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Vol. XVIII. APRIL, 1939. No. 2.

The Stamps of Great Britain Balance of the Line Engraved Issues

By Lou W. Kreicker and Major H. P. Burrell.

SHORTLY after the issuance of the Penny Black, the postal authorities, in order to safeguard against the cleaning and re-use of used stamps and to secure greater clearness of the obliteration, changed the color of the Penny postage stamps to a reddish brown, the color of the obliteration continuing in black in accordance with the changes that were made late in 1841. The printing ink used was a special formula developed by Perkins, Bacon & Company. It was partly fugitive in quality and had a peculiar reaction on the paper which produced the blue paper varieties and accounts for the several types of ivory heads found on this issue. The ivory heads are due no doubt to the greater dryness of the paper and the greater pressure on the border area during the printing process, plus plate wear as ivory head varieties are frequently found in conjunction with worn plate varieties.

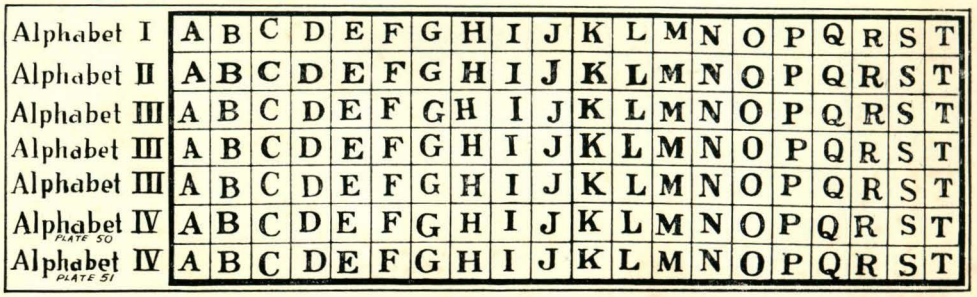
While many shades of Penny Reds are found, both imperforated and perforated stamps, many of them are oxidized copies, the true shades being orange brown, deep orange brown, pale red brown, deep red brown and red brown; colors that are hard to separate one from the other. The gum used was of a thick, heavy, yellow variety which continued in use until about 1855 when a thinner, lighter-colored adhesive became standard.

The Penny stamps were in considerable demand and a total of 204 printing plates were prepared from the original master die, while only four plates of the Two-Penny stamps were made. The subdivision of these One-Penny stamps into major groups is reasonably simple, but the allocation of each stamp to its correct plate is a very much more difficult matter.

While many plates of the Penny Red stamps have been reassembled and are, therefore, as definitely known as the "Penny Blacks," this is only true of a few of the total number of plates used. As a general rule, Penny Red stamps with Maltese Cross cancellations come from plates up to Number 45, and before Plate 3 in the case of the Two-Penny Blue.

Guide lines do not appear after Plate 58 on the Penny stamps and Plate 3 of the Two-Penny stamps.

It has already been mentioned that the corner check letters were hand-punched, and it is but natural that these punches wore out with use and new punches had to be provided.



The Four Alphabets found on Line Engraved Stamps; for Varieties of Alphabet I, see Table at End of Last Chapter; Alphabets II and IV show no Marked Sub-Types.

The first set of punches referred to as "Alphabet I" were used on the One-Penny plates up to 131 and on the Two-Penny plates up to Plate 4.

A second series of punches (Alphabet II) were used on the balance of the One-Penny plates made from Die I and on Plates 1 to 21 of those from Die II. This alphabet is also found on Plate 5 of the Two-Penny which is also from Die II.

Alphabet III is found on the One-Penny stamps from Plate 22 to 68 and on Plate 6 of the Two-Penny stamps.

One-Penny stamps with Alphabet II check letters have a red-brown color and are on bluish paper, as a rule, as these plates were made before the introduction of the so-called "Rose Red" printings.

At the time these plates were made, two numbered 15 and 16 were put aside as reserve plates. These were only used for the "Rose-Red" printings and, therefore, the stamps of this color with Alphabet II must be from these two plates.

An experiment was made with hand-engraved letters instead of punched letters on Plates 50 and 51. The main characteristics of the Alphabets are:

Alphabet I: The letters are small and well formed.
Alphabet II: The letters are larger and wider compared to their height than those of Alphabet I.
Alphabet III: The letters are narrower and more slender than those of Alphabet II.
Alphabet IV: Are much larger and bolder than those of the other Alphabets and show a considerable variation in their shape as they were individually engraved.

