The Marian Philatelist, Whole No. 22

A. S. Horn

W. J. Hoffman

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Merry Christmas ... one of the warmest of all traditional Christmas greetings is derived from the beautiful words ... "Mary's Christmas." This was the greeting of the early Christians to each other at Christmas.

"Mary's Christmas" meant ... Have a Christmas filled with all the happiness Mary felt on the Birthday of Her Son .... Our Lord Jesus Christ.

We wish to share with you this most appropriate and beautiful greeting received from Rev. Father Damien Gobeo, O.R.S.A. A HAPPY AND PROSPEROUS NEW YEAR, TOO!

NEW ISSUES

AUSTRALIA: (1) Issued Oct. 20, 1965, 5d value. Christmas stamp designed by artist John Mason depicting NATIVITY.

NORFOLK ISLAND: (1) Issued Oct. 25, 1965. Christmas stamp with same design as that on the Australian issue. Value 5d.

SPAIN: (2) Christmas stamp. Accurate release date not known but maximum card shows "10.10.65." Design is a detail of a painting "ADORATION OF THE SHEPHERDS," by Juan Bautista Mayno. Painting now in the Balaguer Museum, Villanueva y Geltrú, near Barcelona. Illustration of painting and article on page 5.


VATICAN CITY: (8) Issued Nov. 25, 1965, 3 values set in Christmas series. Since 1959, Vatican City's Christmas issue has depicted the NATIVITY in various national settings. This year the setting is in the Philippines with the ancient ruined Cathedral of Macchu Picchu as the background, and the figures dressed in Andean costumes; llamas replace the traditional animals. Artist Casimira Dabrowska was the designer. Stamps valid until the end of 1966.

LIECHTENSTEIN: (2) Issued Dec. 7, 1965, 3-stamp set commemorating centenary of the birth of painter Ferdinand Nigg. We regret being unable to obtain stamps for illustration, but the 10 centimes value depicts "ANNUNCIATION", the 30c "The Three Kings," and the 1.20 fr. "Jesus in the Temple." All are reproductions of artist Nigg's works. Designer was L.Jaeger.

SPAIN: (8) Issued Nov. 29, 1965. Design shows part of the interior of the CATHEDRAL OF OUR LADY in Burgos.

HAITI: (8) Issued Dec. 4, 1965, 6-stamp set (3 regular and 3 airmail values), commemorating 200th anniversary of the Metropolitan Church OUR LADY OF THE ASSUMPTION. Design on this new issue will show the Old Cathedral, and although we were unable to obtain the issue for illustration, an article and previous stamps are on page 7.
NORWAY: (8) Issued Oct. 25, 1965, set of 2 stamps, commemorating 200th anniversary of Philharmonic Society. Design portrays St. Sunniva, Patron of Bergen, but in miniature, to the right, is the CHURCH OF ST. MARY, in Bergen. Mr. F. Hallundsted, Copenhagen, Denmark, sent us a FDC bearing a special cancellation in shape of a harp.

Beginning with this issue, classification of categories will be according to the format of the CATALOGUE OF MARIAN STAMPS now in the preparation stage. See page 12 for this listing.

W. J. Hoffman, Editor

MARIAN POSTAL CANCELLATIONS

AUSTRIA:

36. Maria Tafel, Oct. 6, 1960, MARIA TAFEL SHRINE. "Summer Health Resort."


38. Linz, May 1, 1962, CATHEDRAL OF MARY'S ASSUMPTION, BISHOP RUDIGIER. "100 years laying of the cornerstone of Linz Cathedral, 1862-1962, 1-5-62, Linz."


GERMANY:


POLAND:


SWITZERLAND:


JUGOSLAVIA: "ANNUNCIATION"
Issued Nov. 29, 1964 - Scott No. 753

This series of stamps (Scott Nos. 750-755) reproduces various manuscripts from the Middle Ages. The design on the 50 Dinar value portrays a painting from the Gospel of Tragir, written in the 13th century in the Monastery of St. John at Tragir. At the extreme left is the emblem representing St. Luke, winged ox, and to the right is the VIRGIN MARY accepting Archangel Gabriel's announcement, therefore, it is considered a painting of "THE ANNUNCIATION."

