11-1-1969

The Marian Philatelist, Whole No. 45

A. S. Horn

W. J. Hoffman

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All data available to the time we went to press is listed even though stamps were not available for illustration.

**NEW ISSUES**

**ANGUILLA:** A 4-stamp Christmas issue released October 15, 1969. Designed by Victor Whitley based on stained glass windows in Victoria and Albert Museum, London:

6c, 35c - (Class 2) ADORATION OF THE MAGI, by Guglieme de Marcillat, with the arms of Pope Leo X, from the Cathedral of St. Mary, Cortona, Italy.

10c, 50c - (Class 2) THE NATIVITY from a German stained glass c.1500 by an unknown artist.

**AUSTRALIA:** (Class 1). A 2-stamp set issued for Christmas on October 15, 1969. The 5c value depicts a MADONNA AND CHILD in stained glass. Brother Avellino has informed Father Horn that the design is by George Hamori, a Jewish Refugee. The 25c value shows a "Tree of Life."

**AUSTRIA:** (Class 1). Set of 8 stamps issued September 26, 1969, all 2 sch.value, commemorating Bicentenary of the Albertina Collection (Palace of Archduke Frederick). One of the stamps depicts the MADONNA WITH APPLE by Raphael.

**BAHAMAS:** A 4-stamp Christmas issue; exact date of release not known at present:

3c - (Class 2), detail ADORATION OF THE SHEPHERDS by Louis Le Nain (c.1593-1648). Also on 1/6 value of November 27, 1967 issue by Great Britain. See article on page 8 of the November 1, 1968 issue.

11c - (Class 2), detail ADORATION OF THE SHEPHERDS by Nicolas Poussin; original is a canvas, 21-1/2 x 28 inches, in London National Gallery. Also seen on the October 3, 1967 issues of New Zealand and Niue. See article on page 86 of November 1, 1967 issue.


15c - (Class 2), ADORATION OF THE KINGS by Vincenzo Foppa (c.1427-c.1515). Almost entire painting seen on stamp. Original is wood, 94 x 83 inches, in the London National Gallery.

**BRITISH HONDURAS:** A 4-stamp Christmas issue released October 1, 1969:

5, 15c (Class 1), detail VIRGIN AND CHILD by Giovanni Bellini (c1430-1516). Original of wood, 35-3/4 x 25-1/2 inches, in the London National Gallery. Giovanni was the son of Jacopo Bellini, and was born and died in Venice. He was called the "father of Venetian painting."

22, 25c (Class 2), detail THE ADORATION OF THE MAGI by Veronese (Paolo Caliari), (1528-1588). Original measures 130 x 127 inches, painted in 1575 for the Church of St. Sylvester, Venice, now in the London National Gallery. Same design also seen on the 5c value (Scott 290), in Christmas issue by Grenada on December 3, 1968. See article on page 22 of the March 1, 1969 issue.

**BULGARIA:** (Class 2). The philatelic press indicated that a 6-stamp set was issued June 1969 honoring famous opera singers; we have not been able to obtain the stamps. The 3 st.value shows Peter Raichev (1887-1960). Dr. John Papa, of the "Fine Arts Philatelist" has informed us that the stamp depicts a scene in Act 1 of the opera "Tosca." Cavardosssi is working on the MADONNA painting pictured to his left.
CAYMAN ISLANDS: A 9-stamp Christmas issue released October 28, 1969:

1/4, 5, 12¢ - (Class 1). MADONNA AND CHILD by Alvise Vivarini (cl446-1503). No additional data available at present.


The 1/4¢ value was issued with four different background colors (red, mauve, green and blue) thus making 4 different stamps of the 1/4¢ value.

CYPRUS: Two stamps plus souvenir sheet issued October 25, 1969 as a Christmas release.

20m - (Class 2). THE NATIVITY from a wall painting in the Church of Panayia tou Arakos at Lagoudhera, dating to 1192.

