The Marian Philatelist, Whole No. 27

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NEW ISSUES

UNITED STATES: (Class 1)
Issued November 1, 1966. Design reproduces the MADONNA AND CHILD detail from Memling's masterpiece in the National Gallery of Art, Washington, D.C.

The editor has printed an envelope reproducing the entire painting (in black and white). These will be cancelled at Christmas, Michigan on November 1, 1966, and are available at twenty-five cents each; send requests to our business address.

ANGOLA: (Class 5). Exact date of issue not known but sometime during the summer; 1 Escudo value. Design depicts the IMMACULATE HEART in coat-of-arms of the Holy Ghost Fathers. Issue commemorates centenary of the Holy Ghost Fathers. The inscription "Cor Unum et Anima Una" translates "One Heart and One Spirit." See article on page 75.


AUSTRIA: (Class 8m)
On sale September 22, valid for postage September 28, S 2.20 value. Behind the ancient town house is seen the roof and tower of the former Minorite Church of OUR LADY OF THE SNOW in Vienna.

BELGIUM: Issued August 27-29, 1966, culture semipostals. The 1F+50c (Class 8) depicts ABBEY OF VAL-DIEU-AUDEL (Abbey of The Lord, Aubel). This is a Trappist Monastery and is dedicated to OUR LADY. A special cancellation (see Belgium #41) used August 27, 1966, has inscribed "150th Anniversary of The Abbey Notre Dame of Val-Dieu." Designer H. Verbaere, and Leclercq the engraver.

The 2F+1F value depicts a view of the City of Huy; the CHURCH OF NOTRE DAME OF HUY is seen at lower right. Stamp designed by staff at Malvaux, and engraved by De Bast. (Class 8m).

JORDAN: The Hashemite Kingdom of Jordan released a set of 14 stamps during September 1966 depicting the "Via Dolorosa." The BLESSED VIRGIN appears on the IV, XII, XIII and XIV fils values. The value of the stamp corresponds to the appropriate Station of the Cross. Each stamp is inscribed "Via Dolorosa." The stamps were also issued imperforate. See article on page 80.

In connection with this series of 14 stamps, a perforate and imperforate souvenir sheet was issued picturing the Church of The Holy Sepulchre and the CHURCH OF THE NATIVITY (Class 8), and containing a stamp having a 100 fils value depicting the First Station - "Jesus is Condemned to Death."
LIHOU (Channel Islands:) (Class 8). Stamp-labels, five values, issued July 18, 1966, commemorating launching of Lihou Youth Project's first camp on Island. Design depicts return of youth to build headquarters and chapel close to ruins of ancient PRIORY OF OUR LADY OF LIHOU. These stamp-labels used for postal items to and from the Island and G.P.O. in St. Peter Port. Souvenir sheet also issued.

MALTA: (Class 2). Released October 7, 1966, 3-stamp set Christmas issue. Modern-type design of THE NATIVITY. Same design on all values except color of the Virgin's robe varies: emerald green on the 1d, violet on the 4d, and magenta on the 1d3s. Designed by E. V. Cremona, photogravure printed on Maltese Cross water-marked paper.

NEW ZEALAND: (Class 1) Annual Christmas stamp issued October 3, 1966, 3d value. Design presents the VIRGIN WITH CHILD by Carlo Maratta. The original is in the Kunsthistorisches Museum, Vienna. See article on the artist on page 75.

SAN MARINO: (Class 1) Issued September 24, 1966 for Europa 66. Design shows OUR LADY OF EUROPE from a painting by J. Pereira. Value 200 Lire. Design is similar to that on Spain's 1963 Europa issue except format larger.

SHARJAH: (Class 8). Issued September 2, 1966, triptych including THE FRAUENKIRCHE, Munich.

SPAIN: Tourism issue of September 8, 1966.

ECUADOR: Issue date not available.

This set of three values will be questionable and perhaps "black-blotted." Two souvenir sheets also issued. This is purely a commercial action by the Post Ministry of Ecuador as the stamps and sheets were not to be purchased in Ecuador post offices, and were printed solely for distribution through commercial firms.

Pope Paul VI appears on all three stamps. The S/0.10 value presents a NATIVITY in the background, the S/1.30 states "S.S.Paul VI en Nazaret" and also shows THE HOLY FAMILY, while the S/3.50 depicts the VIRGEN DE LA MERCE (Virgin of Mercy), Patroness of FF AA Ecuadorians. We illustrate and mention this issue for the collector's information.

FORTHCOMING ISSUES

GIBRALTAR: Due for release during December, 1966, a 2-shilling stamp with design of OUR LADY OF EUROPE, commemorating centenary of the restoration of the statue of "Our Lady of Europe."

LIECHTENSTEIN: Due for release in December, 1966, 4-stamp set for restoration of Vaduz Parish Church. Designs will show Vaduz Church, St. Florian, a MADONNA, and God the Father.
NEW IDENTIFICATION

UGANDA: (Class 8m) An October 9, 1962 issue, 1sh30 value, purple and ochre. Design pictures the CATHEDRAL OF ST. MARY at Rubaga. Set issued to commemorate Uganda's independence. Listed in Scott as No. 90. Identification obtained by Bro. J. Saumure, O.M.I., Canada, through correspondence with Sister M. Philip, S.C.M.M., Fort Portal, Uganda.