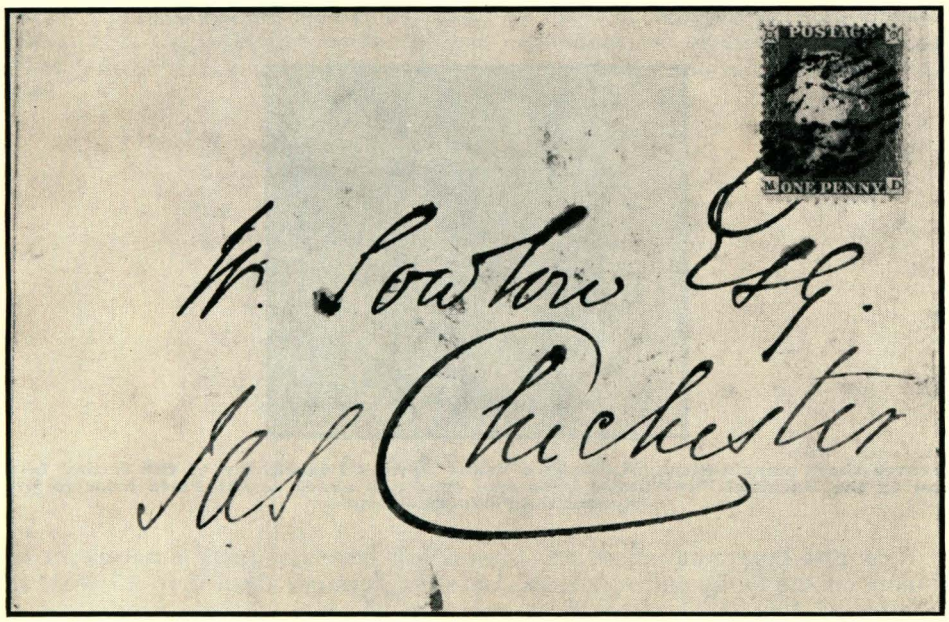
There are many such types among the letters of the various Alphabets; the most outstanding being the Gothic "K" of Alphabet III found on Plates 27 to 31 of Die II. It is sometimes difficult to say to which Alphabet a certain letter belongs, and considerable practice is required to sort the stamps in many cases. A study of the illustrations shown herewith will serve as a guide to those interested in plating these varieties.

A major variety of the imperforated Penny Red which continues into the perforated numbers is the inverted "S"; also a variety without a check letter in the "A" of "B-A," Plate 77, first state, corrected later.

The Two-Penny value was not changed in color, but in March, 1841 made its appearance with the addition of wide lines below the word "Postage" and above the value. This stamp is found in deep blue, violet blue, blue and pale blue; again, color designations that are hard to separate one from the other.

Methods of separating the imperforated stamps being a problem, unofficially rouletted varieties are encountered, but Henry Archer is credited with being the first to suggest in 1847 a method of separation. Some five years earlier he

had invented a rouletting machine and finally secured permission from the post office to use it. This accounts for the Archer perforations. Rouletting was not found to be particularly successful because the knife edges wore rather quickly, so Archer produced a perforating machine and patented his invention in 1850..



A Blue Paper Penny Red with Archer Trial Perforation used on Cover February 21, 1854.

Archer-perforated 16 stamps can be found postmarked from London as early as November, 1850—over three years before the stamps were issued perforated. Apparently sheets that were experimentally perforated were used. In June, 1853, the government bought his machine and rights for £4,000.

After official perforating became standard and because of trouble with the sheets falling apart on stamps perforated 16, this was changed to perforated 14; the following varieties being found: One-Penny and Two-Penny perforated 16, watermarked small crown (1854); One-Penny and Two-Penny perforated 14, watermarked small crown (1855); One-Penny and Two-Penny watermarked large crown, perforated 16 (1855); One Penny and Two-Penny watermarked large crown, perforated 14 (1855). In 1855 a new die was made for the Penny value and the Two-Penny die was altered, the engraver being William Humphreys of Perkins, Bacon & Company; accounting for the re-engraved varieties of the One-Penny stamps and the thin line varieties of the Two-Penny stamps from Plate 6; the major varieties from the new and altered dies being One-Penny watermarked small crown, perforated 16; One-Penny watermarked small crown, perforated 14; One-Penny and Two-Penny watermarked large crown, perforated 16; One-Penny and Two-Penny watermarked large crown, perforated 14; all issued during the period from 1855 to 1858.

Next came the well known Plate Number Penny Reds with check letters in all four corners; the stamps being printed in sheets of 240 with the first stamp bearing the check letter A-A and the last stamp of the sheet carrying the check letter T-L.

The plate numbers were inserted in the columns on both sides of the stamp and run from No. 71 to 225, excepting Plate 75, 126, and 128 which apparently

were damaged and never issued, and Plate 77 which was issued, but immediately taken out of service probably for the same reason.

Plates No. 226, 227 and 228 are recorded but supposedly were never used. Other than the inverted watermarked varieties and inverted "S's" and a few imperforated varieties, there are no major varieties; Plates 223, 224 and 225 being the most difficult to secure. The earliest known date of issue (Plates 76 to 81) is February 7, 1863.



