3-1-1966

The Marian Philatelist, Whole No. 23

A. S. Horn

W. J. Hoffman

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NEW ISSUES


![Stamp Image]

Designs and values as follows:

<table>
<thead>
<tr>
<th>Value</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5c</td>
<td>Old and original Cathedral of OUR LADY OF ASSUMPTION.</td>
</tr>
<tr>
<td>10c</td>
<td>High Altar.</td>
</tr>
<tr>
<td>25c</td>
<td>Statue, OUR LADY OF ASSUMPTION.</td>
</tr>
<tr>
<td>50c airmail</td>
<td>Cathedral.</td>
</tr>
<tr>
<td>1G</td>
<td>High Altar.</td>
</tr>
<tr>
<td>7.50G</td>
<td>Statue, OUR LADY OF ASSUMPTION.</td>
</tr>
</tbody>
</table>

LIECHTENSTEIN: (2) Issued Dec. 7, 1965, three-stamp set for centenary of the birth of painter Ferdinand Nigg. This issue was listed in the January issue but not illustrated.

The 10 rappen value depicts THE ANNUNCIATION, a reproduction of artist Nigg's work.

RWANDA: (1). Six-stamp set released December 20, 1965, as a Christmas issue. Same design on all stamps, that of MADONNA AND CHILD. Stamp design by Leonor Dobon.

BELGIUM: Two-stamp set issued in November, 1965, both 50c value. The stamp depicting a scene of the city of Huy includes a miniature view of the CHURCH OF OUR DAME in Huy. Stamp not available for photographing.


NEW LISTINGS

BULGARIA: (2m) The 28 dina value in a 1953 issue depicting various wood carvings shows the PRESENTATION OF CHILD MARY IN THE TEMPLE. See article on page 22.

BRAZIL: (8m) Dr. Correa tells us that the church in this design is OUR LADY OF MOUNT CARMEL. The statue to the right is St. John the
Evangelist. The stamp was issued June 6, 1961 for the 250th anniversary of the founding of the city of Ouro Preto.

Scott #921 Michel #1003
Yvert #706 Gibbons #1051

NEW MARIAN POSTAL CANCELLATIONS

ARGENTINA:

BELGIUM:

BRAZIL:
Nos.11 through 17 of Marian Postal Cancellations not previously noted supplied by Dr. Pinheiro Correa. Copies for illustrations not readily available at present:

FRANCE:

GERMANY:
49. Starnberg. Various dates. MADONNA. "Starnberg Kunstverlag" (name of publishing house and city). Red meter cancellation.

Note: Please change numbering for illustration #10 to #19.

PORTUGAL:
May 13, 1967 will mark 50th anniversary of first apparition at Fatima. A Jubilee Year has been proclaimed from May 13, 1967 to May 13, 1968; this cancellations calls attention to this observance.

SWITZERLAND:
8. Mariastein. Various dates. MARIAN SHRINE. "Mariastein-Pilgrimage Place."

VATICAN CITY:
1. Vatican City. Dec. 8, 1965. "Pope Paul VI and the Fathers, along with the entire Church, giving thanks to God for the happy outcome of Second Vatican Ecumenical Council, beg of The Immaculata the most copious fruit."

UNITED STATES:
22. Brookline, Massachusetts. Various dates. HOLY SEAL OF CARMEL. Meter cancel of Dis-
Commemorating the centenary of the first postage stamp, Father Anheuser’s first book made its appearance on September 1, 1940, in the Regensbergschen Publication House of the Monastery. Ten days later the Gestapo appeared, and without any explanation confiscated the entire edition. They even went so far as to contact persons in Hamburg, Vienna, Stuttgart and other places, who had received pre-publication copies and forced them to give them up. It was not until much later that the reason for the confiscation became known: Father Anheuser, of the Franciscan Order, without realizing it had placed the Kingdom of Christ over and above Hitler’s kingdom.

In 1949 the book was again published, and today there are five volumes with over 3000 illustrations and descriptions of religious stamps. The books which had escaped confiscation were passed from hand to hand and led to the formation once again of the St. Gabriel Collectors Guild, which today numbers over 2000 members.

Many of us in the field of Religious Philately are familiar with Father Anheuser’s valuable and monumental philatelic endeavors, but not many of us were aware of the details which Mr. Koensler supplied. We extend our CONGRATULATIONS to Father Anheuser on this 25th Anniversary.
Mr. Bernard Bastian, Secretary of the Luxembourg St. Gabriel Circle, sent us advance information concerning plans for the 300th anniversary of the selection of Our Lady as Patroness of Luxembourg. The Postal Administration will issue a set of four stamps on April 30, 1966; values not known at present but the designs will be:

(1) The Golden Key - symbol of the key given to the Mother of God 300 years ago.
(2) Detail of the old choir loft.
(3) The Votive Altar.
(4) Our Lady, Consoler of the Afflicted, Patroness of Luxembourg.