AUSTRIA: CHURCH OF OUR LADY OF VICTORY
IN STEYR, Sept. 17, 1965, Scott #700

This city lies at the confluence of the Enns and Steyr, and the old city lies on the spit formed by the two rivers. The site of the city is like none other in Austria, a complete picture of medieval and baroque style buildings, the most renowned of which are the old and new Rathaus, the Bummerlhaus, and Leopold's Fountain. Steyr received its civic rights in 1287. From the middle ages until the present time the iron industry influenced the life of the city. Since the industrial workshops were always situated on the edge of the city, they did not disturb the old environment of the city which belonged to the nicest and best kept of all of Austria, and which relates to the past history of Steyr.

To the right of the Rathaus is the former Dominican Church of OUR LADY OF VICTORY. The old late gothic church was originally modeled after St. Michael's Church in Munich (1642-1647). In the middle of the last century the church was rebuilt, and in 1865 was turned over to the Jesuits. In the foreground is Leopold's Fountain (1683) on which is plainly seen Saint Count Leopold. For the first time we can see here the Austrian National Patron, even if only in miniature. .....Josef Franz Aumann ....

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(BRAZIL: CHURCH OF THE IMMACULATE CONCEPTION
IN FRANCA - 1956 Issue, Scott #839

This stamp was issued to commemorate the centenary of the founding of the City of Franca, Sao Paulo, Brazil. The city "Franca do Imperado" was founded towards the end of the 18th century by adventurers in search of mineral wealth. Its civic rights were given in 1821. The name "Franca" was given to pay homage to Antonio Jose da Franca e Horta, under whose protection the inhabitants placed themselves.

The ornamental gothic parish church, with its somewhat elegant tower, depicted on the stamp design was dedicated to THE IMMACULATE CONCEPTION in 1854. In a niche above the entrance may be seen a statue of THE IMMACULATE CONCEPTION.

....Mr. & Mrs. Frank H. Benjert ....

CORRECTION ON NOJEX AWARD

Rev. Adolph Klein, Brooklyn, New York, was the recipient of the Apfelbaum Award at NOJEX for his exhibit of "MADONNA STAMPS OF BELGIUM." CONGRATULATIONS, Father Klein. Our Nov. 1, 1965 issue stated incorrectly that Mr. Tony Rizzo received this award.

STRASBOURG CATHEDRAL

This Marian Cathedral also appears on the following stamps:

       June 6, 1946 Cameroun C14
         Fr.Equatorial Africa C30
          French Guiana C17
            French India C13
              French Polynesia C16
                French West Africa C10
                  Guadeloupe C9
                    Indo-China C25
                      Madagascar C50
                        Martinique C9
                          New Caledonia C20
                            Reunion C31
                              St.Pierre & Miquelon C14
                                Somal Coast C14
                                  Wallis & Futuna Is. C7
                                    1953-1954 France 692-692A

(The foregoing appeared in the German GABRIEL and translated by Mr. & Mrs. F. H. Benjert)

January 1, 1966
"PATRONESS OF BAVARIA"

W. J. Hoffman

Pros and cons are still being discussed concerning the first stamp issued honoring Our Lady, such as the 1895 Portugal issue, "Vision of St. Anthony," whereon appears a miniature bust of a probable Madonna and Child, and the 1867 issue of the Virgin Islands considered by some to be "The Immaculate Conception," and by others "St. Ursula."

There is no question, however, that the first official stamp bearing a complete image of Our Lady was issued by Bavaria on March 1, 1920, commemorating the 300th anniversary of Maximilian I's victory at White Hill in 1620, and containing the words "PATRONA BAVARIAE." The stamp was valid from March 1 to April 1, 1920. On April 1, 1920, Bavaria lost its right to print stamps, and the remainder of the issue was overprinted "Deutsches Reich" and made valid throughout the German Empire. For this reason the issue is considered to be the first Madonna stamp to be used. The stamp design is an original drawing by the artist Siegmund Wesch.

It is a well known fact that Elector Maximilian I had a great love for Our Lady. Following his victory at White Hill, over the Bohemian army commanded by Frederick V of Pfalz, Maximilian returned to Munich and immediately went to the beloved "Church of Our Lady," Liebfrauendom, in thanksgiving for the victory. It was natural, then, that for this commemorative issue the designer chose Our Lady as "Patroness of Bavaria" for the design.

Let us trace back the history of this title. In 1616 Hans Krumper completed a bronze statue of a "Madonna and Child" which was placed at the main entrance of the King's Palace, or Residence, in Munich. That same year a plaque was added, stating that the statue bore the title "Patrona Bavariae." In 1638 the statue was moved to the Marienplatz (Marian Plaza) and there placed on a great but lovely marble column. From this time on Our Lady was venerated under the title given her - "Patroness of Bavaria."