A scarce sheet margin-block of the Two Penny Plate 4 Imperforate of the Second Issue showing the Marginal Fan-Shaped Ornament that was added to the Plate prior to producing the Perforated Issues.

The Two-Penny values of this series, too, have the plate numbers in the columns on the right and left sides, numbers running from 7 to 15 with the exception of 10 and 11 which were never issued. All of these stamps are on large crown watermarked paper and have been a pleasant source of plating material for thousands of collectors. They were issued continuously from 1858 to 1879; and, while many shades of the reds are found, extreme color varieties are usually the result of oxidation.

Between 1860 and 1870, the Three Half-Penny and Half-Penny line engraved varieties were issued: The Three Half-Penny from two plates: Plate No. 1 in which no identifying number is shown on the stamp, and Plate 3 on which the identifying number is shown on the right and left columns.



The error of Lettering

O-P C-P
P-C for P-C on the Line

Engraved Plate 1 Three-Half-Penny Stamp.

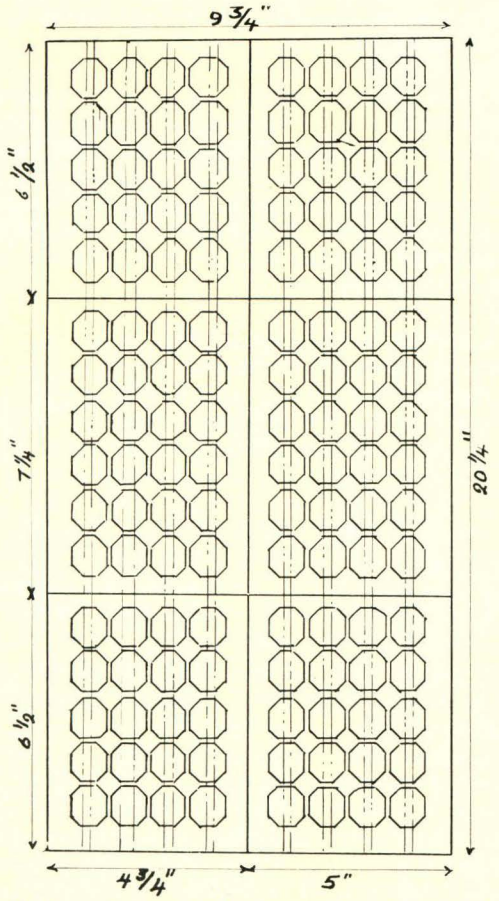
The well known error, "OP-PC" in place of "CP-PC" is found on Plate 1 stamps on the regularly issued stamps as well as the unissued blue paper variety. These stamps were printed in sheets of 240 with check letters A-A to T-L.

In 1870, apparently to provide for certain newspaper rates, the Half-Penny stamps were issued in sheets of 480 with check letters A1A to A-X across and A-A to T-A down.

The stamps are approximately one-half the size of those of previous line engraved issues and are printed from Plate Nos. 1 to 20 with the exception of 2, 7, 16, 17 and 18 which were never issued. The stamps from Plate No. 9 are the scarcest, far fewer sheets of the plate having been issued.

Unlike previous line engraved issues, the watermark is entirely different, being script italics of the word "half penny" running across three stamps. Several varieties showing partly imperforated stamps, especially in the margins at right or left, or both. Stamps from Plate 13 are found with the letter "S" inverted.

About 1868, to further hedge against the cleaning and re-use of cancelled stamps, the post office authorities decided in favor of surface printed adhesives so that with the exception of the higher denominations of embossed issues described in the following paragraphs, the line engraved issues ended with these items.



Arrangement of the Embossed Sheets: Upper Third—Two Groups of 20 One Shilling Stamps; Middle Third—Two Groups of 24 Ten Penny Stamps; Lower Third—Two Groups of 20 One Shilling Stamps, each pane having a value of £1.

In 1847 a demand arose for stamps of other denominations than One and Two Penny values. This was due to the higher rates on foreign postage and the charges for registration. It was decided that the new values of Six Penny and Ten Penny and One Shilling should be printed in one color and embossed. This decision was probably made as equipment had existed in the General Printing Office in Somerset House for making embossed envelopes since 1841. The stamps were embossed by means of two dies, one in cameo and the other intaglio, the paper being pressed between the two dies. This operation was carried out by hand, each impression being struck separately. As a result, the impressions are very irregularly placed on the sheets, frequently overlapping each other or in some cases being separated by wide margins.

The dies for all three stamps were taken from an original master die showing the Queen's head with the hair dressed in a chignon. In making the working die, a pendant curl was added and this curl varies in shape for each value.