MARIAN POSTAL CANCELLATIONS

BELGIUM:
41. Charneux (Aubel), Province of Liege, August 27, 1966. "150th Anniversary of The Abbey Notre Dame of Val-Dieu (Valley of The Lord)." Cancellation given on release of 4 stamps with touristic views; the 1F+50c shows the Abbey of Val-Dieu Aubel (post office Charneux).

FRANCE:
19. Laon. NOTRE DAME CATHEDRAL. "The Mountain Crowned." Meter cancellation. Cathedral built between 1166 and 1220 and considered one of the most Romanesque-Gothic churches in France.

SWITZERLAND:
9. Morbio Inferiore. SANCTUARIO SANTA MARIA DEI MIRACOLI. Meter cancellation.

PORTUGAL:
11. Trofa, August 10, 1966. MADONNA OF SEVEN SORROWS. "Exposition Philatelic of Trofa Bi-centenary."

(Our thanks to the following for philatelic material, information, etc.: Joseph Peeters, Pierre Schmit, Antonio Granella, Father Schwanziberg, Angel Gil Diaz, Antonio Benet.)

PLEASE PATRONIZE OUR ADVERTISERS

We invite members to share with us their findings on Marian Philately and send in articles on our theme.

THE MARIAN PHILATELIST

November 1, 1966
On September 7, 1962 Malta issued a set of four stamps to commemorate the Great Siege. Subjects for the designs were chosen by the Stamp Design Advisory Board under the Chairmanship of the Postmaster General. On the 2d value in the set is depicted THE DAMASCENE MADONNA. The World Union of Christian Philately St. Gabriel awarded its "Diploma of Honor" to the Malta Postal Administration for this issue, the diploma being signed by His Eminence Cardinal Koenig, Archbishop of Vienna, and Mr. Josef Franz Aumann, then President of the World Union of Christian Philately. This diploma is only awarded to postal administrations which by the issue of postage stamps or sets of postage stamps bearing Christian motifs of an artistic presentation of very good taste afford all philatelists the possibility to obtain the stamps at a value which is within reach of the general public.

THE DAMASCENE MADONNA is beloved by the Maltese people, and it was to her the Knights and people went in thanksgiving after their victory in repulsing the Turks in the Great Siege. And it was to her that the heroic Grand Master gave his sword and cap, leaving them on the altar steps, as a token of his great devotion to this Madonna and in thanksgiving for the victory. These are today preserved in the same old church, which is dedicated to the "Damascena," at Vittoriosa.

In ancient times this holy icon was venerated in Damascus (Syria) and, according to tradition, is believed to have been painted by St. Luke the Evangelist, like the one at Melieha Sanctuary. Since Our Lady conferred innumerable graces through this holy image, the faithful had a great devotion to her. However, as time went on, Damascus was invaded by the Saracens and the practice of Catholicism was greatly suppressed, so much so that the icon was left unattended and forlorn, even forgotten. Our Lady did not like this situation and wished to transport the image to a place where the faithful could still practice their religion.

According to tradition, the image was found floating towards the Island of Rhodes in 1475, and accompanied by a few lit candles, or a lamp as some sources state. John Baptist Orsini, then head of the Knights living on Rhodes, ordered that the sacred image be solemnly transported to the conventual Cathedral dedicated to St. John the Baptist. It was venerated in the Church of Eleimonitria until 1522. After the loss of Rhodes, the image accompanied the Knights in their search for a home to Candia, Messina, Civitavecchia, Rome and Viterbo. In 1530 it was brought to Malta, with other treasures of the Order, when the Knights led by Grand Master Philip de Villiers de l'Isle Adam came to Malta. From this time on it was called OUR LADY OF DAMASCUS, or OUR LADY DAMASCENE, because of its Damascus origin. Primarily the image was taken to the Church of St. Catherine in the Borgo del Castello, now called Vittoriosa, remaining there until 1578 when it was transported in solemn procession to the Greek Church in Valletta which was built in its honor. The painting seen today behind its outer silver casing is not the same that the faithful of earlier times venerated. Abundant restorations and repaintings have completely transformed the image, but it has been proven that under the overpaintings there are still the rigid features and the brilliant gold of the Byzantine Icon.

The image was solemnly crowned in 1931 following a decree of the Archpriest of the Vatican Basilica, Cardinal Eugenio Pacelli, who later became Pope Pius XII.


FINE ARTS ON STAMPS

Included with this issue is an advertising copy of a new set of album pages for "Art on Stamps." We recommend this new series being released by the K-LINE PUBLISHING CO. of Berwyn, Illinois. We have seen the first release of 23 pages (priced at $3.50), covering artists John Singleton Copley, Leonardo da Vinci, and Mikolas Ales: one an American, one a Maestro of world renown, and one not so well known. The enclosed sample advertisement does not do justice to the beauty of the actual pages which are colorful yet not overly ornate. A unique feature of this new album is that view cards (99% in color) are also furnished, together with mounting corners for the cards — all you need to do is "put in the stamp." The K-Line Company intends to bring out a section every three or four months. Orders may be sent to: K-LINE PUBLISHING, INC., P.O. Box 159, Berwyn, Illinois 60404.