Following a request by Ludwig III of Bavaria, on December 13, 1916 Pope Benedict XV sanctioned the celebration of the Feast of The Patroness of Bavaria throughout the dioceses of the country. The title is especially dedicated to the 13th century statue of Our Dear Lady of Altoetting, which is a most famous Marian Pilgrimage Shrine in southeastern Bavaria. The chapel enshrining this beloved image dates from 876.

As mentioned, the stamp reproduces an original drawing by Siegmund Wesch: he had in mind a Madonna image in the Tegernsee region in Bavaria. It is not a copy of the Madonna Column in the Marienplatz in Munich. However, the choosing of Our Lady for the stamp design was a public demonstration of the traditional love the Bavarian people have for Our Lady.

The title "Patrona Bavariae" is only a title. It is first found, in 1616, under the bronze statue at the Residence entrance. However, as an indication of Elector Maximilian's devotion to Our Lady, we mention that he ordered a red light to burn constantly before this image: this order has been followed, day and night, for over 300 years. The title is also given to

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the Madonna of Altoetting, and we also find it on many Bavarian flags with the image of Our Lady. It was also on Bavarian coin, called "Frauenthaler," used from 1623 to 1871, which had the image and legend imprinted thereon. Thus we see that although the title is national the designs vary. For example, the Madonna on the stamp by artist Wesch is "Patrona," the Madonna before the Residence by artist Krumper (the most important of all), is called "Patrona," and last but not least, the Madonna of Altoetting is also called "Patrona" and is the most venerated. The exception was the Madonna on the column in the Marienplatz in Munich, but since the last war people also call her "Patrona." Regardless of the design, Our Lady is indeed beloved and venerated by the Bavarian people.

<table>
<thead>
<tr>
<th>BAVARIA</th>
<th>GERMANY - OVERPRINTED DEUTSCHES REICH</th>
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<tbody>
<tr>
<td>Issued February 14, 1920</td>
<td>Issued April 1, 1920</td>
</tr>
<tr>
<td>Perf. 13-3/4 11-1/4</td>
<td>Valid to April 1, 1920</td>
</tr>
<tr>
<td>Valid to April 1, 1920</td>
<td>Valid to September 30, 1923</td>
</tr>
<tr>
<td>Designer: S. Wesch</td>
<td></td>
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</tbody>
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(Reference, "New Guide to Munich," and various issues of the German GABRIEL. Illustrations supplied by Mr. Eugen Trauner, Augsburg, Germany)

**SPAIN: 1965 CHRISTMAS STAMP**
"Adoration of the Shepherds"

Stamp design reproduces a detail of a painting by Juan Bautista Mayno.

Mayno was of Italian and Spanish descent, being born in Lombardy c.1569, dying in Madrid in 1649. He may have been a student of Caravaggio, but it is known that El Greco and Ribera influenced him a great deal.

A Caravaggio influence is seen in his use of light and dark shades in his works. His painting "The Adoration of the Shepherds," now in the Balaguer Museum in Villanueva y Geltru, near Barcelona, is an example of his use of light as an emotional part in highlighting forms and providing contrasts, thus obtaining some dramatic effects. In this painting he has shown St. Joseph as a younger man, tenderly kissing the hand of the Christ Child, while a youthful Virgin Mary kneels in adoration of the Divine Infant, a faint smile on her lips.

Only the "Nativity" detail is used on the design of this issue, and may account for the word "Nacimiento" shown at the bottom of the stamp.

(Our thanks to Angel Gil Diaz, of Zaragoza, and Antonio Benet, Valencia for material).

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An interesting category in Marian collecting may be the "Marian postal card." Illustrated above is one issued by Belgium on which is depicted "Our Lady of The Golden Spurs," in the city of Courtrai. The postal card was issued for the 650th anniversary of how our Lady obtained this title.

In 1301 Courtrai had a population of 200,000 and ranked second to Paris in size. The people of this Flemish town were industrious and master weavers of cloth. Needing English and Scottish wool for their work, they entered into an agreement with England. Philip the Fair of France did not like this and took over Flanders. The weavers rose in rebellion, wanting to be left alone to do their work and live comfortably in their own country by their own efforts. A battle resulted, and Robert of Artois led a French army to the city of Courtrai. His army consisted of an array of mounted knights but only a small force of archers. The victory was won by the Flemish people, and the battle was called "Battle of the Golden Spurs," because more than 700 pairs of Golden Spurs were taken from the slain knights and kept on display in an Abbey in Courtrai.