The paper used for the Ten Penny and One Shilling was unwatermarked Dickinson paper with silk lines embodied in the paper itself and so arranged that two lines should fall on each stamp and be located in the center of the stamp. These stamps were printed from the same mill sheets which were cut into six printing sheets; four printing sheets for the Shilling and two for the Ten Penny value. The sheets were arranged as follows:

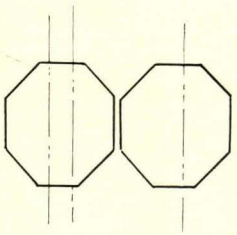
> A single mill sheet produced 48 Ten Penny stamps, value £2, and 80 Shilling stamps, total value £4.

The paper for the Six Penny stamps was a hand-made paper with a watermark "VR" on each stamp.

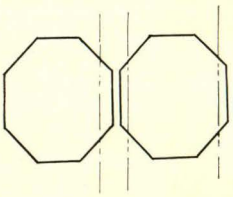
The stamps were printed in two groups of 20 stamps (5x4) each; the post office sheet thus being worth £1.

Fine copies with good margins are not easy to find as the paper is frequently torn when the silk threads pass through, nor are unused blocks.

Some interesting varieties occur due to the misplacing of the silk threads in the paper, as shown in the illustration.



Sketch showing Embossed Stamp with only One Thread.



Sketch showing Embossed Stamps with Threads Off-Center.

In 1850, Henry Archer, the inventor of the perforating machine, had a die prepared showing the head of the Prince-Consort, suitable for the production of stamps by the surface-printing method. This was considered to be a faster and less expensive method than "line engraving" as used for the production of the One Penny and Two Penny values.

Mr. Archer offered to produce stamps by this method for Four and a Half-Pence per thousand, and though his offer was not accepted, Messrs. Perkins, Bacon & Petch reduced their price to Five Pence per thousand.

In 1855 a contract was entered into with Messrs. De La Rue & Company to print stamps of Four Penny, Six Penny and One Shilling values.

The printers were required to submit six sheets from each plate to the authorities before they were allowed to begin printing stamps in quantities. These sheets were carefully inspected and, if found unsatisfactory, the plate was rejected and destroyed. One of the sheets was always kept imperforate as the imprimatur sheet, while the other five sheets were generally perforated and issued with the other sheets of the same denomination when they were put on sale. If a plate was rejected, only the five sheets sent in for inspection were issued so that stamps from these sheets are rare. Sometimes there was a considerable lapse of time between the date the sample sheets were printed and the date the plates were put to press for normal production. In these cases, it was quite possible for the color of the ink or the watermark of the paper to have been changed; and, again, there could only have been five sheets sold to the public showing the varieties. The stamps of this type are known as "Abnormals,"

they are recognized easily, and have been cataloged as "Varieties" and are much sought after. Perhaps the most singular thing about the stamps of these plates is that even one copy should have survived from such a small supply when no one dreamed that they might someday fetch a small fortune at auction or private sale.

Surface printed stamps first appeared in 1855 in the denominations of Four Penny, Six Penny and One Shilling. None of these stamps had check letters nor did they have any plate number or mark to denote the printing plate from which they came.

At this time a safety paper with a thick coating of insoluble barium sulfate or similar substance in size or gelatin was tried out. Stamps of the Four Penny value may be readily found on this paper and are easily recognized due to their high glaze. As the coating was mixed with prussiate of potash, it is itself of a blue color as can be seen if the glazed surface is scratched.

Another interesting variety is the "azure" paper which was probably made by dipping the paper in prussiate of potash and allowing it to dry before printing. The impregnation was irregular and the back of these stamps has a mottled appearance. Beside the mottled effect, the azure paper is much darker blue than the "safety paper," and the surface is duller.

The Four Penny stamps were printed on paper showing the "Garter" watermark, while the other values were on paper watermarked with "Heraldic Emblems."

In 1862, a new series appeared which had two values added: Three Penny and Nine Penny. The stamps all had small white letters on all corners, but no plate number on the face of the stamps, except the Shilling value. The stamps were, however, identified by marks added to certain plates. In the Three Penny value Plate 1 was found defective and was not approved. Plate 3 had a small white dot added below the leaf-like ornaments in the frame at each side of the Queen's head; while Plate 2 had none.

Plate 3 of the Four Penny value has a small Roman "I" in the lower frame beside the check letter, while Plate 4 had a "II," and, in addition, hair lines across the corners of the letter squares.

In the Six Penny value, Plate 3 has no hair lines, but Plate 4 has them.

In the Nine Penny value, Plate 1 was not approved, Plate 2 was normal and Plate 3 was characterized by hair lines across the corner squares.

In the One Shilling value, Plate 2 was numbered "1" on the stamp, while Plate 3 was numbered "2." Stamps from the following Plates were issued:

Three Penny, Plate 2
Plate 3—Abnormal, white dot.
Four Penny, Plate 3
Plate 4—Hair lines, not an abnormal.
Six Penny, Plate 3
Plate 4—Hair lines, not an abnormal.
Nine Penny, Plate 2
Plate 3—Hair lines, abnormal.
One Shilling—Plate 2—Numbered 1
Plate 3—Numbered 2—abnormal.