MARIAN CITY CANCELLATIONS

Mr. L. Douglass White writes he will be happy to mail to members letters from Marian named post offices in Maniwaki, Lac Ste. Marie, Quebec Notre Dame du Laus, Quebec, and Notre Dame de L'Isle Salette, Quebec. Interested members should send Mr. White a self-addressed envelope and an unattached stamp (preferably religious), and he will post the envelope from any or all of the four above-named post offices; he will place on the cover the Canadian stamp with the design...
NEW ZEALAND: VIRGIN AND CHILD, Carlo Maratta

New Zealand has established a reputation for outstanding subjects for their Christmas stamp design. This year they selected a painting of VIRGIN AND CHILD by Carlo Maratta, the original of which is in the Kunsthistorisches Museum, Vienna, Austria.

This artist, also listed as "Carlo Maratti," was born in Camerano on May 12, 1625 and died in Rome on December 15, 1713. In addition to his reputation as an eminent painter, he was well known as an excellent etcher. When he was eleven he showed such a strong inclination for design that his parents sent him to study in Rome. Here he entered the school of Andrea Sacchi, becoming his most favorite pupil. On the recommendation of Sacchi, he concentrated his study on the works of Guido Reni, the Carracci, and Raphael; he is considered to be a close imitator of Guido Reni's work. After completing his studies under Sacchi he returned to his native city, and did not return to Rome until 1650, as a member of the train of Cardinal Albrizio.

He painted many Holy Families, the Virgin, and female saints; because of this his contemporaries supposed him incapable of higher or more arduous work, and satirically referred to him as "Carluccio delle Madonna." To counteract this characterization of his favorite pupil, Andrea Sacchi procured for him the commission to paint a picture for the Baptistry of the Lateran, in which he represented "Constantine destroying the idols." This performance silenced his calumniators, and earned for him the reputation as a master painter, and also the patronage of Alexander VII. From this point on he became the most popular artist in Rome.

(References: Chapman's Encyclopedia of Painters and Paintings; Bryan's Dictionary of Painters and Engravers.)

THE MARIAN PHILATELIST

ANGOLA: COAT-OF-ARMs HOLY GHOST FATHERS

This 1 Escudo value stamp, issued to commemorate the Centenary of the Holy Ghost Fathers, depicts the Order's coat-of-arms which includes THE IMMACULATE HEART OF MARY.

The correct name of the Order is "Congregation of The Holy Ghost and The Immaculate Heart of Mary," but popularly called "The Holy Ghost Fathers." The Congregation was founded by Claude Poullart des Places, a young French lawyer, on May 20, 1703. Shortly after his death in 1709, its missionaries went to China, Tonkin, Canada, South America and Africa, searching out and serving the poor, the outcast, the neglected.

Claude Poullart des Places was born in Rennes, France, on February 26, 1679. He attended the Jesuit school at Rennes. A close friend and classmate of his was the future St. Louis Grignon de Montfort, who later founded the Montfort Fathers. At age 21 des Places decided to study for the priesthood. Even as a seminarian he fed, clothed, and catechized the little Seyyards of Paris, also aiding impoverished seminarians, emptying his own pockets and even begging for his charges.

On May 27, 1703, led by des Places, twelve seminarians consecrated themselves to the Holy Ghost. Louis Grignon de Montfort advised him to place the new congregation under the invocation of The Immaculate Conception; this they did, and made their vows before the miraculous statue of "Notre Dame de Bonne Deliverance" in St. Stephen's Church in Paris on May 20, 1703. In 1707, Claude Poullart des Places was ordained to the priesthood. He died October 2, 1709.

Jacob Libermann's spirit still dominates the Congregation. He was born in Alsace on April 12, 1802, converted and was baptized in Paris on December 24, 1826, taking the name of Francis Mary Paul. He began his studies for the priesthood at College Stanislas, then at St. Sulpice; shortly before subdiaconate his health forced him to discontinue his studies. On September 24, 1840 he founded the missionary society of the Holy Heart of Mary. With his health restored, he resumed his studies, and was ordained on September 21, 1841. He then began the modern evangelization of Africa by sending his missionaries to the West Coast in 1843. He was proclaimed "Venerable" on June 19, 1910 at Rome.

On September 26, 1848 the Sacred Congregation of the Propaganda decreed that these two societies, one founded by Claude Poullart des Places and the other by Jacob Libermann, with such similar aims and purposes, be fused into a Society known as "The Congregation of The Holy Ghost Fathers and of The Immaculate Heart of Mary." (Source: Father Joseph Lauritis, C.S.Sp., AGE OF Mary issue Aug-Sept.1957).

