


33. April 8-11, 1965, Amstetten. MARIAZELL SHRINE IN STAMP ABOVE "ABAZ." "Second Philatelic Exhibition April 8-11, 1965."

34. Aug. 1, 1964, Mogersdorf. RUINS OF MARIAN CHAPEL AT RIGHT OF CROSS. "300th Anniversary Turkish battle at Mogersdorf 1664 - 1 August 1964."


LUXEMBOURG

Our appreciation to Rev. Richard Schanzlberger, Lichtenau, Austria, for cancellations from Austria and Luxembourg.
The suggestion to erect a memorial church in memory of the martyrs and confessors during the Nazi regime was presented at the 75th German Catholic Conference in August, 1952, by the Bishop of Berlin, Wilhelm Weskamm, with the words: "This hour of remembrance will pass, each word of remembrance will fade. But the memory of these men and women must not vanish. Should there not be a memorial that will remind us of them? The church that soon will and must rise here, near the prison of Plötzensee, could be a living memorial to that which we now see with our spiritual eyes. Then when the children at their mother's hand walk through the Plötzensee district and on seeing the church will ask, 'Mother, what is that? Are there any martyrs?' their mothers will be able to answer, 'Yes, there were. I myself knew some.'"

First steps towards realization of a memorial church took place at the 78th Convention in Berlin in 1958, and on November 12, 1960, Cardinal Dopfner laid the foundation stone for the Regina Martyrum Church in Berlin-Charlottenburg. A document placed in the founding stone reads: "This Maria Regina Martyrum Church has been erected to fulfill the promise given by the German Catholics at their 78th Convention in Berlin. On this occasion the Catholics with gratitude and reverence commemorated all Christians who sacrificed their lives for the freedom of religion and conscience from 1933 to 1945. They decided to build the Maria Regina Martyrum Church as the everlasting memorial to the martyrs' sacrifice."

The first Mass was celebrated in the new parish hall on December 16, 1962. On this occasion Msgr. Raymund Greve dedicated the five bronze bells: The Christ bell (tone E flat, 4189 lbs.) bears the inscription "Jesus Christ yesterday and today, is the same in all eternity," Heb. 13:8; the Mary bell (tone F, 2976 lbs.) is inscribed, "Do whatever He tells you," John 2:5; the Michael bell (C flat, 2225 lbs), "Who is like God?" the Peter bell (A flat, 1653 lbs.), "Yes, Lord, you know that I love you;" the Ambrose bell (E flat, 683 lbs.), "Yet I have to act and prefer God to the emperor."

On May 5, 1963 the memorial church and main altar were consecrated by Cardinal Dopfner. The altar in the memorial court was consecrated by the Bishop of Berlin. Consecration of the altar in the crypt was performed by the Archbishop of Camberry.

"Maria Regina Martyrum" is a place of remembrance and atonement in the midst of a parish and its activities. The official designer, Hans Schadel, was asked to form a sacred place within a modern housing area. This was accomplished by separating the "memorial" from the parochial part. The Memorial Court has high walls of unfinished concrete, covered with bluish-black slabs of basalt pebbles, thus giving it a dark solemnity, symbolizing prison and agony. Darkness of pain and death is also expressed by the very modern, yet stark and symbolic, Stations of the Cross on the right wall, the work of Otto Herbert Hajek, a Sudeten-German artist. The altar pedestal, by the same artist, is crowned with thorns. On certain occasions the people will gather in this Memorial Court to commemorate the martyrs.

The bronze Stations of the Cross may perhaps frighten and astonish us, but their message will certainly be understood, although not immediately in all detail. It was not their purpose to become popular, but to express artistic necessity. They needed to match the architecture and the theological idea. They are not individual Stations but are composed of seven groups.

The lower church is the main sanctuary of the memorial, and the crypt is purposely left in twilight since it serves as a sepulchral church. The walls are blackish-gray, and only the wall behind the altar glimmers with golden warmth. To the right of the altar three graves are placed in the floor: the right contains the remains of Dr. Erich Klauserner, and the left awaits the remains of Prelate Bernhard Lichtenberg, who now rests in St. Hedwig's cemetery but East Berlin authorities refuse permission for the removal; in between these two,
one a layman and the other a priest, is a third grave dedicated to "All martyrs to whom a grave was denied - All martyrs whose graves are unknown." Here is the idea of martyrdom which essentially formed the plan and design of this church.