Festivities will include a stamp exhibition on May 7-8 with only religious motives being accepted, and priority given to Madonna exhibits. A special postal cancellation will also be issued for this occasion. Solemn closing of festivities will be held October 8-10, with the renewal of the Consecration to Our Lady.

The Luxembourg Federation of Stamp Clubs will dedicate the "Day of the Stamp" to the festivities, and a special card and postal cancellation will be used for the October festivities.

Cardinal Koenig of Vienna is expected to attend the church festivities in Luxembourg, and since he is the High Protectorate of the World Union of St. Gabriel this will be a very happy occasion for the Luxembourg Circle and the World Union of St. Gabriel.

DANTE - OUR LADY'S GREATEST POET

Innumerable postal issues have been released to commemorate the 700th anniversary of the birth of Dante Alighieri (1265-1321), famous Italian poet. It is probable not many of us know he is considered to be "Our Lady's Greatest Poet." His "Divine Comedy" describes his conversion in a mystic manner and his sojourn through Hell, Purgatory and Paradise. But how does he merit the title "Our Lady's Greatest Poet?" An article by Peter M. Pennoni, OSM, substantiates this claim and states the entire framework of the "Divine Comedy" is Marian. Dante attributes his conversion to Our Lady, and says his voyage beyond the grave was granted through Her prayers, and that Mary sustained him through the entire trip, coming to his aid when it appeared impossible to continue. Countless passages present principal episodes in Our Lady's life, as in Canto XII, XXII, XXIII, XXV, XVIII. The "Incarnation" is told in Paradise, Canto XXIII. There are references to Our Lady in all three parts, but the most

THE MARIAN PHILATELIST

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K-LINE MADONNA ALBUM SUPPLEMENT

Mr. George Kobylka has informed us that because of the numerous Madonna stamps issued during November and December of 1965, Supplement No. 3 has been postponed until March 1966 to permit the inclusion of these issues.

are in Paradise, and in Canto XXIII he compares Her to a blue sapphire which brightens and "ensapphires" Heaven itself. He stresses the point that after Our Lord the greatest light of heavenly glory is Our Lady. His personal love for Her is contained in the many passages telling of Her maternal goodness, and of how She protects and assists those on earth.

There are no long poems to Our Lady in this work with the exception of PRAYER TO THE VIRGIN recited by St. Bernard in the last Canto of Paradise. This episode is depicted on the 1 fr. value of Monaco's February 1, 1966 issue and shows OUR LADY AND ST. BERNARD. Through the entire work, however, there are brief descriptions and minute references and allusions, which taken as a whole give us poetic Mariology.

It is probable that the "face" below that of Our Lady on Monaco's stamp may be Our Lord; verification is now being made.

March 1, 1966
Carrying an image of Our Lady in procession was not unusual in the Middle Ages and there are many instances of this. A good example is that of the "Madonna of St. Luke" which was carried many times from St. Mary Major to the Vatican. Prior to Fatima, probably the most famous was that of "Our Lady of Boulouge-sur-Mer" which was carried from France by foot and by boat to Puy and then on to Lisbon. It is said this inspired a priest with the idea of having a duplicate made of the Fatima Virgin and carried to the frontiers of Russia and then on to all European capitals; for some reason this idea was not acted upon.

Our Lady was declared QUEEN OF PORTUGAL back in 1140, and it is said that for this reason the king of Portugal wore no crown. In 1646, King John IV of Portugal proclaimed THE IMMACULATE CONCEPTION as Patroness. Thus in 1945 when preparations were being made for the celebration of the third centenary of this proclamation in 1946, the plans included a procession bringing the image of Our Lady of Fatima from Cova da Iria to Lisbon. A special car was provided for transporting the image but it was never used as the people insisted on carrying it all the way on their shoulders. The procession left Fatima on November 23, 1946, going from parish to parish along the way, arriving in Lisbon on December 5.