45m - (Class 2). THE NATIVITY from a wall painting in the Church of Ayios Nicolao's tis Stehis, dating to 14th century.

250m S/S - (Class 1). THE VIRGIN BETWEEN THE ARCHANGELS MICHAEL AND GABRIEL from a mosaic in the apse of the Church of Panayia Angeloktisos (Our Lady of the Angels?), Kiti, which dates to the 6-7th century.

GILBERT & ELLICE ISLANDS: (Class 1). A two stamp set plus aerogram issued for Christmas on October 20, 1969; same design on stamps and aerogram. Stamp presents a MADONNA AND CHILD, Polynesian style, on a beach with a palm tree. The design is by Mrs. Andersen. The 10¢ aerogram is in monocolor.

ITALY: (Class 8m). Dome of the BASILICA OF SUPERTGA, a Marian Votive Church. See listing on page 57 and article on page 62 of September 1, 1969 issue.


2¢ - (Class 2). Detail, ADORATION OF THE KINGS by Poppi.

5¢ - (Class 1). MADONNA AND CHILD WITH ST. JOHN by Raphael.

8¢ - (Class 2). Detail ADORATION OF THE KINGS by Dosso Dossi.

Although stamps not available for comparison, we believe the originals are in the London National Gallery. Illustrations and further information will be in the January 1970 issue. The stamps will have a Jamaica Pineapple watermark.

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JAPAN: (Class 3m). Commemorating the 24th National Athletic Meeting at Nagasaki, a 15 yen stamp was issued October 24, 1969. Design depicts a Rugby player with the Oura Catholic Church at Nagasaki in the background. Mr. Hisateru Kurita supplied us with an enlargement of the stamp and the statue of the MADONNA is clearly visible. This Church is one of the National Treasures of Japan; it is also seen with the miniature Madonna statue on a 1951 issue by Japan (Scott 535, Michel 520, Yvert 488, Gibbons C421).

MACAO: (Class 8). Portugal and the Portuguese Colonies issued stamps on August 29, 1969 to commemorate the 500th birthday of Vasco da Gama, noted explorer. The 1 pataca value issued by Macao depicts the CHURCH AND CONVENT OF OUR LADY OF RELICS at Vidigueira.

MOZAMBIQUE: (Class 8). Stamp was listed on page 58 of September 1, 1969 issue but not illustrated. The 2,40 Esc. value in the 5-stamp set issued June 10, 1969 for the 400th anniversary of the visit of Portuguese poet Luís de Camoës to Mozambique shows the CHAPEL OF OUR LADY OF BALUARTE.

NEW ZEALAND - NIUE - TOKELAU ISLANDS: Christmas stamp, having a 2-1/2¢ value, issued October 1, 1969. Design depicts the NATIVITY by Federico Fiori Barocci (1534-1612), after the original in the Pinacoteca Ambrosiana, Milan. The Prado version of this painting is seen on a March 1967 Paraguay issue, on a December 1968 Spain issue, and on a November 1968 Burundi issue. See articles on page 58 of July 1, 1967, and page 29 of March 1, 1969 issues.

Data received stated that the New Zealand

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Christmas stamp was printed on unwatermarked paper. A letter dated October 16, 1969 has been received from the Post Office Headquarters, Wellington, states this was incorrect as an examination of the stamps received to date showed that the stamps had been printed on watermarked paper.


NIUE: See New Zealand.

PANAMA: Set of 9 values plus perf sheet; the exact date of issue unknown. The 1c, 2c, 3c, 4c and 5c are imprinted for Pope Paul's visit to the Eucharistic Congress, Bogota, Colombia; the sheet is also imprinted for this visit, and also showing "Issue No. 10 - December 14, 1967." The 6c, 7c, 8c and 10c values have no imprinting.