The upper church rests on three supporting walls. The style of the architecture was the standard for all that was added later, such as the Stations, the painting behind the main altar, the Woman of the Apocalypse above the church entrance, and the stark Pieta in the crypt - all interpret but do not embellish the church.

"The Woman of the Apocalypse," a gold sculpture by Fritz Koenig above the entrance, provides still another approach to the meaning of "Maria Regina Martyrum." It presents a pure symbol which translates the spiritual idea into the perceptible dimension, and fully accords with the theological theme given to the artist - The Great Sign of St. John's Apocalypse, 12:1-5 and again in 12:17. The artist endeavored to cast what St. John saw in his vision and what he molded in words. The work of art unfolds three levels, from compact plasticity at the bottom to the constantly widening transition into the place of the wall. This, too, has its meaning. Because this sculpture signifies a seal that symbolically indicates the name of the church, it must become an indissoluble unit with the whole building. At the bottom the sculpture expresses dynamic unrest - the dragon's agitating hostility. Far from being fiction, the dragon exists in history, and the martyrs are his prey. Above him appears the sickle of the moon, an ancient symbol of the world.

Next we see something like a statue with a curved-out womb, a sign of sacred motherhood. As the Church and the Mother of Christ, this statue dominates the center part of the sculpture, but its head belongs to the upper part, the sphere of the Holy Spirit who sheds his light on the whole church. Undoubtedly it is possible to find a connection between the "Woman of the Apocalypse" and "The Queen of Martyrs" - the Virgin-Mother Mary (type of the Church which is oppressed and persecuted by the dragon) defends the precious life of the martyrs against the enemy that wants to devour her new-born children. This symbolic statue, under which we recognize Our Lady, also resembles a resurrected body, thus becoming an explanation of what we profess in our Creed: I believe in the resurrection of the body.

(The foregoing extracted from a booklet, "MARIA REGINA MARTYRUM," published by the Morus-Verlag GmbH, Berlin. We are grateful to Mr. Eugen Trauner, Augsburg, Germany, for sending us the booklet, and view cards.)

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**CANADA: "SABOT DE LA VIERGE"-July 1965**

In its series of Provincial Floral Emblems, on July 21, 1965 Canada issued a 5-cent stamp depicting the floral emblem for Prince Edward Island - that of the "Sabot de la Vierge," or Lady's Slipper.

A large number of English flowers are named after Our Lady, and although there is no absolute certainty that the names referred to the Mother of God, the Oxford English Dictionary favors the Marian origin. The association of Mary with flowers requires no elaboration for many references are given to Mary, even back to the Old Testament - "the flower from the Root of Jesse."

(Acknowledgement is given Bro. Jacques Sau- mure OMI, Richelieu, Quebec, for the FDC and stamp.)

Dorothy Truhon forwarded a copy of THE APOSTLE, monthly magazine published by the Mariannhill Fathers. She tells us that almost every month the magazine contains a beautifully illustrated article on "Shrines of Our Lady." Subscription is $3.00 per year and should be mailed to: THE APOSTLE, P. O. Box 87, Detroit, Michigan 48232

**SCOTT NUMBERS FOR RECENT ISSUES**

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**OUR APPRECIATION TO:** Mrs. Bernard A. Benson for sponsorship of our Marian Philatelic work.

TO: Eugen Trauner, Augsburg, Germany, for donating to our Reference Library, "New Guide to Munich," "Der Kolner Dom," and various booklets and view cards.

TO: Stephen Sieben for furnishing our Reference Library with view cards of Marian statues and shrines he obtained on his recent European trip.

November 1, 1965
The cancellation bears only the words "Our Lady of Vladimir," accompanied by the Church of The Assumption in Moscow; it should be noted that this icon is one of the most famous and most beautiful of the Mother of God. She is depicted cheek to cheek with the Child, whose arms caress her, yet it is a strong and noble work, completely free from sweetness and sentimentality.