This, then, was the beginning of the PILGRIM VIRGIN, and although the procession attracted no particular attention, the "Miracle of the Doves" did. On November 29, 1946, a Mrs. D. Candida Ponces De Carvalho, of Lisbon, purchased six white doves and shipped them by bus to a friend in Bombarral, a town some 30 miles north of Lisbon. This friend, Mrs. Enra D. Maria Emilia Martins Coimbra, had wired the money to Mrs. Ponces De Carvalho for this purchase. When the Pilgrim Virgin reached Bombarral, Mrs. Martins Coimbra gave the six doves to two small children and told them to release them as the procession approached; this was a traditional way of venerating Our Lady. The six doves flew high and three seemed to disappear in the sky, but three came back and settled at the feet of the Pilgrim Virgin; from then on until the statue arrived in the church in Lisbon nothing drove them away -- neither the noise, the fireworks, the crowds, the heat of the sun, nor the heavy rains. There were times when they would leave the base and fly around the statue, but this happened only when people said the doves were tied or glued to the statue's base. There were several occasions when one would perch on the shoulders of some person who had declared that he didn't believe what he saw or heard about the doves. It is said that the doves did not eat, drink or sleep during the journey, but no indisputable proof of this has been obtained.

On December 5, 1946 the Pilgrim Virgin arrived at the new church of OUR LADY OF FATIMA in Lisbon and reposed there for two days. During the Elevation at the High Mass on December 6, two of the doves perched on the high altar, their heads bowed, while the third perched on top of the crown of the Virgin, as is customarily shown when representing the symbol of the Holy Spirit. During Holy Communion all three perched side by side on the crown of the image, and this was the only time this happened as at all other times they remained at the foot of the statue. On the second day of celebration, December 7, during Elevation, two of the doves circled the priest as he held up the Host and the third fluttered, open-winged, above the statue. Also, on this day a fourth pigeon was found, almost suffocated among the flowers at the statue's base, therefore, although four had evidently accompanied the statue, only three had been seen by the multitudes.

At nine o'clock in the evening of December 7, the Pilgrim Virgin left the Church of Our Lady of Fatima in Lisbon for a procession to the Cathedral. As the procession began, the three doves flew to the high altar, remained there a few moments, then again took up their position at the base of the statue, remaining there throughout the torchlight procession to the Cathedral. The three doves remained with the image until after it left the city of Almada on its return trip to Fatima. At Almada some seminarians attempted to entice them to remain, but with no success.

THE MARIAN PHILATELIST

-19-

March 1, 1966
After leaving Almada the doves left, one by one, and it was noted their departure happened at towns known for religious indifference. When the town of Orres Novas was reached, the doves were gone, and it was here that a young boy offered four doves of his own, three pure white and one spotted with black; the latter dove immediately flew back to the dovecote but the three white ones came to rest at Our Lady's feet and accompanied it back to Fatima.

Monsignor Cacella, of New York City, took movies and still pictures of this phenomena, and he tells that the doves were oblivious of the crowds, calm and indifferent to all movement as if their duty was to be a guard of honor for Our Lady.

The Portuguese press carried the story of these phenomenal doves from December 5 to December 25, 1946. Strangely, this phenomenon was reported over and over during 1947, 1948 and 1949 in various Portuguese towns visited by the Pilgrim Virgin, also in Spain and Rio de Janeiro.

Just how did the PILGRIM VIRGIN originate? Her travels outside of Portugal? At the International Congress of Catholic Girls held at Fatima in May of 1947, the idea was submitted that copies of the Fatima statue be made and sent on pilgrimages throughout the world. Actually, it was a girl from Luxembourg who first proposed the idea, but it was adopted by the President of Portugal's Girls Catholic Action, Maria Theresa Pereira da Cunha. At the close of the meeting, Maria Theresa went to see Lucy to obtain approval for consummation of the idea. Lucy did approve, and told Maria Theresa to ask the Bishop of Leiria for the statue he had in his private study. The Bishop happily complied, and it was this blessed statue which left Fatima on May 13, 1947, first to Spain, and then around the rest of the world. (Extracted from an article in the March 1956 issue of THE AGE OF MARY).

1950 issue Portugal Scott 717-720; Michel 748-751; Yvert 730-733; Gibbons 1035-1038

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**REPUBLIC OF CONGO OVERPRINTS**

Jozef Peeters, Bevel, Belgium

On page 36 of the May 1965 issue of THE MARIAN PHILATELIST, in the article on the "Sedes Sapientiae" issue, it is stated that both Scott 475 and 479 were overprinted. This is incorrect as the 100 franc value, Scott 479, was not overprinted. I submit a photograph of the 25 franc stamp, Scott No. 475, which has the rebellion overprint.

I also submit a photograph of the Katanga 1961 Nativity issue which was overprinted "Congo" at Albertville in 1962 when the Congolese army took Albertville and Katangese independence ended; the entire set was overprinted.

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**"ORBIS MARIANUS"**

Father Dejonghe has written that this first volume may be ordered from: Marian Library, 5875 East Sherbrooke Street, Montreal 5, P.Q., Canada. He stated that a 20% discount will be allowed for orders placed before Easter.