In 1865, a new issue with the same denominations appeared, but these stamps have large white check letters on a colored background and the plate number incorporated in the design. The following plates were used:

Three Penny, Plate 4.
Four Penny, Plates 7, 8, 9, 10, 11, 12, 13 and 14.
Six Penny, Plates 5 and 6.
Nine Penny, Plates 4 and 5. (Plate 5 is an abnormal and was not regularly issued.)
One Shilling, Plate 4.

Three new values—Ten Penny, Two Shillings and Five Shillings—were added to the series of 1867. These stamps also had large white letters on a colored background. The paper was watermarked with a "Spray of Roses" for all values, excepting the Five Shilling which was watermarked with a "Maltese Cross." Plates with the following numbers were used:

Three Penny, Plates 4, 5, 6, 7, 8, 9 and 10.
Six Penny, Plates 6, 7, 8, 9 and 10. Plate 10 is an abnormal.
Nine Penny, Plate 4.
Ten Penny, Plates 1 and 2. Plate 2 is an abnormal.
One Shilling, Plates 4, 5, 6 and 7.
Two Shilling, Plates 1 and 3. Plate 3 is an abnormal.
Five Shilling, Plates 1 and 2.

Beside the abnormals above referred to, another rare variety may be found in this issue: namely, the Ten Penny Plate 1 on paper watermarked with "Heraldic Emblems." Clearly a certain number of sheets of this paper must have been used inadvertently as the imprimatur sheet is on paper watermarked with a "Spray of Roses." Altogether, ten stamps of this variety are known; of which seven were used in Constantinople.

In 1872, the pattern of the Six Penny stamp was changed; the Queen's head being enclosed in a six-sided figure. The plates used were:

Six Penny, Plates 11 and 12. Plate 12 is an abnormal when printed in light chestnut.

There were, however, 5,000 sheets from Plate 12 in dark chestnut.

In 1873 another issue of the Six Penny was made, using Plate 12; the stamps were printed in gray.

In 1873 and 1874, a new series appeared, characterized by colored letters on a white background. This series also had plate numbers on the face of the stamps and the watermark was again a "Spray of Roses." Stamps from the following plate numbers are known:

Three Penny, Plates 11, 12, 13, 14, 15, 16, 17, 18, 19 and 20.
Six Penny, Plates 13, 14, 15, 16, and 17. Plate 13 is an abnormal in buff.
One Shilling, Plates 8, 9, 10, 11, 12, 13 and 14. Plate 14 is an abnormal.

In 1876, a new value—Two and a Half Penny—was introduced. Printed in claret color from Plates 1, 2 and 3 on paper watermarked with an "Anchor." Some stamps show a distinct bluing of the paper; those from Plate 3 being uncommon. A variety from Plate 2 is stamp H-L which has F-L in the lower corners instead of H-L; the upper corners showing the normal letters L-H. In the



The error of Lettering

L-H L-H
F-L for H-L on the

Two and a Half-Penny

Plate 2, Anchor Watermark, Paper, Surface Printed Stamp.

same year, these Two and a Half Penny stamps appeared on paper watermarked with an "Orb"; also a new pattern of Four Penny with colored letters on a white background. This stamp was printed on paper watermarked "Garter" as was the new value of Eight Penny. Stamps from the following Plates were issued:

Two and a Half-Penny, Plates 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17.
Four Penny, Plates 15 and 16. Plate 16 is an abnormal in vermilion.
Eight Penny, Plates 1 and 2. Stamps from Plate 2 are unknown perforated.

In 1877, the color of the Four Penny stamps was changed to pale olive green; the watermark being unchanged. The following plates were used:

Four Penny, Plates 15, 16 and 17. Plate 17 is abnormal when in green.

In 1878, two new values—Ten Shillings and One Pound—were added, both showing Plate 1.

In 1880, the first surface printed One Penny stamps appeared in a venetian red with letters in all corners. This was the last One Penny stamp to have check letters. In the same year the Two and One-Half Penny stamps appeared in blue, the Four Penny in gray brown, the One Shilling in salmon and the Two Shilling in pale brown. Stamps from the following Plates are known:

Two and One-Half Penny, Plates 17, 18, 19 and 20.
Four Penny, Plate 17.
One Shilling, Plate 13.
Two Shilling, Plate 1.

Later in 1880 new Half-Penny, One and One-Half Penny, Two Penny and Five Penny stamps were issued; all having no letters in the corners, the watermark being an "Imperial Crown." In 1880 to 1881 the watermark was changed to an "Imperial Crown" for the balance of the lower values. Stamps from the following Plates are known:

Two and One-Half Penny, Plates 21, 22 and 23.
Three Penny, Plates 20 and 21.
Four Penny, Plates 17 and 18.
Six Penny, Plates 17 and 18.
One Shilling, Plates 13 and 14.