2c - (Class 1). MADONNINA by Roberto Ferruzzi (1853-1934). Also seen on Saar December 1929 issue, on Brazil May 1967 issue, and on Dubai March 1, 1968 issue. See articles on page 45 of July 1967, page 33 of May 1968 and page 45 of July 1968 issues.

3c - (Class 1). MADONNA AND CHILD by Giovanni Bellini (c1430-1516). Original in the Borghese Gallery, Rome.

4c - (Class 1). ANNUNCIATION. A 17th century Portuguese School. No data available.

5c - (Class 1). VIRGIN AND CHILD by Van Dyck. No data available.

6c - (Class 2). HOLY FAMILY WITH ST. ELIZABETH AND ST. JOHN by Francesco Albani (1578-1600). No data available.

7c - (Class 2). ADORATION OF THE MAGI by the Master of Vienes, 1469. No data available.

8c airmail - (Class 2). ADORATION OF THE SHEPHERDS by Van Dyck. No data available.

10c airmail - (Class 2). FLIGHT INTO EGYPT, 16th century Portuguese School. No data available.

50c airmail S/S - (Class 1). MADONNA AND CHILD WITH ST. JOHN by Andrea del Sarto (1486-1531). Original in Galleria Borghese, Rome, painted c.1516.

ST.KITTTS (St. Christopher)-NEVIS-ANGUILLA: A 4-stamp set, two designs, issued for Christmas on November 17, 1969. The MADONNA AND CHILD are seen on the two designs, however, we do not know at present which masterpieces are reproduced.


TOGO: Set of 6 stamps plus souvenir sheet depicting Religious Paintings was issued in August or September 1969, exact date unknown at present.

20F, 90F - (Class 2). PENTECOST or DESCENT OF THE HOLY SPIRIT by El Greco. Original in the Prado, Madrid. Same design seen on the 1 pta airmail value in Rosary Set issued October 25 1962.

30F - (Class 1). Stamp is labeled as an ASSUMPTION, however, it is an ANNUNCIATION by Botticelli. The original is in the Uffizi, Florence, Italy.

S/S - Contains the 90F value stamp; see above. Articles on page 71.

TOKE LAU ISLANDS: See New Zealand.

VENEZUELA: Set of 4 stamps issued September 8, 1969 for the 400th anniversary of the City of Carora. The Bs 0.25 value (Class 8), depicts the ruins of an old church devoted to THE SHEPHERDESS, a title applied to the Virgin Mary. Mr. Rafael Oriol, Caracas, informed us that the church was destroyed by the flooding Morere river in 1916. It had been built in 1776 by Rev. Pedro Regalado Riera in Carora with monetary assistance by the parishioners.

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WESTERN SAMOA: A 4-stamp set issued for Christmas on October 13, 1969, together with souvenir sheet with the four stamps.
1 sene - (Class 1). VIRGIN AND CHILD by Murillo, painted c.1670, in Dresden State Gallery. Also seen on 60 dirhams value in Dubai's Mother's Day issue of March 21, 1969. See page 47 July 1, 1969 issue.

2 sene - (Class 2). HOLY FAMILY or VIRGIN OF THE GOOD MILK by El Greco. Original in the Hospital of San Juan Bautista, Toledo, Spain. The head of the Virgin seen on a March 24, 1961 issue of Spain and also on a May 30, 1968 issue of Hungary (see page 79 of November 1, 1968 issue.) Entire painting seen on the 17F airmail stamp in the Burundi November 26, 1968 issue; see page 30 of the March 1, 1969 issue. The head of the Virgin seen on a Paraguay issue of March 10, 1967; see page 59 of July 1, 1967 issue.

20 sene - (Class 2). NATIVITY, by El Greco. Oval, oil on canvas, diameter 50-3/8 inches, signed 1603-05, now in the Hospital de la Caridad, Illescas. Was painted for the lunette to the right of the "Coronation of the Virgin" which is now in the church vestry.