November 1, 1966

"Lady Slipper." Mr. White's address is 105 Queen Street, Aylmer, Quebec, Canada.
SPAIN: ABBEY SANTA MARIA DE LA HUERTA  
February 1964 issue

This series of three stamps honors an ancient Abbey, now a national monument. Catalog numbers are: Scott 1212-13; Michel 1440-42; Yvert 1215-1217; Gibbons 1718-1720.

The 1 pesetas value shows the refectory, in French Gothic style, built between 1215 and 1223. On the north side the church opens into the 13th century cloister, which leads to the refectory adjoining a curious monumental kitchen.

The 2 pesetas value shows the Monastery which was founded in 1162 and was considered one of the most beautiful monasteries occupied by the Cistercian community. The church has two naves and its architecture is based on the plan of Clairvaux. It was rebuilt in the 18th century in Baroque style.

It preserved the remains of a great Bernardine monastery. Alfonso VIII supported it, and installed there the nuns of the Cistercian Abbey of Verdun. The nuns were expelled in 1833 and the Abbey became largely abandoned. In 1882 it was declared a national monument, and the ruins restored.

The 5 pesetas value shows a view of the lower and upper cloisters. A staircase of honor, dating from 1600, leads to the Renaissance upper cloister, the court, and the 12th century library which was ornamental in 1620. The upper Renaissance cloister dates between 1531-47 and the cloister from 1582-1627. (References: Kay Ziegler, FINE ARTS, Muirhead, Baedeker, Hachette).

SANCTUARY S. MARIA DEI MIRACOLI  
Switzerland: Postal Cancellation #9

The cancellation given at Morbio, Canton of Ticino, Switzerland. A small chapel containing a statue of the Miraculous Virgin was here in the 16th century. Legend states that two young girls possessed by the devil were taken from Milan to Morbio, and Our Lady was petitioned to help them; the miracle cure occurred. Because of this incident, the inhabitants of Morbio erected a Sanctuary (the second of the Canton Ticino). To the left of the high altar is now located the picture of OUR LADY OF THE MIRACLES, enshrined in a beautiful altar.

...Antonio Granella, Viterbo, Italy...

ST. GABRIEL PHILATELIC ACADEMY

It is with great pleasure we announce the honor given your editor in his election as a member of the St. Gabriel Philatelic Academy.

The other philatelist so honored in this year's election to membership was Mr. Pottier of France.

NEW MEMBERS

Marisha Data  
Sister Mary De Paul, O.S.B.  
Michael G. Doyle  
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THE MARIAN PHILATELIST
While Mexican philately is short on Marian stamps which reproduce the figure of the Virgin, it is plentiful when we consider MARIAN CHURCHES, and there are many examples of these, although it is not always the main theme of the stamp. To allow Marian philatelists and collectors to know what churches are shown under the Blessed Virgin's advocacy, the following is a presentation and description of MARIAN CHURCHES ON MEXICAN STAMPS.

MEXICO, one of the richest countries in the world in archaeological and architectural treasures, is proud of having hundreds of Marian Churches within its territory, many of them reproduced on postal stamps. Some of them are old Colonial Churches and others belong to the most advanced modern architecture. For example, the Mexico City Cathedral belongs in the first group and the "Purisima" Church in Monterrey is an outstanding modern construction. One of the most important events in the history of Mexico originated in a Marian church, for it was in the atrium of the Church of Dolores Hidalgo that Father Hidalgo started his patriotic campaign, later on a real war, that finally achieved Mexico's independence from Spain, the cornerstone of modern Mexico.

I do not pretend that the study of churches showing some Marian character appearing on Mexican stamps is an exhaustive one, and possibly one or two are by-passed because of a certain scarcity of data. In order not to confuse philatelists, we mention only such stamps as present a well defined Marian motif. On the other hand, not having a basic order to classify the stamps, a conventional progression is followed, mostly chronological.

As a strange coincidence, the first Mexican stamp showing a Marian church is one picturing the Mexico City Cathedral, certainly the most important one in Mexico and with few competitors in America of the same importance (Illustration #1). This stamp belongs to the general issue for ordinary mail which appeared in 1899, with a 5-peso value, in carmine and black, shows the Metropolitan Cathedral. The Cathedral was founded by Emperor Charles V and by Pope Clement VII, by special decree of September 9, 1530. It was given Metropolitan status in 1547.

Illustration #1

Scott 303  
Michel 235  
Yvert 189  
Gibbons 275

During the years following the Conquest, a church was built that could be used as a Cathedral on the site where once stood the old Aztec "teocalli," or temple. Since it was not large enough, it was demolished in 1552, and another one built on the same spot, much larger and more sumptuous. This new building was begun in 1557, with construction being stopped due to the 1629 flood, but begun again in 1635. It was dedicated in 1666, specifically to The Assumption of the Virgin Mary; up to this point 1,752,000 pesos had been spent. The edifice occupies the north side of the Main Plaza and measures 130.50 meters from south to north and 61 meters from east to west; its towers reach a height of 60.80 meters. There is a bell called "Doña María," melted in 1572, weighing 7,500 pounds, and another which weighs 14,900 pounds. Worth admiring are: the Main Altar, Saint John's Chapel in which for many years were kept the remains of Miguel Hidalgo and his Captains, Allende, Aldama and Jimenez, the Saint Phillip of Jesus Chapel, the "Sagrario," sacred relics, jewels and paintings of extraordinary value, all forming part of the Cathedral treasure.