THE MARIAN PHILATELIST

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**DRESSED MADONNAS**

Rev. A. S. Horn

You are perhaps familiar with the "dressed" image of the Infant of Prague, but some of the Madonnas to be seen on stamps also belong to the classification of "dressed" statues, such as the Vila Vicoso Madonna of Portugal, the Virgin of Copacabana of Bolivia, Our Lady of Luxembourg, and the Dux Madonna of Liechtenstein. This practice is quite common in all of Europe and in many parts of South America. Plain painted statues did not satisfy the devotion of pious women, many of them members of royal families. No robes could be too rich, or too beautiful for Our Lady, and so it was that special garments were made of silk or velvet, or even of cloth-of-gold. These were then embroidered with painstaking skill and as finishing touches costly pearls and jewels were added. Though a similar style is found everywhere, it is not possible to trace the origin of this custom.

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**SPAIN: CATHEDRAL OF BURGOS INTERIOR**

Senor Angel Gil Diaz, of Zaragoza, tells us that none of the statuary discernible is of Our Lady, but even though not at all visible in the design, She appears in the center of the rose window.

Nov. 29, 1965 issue. Scott #1286, Michel #1584, Gib. #1802

March 1, 1966
MADONNA STAMPS OF LIECHTENSTEIN

These are unused and in fine to very fine condition. We will be glad to send any, or all, of them on approval, and with no obligation to members of COROS and of the Marian Philatelic Study Group.

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<td>1965 Christmas</td>
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We hear stories about the important buying on the part of prosperous European collectors. This may be the reason for the price advances of Vatican City and scarcer Madonna Stamps. Over the years, whatever the reason, stamps existing in limited quantities have been good investments, and we continue to advocate their purchase first, and the more common stamps later.

MARSHALL H. WILLIAMS

Life Member of COROS No. 18

98 East Rock Road
New Haven, Conn. 06511

THE MARIAN PHILATELIST

-21-

March 1, 1966
We register for collectors a new Marian stamp, not one issued recently but one which until now has not been identified as such. The postal series depicts details of ancient wood carvings from the Convent of Rila (THE NATIVITY OF MARY), and the Church of Posardzik (also THE NATIVITY OF MARY), shown on Scott 798-806, Michel 835-843, Yvert 732-740, Gibbons 881-889. Posardzik is a small city some 100 kilometers southeast of the capital of Bulgaria.

The stamp in question, 28 stot. value, depicts "THE PRESENTATION OF THE CHILD MARY IN THE TEMPLE OF JERUSALEM." The columns and arches are clearly discernible on the enlargement. The High Priest receiving Mary stands under a type of cupola observed in a great many pictures of the occidental world. In front of the cupola we see the parents of Mary, St. Joachim and St. Anna, and at Anna's left is a servant, probably charged with the care of the child's luggage. Behind the temple are seen cypresses with which the artist completed the scene.

The Feast of The Presentation of the Child Mary in the Temple dates from the 8th century in the East; it was introduced to the West by the Popes in exile in Avignon at the request of Felipe de Mazieres upon his return from the East and the Third Crusade where he supposedly acquired the idea.

The first time the "Presentation of the Child Mary" is mentioned is in the Apocryphal Gospel of James, about the middle of the second century. From the fourth century there was given a clearer testimony by St. Gregory Niceno in a rough marble work of the Child Mary with an inscription in barbaric Latin stating "Mary Virgin, Minister of the Temple of Jerusalem." This work is found in the crypt of the Church of San Maxímino in Provence, France. The Feast is celebrated on November 21 with its appropriate Mass and Office approved by Pope Clement VIII (1592-1605).

(Extracted and translated from the November 1965 issue of "GABRIEL - Magazine of the World Union of St. Gabriel in the Spanish language," of which Father Struve is Editor.)

VATICAN CITY: CHURCH OF THE BLESSED VIRGIN
PURGATORY ISLAND - 1961 Issue, Scott #314,316
Michel #379,381; Yvert #332,334; Gibb. #356,358

The July 1, 1965 issue contained information on this church, the dome of which is seen in the design of the stamps of Ireland, 1948-1954, Scott C2, C4. The 1961 Vatican issue, commemorating the 1500th anniversary of the death of St. Patrick, shows an aerial view of Purgatory Island; the CHURCH OF OUR LADY on this pilgrimage island is shown in clearer detail.