In 1881 the One Penny stamp was again changed, the corner letters being omitted and the border outside the corners being filled with 14 or 16 white dots.

In 1882 there was a new issue of the higher values with a new value, Five Pounds, added. Stamps from the following Plates may be found:

Five Shilling, Plate 4.
Ten Shilling, Plate 1.
One Pound, Plate 1.
Five Pounds, Plate 1.

Finally, in 1883 the last stamps with plate numbers appeared; these are the Three Penny and Six Penny, both bearing a large "3d" or "6d" surcharge in carmine. The Plates are:

Three Penny, Plate 21.
Six Penny, Plate 18.

The readily plateable material closes with this issue after having for 43 years supplied philatelists of the future with material that will keep them occupied for many times 43 years.

THE PRESIDENTS OF THE UNITED STATES ON POSTAGE STAMPS. (Presidential Series, U. S. Stamps). Illustrations and historical notes by R. J. Keller. Published by Jacques S. Mincus. Priced at $1.00.

An interesting book combining the features of an album with historical data. East page is devoted to an illustration and sketch of the particular person appearing on the stamp. Space is provided for a single and a block of four of each stamp.

STAMP COLLECTORS' GUIDE AND GLOSSARY. Issued by New York "SUN." 1939 edition. Price 10c.

Contains a fund of interesting information on U. S. Commemoratives, Presidential Series, British Jubilees and Coronations, etc. Also lists of philatelic agencies, foreign exchange rates, the "#1 Stamps" of 1840-50 and many other features as well as a Glossary of Philatelic Terms.

The Mulready and Its Caricatures

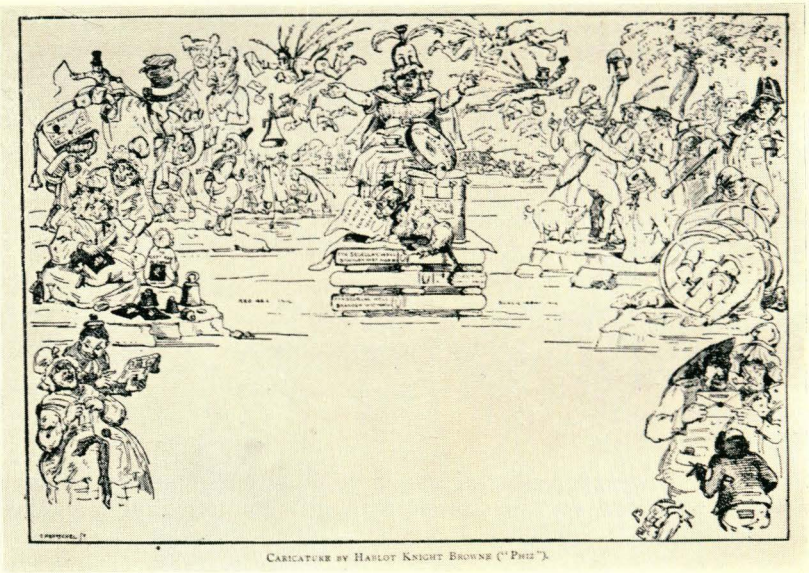
By H. E. Radasch, M.D., FRPSL, APS.

(Continued from Vol. XVIII, No. 1, page 15.)

Caricature by H. K. Browne

2.—The caricature by "Phiz" (Halbot Knight Browne) was published by Messrs. Chapman & Hall but the time seems to be unknown. This measured 14¼ by 10 inches. This artist was at this time illustrating "The Old Curiosity Shop" and he apparently made Brittania in the form of Mrs. Jarley; she is scattering messengers with inkpot hats and feathered with pens. One messenger carries a large fire extinguisher, another is waving a pairs of trousers and several are carrying letters. In front of her is a barrel with a cover and a dish of gruel(?). In front and to the left is a tall drum with a trumpet and tambourine; the latter bears the inscription "LET HER FLOURISH." In front of these is a large Poodle representing the Lion; on his head is a crown and he is apparently writing a letter, "Dear Pug—I wish to cur tail your." The pedestal seems to be made of six crossed layers of table knives inscribed on each of the exposed handles*

"FIN SEGELLAK WELL"		to her left
BRANDEN VAST HODD"	central	to her right



Caricature by Hablot Knight Browne ("Phiz").

Figure 7. The H. K. (Phiz.) Brown Caricature.