It is the great example of a type of icon that the Russians call UMILENIE and the Greeks ELEUSA, or "Tenderness." It was probably painted in Constantinople in the 12th century, but was first heard of at Kiev, from where it was taken, in 1155, to the city of Vladimir. It became famous for miracles and was considered Russia's most sacred image; in 1395 it was enshrined in the Cathedral of The Assumption in the Kremlin in the city of Moscow. Through intercession of Our Lady of Vladimir the Turks were repulsed, and at various times of stress it was carried to critical places, the last time being in World War I, when it was taken to the battle-front.

All the Czars were crowned and the Patriarchs installed in the presence of this image up until the revolution. In 1919 it was removed to the Tretiakov Gallery in Moscow, where it is today. This icon has been reproduced many times on copies and as book illustrations. On Russian calendars the Feast of Our Lady of Vladimir is commemorated on May 21, June 23 and August 26.

CONGRATULATIONS TO: Antonio Benet, Valencia, Spain, for receiving recently two awards: One at Segovia for his showing of 1800 stamps and 42 blocks which received the "Acaduendocto de Oro," and the other at Barcelona for his showing of 300 Marian stamps, particularly those of Our Lady of Lujan.

Stephen J. Sieben, Skokie, Illinois, for first place award for his "Stamps of The Madonna from Spain and Portugal and Colonies" exhibited at the Illinois State Fair in Springfield recently.
Star of the Sea—Mary—Patroness of Pilots

(Reproduction of album page from collection of Mr. and Mrs. F. H. Benjert. The original is done in pastel water-colors)
"OUR LADY OF LORETO, PATRON OF THOSE WHO JOURNEY BY AIR"
Decree of Pope Benedict XV
Mr. & Mrs. Frank H. Benjert.

On March 24, 1920 Pope Benedict XV proclaimed Our Lady of Loreto as the Patroness of air travel in view of the belief that her house was carried through the air. It was the Feast of the Archangel Gabriel.

Vatican City was the first to issue a stamp depicting Our Lady of Loreto and the transportation of the Holy House. The stamp was one of four air mails issued June 22, 1938 (Scott C4 and C8). On November 10, 1947, a Vatican stamp was issued (Scott C10 and C13), the design depicting the Holy House of Loreto being transported by angels.

In 1941 Hungary issued a stamp picturing Our Lady of Loreto as the Patroness of Hungarian pilots (Scott B134). On December 11, 1961, Spain issued a set of stamps commemorating the 50th anniversary of Spanish aviation. The 10p value (Scott #1044) shows Our Lady of Loreto on a light blue background through which a number of planes are flying.

The Basilica of Our Lady of Loreto is included in the composite of churches and cathedrals depicted on Italian stamps (Scott 535-36), issued to commemorate the Holy Year 1950; the Basilica is on the extreme right, about the center of the stamp.

Loreto is among the famous Marian pilgrimage places. A Marian Church stood here since 1193. Later, in the 15th century, a legend arose – the chapel was the House of Nazareth. The earliest existing reference to the Holy House dates from about 1472, and a fuller account written in 1531. According to these, on May 10, 1291, the former dwelling of Our Lady was conveyed by angels from Nazareth to Tersano, near Flume in Dalmatia; on December 10, 1294 it was again removed by the ministry of angels across the Adriatic Sea to Italy, and eventually came to rest on the Recanati road at Loreto, where it is today. This remarkable story has been accepted as worthy of credence by a long line of popes, beginning with the somewhat guarded reference of Julius II in 1507.

The little Holy House stands inside the domed Basilica which has been built around it. It is a rectangular structure of rough stone and brick, measuring about 30 x 13 feet within. Outside the walls have been encased in white marble. Inside, Our Lady is enthroned in a bejeweled niche behind the altar and above the "Holy Hearth."

As a prisoner of the French Commune in 1797, Our Lady was taken to Paris and exhibited as a curiosity and robbed of her jewels. Napoleon restored her to Loreto after she had been devoutly exhibited at Notre Dame in Paris so that the French people might make reparation for the insult.