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THE MARIAN PHILATELIST -22-

COROS MEETING AT INTERPEx

MR. ERNEST Kehr GUEST SPEAKER

There will be a COROS Meeting during the INTERPEx Exhibit. The date is March 26, 1966, the time is 3:00 P.M., and the place is Americana Hotel. Mr. Ernest A. Kehr will be the guest speaker.

Mr. Kehr is the Stamp Editor of the NEW YORK HERALD-TRIBUNE, and we all at one time or another have read his interesting articles in the many philatelic publications.

A cordial invitation is extended to all collectors attending INTERPEx, and to all our members in and around the New York area, to attend this meeting and have a chance to hear and meet Mr. Kehr.
MARIAN BASILICAS

W. J. Hoffman

The word "Basilica" comes from the Greek word "basilikos" and means "royal house;" when used as an adjective it signifies "royal, beautiful, rich, splendid." Rome was impressed with Greek architecture and great basilicas were built in the Roman Forum to glorify emperors and for use as public buildings in which to administer justice and conduct commerce. The design followed the pattern of an oblong or rectangular colonnaded building around a central and well lighted court.

Wealthy Romans also built their homes in this design, and after becoming Christians permitted the use of the inner court of their home for services. Following his conversion to Christianity, Constantine donated several of these Roman basilicas to the Christians for their use as places of worship. It is no wonder, then, that when Christians began erecting their own churches they followed this form of architecture. It became the custom to apply the word "Basilica" to churches which were twice as long as they were wide, with a high nave, columns, side aisles, well lighted and beautifully decorated. Through a gradual transformation effect ed by the addition of transepts, chapels, sanctuary and choir, the design took on the form of a Latin cross, meant to symbolize man with arms extended. A Latin Cross design infers that the wings are of unequal length, while a Greek Cross design signifies that the wings are of equal length.

The actual title of "Basilica," however, was reserved for the larger churches of Rome and for churches on which the Pope had conferred the title because of their dignity or antiquity. There are four Patriarchal Basilicas, one of them being ST. MARY MAJOR; the other three are St. John Lateran, St. Peter's of Rome, and St. Paul-outside-the-walls. Requisites for a Patriarchal Basilica are (1) it must have an altar at which only the Pope says Mass unless he gives permission to someone else on special occasions, and (2) it must have a Holy Door which is opened at the beginning of a Holy Year and closed at the end.

The Pope does confer the title of "Basilica" on churches distinguished by their antiquity, their particular beauty, impressive dignity or historical importance, and also because of their popularity. Many churches have received the title of "Minor Basilica," and some have received a special title with insignia; this insignia being a special type of umbrella and bell which are placed at the right and left of the altar and carried in procession. Basilicas that are not Cathedrals have no pre-eminence over Cathedrals even though the latter are not Basilicas; in other words, a Cathedral will be rated ahead of the Basilica even though it does not carry the title "Basilica."

The title or name is given a church at the laying of the cornerstone or on the day of blessing or consecration. The church may be placed under the "patronage of some saint" and still not bear the name of this saint, but most frequently the name of the church and the patron are the same.

Marian Basilicas may be a category in our collection since many are depicted on postal issues by various countries. The following checklist has been compiled to assist the collector. We realize that the list cannot be considered "complete," since there are probably many more not yet identified by us as Marian Basilicas.

**CHECKLIST OF MARIAN BASILICAS**

<table>
<thead>
<tr>
<th>Title</th>
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<th>Michel</th>
<th>Yvert</th>
<th>Gibbons</th>
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<tr>
<td>Our Lady of Africa, Algiers</td>
<td>Africa</td>
<td>1955</td>
<td>262</td>
<td>339</td>
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<td>321</td>
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<td>Our Lady of Lujan</td>
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<td>738</td>
<td>796</td>
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<td>276-79</td>
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<td>821-22</td>
<td>778-79</td>
<td>C440-41</td>
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<td>180-84</td>
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**ST. MARY MAJOR BASILICA**

W. J. Hoffman

The Basilica of St. Mary Major is considered the greatest church dedicated to the Mother of God. It is known by many names: Pope Liberius (352-366) gave it the name "ST. MARY OF THE SNOW" because of the miracle connected with its founding; Pope Sixtus III (432-440) gave it the title of THEOTOKOS - Mother of God; Roman documents designate it as the LIBERIAN BASILICA in honor of Pope Liberius. Its most common name, however, is ST. MARY MAJOR, signifying that it is not only the first or most important of the seventy churches in Rome dedicated to Our Lady, but that it has priority over all churches dedicated to Our Lady.