30 sene - (Class 1). Detail from ADORATION OF THE MAGI by Velazquez. Canvas 79.9 x 49.2 inches, dated 1619, now in the Prado. Also seen on Cook Islands November 1966 issue (see page 21 of the March 1, 1967 issue), and on a Spain December 1960 issue.

FORTHCOMING ISSUES
Christmas stamps to be issued by Austria, Brazil and Spain will depict the MADONNA. See page 59 of the September 1, 1969 issue for details of the designs.

IRELAND: Mr. Alfred Langenbach, Dublin, has informed us that in commemoration of the 15th anniversary stamp exhibition to be held in Dublin on December 6, 1969, permission has been obtained for a one-day use of a handstamp depicting OUR LADY OF DUBLIN. The image is now in the Carmelite Church, Whitefriar Street, Dublin, and dates to pre-Reformation days. See listing and illustration under cancellations and article on page 72.

NEW LISTINGS
IRELAND: Mr. Langenbach also supplied data on a variety which exists in the issue depicting the Evie Hone Stained Glass window (see page 58 of September 1, 1969 issue for illustration). The date "1894" in corner block, left hand second row of the sheet contains a short "19".

ANGUILLA: The Stanley Gibbons Stamp Monthly for May 1969 identified a variety of the 3c value stamp depicting St. Mary's Church. The variety is a "ring" flaw in the center of the door. Such "ring" flaws are due to "skinned ink" - quick-drying ink forming a skin in the ink trough and the particles becoming attached to the printing plate or cylinder; a gap is formed around the thick skin which retains water from the damping roller and causes the white "ring." The "ring flawed" stamp is identified as Gibbons No.19, Michel 4, Yvert 7, issued February 1968.
MEMBERSHIP RENEWAL

It is time for the majority of members to renew dues in the Study Group for 1970. It is becoming increasingly more expensive to publish our periodical as costs have tripled since we began in 1962. Your editor has personally absorbed these additional costs, which up to this writing have run into several thousands of dollars, but has reached his limitation.

We are appreciative of the letters received from members stating their complete satisfaction with our endeavor, and many members have given financial assistance in continuing the project. It has been a work of love on our part in furthering Marian Philately, however, the costs are now almost prohibitive without assistance. We know many of the members have been generous in the past in supporting the project, and we again ask for this help.

Our plans are to continue publishing for one more year to see if the financial support of the publication can become self sufficient; if not, then we must discontinue publishing "The Marian Philatelist" and publish only the supplements to the Catalogue of Marian Stamps.

We earnestly ask that you consider renewing your 1970 membership in the following categories:

$2.00 - Annual
$5.00 - Associate
$10.00 - Patron

Increasing the dues is one way of obtaining the necessary funds, however, when we did raise them from $1 to $2, we lost 25% of the members. At the present time we have 310 paid members. The minimum amount required for the six issues on an annual basis is $1200; this covers the cost of illustrations as well as printing, postage, and the mailing envelope. Our time is given freely to further the knowledge of Our Blessed Virgin on postal issues. It is not easy to ask for your help, however, we must do so under the present circumstances. We feel we have provided the means by way of "The Marian Philatelist" and the Catalogue of Marian Stamps for the collector of Marian Philately to become thoroughly knowledgeable in his field. With your assistance we hope to continue this work.

INTERNATIONAL RELIGIOUS STAMP EXHIBIT

Senor Jose Brovelli has informed us that an Exhibition of Religious Stamps will be held in Buenos Aires in May of 1970. He extends an invitation to Collectors of Religious Stamps to participate and enter their exhibits. Plans are being finalized, and Senor Brovelli will forward further details in the very near future.

ARGENTINA CATALOGUES OF STAMPS AND CANCELS

These catalogues were mentioned on page 60 of the September 1, 1969 issue. Senor Brovelli has informed us that the price of the two volumes (Vol. 1 30 pages; Vol. 2 16 pages), with illustrations, can be obtained for $3.00 U.S. Orders should be sent by registered mail to: Senor Jose Antonio Brovelli, MUNDO FILATELICO, Casilla de Correo 3241, BUENOS AIRES (C), REPUBLICA ARGENTINA, South America.