Later on, this same stamp was overprinted on several occasions, and although the majority of stamp collectors of thematic subjects are not in agreement as to the collecting of such stamps, some of these might be of interest to collectors; Scott catalog numbers are 448, 0-58, 0-74 and 0-101.

The commemorative issue of Aviation Week, from December 1 to 10, 1919, includes two values, 20 and 40 centavos respectively (Scott C26/27), on which a plane is seen flying over Mexico City Main Plaza or "Zocalo," and to the left may be seen the Cathedral (Illustration #2). This issue was also overprinted: Scott CO-11, CO-11a, CO-11b and CO-11c. It is possible to see the towers of the same church on airmail official stamps issued in 1930 (Scott CO-12 to CO-15). The towers are situated on the right side (Illustration #3).
The same Cathedral and aerial view of the "Zocalo" are also shown on two airmail values of 20 centavos each, rose and violet, (Scott C85 and C86), belonging to the commemorative issue of the XVIth International Congress of Planning and Housing which was held in Mexico in 1938 (Illustration #4).

Once more, in 1956, one of the values of the airmail set commemorating the First Centenary of the Mexican Stamp, the 10 centavos item (Sc.C-230) "Colonial Mexico," depicts a church tower that, due to its particular characteristics, belongs to the Mexico City Cathedral. This stamp, (Illustration #5) with different perforation is part of the airmail souvenir sheet (Scott C234a) that was printed at the same time.

In the last ten years, the above mentioned Cathedral appeared again on a stamp issued in 1962 to commemorate the Centenary of the First Balloon Flight in Mexico by Joaquin de la Cantolla y Rico. It is an 80centavos airmail stamp (Illustration #6), in blue and black, on which the Cathedral is shown on a secondary plan.

In 1910, one hundred years after the beginning of the war that liberated Mexico, the Mexican Government commemorated this outstanding event with an issue honoring the greatest heroes of this period. Other stamps of the same set illustrate sites of historical renown, and among them, in true justice, the place where Father Hidalgo issued his Declaration of Independence, known among Mexican people as "Grito de Dolores," (The Call to Arms at Dolores), that is the atrium of the Parochial Church of Our Lady of Sorrows in the village of Dolores, State of Guanajuato.

The stamp showing this event is a 50-centavos item in red and black (Illustration #7, Scott 318), and in the background the main part of the Church facade may be seen very clearly. This church is dedicated to "Our Lady of Sorrows," Patron of the village. As happened with many stamps of this same period, this issue was overprinted on several occasions, with the main overprints registered in Scott under Nos. 378, 431, 463, 492, 525, 536, 548, 0-83, 0-110.

Fifty years later the 150th Anniversary of the Independence was commemorated with a special issue, and on the 5-peso airmail stamp (Illustration #8, Scott C252) we see again the Parish Church of Our Lady of Sorrows, appearing as the main theme on the design, and with all its beauty since it may be considered one of Mexican Colonial Jewels.

A very important event for the cultural development of America was the installation of the first printing shop on this continent and Mexico had the honor in 1539. To commemorate the
Fourth Centenary there was issued a 5-centavo stamp for ordinary mail. On one side of the house where the first printing shop was established is seen the Senor of Saint Therese Church. It was dedicated on October 10, 1684 to Our Lady of Antigua. The church is shown clearly (Illustration #9, Scott 749), especially its dome. In our days this church has been transformed into archives for the Treasury and Public Funds Ministry.

During 1942 the Fourth Centenary of the Founding of the town of Merida was celebrated, and among the airmail stamps commemorating this event, the 1-peso item in carmine (Illustration #10, Scott C119), depicts clearly the tower of the Cathedral of that city; and like the Mexico City Cathedral, it was dedicated to The Assumption of the Holy Virgin Mary.

That same year, and also to celebrate the Fourth Centenary of the City of Guadalajara, Capitol of the State of Jalisco, and considered one of the most important cities of the Republic of Mexico, a commemorative stamp issue was released. This issue is perhaps the most important dedicated to the Virgin Mary since of the six stamps in the issue, three should be definitely considered as Marian.

The first, a 10-centavo value in red and blue (Illustration #11, Scott 773), reproduces a view of the city with the towers of the Cathedral of Guadalajara being prominently shown.

The first stone of this Cathedral was placed on July 31, 1561, and dedicated on February 19, 1618 (without being finished) to The Assumption of the Holy Virgin Mary.

The 20-centavo stamp, green and black, of the airmail series (Illustration #12, Scott C120), shows the Zapopan Temple, one of the most famous in the Archdiocese of Guadalajara, and one of the most visited in the Republic, at present a minor basilica and in which the Virgin of Zapopan (Our Lady of Expectancy) is venerated.