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January 1, 1966
The "Frauenkirche" is a symbol of the city of Munich, and its unique spires dominate the town center. Of interest may be the tale of how Munich may have obtained its name: In the 8th century the Huosi family founded the Benedictine Cloister at Tegernsee, and its monks traveled about establishing settlements in Bavaria. It may well be that thus was founded a little village and accompanying cloister to which was given the name "Munichen." Even today the city's coat-of-arms contains a little monk called "Munchner Kindl," or "Munich Child."

The present church had its beginning in 1468 on the foundations of a Romanesque Basilica which had been torn down in 1466. The Basilica was the second parish church since 1271. Jorg Ganghofer was named the architect of the Frauenkirche, but ten years elapsed before the nave was roofed, and an additional ten years passed before the windows were glassed in. Even though the steeples were unroofed, the Frauenkirche was consecrated in 1494. Thirty years elapsed before the two steeples were roofed with copper and the edifice was considered complete.

The year 1921 saw the establishment of the Archbishopric of Munich-Freising, and the Frauenkirche became the Bavarian National Church. It suffered severe damage in 1944, but just as soon as was possible the rebuilding began, and in 1945 Cardinal Faulhaber celebrated Christmas Mass here even though there was no roof. In the rebuilding program, the first churches of the country were given preference for provisional repairs. Restoration of the interior is still in progress.

The building is of red brick, unadorned, but highlighted by the unique towers. It must be remembered that nothing of such a size had been seen in the small city of Munich at the time of its erection or founding in 1468, and it was considered "monumental." The style is that of a "hall church," with three aisles and gallery; it is some 109 meters long and 40 meters high (358 feet and 131 feet). Its outer walls are smooth, undecorated and unembellished. The windows are long and narrow.

The entrance doors are of carved wood, the work of N. Gunther, and although mostly destroyed during the war they have been repaired and restored with original parts. The figures of the Madonna and of the Suffering Christ (15th century art) were undamaged. The statue of Our Lady and sculptures of the apostles, saints and angels at the southeast entrance also remained undamaged.

The spires on the west front differ in height: one is 99 meters and the other 100 meters (325 and 328 feet). Both are of five unequal tiers in square form to the top of the roof, and from that point are two additional tiers in octagonal form. The towers may be entered through side aisles. The Marian Chapel in the dome is graced by a Madonna and Child statue and highlighted with the stained glass window above the chapel altar.
The enormous Cathedral Cross, by Josef Hanselmann, was the first item to be restored. As the restoration continues, the works of art which survived are once again in niches and chapels. These include a wooden statue of Our Lady, by Hans Leinberger (about 1520); 12 wood carved bas-reliefs depicting incidents in the life of the Virgin, by Ignaz Gunther; a Schutzmantel Madonna and altar screen by Jan Polack (1509); Pacher's "Baptism of Christ" (1483); the 17th century altar plaque "Ecco Homo," by Ulrich Loth; and the immense painting "Assumption of the Virgin Mary," presently on the wall above the vestry entrance but previously, until 1858, on the High Altar, and painted by Peter Canfield as thanksgiving for victory at Weissen Berg in 1620.

A stairway to the left of the High Altar leads to the royal crypt of the Wittlesbachs. In 1952 Cardinal Faulhaber, the Prelate who celebrated Christmas Mass here in 1945 under an open sky, was laid to rest in a chapel crypt.

In addition to the many varieties of perforations and watermarks on the stamps of the Frauenkirche, it also appears on postal cancellations - Austria #26, Germany #33 and #44.

Reference Source: "New Guide to Munich, by E. Steinkopf. Illustrations of the Church of Our Lady received from Mr. Eugen Trauner, Augsburg, Germany.

HAITI: CATHEDRAL OF THE ASSUMPTION
Rev. A. S. Horn
The December 1965 issue commemorates the 200th anniversary of the Cathedral of The Assumption. But back in 1949 Haiti celebrated the 200th anniversary of the founding of the present capital Port-au-Prince, and for this occasion issued three stamps. The most colorful of these is the one for regular mail, 10 centimes value (1950 Scott No. 384). This was produced by the double process of engraving and lithography, the engraved part being carmine and the lithographed multicolored. The multi-colored part presents the coat-of-arms of Port-au-Prince. The feature we seek is in the lower left corner, a few lines suggesting the facade of the building. This detail was introduced to show the deep religious feeling of the residents of Port-au-Prince, for it represents the Old Cathedral of the city.