The miraculous statue of the Madonna is 33 inches high, while the Holy Child is not quite 12-1/2 inches. It is carved of cedar wood grown in the Vatican Gardens; this is because an accident destroyed the ancient statue in 1921. The original figure was of Egyptian-Jewish inspiration and was made of Cedar of Lebanon. The present statue was set up on September 5-6, 1924, after it was crowned with two gold crowns by Pope Pius XI. Before returning to Loreto, she was escorted in procession through the streets of Rome. On great occasions Our Lady is vested with a robe of gold and silk, bespangled with diamonds which were the marriage jewels of Empress Maria Theresa.

The beautiful Litany of Our Lady of Loreto was the ex-voto which a celebrated Florentine composer of the early years of the 18th century repaid a miracle. The composer, named Barroni, suddenly, like Beethoven, lost his hearing; exhausting all sources of medical aid, he invoked the help of Our Lady and set out on a pilgrimage to Loreto, where he was cured. In gratitude he composed, by inspiration, in her praise, a chorus under the title of "Litania della Santa Casa," which was performed for the first time on August 15, 1837. It was repeated every year after that on the Feast of the Madonna. Rossini, happening to pass by, was impressed with the composition and introduced it, we are told, into his Tancredi.

THE MARIAN PHILATELIST

November 1, 1965
It is said that a luminous pearl with an image of the Madonna on it was found in the first net to be raised by pearl fisherman on the Adriatic who many years ago prayed to Our Lady for a good harvest of pearls. Since then, by common consent, all the finest pearls go to the shrine. The pearls surrounding the statue are one of the most famous treasures of the Loreto Sanctuary.

ITALY: Issued May 29, 1950, Scott 535-36, composite of churches and cathedrals, 20 lira violet and 55 lira blue; Designer C. Mezzana; photogravure; perforated 14.

ECUADOR: MARIAN GROTTO - RUMICHACA CAVES 1956 Scott No. C288

As mentioned several times, it is not our desire to tell a collector what he should or should not have in his collection; yet, we feel items of Marian interest should be pointed out for the collector's choice. An example of this is the 1956 issue of Ecuador. We learned that a Marian Grotto existed in the Rumichaca Caves which are depicted on the stamp design, and wrote to fellow collector and Study Group member Carlos Miranda Cruz, Quito, for information. The following is the data he supplied:

"Rumichaca" is derived from two Indian words: RUMI (stone) and CHACA (bridge); hence, the literal translation is "Stone Bridge." It happens to be a natural geographic formation. Below this natural bridge courses a very strong river called the Apaqui. On the walls of the bridge, swallows nest and raise their young.

"In order to give detailed information, I quote the following by Prof. Morales y Eloy in his 'The Geography of Ecuador:' The Grotto of the VIRGIN OF PEACE, or Rumichaca, is situated above a tributary of the Chota River - the Apaqui. This natural grotto greatly attracts both tourists and pilgrims. It is a shrine of considerable splendor, "where are missing neither the feeling of mystic devotion, nor the whisper of the river kissed by nature's loveliness." This bridge, a result of the forces of nature, is about two city blocks long and a block wide. Beneath the bridge a covered grotto has been formed of stalactites and stalagmites. At the base and to the left of the grotto rush the impetuous waters of the river. THE HOUSE OF THE VIRGIN seems to exist in order to make possible and practical the use of the thermal and mineral springs which are present. So much for what the geography contains.

"I visited this beautiful cave some years ago, and it is indeed wonderful. In the middle part, under the grotto, there is a sculpture of the Holy Madonna, called NUESTRA SENORA DE LA PAZ - Our Lady of the Peace. I suppose because it is situated a few miles from the little village of La Paz. The sculpture of the Madonna is of wood, and is dressed in fine robes, measuring some 1.20 meters. Our Lady holds the Child Jesus in Her arms."

Our thanks to Carlos Miranda Cruz for this information and to Father Pius, O.F.M., for aid in part of the translation.