It has still another name, that of "HOLY MARY AT THE CRIB," since it houses the manger from the stable at Bethlehem in which the Infant Jesus was laid. St. Helena brought this famous relic from the Holy Land, and shortly after its arrival in Rome it was placed in the new Basilica; thus the church of "Our Lady of The Snow," St. Mary Major, Liberian Basilica also became the "House of Christmas" because for many centuries it was traditional for the Pope to celebrate Christmas Mass before this Crib. Even today in the Roman Missal the station church for the Midnight and Midday Mass on Christmas is "St. Mary Major."

**THE MARIAN PHILATELIST**

-24-  March 1, 1966
Constantine's "Edict of Milan," in 313 A.D., brought about the emergence of the Christians from the Catacombs. Proud Romans and Patricians became Christians, and among them was one named John; his surname has been lost in history. John and his wife had prayed for children, but when convinced they would remain childless they vowed to give their wealth to Our Lady and asked that she make known to them how she wished this done. So on a hot summer night, August 5th, Our Lady appeared to them and said she wanted a church erected in her honor on a spot where snow would be found the following morning. Pope Liberius, many miles away, had the same dream. Thus it was that the next morning found John, his wife, Pope Liberius and amazed Romans on the Esquiline, one of the Seven Hills of Rome, for there, even as the hot August sun was beating down, lay a thick blanket of snow covering the top of the hill. It is stated that Romans of that period had never seen snow, not even in winter, therefore their amazement was stupendous. Some historians state that the pattern form of St. Mary Major was in the way the snow lay on the hill, while others state that Pope Liberius drew the design in the snow; but whichever it was, on that morning Our Lady received the title OUR LADY OF THE SNOW.

Pope Liberius directed the building of the church and John paid the expenses, and it was a rather small church which was erected. On dedication it received the name LIBERIAN BASILICA, in honor of Pope Liberius. In 432 Pope Sixtus III undertook the rebuilding and enlarging of the church and the addition of some mosaics; to celebrate the completion of the work and the formal definition of Our Lady's title as "Mother of God," Pope Sixtus gave it in dedication to Our Lady, and from this time on it was known as ST. MARY MAJOR.

Pope Paul V (1566-72) built a beautiful chapel to house the "Madonna of St. Luke," naming it after his family, known as the Borghese Chapel and considered to be the most magnificent chapel ever built in Our Lady's honor. Paul V also asked to be carried on his deathbed to this chapel and died in front of this painting he had so majestically enshrined. St. Francis Borgia obtained permission to have the painting reproduced, and some of these copies have in turn become miraculous. "The Madonna of St. Luke" also bears the name of "Salus Populi Romani," which means "Salvation of the Roman People," receiving this name in 593 when Pope Gregory carried it in procession from St. Mary Major to the Vatican, petitioning Our Lady for relief from the terrible plague then afflicting the city. It is said that when crossing the Tiber after the procession, Pope Gregory saw an Archangel over the tomb of Hadrian and as the Angel sheathed his sword he knew Our Lady had heard the prayers; from this moment the plague afflicting Rome ceased.

Benedict XIV (1740-1758) undertook extensive restoration and embellishment of St. Mary Major and employed for the task a Florentine architect named Fernando Fuga. The artist's work is still in evidence in the facade with its portico and loggia and the 36 restored marble columns of the central nave. Originally it contained five naves, but now has only three, divided by 36 columns.

Nicholas IV (1288-1292) added the mosaics representing events in the life of Our Lady, culminated with the Coronation, the work of Jacopo Turrini in 1295. The campanile was erected by Gregory XI in 1376; the right dome by Sixtus V and the left dome by Paul V. The ceiling still retains gold gilt from the first gold brought from America during the reign of Alexander VI (1492-1502).

(1) Madonna and Child by Giuseppe Lironi (Como 1689-1740).
(6)(7) Deans of Basilica: St. Charles Borromoeo, sculptor B. Quercirolo; Blessed Nicolò Albergati, sculptor F. Della Valle;
(8)(9) Statue of Humbleness, sculptor Bracci; statue of Virginity, sculptor Maini.
(10) Bas-relief of the Holy Spirit, sculptor Della Valle.

Our thanks to Avv. Nicola Berardi, the Editor of the Italian GABRIEL, for the identification of the statuary.

March 1, 1966
**MARIAN CHURCHES OF CZECHOSLOVAKIA**

**Issued February 15, 1965 — Scott 1282-1288**

This set of seven stamps commemorated the 700th anniversary of the founding of various Bohemian towns; churches are found on six of the stamps.

**POLICKA (Scott #1286):** North of Brunn, where the roads to Koniggratz and Glatz divide, lies the city of Policka, founded in 1265. It was almost totally destroyed by fire in 1845. On the left in the design is the original Gothic parish church of St. James built around 1300 and dedicated to St. James the Elder. It was rebuilt between 1853 and 1865 as a triple nave basilica. The high altar contains a picture of the beheading of the Apostle and a figure of St. James.