Upon close examination we find in the background there are ships, one of which has fired a cannon ball bearing a letter. To the left is a stage coach racing a Laplander and a small dog barking at a reindeer, while the two mountains are inscribed "ROWLAN HILL" and "THE LESSER HILL." To Britannia's left there is a group on an island. First there is a pig, then several Indians, one of whom is dressed in a nightcap, bead necklace, a large umbrella, and pattens and is holding aloft in his left hand a foaming stein of beer; another one is seated and clothed only in a lawyers wig; a third, with two feathers in his hair, is examining proceedings with an eyeglass. The first Indian is shaking hands with a man wearing a long coat and a broad brimmed hat (missionary) and two old ladies are looking on with disapproval; the beagle is apparently trying to drive the group away. All are under a large tree. Below this group are two figures, one rolling a barrel and the other

heading one. Below and at the extreme right hand boundary of the address area are a coal heaver and his wife examining a letter and a small boy watching them.

To the right of Britannia there is a group of Chinese with several boxes, then a Persian, two gigantic individuals, an elephant wearing goggles and a delapidated top-hat and bearing a postman holding a whip. To the elephants tail a bell is attached. Near the elephant there is a porter bent down by the weight of an enormous letter. Below this group are two baby farming ladies, on an island with various sized weight for the usual method of dispatching their charges. They are, however, preparing their charges for the post by writing the addresses on their backs and adding a very large adhesive, apparently a penny black. At the extreme lower part (to the left of the address area) a daughter is showing her mother the beauties of a "Mulready" and both are apparently enjoying themselves.

The signature is in the lower right hand corner near the little boy. It consists of the bust of a "Punch-like" figure with his index finger on his nose; in front of the nose is a letter "P" and behind the hunch the letter "Z." On the head are two streamer-like ornaments, the upper of which probably represents the top of the cap and the lower and darker one represents the letter "I." The "H" is missing.

The only identifying inscriptions are in the center below

"Published by Chapman and Hall, 186 Strand' 1840"

and at the right lower corner

"Printed by Lefevre, Newman Street"

in italics.

Caricature by John Doyle

3.—While this caricature pokes fun at the Mulready it is really of a political nature. To understand the characters and get the allusions one must know something of the political situation that prevailed at that time.



Fig. 8 Political Caricature by John Doyle.

Lord Palmerston takes the place of Britannia and is seated on a pedestal (island) inscribed "Foreign Office" and leaning against the left knee is a shield. A crouching and sleeping Lion lies at his feet; he has dispatched flying figures to all parts of the world, those on the left (West) being children with bows and arrows (Cupids?) and those on the right (East) being adults bearing fire and swords (allusions to the war in Egypt and China).

To his left is a group on another island (Ireland) consisting of a man (the Teetotalist Father Mathew) administering the temperance pledge to a group of Irish peasants. In the foreground is a teetotaler knocking out the spigot from a barrel

of Whiskey to drain it. In the lower right hand corner is a figure waving his tophat and shouting "Hurrah for Repeal" (Mr. O'Connell) and behind him a man apparently shocked thereby (Lord Ebrington, the Lord Lieutenant). On Lord Palmerston's right (East) is a group of Chinese, two elephants with a mahout and a group of three men supposed to represent Africans, though the dress belies this. In the lower left hand corner is a bewhiskered party in bed, apparently praying or in distress (the late Lord Chancellor of the Exchequer, Lord Monteagle) and another individual (Mr. Baring, his successor) reading from a large sheet of paper the adoption of uniform penny postage and the failure of Lord M's last financial scheme. The text of the document Mr. Baring is reading is "Post Office deficiency in the quarter £272,000. Total deficiency in the year to be made up by new taxation £2,000,000 (all in italics). To the extreme right of the Irish group is a head of a Satyr mounted on a pillar marked "N. W. Boundary." This is addressed "To Mr. John Bull, &c. &c.," in script.

Below the frame and on the left, is "Published May 26th, 1840, by Thos. M'Lean 26 Haymarket," while to the right "A. Ducoté, Lithogr. 70 St. Martin's Lane." In the lower left hand corner of the sketch are the initials "H. B." and over the frame in the upper right hand corner "H. B. Sketches, No. 639." This was the number in the series of Doyle "Sketches" and he signed them H. B. The size of this sketch with the frame was 13¼ by 9⅝ inches.

Mason's Caricature

4.—This caricature, published by W. H. Mason of Brighton, was by an unknown artist. It is very rare. The size and design are about the same as those of the original Mulready.

Britannia is seated upon a pedestal or island and wears a fool's cap with bells. The Shield is replaced by a Penny and the sleeping Lion wears an enormous nightcap; on her left she dispatches a winged messenger and on the right another and a figure on a flying machine (?); this consists of a cylinder with a chimney spouting smoke at the rear end. In back there is a train on her left and a ship on her right.