THE MARIAN PHILATELIST -78- November 1, 1965
This issue, designed by the painter H. Dupond, represents a Trappist monk sculpturing the head of a figure out of white stone. Is it the head of an angel, or of a Madonna? What do the philatelic archives of Orval Abbey disclose?

By way of introduction it may be stated that the designs of this set, "set of arts," are merely imaginary. The designs correspond in no way to reality, except for the following subjects:

a) The processional cross (Scott B283 and B289).
b) The St. Albert window (Scott B284 and B288).
c) The facade of the Abbey Basilica with Our Lady of Orval (Scott B292).

In the Abbey archives we find the typewritten draft in French of the folders that were distributed on the occasion of the release of this Fourth Orval set of stamps. This typewritten draft reads: "The sculpture of an expressive figurine of a cherub will remind the philatelist of a French stamp and of a work of the Middle Ages -- the smiling angel of the Cathedral of Rheims. This angel has a similarity to the Orval Angel...

..." (Editor's note: See France B34 - illustrated at right).

However, the French printed text that was actually released reads as follows: "The sculpture of an expressive statue of the Virgin which has a resemblance to the Orval Virgin....."

The Dutch text of the printed folders reads as follows: "The sculpture of the Madonna represented on the 30c and 2,50 francs stamps shows a close affinity with the smiling angel of the Cathedral of Rheims; it is the statue of Our Lady who smiles at the visitor at the entrance of the Abbey."

What are the pros and cons on this subject? As we know, Dom Albert Marie Van der Cruyssen was a Fleming of Ghent and made the reconstruction of Orval Abbey his life work, arranging everything with such detail. We can accept that he surely knew that the Dutch text of the folders (his mother tongue) mentions the Madonna which appears over the entrance of the Abbey. It is impossible to conceive that a cherub would there take the place of Our Lady.

Before stating a conclusion, however, we should first point out the following concrete facts:

(1) The text of the Dutch folders does not correspond to reality because the statue of Our Lady which the monk is sculpturing does not show any resemblance to the statue of Our Lady of Orval over the entrance. On the contrary, this statue is to be seen on the illustrated postcards of the series "Cistercium Mater Nostra," which bears the Belgian "heraldic lion" type stamp.

(2) Is there a comparison possible between the "head" of our Orval stamp and the "smiling angel," as depicted on the French stamp of 1930, Scott B34? Both "heads" do not show the slightest resemblance whatever.

(3) The original typewritten draft was written by a French monk who later became a parish priest in the north of France; he put a most personal connection between the Madonna head on the stamps of Mr. Dupond and the famous "smiling angel" of Rheims. This French monk considers the picture on the stamps to be an "angel head."

(4) The final printed text indicates explicitly "a Madonna who has the features of this smiling angel;" this is also the case with the Dutch text.

We may therefore conclude that the designer of the stamp, Mr. Dupond, would have put the emphasis upon the arts which were practiced in the Orval Abbey, and that for him the sculpturing Trappist remains the central theme of the stamp. Is it of any importance to Mr. Dupond what the monk chisels? We think not.
The head which the monk sculptures made the French Trappist monk think of Rheims. Dom Albert Van der Cruyssen, who was responsible for the corrected French printed text and the Dutch text, considered it a Madonna head, which seems logical considering the deep veneration accorded Our Lady in the Orval Abbey.

Considering all these facts, we believe that these stamps fully earn their place in a Madonna collection.

Editor's comment: The problem of positively identifying these stamps as "Madonna stamps" remains.

One source of research has evolved the fact that the sculpture represented the "raised reading stands," (ambo) on the Epistle and Gospel sides in the Sanctuary of the Basilica of Orval Abbey. As pointed out in the above article, the sculpture has no direct representation in the Abbey. Father Horn has also ascertained that the monks of Orval Abbey do not sculpture as a part of their monastic activity.

The illustrations to the left and right were obtained from Orval Abbey by Father Horn, and show the carved Angel on the Epistle lectern (Ambone). This comes about as close to the carved head as anything. Father Horn also noted that, strange to say, this carving and the carving of an Eagle on the Gospel side cannot be seen by visitors in the Abbey Church because they face towards the High Altar and not towards the balcony or choir loft where visitors hear Mass.