To the right of the Rathaus is the MARIAN COLUMN. The sculptor Pacak worked on it from 1727-1731. It was erected as a reminder that the people were spared at the time of the great plague. It is the most beautiful baroque column in Czechoslovakia, approximately 73 feet high, and topped with a statue of THE IMMACULATE CONCEPTION, Figures of Saints Florian, Wenceslaus, Vitus, Charles Borromeo, Sebastian, and Roche adorn the column.

Above the wall in the foreground are two figures by sculptor Pacak; they stand as fountain figures at the "Ringplatz." To the left, next to St. James Church, is Archangel Michael with his shield and lance, killing the dragon. To right, beneath the coat-of-arms, is St. George with his lance, armour and flowing mantle.

**DOMAZLICE (Scott #1283):** We see two rows of old townhouses and to the left is the 185-foot watch-tower and parish church of THE NATIVITY OF MARY. Domazlice was founded by Ottocar II in 1265-1270 on the eastern border of the Bohemian forest, at which time the church was also built, but having only a flat wooden roof. In the 15th century the cylindrical tower was erected, and in the interior the arches were retracted thus resting on six pillars and forming three sections.

Fires in 1747 and 1822 caused damage to a large section of the city and also to the Marian Church. The church was rebuilt between 1751-56 in baroque style by George Zaborik, and in 1822 by Knauer. Zabornik had his plans appraised by Ignaz Diensenhofer. The baroque portal was decorated with three baroque figures by F. Ringelhan in 1746; the center one is the Archangel Michael but it does not show up clearly on the stamp. In 1936 the church was again rebuilt, and only the outside wall and tower remained of the old church. The interior still contains the triple nave, the choir and the chapels of the Queen of The Rosary and St. Barbara.

The CHURCH OF THE NATIVITY OF MARY of Domazlice appeared on a 1945 Czechoslovakia issue, Scott 305-6, to commemorate 250th anniversary of the death of Jan Sladky Kozina, peasant leader. In this design the rebel leader, in his Chod uniform, is in the center, to the right is the Chod Castle of Taus, and to the left is the tower and a portion of the Marian Church.

After the 1822 fire the tower was restored, however, it lost some of its height and artistic beauty; neither does it stand straight but leans approximately two feet; there is a gallery at the top.

**BEROUN (Scott 1282):** Beroun is in western Bohemia. On the stamp, between the two heavy tower gates, above magnificent town-houses, is the parish church of St. James, dating to the 13th century. Like the city, however, it was entirely burned out in 1559. By 1606 the nave had been replaced, and in 1683 the baroque tower was rebuilt. In 1771 the church was again rebuilt. The choir remained in gothic style. The church is rich in beautiful altar pieces and art work.

**LIPNIK (Scott 1285):** On the left we see the Piarist Church dedicated to St. Francis and to the right is the parish church of St. James, dedicated to St. James the Elder. In the foreground is a statue of St. Florian. The parish church of this eastern Moravian city had its origin in 1238. In 1609 a special bell tower was added, and in 1760 the gothic church was transformed into baroque. In 1406 a chapel was added and dedicated to THE ANNUNCIATION; in 1695 a St. Barbara chapel was added. A fire in 1788 destroyed the church but it was fundamentally restored in 1926.

After the Reformation, George of Wurmbenthal permitted the followers of the Augsburg Confession to build the church of the Holy Trinity. After the battle on White Mountain, Lipnik fell into the hands of Cardinal Frank of Dietrichstein; he presented the Church of the Holy Trinity and the school to the Piarists and dedicated the church to St. Francis of Assisi. The Piarists worked here for 150 years and when they left in 1884, because of the Education Act, the last
Piast Rector turned the books of the Order over to the city.

ZATEK (Scott 1287): In the center of the stamp is the Rathaus tower, beautiful town-houses of the market place with baroque arcades and in the foreground a climbing hop plant. Zatek is the largest hop market of the world. This old German city lies on a hillside on the right side of the river Eger, overlooking the well cultivated and producing plain of hops. To the right of the Rathaus is the Holy Trinity Column, built in 1728-1729 by K. Vetter and F. Hollinger. On its base are six angels and eight statues of saints. To the left of the Rathaus is the CHURCH OF THE ASSUMPTION. The original romanesque church was built in 1336. Following the fire in 1738, restoration was made and the twin towers added in 1767; in 1773 the bell tower on the south side was rebuilt in baroque style. The city church is rich in valuable art work.