Another very popular temple in the city is the Sanctuary, which is more modern since its construction was begun in 1777. It is dedicated to Our Lady of Guadalupe and together with the former is one of the most popular in Guadalajara; this temple is reproduced on a 40-centavo stamp in the same series, in green and sepia (Illustration #13, Scott C121).

The following year, 1943, on the IV Centenary of the Foundation of San Miguel de Allende, a city in the State of Guanajuato, which formerly was called San Miguel el Grande (St. Michael the Great), but changed to its present name in honor of Ignacio Allende, another of the great heroes of the War of Independence who was born in this picturesque city. The designs in the series show various Marian Temples, the first one being the 2-centavos value of the surface mail issue, printed in blue (Illustration #14, Scott 781), showing the convent known as the Convent of the Nuns; its proper name is Convent of the Conception and it was founded by Josefa de la Canal y Hervas, who decided to build a monastery of Conceptionist nuns in her home town (San Miguel), and which was occupied by the nuns on December 28, 1765. The airmail stamp of 20-centavos, green (Illustration #15, Scott C129), shows a general view of the City and the Marian Temples to which

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we refer can vaguely be seen. In the highest value of the series, the 1-peso item, printed in carmine color, can be observed the Temple of Our Lady of Health, constructed by Fr. Luis Felipe Neri de Alfaro towards the end of the XVIII Century and the image of the mentioned Virgin was placed in this beautiful chapel (Illustration #16, Scott C131).

Illustration #16
Scott C131
Michel 840
Yvert 124 air
Gibbons 706

In the 1950 general series for surface mail, the 20-centavos stamp (Illustration #17, Scott 860), printed in blue color, represents the Cathedral of the City of Puebla, dedicated to The Immaculate Conception. It was constructed in the XVII century, and its interior is very similar to that of the Mexico City Cathedral.

This same design was reproduced later in different watermarked paper, in 1954 and 1963 (Scott 878 and 946).

Corresponding to the same issue mentioned above, but in 1951, the 3-centavos stamp (Illustration #18, Scott 853), printed in violet blue, and as a prototype of modern architecture is shown the Temple of The Purisima in the City of Monterrey. Its construction, due to the audacity of its architectural lines, was considered the first of modernistic designs, and it still draws the attention of all who visit that progressive city in the North of the Republic.

The Catalogue of Marian Stamps considers as a Marian Temple the Convent and Church of Tepoztlan, Morelos, known as the Convent of the Dominicans, and considered as "The Nativity Church," (Scott 876).

Among the commemorative series for the Founding of San Miguel Allende, the 5-centavo stamp must be noted (Scott 782), which reproduces the Parochial Church of San Miguel, considered as the "Church of Our Lady of Solitude." The writer does not have sufficient data to ratify or rectify the criterium of the editors on the subject and hopes that in the near future, after making an investigation of the matter, he will be able to give pertinent precisions.

Scott 782

HASHEMITE KINGDOM OF JORDAN: "VIA DOLOROSA" - September 1966 Issue

"Via Dolorosa" literally means the path traversed by Our Lord from the tribunal of Pilate, where He was condemned to death, to Mount Calvary, where He was crucified. More commonly known as "The Way of The Cross," it is a devotion by means of which one can follow Our Lord in spirit and meditation on this sorrowful journey. After the Ascension of Our Lord, Mary frequently retraced the path Her Son had taken, from Pilate to Calvary, with the faithful following Her. Then pilgrims from far and near came to visit the holy places made sacred by Our Lord's presence and meditating on His passion and death as they walked along the "Via Dolorosa."

This set of fourteen stamps presents incidents in this journey by Our Lord. Each stamp is inscribed "Via Dolorosa," and all values are put in old numerals, I, II, V, X, etc. to XIV. The value also denotes the Stations of the Cross, from I to XIV. Victor Whitley of London is the designer, and the stamps are printed by photogravure. The BLESSED VIRGIN appears on four stamps in the issue:

IV - Jesus meets His afflicted Mother.
XII - Jesus dies on the cross.
XIII - Jesus is taken down from the cross.
XIV - Jesus is laid in the tomb.

As for quantities, 100,000 sets were printed with 7,000 sets issued imperforate; 10,000 souvenir sheets, perforate and imperforate, were also issued. The souvenir sheet has the first station, "Jesus is Condemned to Death," for its design but with a 100 fils value, and shows on the right the CHURCH OF THE NATIVITY and on the left the CHURCH OF THE HOLY SEPULCHRE.

This issue is indeed a commendable philatelic issue, and provides the collector of Religious Philately with an inspirational set of stamps for his collection.

THE MARIAN PHILATELIST -80- November 1, 1966
SPAIN: "LA SEO" CATHEDRAL, LERIDA - September 8, 1966 Issue

The 3 pesetas value in this tourism issue depicts the "Old Cathedral," affectionately called "La Seo," (Cathedral Church.) It has the title of OUR LADY OF THE ASSUMPTION, and stands on a high mound overlooking the city. The city of Lerida is the capital of the province and the See of the Bishop. Caesar captured it in 49 B.C. It was taken by the Moors in 713, retaken by St. Louis in 799 and again by the Spanish Christians in 1177. In 1149 Ramon Berenguer IV made it his royal residence, and established there the Bishop's seat.