As Father Horn noted, "It is a pity that the notes of the designer were not used to describe the stamp issue. Why was a written version changed from "cherub" to "Madonna" in print? The problem remains but as time goes on we may be forced to admit this design (three stamps) with the complete notes about the possibility of either."

AUSTRIA: MARIAN POSTAL CANCELLATION #34 - RUINS OF MARIAN CHAPEL

Commemorating the 300th anniversary of the battle with the Turks at Mogersdorf on the Raab, a postal cancellation was used showing the ruins of a Marian Chapel and a high cross. On August 1 and 12, 1664, the United Christian Army and the Turkish Army met at St. Gotthard-Mogersdorf, with the Turks being defeated at the end of a two-day battle. The Turks had to surrender a part of subjugated Hungary. The victory resulted in peace until 1683.

The headquarters of the Empire's commander-in-chief were on top of a castle mountain at Mogersdorf. Here a memorial chapel was built about 100 years ago. From this site could be seen the valley of the Raab. The Chapel was destroyed in 1945, and the ruins are depicted on the cancellation.

In this same year a 50-foot cross of concrete was erected next to the Chapel; it can be seen far into Hungary, and reminds us that earthly rulers come and go, just as foreign conquerors came and had to retreat, but Christ's words do not pass.

The commander-in-chief, Count Raymond of Montecuccoli, is buried in the Church of the Nine Choirs of Angels in Vienna.

(Extracted from an article by R. Schwanzlberger which appeared in the April 1965 issue of the German GABRIEL, and translated by Mr. and Mrs. F. H. Benjert.)
But we would appreciate ten cents postage when you ask for our new edition of the CATALOGUE OF SPANISH LOCAL CIVIL WAR MADONNA STAMPS.

For several years we wondered whether we would ever see the stamps of Alhama and Coin. Now, thanks to help from friends, we have a few for sale. You may be sure that these are scarce.

The eighth and ninth issues of Zaragoza are also scarce. As far as we know, Father S. had the only, very limited supply. We considered ourselves fortunate in getting in touch with him.

PRISONER OF WAR CAMPS MADONNA STAMPS

We have been unwilling to buy or sell these without the guarantee of experts. To demonstrate the scarcity of Woldenburg, Murnau and Pleskau, we have priority standing orders to buy them at home and abroad, with purchases occurring at infrequent intervals. On request we will send a list of what we can supply.

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 -81- November 1, 1965
Over 2000 years ago there was a pagan temple on the site of the present Cathedral. It is believed that the first church was built about 600 A.D. The present building is nearly 250 years old, and is the fifth Cathedral of Our Lady and the fourth built on the same site. It has always been a religious center of the town.

The first Cathedral, begun in the 11th century, was destroyed by a devastating fire, leaving only the large apse and crypt. The nave was begun in the 13th century, and the west portals were begun in 1270 by Erwin von Steinbach, with the work continued by his son Jakob, and finally completed, in 1291, by his daughter Sabina. The 43-foot rose window is surmounted by statues of the Apostles.

Built of red sandstone, it is Gothic in style but reflects both French and German influence. The edifice is nearly 400 feet long, and the spire rises almost 460 feet. It is said that the tall spire was built as a symbol of man's urge heaven-ward. Urich d'Ensignen began building the famous spire in 1399, however, it was completed by Jean Huitz. In 1939, France issued a stamp (Scott 391), depicting the Cathedral, commemorating the 500th anniversary of its completion in 1439.

The windows date from the 13th and 14th centuries, but were partially restored in 1864. The south transept contains the famous "Angel Pillar," (1230-50), with three tiers of beautiful statues: The Evangelists, angels playing trumpets, and Christ with three angels carrying the instruments of the Passion.

During the French Revolution in 1793 the Cathedral was declared a 'Temple of Reason', and over 300 pieces of sculpture were destroyed. In 1801 the Cathedral was restored, and modern figures replaced those destroyed. It was again consecrated to Catholic Divine Service.