FRYDEK-MISTEK (Scott 1284): No details are as yet available.

(The above extracted from the January 1966 GERMAN GABRIEL and translated by Mr. and Mrs. Frank Benjert.)

Our Lady of Coromoto

VENEZUELA: THE COUNTRY OUR LADY CONVERTED

In Spanish "Venezuela" means "Little Venice," and the name was first used by the exploring party of Alonso de Ojeda of Spain. On reaching the country in 1499 they found an Indian village built on wooden poles above Lake Maracaibo; it reminded them of Venice and so they named the village "Venezuela," which was later applied to the entire country.

Our Lady appeared at Coromoto in 1652 to the natives who had resisted Spanish efforts to Christianize them. Tradition tells that the Indians had seen Our Lady several times walking on the waters of the El Tocuyo river and appealing to them to be baptized. The natives finally were baptized, all except the Chief who considered the Christian Faith beneath the dignity of a strong and manly chieftain, which he felt himself to be. One day while taking a siesta in his hut, he felt the presence of someone there with him. Arousing himself, he saw before him a most beautiful lady, completely different from the women of his tribe. This Lady spoke to him in his native tongue and asked that he follow his people in accepting Christianity.

The Chief became enraged, probably not used to having anyone tell him what to do. He picked up his bow and shot an arrow at the Lady. The vision disappeared, but in his right hand, the one which had pulled the bow string, he found a heavy stone bearing the image of the very same Lady he had just shot at. Still angry, and not wanting his people to know of the incident, he decided to hide the stone in the roof of the hut, then burn the hut at the first opportunity, thus obliterating the "evidence."

His children, however, found the stone before he could carry out his intention. They took the stone to the Spaniards who put it in what is now the National Basilica of OUR LADY OF COROMOTO in Guanare.

Commemorating the Tercentenary of the Apparition in 1952, Venezuela issued a series of stamps reproducing THE VIRGIN OF COROMOTO. Pope Pius XII sent a special message to the country — a country which Our Lady Herself converted.

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"OUR LADY OF CONSOLATION"

Our Lady under this title is also called "Our Lady of Comfort," and in the Litany of Loreto she is the "Comforter of the Afflicted." Cardinal Newman wrote, "This is the secret of true consolation: those are able to comfort others who in their own case have been much tried, and have felt the need of consolation and have received it ... And this too is why the Blessed Virgin is the comforter of the afflicted. We all know how special a mother's consolation is and we are allowed to call Mary our Mother from the time Our Lord from the cross established the relation of mother and son between her and St. John. And she especially can console us because she suffered more than mothers in general."

Liechtenstein, and Luxembourg have depicted Our Lady under this title on their stamps. The July 1941 issue of Liechtenstein depicts the image from the Dux Chapel. The chapel had been neglected and unattended until 1746 when the people of Schaan–Vaduz undertook restoration and maintenance of the chapel. It was finally
in 1743 and an image of Our Lady as "Consoler of the Afflicted" was placed over the main altar. It is reproduced on Scott No. 171.

The 1945 issue of Luxembourg, set of five stamps and souvenir sheet, reproduced Our Lady as Patroness of both city and country; the designs showed the statue of Our Lady as "Consoler of the Afflicted" at main entrance of the Luxembourg Cathedral and the votive offerings of a silver heart, a key, a rosary, crosses and the Order of the Golden Fleece; also, the stamp depicting Our Lady hovering over Luxembourg City and titled "Patroness of the Nation;" another stamp showed the main cathedral entrance with a miniature "Immaculate Conception"; and the issue showing the main altar of the Cathedral with "Our Lady, Consoler of the Afflicted" above it. The souvenir sheet provides an enlargement of this image. Scott catalog numbers for these stamps are B131-136.

On the 1942, 1952 and 1953 issues of Panama the famous Gold Altar is depicted, and a miniature image of "Our Lady of Consolation" is in the lower right niche of the altar. Scott catalog numbers are 346, 380, 387 and C130.

CONGRATULATIONS to Bernard Prodehl for being awarded the Trophy for his exhibit of "Religion and Art" at Suburban Collectors Club of Chicago, held last November at Hinsdale, Illinois.

MARIAN CATALOGUE

This loose-leaf catalog of all postal issues in the Marian field will be published May 1, 1966. The enclosed pamphlet gives the details as to the composition of the catalogue, description of contents, price, etc. It is our hope that this Catalogue will be of assistance to collectors in this field as it will indicate the various categories, such as the Madonna, Marian Churches, Shrines, etc., and also indicate which are miniatures. Orders should be sent to THE MARIAN PHILATELIST business address.

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