This was originally erected as a parish church in 1765, a church dedicated to THE ASSUMPTION OF THE BLESSED VIRGIN. After a devastating earthquake in 1773, it was rebuilt, and in 1851 was enlarged and redecorated. It was constructed of wood, and in the early days was not even enclosed, the high altar being visible from the outside where slaves congregated for religious services and where they assisted at celebration of the Mass on Sundays. From 1861 to 1914 this served as the Cathedral and the Archdiocesan Church.

In 1914 the new Cathedral of Notre Dame de la Salette was completed and the Old Cathedral by its side was neglected and began to deteriorate. But this old church had witnessed the glories and trials of the city and the nation, and so in 1951, as a gesture of patriotic pietry, His Excellency, Col. Paul Eugene Magloire, President of Haiti, had the edifice restored and returned to religious use as "The Church of Thanksgiving." The stamp was designed by the eminent stamp designer of Haiti, Mr. Pierre Noel, who also supplied most of the notes used in this account.

In a series of stamps issued for airmail service in 1953, one of the designs (Scott C59) gives a better view of the Old Cathedral. This stamp is engraved in black and carries a postal value of 1 Gourde 50. The inscription below would read in English: "The Restored Old Cathedral." In the upper right is a picture of President Magloire who was responsible for the restoration.

(Father Horn's article on Haiti's Cathedral of The Assumption appeared in the June-July 1956 issue of THE AGE OF MARY.)
DISPUTED MADONNAS

Jozef Peeters, Bevel, Belgium

In addition to the "Cherub or Madonna" on the Belgian Orval Abbey issue (Scott Nos. B282, B286, B290), there are several others which fall into the category of "Disputed Madonnas." By this is meant, it is a Madonna or some other personage depicted.

(1) **VIRGIN ISLANDS, 1867 issue, Scott Nos. 3, 7, 8:** Do these stamps depict St. Ursula, Patroness of these islands, or is it the Holy Virgin? It has been thought that the designer of the stamps, through error, depicted the Holy Virgin after a painting by Murillo or Guido Reni instead of St. Ursula. However, a new point of view is that the artist really pictured St. Ursula, but not in the attitude of the Virgin with the lamps, as on the previous issue (1866) stamps of these islands, but according to a painting by Vittore Carpaccio, "The Glorification of St. Ursula," preserved in Hall XVI of the Academy of Fine Arts, Venice, Italy.

In the center of this painting we see, under an arcade, St. Ursula in front, upright on a bunch of palms, the hands joined, wearing a blue ribbon and gold brocaded cloak with black flowers; around her are angels, two of which are crowning her. In heaven, God the Father blesses her; at her feet are kneeling companions, two of which, in the foreground, bear banners; on the left is the Pope, and against a pilaster three men whose faces only are visible. In the background a town flanks the hill and is dominated by a castle from whence a cavalcade descends. So we may agree that these stamps of the Virgin Islands portray their patron, St. Ursula. It is very likely that had this painting been known to those who identified the figure as the Holy Virgin, they would have seen the likeness to St. Ursula in the painting.

(2) **SAAR, 1929 issue, 10+8 fr., Scott No. B22:** The design portrays a "Mother with her child," and is mistaken for a Madonna stamp. As a matter of fact, the Jugoslav painter, Robert Ferruzzio, painted a beggar woman holding her infant in her arms, both looking up at a little Madonna statue in a niche (which cannot be seen on the stamp). This painting is called "The Madonnina" because of the rather small Madonna statue on the painting. The figure in this design of Saar is incorrectly identified as "Madonnina" because the name of the painting raises confusion. The original is in a private collection and consequently copies are difficult to obtain.

(3) **VISION OF ST. ANTHONY OF LISBON, 1895 Portugal issue, Scott 132, and Azores issue, Scott A78:** The stamp design shows a head in the top of the frame; this head is not that of the Holy Virgin. The Portuguese artist, Antonio Monteiro Romalho, has obviously been inspired by the painting (1668) "The Apparition of the Child Jesus to St. Anthony," by Murillo (1618-1682) which is in the Provincial Museum of Fine Arts in Seville, Spain.