"La Seo" is of late Romanesque transition style with Gothic and Moresque additions. It was founded by Pedro II of Aragon in 1203 and consecrated on October 22, 1278. The plan consists of a short nave and aisle, measuring about 100 feet in each direction. Its transept is 165 feet long and 39 feet wide, with a main apse and with a smaller one on each side. Over the crossing is a lofty octagonal tower surmounted by a cupola and adjoined by a slender turret containing the staircase. A smaller tower rises over the south transept.

To architect Pedro de Penafreya (d.1286) are credited the central tower and cloisters in front of the west end of the church and the arches. The lofty octagonal campanile to the southwest of the cloisters was completed at the beginning of the 14th century. Philip V destroyed the interior. Beginning in 1717 it was used for military purposes, particularly the cloisters, and "La Seo" suffered grievously from this occupation.

FRANCE: "LA VIERGE PENCHEE" - Albert - POSTAL CANCELLATION #21

Commemorating the 50th anniversary of the Battles of the Somme, a special postal cancellation was issued by the pilgrimage city of Albert. The flag cancellation carries the inscription "Albert, 1,2,3 July 1966 Fiftieth Anniversary of the Battles of the Somme." Then, in smaller letters, a further inscription "LA VIERGE PENCHEE" (The Leaning Virgin), with the dates January 1915-April 1918. To the left is the upper portion of the riddled tower of the Pilgrimage Church of Albert with the leaning figure of the Virgin. The round date cancellation belonging to the flag cancel is not pictured.

Albert lies half way between Amiens and Arras. It is known as the "Lourdes of the North." The Mother of Our Lord is here venerated under the title "Notre Dame de Brebières" (Our Lady of the Divine Shepherd). The name "Albert" is still new for previously it was known as Ancre. The pilgrimage to Ancre, however, is very old. Legend tells of a shepherd who was grazing his sheep by the wall of the city when he noticed that one of his sheep did not want to leave a certain spot. He began to search around the spot and found a statue of the Virgin. A small chapel was built, and news of the Virgin of Ancre spread rapidly. King St. Louis IX and St. Vincent de Paul were among the pilgrims who came to Ancre.

At best the statue dates from the 14th century. In 1777 it was brought to the parish church of Albert. More and more pilgrims came, and to accommodate them the parish church was first enlarged and then in 1901 a new basilica was built. A 16-1/2-foot gilded statue of the Virgin with outstretched arms raising her Infant Son to the world was placed on the tower. Sculptor Albert Rose of Amiens created the statue. During September of each year, more than a hundred thousand pilgrims visit the shrine.

During the Battles of the Somme in World War I the pilgrimage church was damaged extensively. The cancellation shows the damage done by the heavy bombing, which ripped the dome from the tower. The statue of the Virgin was struck so that it bent towards the earth, thus deriving the title "Vierge Penchee;" the leaning Virgin hung over the battlefields, between heaven and earth, from January 1915 until April 1918. The son of the architect of the basilica rebuilt the church, and today a traveler passing through Albert is impressed by the dazzling statue of Our Lady in the glittering sun.

......Pierre Schmit, Mouscron...

(Extracted from the August 1966 German GABRIEL and translated by Mr. and Mrs. Frank Benjert.)

THE MARIAN PHILATELIST -81- November 1, 1966
SLOVENIA AND BACKA:
In 1849 Kossuth declared Hungary, with Transylvania and Slavonia, independent of Austria. Defeated at Temesvar on August 9, 1849, he was obliged to assent to the separation of Transylvania and Slavonia. Following the defeat of Austria in 1867 these territories were returned to Hungary and remained Hungarian until 1919, when they were joined to Romania and Jugoslavija, respectively.

After 1919 only one-sixth part (with the town of Baja) remained with Hungary. Senta was Jugoslav since 1921.

At the German advance in 1941, Hungary declared war on Jugoslavia. The Hungarians conquered a part of the Backa area and a part of the Banat region. Jugoslavia capitulated on April 18, 1941, and Hungary profited in the division, with Slovenia and the entire Backa region joined to Hungary again.

In the autumn of 1944, when the German-Hungarian armies were in retreat, some Hungarian stamps were overprinted to give proof of the return of these areas to Jugoslavia. This was the case at Murska Sobota, in Slovenia, and at Senta/Zenta in the Backa area. Murska Sobota is the chief town of the region north of the Mura, and Senta is situated on the right bank of the Tiza. Since September 11, 1697, when Prince Eugene of Savoy was defeated by the Turks, Senta was principally inhabited by Magyars.

In 1944/45 the original people of the Backa area were expelled and the Slavian people of the Balkans have taken their place.

The 1943 issues of Hungary, Scott Nos. 610 and 612, were overprinted as follows:

- **Murska Sobota/Muraszombat:** On the 18 f. (Scott 610) a black pentagram and a black sloping overprint reading "Slovenija - 9.5.1945 - Jugoslavija," listed in Michel as #39 and in Zumstein as #87.