The Grand Portail (Main entrance) is deeply inspirational with its symbolic statuary. Although not visible on the stamps, there are two Madonna and Child statues on the facade; one stands between the two doors, and the other, a seated Madonna and Child, is in the center of the V-shaped wedge. Below the seated figure, is a statue of Solomon between twelve sculptured lions.
The south transept contains the astronomical clock dating from 1574. It was reconstructed and elaborated on in 1842. Each day at noon the Twelve Apostles pass before Christ, bowing in homage and raising their hands in praise, while the cock crows three times.

Notre Dame de Strasbourg is not a museum but an inspirational House of God, dedicated to His Blessed Mother, and a constant reminder that religion is always the center of life. It appears in the stamp design on the following issues of France:

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</table>

Mr. Eugen Trauner, Augsburg, Germany, graciously supplied the material illustrated: View of the Cathedral and its measurements; the main entrance showing the two Madonna and Child statues; close-up view of the statue between the doors, and a close-up view of the seated Madonna and Child above the entrance.

### NEW ZEALAND’S 1965 CHRISTMAS STAMP

**"Two Trinities," by Murillo**

For its design the New Zealand Christmas Stamp Committee selected a Murillo painting now in the London National Gallery. Although titled "Two Trinities," the painting is also known as "The Holy Family"

Murillo is known as "Our Lady's Painter" because of his many canvases of The Immaculate Conception; however, he also painted Our Lady under other titles and themes, one of his favorites being "The Holy Family."

"The Two Trinities" shows a youthful Saviour standing between the Virgin and St. Joseph, with the Holy Spirit hovering above, pointing out the two-fold relation of Christ to earth and heaven.

It is said Murillo did the painting for the Pedroso family, and it did at one time, in 1708, belong to the Marques del Pedroso in Cadiz. It was brought to England from Seville somewhere around 1810, and was purchased for the London National Gallery in 1837.

(The illustration supplied by Father Horn.)

We invite members to send in articles for our publication and share their philatelic findings.

**THE MARIAN PHILATELIST**

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Father Horn tells us that he has closely examined four copies of the Hungary reproduction of the WIPA (Austria) stamp and fails to discern any trace of the Madonna Shrine up in the tree. There is no apparent value of having this sheet in our collections; it simply tells nothing.

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NOJEX AWARDS

The Marian Philatelic Study Group Trophy was awarded to Tony Rizzo, Chicago, Illinois, for his "Queen of Heaven" Exhibit.

The COROS Section at NOJEX contained 19 entries, and 8 of these were Marian. This outstanding participation in the field of Religion on Stamps is due to the zealous efforts of the New Jersey Chapter of COROS, and in particular to Brother Malachi and his hard-working fellow members.

COROS AWARDS

COROS Trophy Pellegrino Datola - "Pages from General Religious Collection"
Certificate John Thomas - "Life and Ministry of Jesus Christ"
Barbara R. Mueller Award John Thomas - "Life and Ministry of Jesus Christ"

NEW JERSEY CHAPTER OF COROS AWARDS

(1) Best Madonna Exhibit John Thomas - "The Black Madonnas"
(2) Non-Madonna Excellence John Thomas - "Life and Ministry of Jesus Christ"
(3) Madonna Excellence Henry Zebrowski - "Our Lady of Refugees"
(4) " " " " - "Madonna on Stamps of Spain"
(6) Merit Grace Sweeney - "Church Music"
(7) " Jane Krankel - "Saints on Stamps"

Applebaum Award: Tony Rizzo - "Queen of Heaven"

NOJEX AWARDS FOR COROS SECTION

Plaque Pellegrino Datola - "Pages from General Religious Collection"
Silver John Thomas - "Life and Ministry of Jesus Christ"
Bronze Tony Rizzo - "Queen of Heaven"

Special Awards: Best Junior Exhibit - Eileen Freeman for "Benedictine Ideal," and Best in Section by NOJEX member - Mrs. M. Fields for "Plants in Holy Scripture."

MARIAN PHILATELIC STUDY GROUP

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