(4) **POLISH CAMPPOST ISSUE, October 1, 1942, 5 Fen., in Oflag II C at Woldenberg (Germany):** Now and again there is a difference of opinion concerning this design. At times the figure on this stamp was considered to be St. Joseph with the Child Jesus. In reality, Lieutenant Puchalski portrayed the Madonna statue which was found on the altar in the camp chapel, and which was carved by Poplawski. It is not known whether this statue was saved and preserved after the arrival of the Russians on January 30, 1945, however, it appears on woodcuts which were made. From these woodcuts is discerned a clear resemblance between the two. The text at the bottom of one of the portrayed woodcuts reads, "O. L. on the altar - Camp II C by Poplawski." Consequently, we definitely have a Madonna stamp here.

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Mr. Peeters' article is most interesting, however, for the many new entrants into the field of Philately, as well as for the long-time collectors, the following is offered as a background as to the classification of these issues as "Madonna Stamps."

(1) **VIRGIN ISLANDS:** Perhaps it is true, as Mr. Peeters points out, that this is St. Ursula, however, it has not been proven beyond a shadow of a doubt that it is not the Holy Virgin. First, a crown of stars surrounds the head of the figure on the stamp design, and only for the Holy Virgin is a crown of stars used. Second, in our study of the painting of St. Ursula and the figure on the stamp, it is apparent that the folds of the sleeves, and the garment from the waist down, are not the same. The following is quoted from Father Horn's comments.
on this issue in the K-Line Album pages: "The question arises whether the designer interpreted the meaning of the word "Virgin" in the combination "Virgin Islands" to indicate St. Ursula or the Madonna. Those who favor the latter interpretation are more or less agreed that the designer used a painting by Guido Peni as his model. The figure of the Virgin is crowned with stars and a segment of the globe is clearly visible under Her feet. Although mystery still surrounds the identity of the Virgin on this stamp, common opinion includes it amongst the Madonnas."

(2) SAAR 1929 issue: I concur with Mr. Peeters in his research, however, through the years, and almost by common consent it seems, this design has become to be considered a "Madonna." The original painting, as painted, certainly was not a Madonna, and it has been lost. However, who has not at one time or another seen it on Christmas cards, etc.? It has even been reproduced on a holy card. This does not make it beyond any doubt a "Madonna stamp," so the choice and decision belong to the individual collector.

(3) PORTUGAL 1895 issue: The following are Father Horn's comments on this design from the K-Line Album pages: "The design of the 2-1/3 Reis value was adapted from a Murillo altarpiece in the Cathedral of Seville. In the middle of the upper border of the design are the head and shoulders of a saint. It is highly probable that this is the Blessed Mother of Jesus. Only the designer himself could explain this detail, and he was dead before the present system of philatelic research was introduced."
The city of Antipolo is some 15 kilometers from Manila, and the Shrine of Our Lady of Antipolo located there is the object of an annual summer pilgrimage. Millions of Filipinos and tourists have visited this shrine.

In original Spanish the famous Virgin of Antipolo bears the name "NUESTRA SEÑORA DE BUEN VIAJE Y DE LA PAZ," which means "Our Lady of Safe Voyage and of Peace." Her story is quite amazing and almost unbelievable so that it dips into the realm of legend. Church records are emphatic about the miraculous powers of the Virgin in years past, such as stopping storms, averting sea disasters, and warding off tragedies on land.

She is also a traveler, for during the Spanish days she crossed the seas time and again as protection for ships of the Spanish galleon trade. Attempts have been made to destroy her, but with no success. During the Japanese occupation the invaders dared not touch or desecrate her for fear of reprisals from the religious people who are so devoted to her.

The year 1965 marked the 340th year that the Virgin has been with the Filipinos. She was one of the early images brought to the Philippines by the Spanish Government, coming in 1626, 110 years after the discovery of the Islands by Magellan. She came to Manila from Acapulco, Mexico, aboard a state galleon, in March of 1626, escorted by Don Juan Nino de Tabora, newly appointed Governor General. The state galleon also carried other Spanish officials destined for Island service, as well as products of Spain and Mexico for trade. During this voyage, a storm broke out, suddenly and without warning, and the badly buffeted galleon was threatened with sinking. The masts broke, tons of water flooded the ship, and all was thought lost. As a last resort, the image of the Virgin was brought up the stairway near the deck; passengers and sailors prayed and implored Our Lady for help, and suddenly the howling winds and mountainous waves subsided.