- **Senta/Zenta:** Both the 18 f. and 24 f. (Scott 610 and 612) have a red pentagram and were overprinted in black with "9. X. 1944 - Jugoslavija" in cyrillic characters; Zumstein lists the 18 f. as #10 and the 24 f. as #13. These are "local" overprints and not officially recognized. However, letters do exist delivered post-paid with these stamps.

TRANSYLVANIA:
From 1867 until 1919 the Transylvania regions of Crisana, Maramuresh and Transylvania were Hungarian territory. At the defeat of the Axis Powers in 1918 this region was added to Romania by the treaty of Trianon, although most of the inhabitants were Szekelers, that is, a race of peasants, foresters and breeders, who spoke a Hungarian idiom. Their wooden homes are abundantly decorated.

This ancient Hungarian territory, with the great towns of Koloszvar and Nagyvarad, was joined again to the mother country by the Germans in 1940. This return of Transylvania was celebrated philatelically by Hungary: first, on September 5, 1940, by a special stamp depicting the crown of St. Stephen with the inscription "Kelet Visszater" (The East Comes Back); later on, by a charity set of stamps released for the benefit of the destitute Transylvania inhabitants who had led a meager life under Romanian government. On one of these stamps (Scott B124) we see the "PATRONA HUNGARIAE" bending down, full of love, to a suffering Szekeler who wears a crown of thorns.

By the end of October 1944, the Russians had reached the Hungarian frontier and northern Transylvania was set free. This region was then transferred by the Russians to Romania. However, before the Romanian postal service covered that region again, some local overprints on Hungarian stamps made their appearance. With regard to the set of Hungarian heroes, the Madonna collector will be interested in the 18 f. and the 24 f. values with the "PATRONA HUNGARIAE" design; these became overprints in the following localities:

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November 1, 1966
Odorhei/Szekelyudvarhely: A black four line overprint "Erdely - Transilvania - 1 P - Romania" on the 18 f. value, listed by Zumstein as No. 7. This stamp also exists with a double overprint.

Sighet/Maramaroszuget: A black circular overprint "Posta Romana 1944" on the 18 f. value, listed by Zumstein as No. 4.

Satu Mare/Satamarnemeti: A black overprint "Szatmar/Satu Mare 2 P" on the 18 f. value. This was a private overprint which was never recognized although letters exist which were forwarded with these stamps.

Oradea/Nagyvarad: A three line overprint "1945 - 1 - Pengo." Zumstein lists the 18 f. value as No. 8 and the 24 f. value as No. 21.

The overprint exists in three types:
I. The numeral value in small type.
II. The numeral value in large type.
III. "Pengo" in small type.

The overprints also exist inverted tete-beche.

Zalau/Zilah: A red or black three line overprint "1 P - Posta - Salajului" with surcharged values, listed by Zumstein as follows:

1 P on 18 f. Zumstein No. 6
2 P on 18 f. " No. 18
3 P on 18 f. " No. 31
5 P on 18 f. " No. 43

The overprints of Zalau were a district issue which were valid for the entire Salaj area.

All these stamps of Transylvania were used between September 1944 (Occupation by the Soviet troops) and January 1945, when the territory was taken over by the Romanian postal service.

ABONY, HUNGARY:

In Abony, a town situated in the Hungarian plain, west of Szolnok on the Tisa, the following local surcharges were hand-stamped on the 18 f. value of the Hungarian issue depicting the "PATRONA HUNGARIAE." These hand-stamped issues appeared at the beginning of 1945:

20 f. on 18 f. in black listed in Zumstein as No. 2
22 f. on 18 f. in red " No. 3
22 f. on 18 f. in black " No. 4
60 f. on 18 f. in black " No. 9
2 P. on 18 f. in red " No. 12

These overprinted stamps may be considered as the forerunners of the local overprints which were commonly used in the Hungarian Republic from May 1, 1945. The overprinting of stamps with new values was necessary in order to keep current with the postal rates, then on the increase due to the devaluation of the currency.

Early in 1946 some stamps were overprinted without any indication of their values, with letters and words referring to the use the stamps were to be put. The selling price, or value, was changed according to the rate of exchange. On August 1, 1946, all of the old overprinted stamps were declared worthless, and a new series issued with values indicative of the new currency. This new issue is listed in Scott as Nos. 801 through 815, in Michel as Nos. 870-877, in Yvert as 755-772, and in Gibbons as 878-901.

THE MARIAN PHILATELIST -83- November 1, 1966
There are so many facets to the formation of a collection of postage stamps that we are challenged to know how we can be of most help to our collector friends. This is particularly true in the field of the Madonna theme. Mr. Hoffman's wonderful new catalogue is very inclusive in listing and describing those stamps issued by nations of the world, by the prolific emissions of Spanish Local entities from 1936 to 1939, and by the Prisoners of War Camps in Germany, Italy, Latvia and Poland.

Our inventory of the Spanish Local Civil War Madonna Stamps is being progressively depleted by impressive orders from Western European collectors.

We list a few scarce ones which we think collectors may compete for — while they last!

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