MARIAN POSTAL CANCELLATIONS

ARGENTINA:
28. Mercedes, September 20, 1959. CATHEDRAL OF OUR LADY OF MERCY. "First Regional Philatelic Exposition of Mercedes - B.S. As." Church is the parish church of the city of Mercedes.

AUSTRIA:
86. Vienna, May 1969. THE DIadem OF THE MADONNA - FLAG OF COUNCIL OF EUROPE. First day cancel used on issue of stamp depicting the Council of Europe Flag.

BELGIUM:
69. Louvain, September 19, 1969. SEDES SAPIENTIAE (SEAT OF WISDOM), PATRON SAINT OF LOUVAIN UNIVERSITY. "Hobby Club - THE MARIAN PHILATELIST
Excelsior—14 September 1969, 1965-1969 Louvain." Cancel used for 5th anniversary of Excelsior Hobby Club. This Gothic wooden statue, carved by Nicholas Bruyr in 1442 is in St. Peter's Church, Louvain.

70. Banneux, July 12, 1969. SHRINE OF OUR LADY OF BANNEUX. "Notre Dame Banneux - International Pilgrimage of Gypsies." Cancel used to note the International Pilgrimage of Gypsies to the Shrine.
(Data on the Belgium cancellations supplied by Jozef Peeters, Bevel, Belgium.)

BRAZIL:
49. Campinas, May 31, 1942. Inscription on ribbon on stem of lily - TO JESUS THRU MARY. Special cancel for first Diocesan Eucharistic Congress at Campinas.

FRANCE:
80. Rodez, June 10, 1967. NOTRE DAME CATHERAL. First day cancel.

IRELAND:

THE MARIAN PHILATELIST
The 20F and 90F values and the 90F value on the souvenir sheet in the set of Religious Paintings issued in August or September 1969 reproduce the central portion of El Greco's painting "Pentecost." It is a signed canvas, measuring 190-1/4 inches high by 50 inches wide, now in the Prado, coming there in 1870 from the Trinidad Museum. The entire painting is seen on the 1 pta. airmail value in the Rosary set issued by Spain in October 1962.

It was one of the paintings El Greco did for the retable commissioned in 1596 by the Royal Council of Castile for the High Altar in the Church of the Augustine College which was dedicated to "Our Lady of The Annunciation." El Greco himself planned the architecture of this church, which in the last century became Madrid's Senate Hall. The College was founded by Dona Maria, a lady-in waiting to Philip II's fourth wife. The paintings were executed in Toledo and delivered in July of 1600. El Greco was late in completing the commission and had difficulty in collecting his money for the work. There is evidence of overpainting or finishing by someone other than El Greco, and some critics say that perhaps this was the last work executed in fulfilling the commission, and due to the money difficulty was left unfinished. One source indicated that it may have been finished by El Greco's son.

It is definite that the Apostle, second from the right (top), is a portrait of the artist; this likeness is also seen in his painting of "The Marriage of the Virgin," which was one of his last works.

The printing on the left side of the stamps states the design is an "Assumption," but this is an error for it is an ANNUNCIATION, now in the Uffizi, Florence, coming there in 1872. It was painted between 1489 and 1490, however, one reference source believes it was done between 1444 and 1510. Some critics question it as a Botticelli work and believe it to be a workshop painting, but all agree it is a drawing by Botticelli and that much of the painting was done by him.

Almost all of the painting is reproduced on the stamp set within an oval frame. The original is a panel, measuring 59 x 61-3/4 inches, which was found in 1870 in a chapel in the Palazzetti Villa at Fiesole which had belonged to the Nuns of St. Mary Magdalene de Pazzi in Borgo Pinto since 1744. Records exist which state that this church belonged to the Cistercians in the 15th century, and Vasari mentions that Botticelli painted an "Annunciation" for the chapel. Two additional reference books detailing the history of this Cistercian church also mention an "Annunciation" by him.