Church bells pealed and cannons were fired to greet the arrival of the Virgin and galleon in Manila, where she was received in regal splendor by the entire city and its environs.

Contrary to popular belief, the Virgin did not obtain her name from the town of Antipolo, which is her permanent abode in the Rizal Province, but from a type of tree known locally as "Antibolo," or in scientific terminology as "Artocarpus Incisa." It is a kind of hardwood resistant to sea water and is used in constructing bancas, launches, and other wooden vessels.

Just how did the Virgin obtain her name from this tree? Six years after her arrival, the statue was turned over to the care of the Jesuits by the last will and testament of Governor General Tabora. At that time, under the direction of Father Juan Salazar, the Jesuits were building a church in the village of Antipolo for the special reception of the Virgin. During the building of this church it was said that the Virgin often came down from her temporary abode over the altar and would be seen among the flowering branches of an antibolo tree. The natives who saw this miracle soon regarded this particular antibolo tree as blessed, and began to chop off branches for charms and relics. Father Salazar decided that it was most appropriate that the tree trunk should serve as a pedestal for this image, and so the tree was cut down and its trunk made into a pedestal for the image, and since then the image has been known as the "Virgin of Antipolo."

It was through the Virgin's intercession that an attempt by Chinese marauders in 1639 was frustrated, and the incident led to her being named "Patroness of the Faithful upon the high seas." During this incident a horde of Chinese rebels attacked the Sanctuary, tore the image from its pedestal and threw it into hissing flames; but the Virgin did not burn, and was not even blemished. Upon seeing this, the rebels were terror-stricken. The Spaniards vanquished them in a bloody encounter, found the Virgin, to their amazement, on a pile of smouldering fire, still intact and without any signs of burns. Triumphanty they carried her away.

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of the miracle spread, and Governor General Sebastian de Corcuera named her the colony's naval saint and had her brought to Cavite, thus beginning the journeys on the high seas on board Spanish galleons. Her journeys finally ended in 1672.

As naval protectress she is credited with many miracles on the high seas, and her intercession is said to have aided the Spaniards in defeating the Dutch in a naval battle when the latter attacked Cavite. She has calmed tempests and storms, but her greatest miracle took place on her sixth voyage to Manila from Acapulco. This time the Virgin was accompanying the galleon 'San Francisco Xavier' carrying Spanish notables to the Islands, among them being the Archbishop Poblete. A storm broke out and the galleon was on the point of sinking, but the Virgin once again showed her power: officers, passengers and crew fell to their knees in tearful gratitude.

On September 8, 1653 the Virgin was brought back to her Sanctuary at Antipolo, supposedly to remain there permanently, but disasters were exacting a heavy toll on the galleon trade, so the authorities decided to take her once again from the Shrine and place her aboard the galleon. Her last voyage was in 1672, once again from Acapulco to the Philippines. Since then she has left it only occasionally, such as being taken to other places for religious festivities. In 1929 she was taken to Manila to be crowned, and in 1951 she made a journey to Spain with Bishop Reyes of Manila leading the pilgrimage.

(Our thanks to Father Horn for supplying the illustration of the image and historical background, the latter being supplied by the Rt. Rev. Msgr. Fernando Mempin, D.P., of Palanan, Makati, Rizal, Philippines.)


Christianity came to the Philippines with Magellan's arrival in 1521, but christianization did not really begin until 1565, when Miguel Lopez de Legazpi and Fr. Andres de Urdaneta arrived in Cebu City. From this time Christianity spread throughout the archipelago. Cebu City is known as the 'Cradle of the Catholic Religion in the Philippines.' A great celebration was held from April 25 to May 3, 1965 to mark the centennial.

The world of philately would not let this historical occasion pass unnoticed, therefore on October 4, 1965, the Bureau of Posts issued a set of four stamps. The 3 centavo portrays a missionary's hand extending a rosary draped cross against a map of the Philippines. The 6 centavo depicts the Legazpi-Urdaneta monument, also against the Philippine map, and an illusion of a white cross, the foot of which rests on the island of Cebu. The 30 centavo airmail portrays the mass baptism during the sojourn of Legazpi and Fr. Urdaneta in Cebu; on the right side of the altar may be seen the venerated image of "Santo Nino." The 70 centavo airmail shows two galleons against a background of the maps of the Philippines, Mexico and Spain, and the "route of the cross of Christianity" to the Philippines. A souvenir sheet containing the four stamps was also released. The designer was Nemesio Dimanlig, Jr. (Our thanks to Mrs. Teofila Garcia, Manila, for the souvenir album of this issue, from which the above was extracted.)
A "CATALOGUE OF MARIAN STAMPS" is now being prepared for publication. It is our hope to have it ready for release in May 1966. Differing from the CHECKLIST OF MADONNA STAMPS, published by COROS as Handbook #1, this new edition will include the entire field of MARIAN PHILATELY: Madonna Stamps, Churches and Shrines dedicated to the Blessed Virgin Mary, Marian symbols, emblems, etc.

Since many Marian collectors specialize in this theme, collecting only stamps which actually depict a painting or a statue of Our Lady, or only churches and/or shrines dedicated to Her, we thought it beneficial to define, by category, each individual stamp which will be listed in the forthcoming catalogue. With this information each collector can readily identify a stamp which may properly belong in his specialized area of collecting. Many collectors include all Marian stamps in their collection. This identification by category will not cause any problems, but may even be of significant assistance in determining how the stamp may enhance their pages.

It has been our hope that a universal catalogue of Marian Stamps could be published so that collectors world-wide would have a common definitive, therefore, it is our aspiration that the "CATALOGUE OF MARIAN STAMPS" will be a starting point towards universalizing our topic.

Listed below are the classifications settled upon after many months of effort and correspondence with prominent Marian philatelists throughout the world.

1. The Blessed Virgin is the main design of the stamp. (Saar SISTINE MADONNA by Raphael, Sc. 249, M1. 352, Y.T. 332, G1. 349).
2. The Blessed Virgin is a prominent feature of the design. (Monaco MOSAIC OF THE IMMACULATE CONCEPTION, Sc. 266, Mi. 433, Y.T. 357, G1. 422).
3. Miniatures of Our Lady on a stamp where she is not the principal object of the design. (Panama OUR LADY OF CONSOLATION, Sc. 346, Mi. 316, Y.T.237, G1. 542).
4. The design of the stamp includes the name of Mary or one of her titles. (Venezuela issue for the City of Caracas with the inscription "Hail Mary, Most Holy..." Sc. 485, Mi. 838, Y.T. 322, G1. 9651).
5. The design includes a Marian symbol, as a monogram or salutation, or an object of Marian devotion such as a rosary, etc. (Dominican Republic issue of 1954 with monogram "AM," Sc. C87, Mi. 537, Y.T.airmail 92, G1. 700).
6. Stamps which emphasize or were issued for a Marian event. (Dominican Republic issue of 1964 picturing the Angel of The Annunciation with the inscription "IV Mariological Congress and XI Marian International," Sc. 612).
7. World renowned Marian Shrines or Temples. (Spain BASILICA OF OUR LADY OF THE PILLAR, Sc. CB17, Mi. 883, Y.T.airmail 211, G1. 1111).
8. Churches dedicated to Mary or were named after her. (Belgium NOTRE DAME CATHEDRAL at Tournai, Sc. B79, Mi. 245, Y.T. 268, G1. 982).
9. Persons related with the Marian Theme, such as artists, Founders of Religious Orders, famous devotees of Our Lady, Saints, the Archangel Gabriel, Pontifical Legates at Marian events, etc. (Vatican City 1956 issue picturing ARCHANGEL GABRIEL, Sc. C24, Mi. 241, Y.T.airmail 24, G1. 226.)
10. Stamps which make a formal allusion to Mary without a direct identification, such as the Santa Maria flagship of Columbus on many stamps. (Spain Sc. 418, Mi.502, Y.T.442, G1. 746); or the stamps of Czechoslovakia picturing the MARIANSKE LAZNE (Marians Baths) on Sc. 741, Mi. 959, Y.T. 849, G1. 913; or the United States issue of 1955 picturing the Soo Locks with the name of the city SAULT SAINTE MARIE, Sc. 1069, Mi. 675, Y.T. 596, G1. 1222).

Beginning with the January 1, 1966 issue of THE MARIAN PHILATELIST, all new issues of Marian stamps will be identified to the above numbering system.

THE MARIAN PHILATELIST

January 1, 1966
MADONNA STAMPS OF SPAIN

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of "The Madonna Stamps of Liechtenstein and
Luxembourg," on K-Line Album pages at the Ra-
venswood Stamp Club Exhibit held November 6-7,
1965.

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