We see the same lovely Madonna as is in his "Madonna of the Magnificat." The Blessed Vir-
gin is startled, yet humble, at the appearance of the Angel Gabriel. She has been interrupted at prayer or meditation, and the position of the hands indicates she realizes the immensity of the message. The scene is a room in a Florentine palace with typical marble floor; the Florentine countryside is seen through the open door.

**NEW MEMBERS**

Joseph E. Ball  
539 N. Hobart Boulevard, Los Angeles, California 90004.  
Casimir C. Klujsza, Jr.  
Box 202-B, RD #1, Basking Ridge, New Jersey 07920

**CONGRATULATIONS TO:** Florence Reeves for receiving the Gold Medal in Topicals at SESCAL, at Los Angeles, September 1969, for her exhibit of "The Fields of Religion in Philately."

Franz Pospisil, Vienna, for receiving the Bronze medal at SOFIA '69 for his exhibit of "Mary - My Namesake - Patroness." Mr. Pospisil's wife is named Mary.

Jozef Peeters, Bevel, Belgium, for receiving the Silver Medal, with congratulations of the jury, for his exhibit of Madonna Stamps issued in war or war-like circumstances, at Kulmbach, Bavaria, Germany, in August, 1969. Mr. Peeters wrote this was the highest award since the Gold is reserved for classics.

W. J. Hoffman for receiving the Silver Thematic Award in Topicals at BALPEX, Baltimore, for his exhibit of "The Blessed Virgin in Philately - Part V - Patroness."

**OUR LADY OF DUBLIN**

The image is in the Carmelite Church, Whitefriars Street, Dublin, enshrined just inside the church entrance and facing the High Altar. It is one of the most unique historic works of art in the world. No recorded history of the image exists but experts have pieced together a most interesting history of the image and the events connected with its finding and restoration. It is also a "Black Madonna" due to it being stained a dark brown color, but is primarily called OUR LADY OF DUBLIN.

The image is carved oak of the late 15th or early 16th century. Its dress suggests the 15th century, particularly the V-shaped inset at the neck beneath a low-cut square, a style prevalent in art of that period. The Child is Gothic style with curly hair, chubby face and body. He leans across His mother's arms and grasps the pomegranate in His right hand. The pomegranate is a symbol of Hope and was used in art of the Gothic period. His left arm is extended and it has been completely restored from the shoulder, so it is not known what its original position was.

Due to the resemblance of the image to the one in the Henry VII Chapel in Westminster, it lends credence to having been carved in England, either by one of Henry VII's masons or by an Irish craftsman studying in England. The alternate country of its origin is Germany. George Petrie's opinion is that it was done by a student of Albrecht Durer, if not by Durer himself.

Sculpture of the medieval period was polychromed in various bright colors with gold ornamentation. During the Reformation, color was forbidden in churches. In Holland churches, where images were not destroyed, they were overpainted white. This happened to the Dublin Madonna during the 16th century; it was overpainted from head to foot and remained thus camouflaged for almost 400 years.

In 1914 the Carmelite Fathers acquired the statue. A decision was made to remove the overpainting and to make the statue as beautiful as possible and place it on an altar which they erected under the title "Our Lady of Dublin." It was only after the surface was removed (which also removed the polychrome) did they realize the exact nature of the statue. Local tradition avers the image was originally owned by the Monks of St. Mary's Cistercian Abbey. These Monks worked on the land as well as doing illuminations and translating sacred books. St. Mary's Abbey was one of the Abbeys which held out until the end, but on October

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28, 1539, on order of King Henry VIII it was confiscated. The Abbey changed hands many times. In 1595 it was given to Ormonde, the Queen's favorite, and in this period belongs the burning of the image. Petrie writes: "One half was actually burned; the other half was saved by a devout or friendly person. To aid its concealment, the face portion was buried in the ground, and the hollow truck which protruded was used as a hog trough."

It is not certain whether the statue of Our Lady of Dublin was actually burned. Today a board is over the hollow back and no trace of burning is visible. Medieval wood carvers hollowed out the backs of statues to reduce weight and as a safeguard against the wood cracking.

The overpainting of the pre-Reformation period is thought to have preserved the image from decay while it was being used as a hog trough. In 1700 it was removed and believed to have been taken to a Mary's Lane Chapel, not far from the Abbey. A 1749 manuscript tells of the Mary's Lane Chapel and the image of the Virgin and Child carved of wood, which at the dissolution belonged to St. Mary's Abbey. In 1816 a new church was built and the chapel converted to a school; the statue was not moved to the new church. After some years it ended up in a second-hand shop, where it was seen by a Carmelite priest, Father John Spratt.

In 1827 the Carmelites returned to the site of their original 13th century foundation. In their new church at Whitefriars Street the repaired statue was placed on the Epistle side; not long afterward the new altar was built and the image placed upon it in its present location.

Tradition states that the crown was used c.1487 for the coronation ceremony of Lambert Simnel, but a conflicting legend states that the crown used for this coronation did not come from St. Mary's Abbey. Ware records that "the crown used came from an image of the Virgin Mary in a church dedicated to her name." He further states "the church was situated besides the Gate called "Dames Gate" - Church of Santa Maria del Dam (Dam because of the old mill dam beside it)." This was property which belonged to St. Mary's Abbey until c.13th century.

Petrie's theory is that the crown is of the Henry VII period, and that this ancient silver crown which adorned the statue was taken from the Virgin's head and sold. The crown does appear on coins of Henry VII, and only on his coins, which fixes the age of the statue which the crown adorned. No absolute accuracy is available as to which theory is correct.

The statue of "Our Lady of Dublin," in its restored state, is 5-1/2 feet tall. It has become a place of pilgrimage enshrined in the Carmelite Church, Whitefriars Street, Dublin.

(The above extracted from a pamphlet forwarded by Mr. Alfred Langenbach, Dublin).

THE MAXIMUM CARD

A study of the origin of the maximum card proved interesting. A post card first made its appearance in Europe in the 16th century and was used sporadically. In 1865 the facsimile of the first maximum card made its appearance; it was used by the Postal Council of Germany for the Postal Conference at Karlsruhe as a means of introducing the use of a card, rather than a letter, for correspondence. The idea became popular in Austria as a part of the Postal Service, and was then taken up by other countries. The usage was not a "true maximum card" for the stamp very rarely was the same as the scene on the card. However, in time these cards were collected as a sort of travelog. Then the idea was developed that it would be interesting to collect only those cards on which the stamp or cancel was on the face of the card - and thus began the use of what we today call a maximum card.

There are definite rules for maximum cards: the postage stamp should represent all or the main theme seen on the picture card in larger or clearer detail than is visible on the stamp. The stamp must be cancelled on first day of issue of the stamp at a location related to or representative of the stamp design, or to the seat of the government issuing the stamp. The cancellation should be used exclusively on the first day of issue of the stamp. Sometimes a special postal cancellation is used which may contain a motif or brief reference to the stamp issued or to the locale, but normally the cancel will merely indicate the place and date of first day of issue of the stamp.

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LIECHTENSTEIN MADONNA SETS

If your collection of these is not complete, perhaps you would like to make yourself a Christmas present and a valuable investment as well:

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<th>Price</th>
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If one of your friends collects Madonna Stamps, imagine how he, or she, would appreciate a set missing from the collection as a Christmas Present! We can probably supply it. Simply send us the country and Scott number.

MARSHALL H. WILLIAMS
Life Member of COROS #18   A.P.S.   S.P.A.   A.T.A.   P.T.S.
98 East Rock Road - New Haven, Conn. 06511