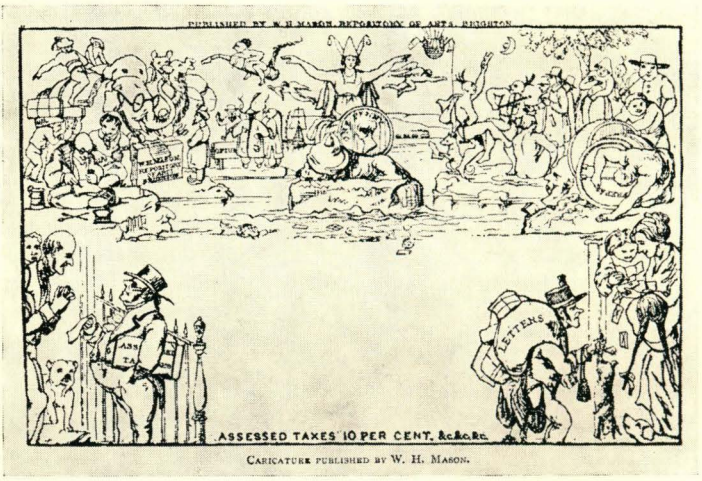


Fig. 9
A rare item by an unknown artist.

To her left, on another island, is a dog sitting up reading, several Indians dancing and playing a fiddle, several hatted figures (Quakers), a woman, a fat planter and his wife and a man heading a cask. Below and to the right of the address area is a Postman with a heavy pouch marked "LETTERS" delivering a dead rabbit, a dog sniffing same and two women reading and dropping letters.

To Britannia's right is a group of Chinese with cases of opium apparently dealing with a white man, two elephants (one with goggles) and their mahouts; bespectacled elephant is apparently reading a paper on a box and the latter is marked "W. H. MASON, REPOSITORY OF ARTS, BRIGHTON." Below this a bespectacled man surrounded by his ink-pot and pens, is writing a letter and a woman is looking over his shoulder. The edge of the island on which the writer is sitting is in the form of a "Punch's" face. Below this and to the left of the address area and standing on an iron-railed stoop, is the Tax Collector presenting his bill to the harrassed house-owner. At the bottom of the address area and within the frame is the inscription "ASSESSED TAXES 10 PER CENT, &c. &c. &c." Outside of the frame line at the top is "PUBLISHED BY W. H. MASON, REPOSITORY OF ARTS. BRIGHTON."

Caricature by Menzies

5.—This caricature appeared in Edinburgh. It was published by Menzies of Princes Street. Folded it measures 5 by 3¼ inches and was outlined in the sheet by a diamond-shaped frame. It has illustrations upon the back flaps as well as on the face. Britannia is represented by an old woman standing in a tub drawn by two ducks. The messengers are three men, a woman and some birds. To her left, under a small tree, sits a fat man on an island; he is drinking palm wine. Behind him on another small island is a crouching Lion (?) and a cannon that is firing to the opposite side of the scene, apparently at the Chinamen. In the lower right hand corner of the face sits a naked individual with a large wrist chain.

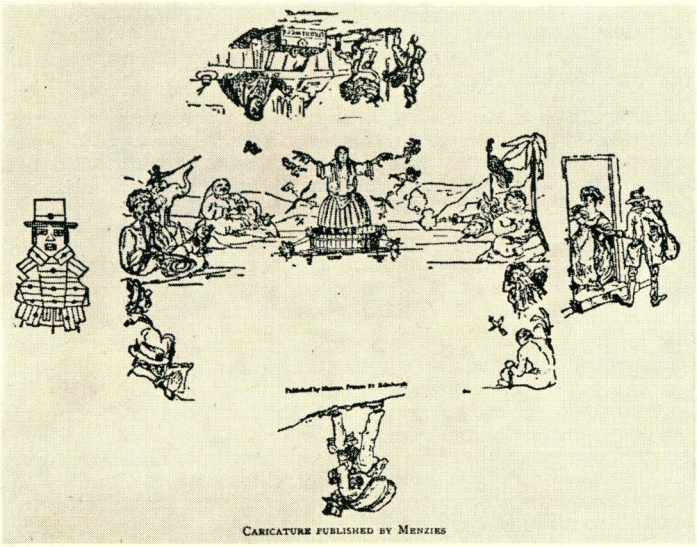


Fig. 10
The Edinburgh Caricature by Menzies.

To the right of Britannia there is a fat Chinaman seated on a small island and beyond him a small elephant with upraised trunk and whose mahout holds a spear; below this sits a large Turk smoking a water-pipe and by him a small figure thumbing his nose. In the lower left hand corner is the bust of an elderly man writing a letter that starts with "Dear Cu ."

On the left flap is the figure of the torso of a Postman made in letters, "A Man of Letters," and on the right flap another Man of Letters (a Postman) delivering letters to a lady in a doorway.

On the bottom flap is a Postman stooped under the weight of a mail bag.

On the upper flap a busy man sits behind his table on which and in a box on the floor there are many letters, the result of the cheap postage; two Postmen are staggering in with arms full of letters.

Along the middle of the lower border of the face there is the inscription "PUBLISHED BY MENZIES, PRINCES ST. EDINBURGH."

Caricature by White

6.—Thomas published a pair of caricatures practically of the same design but of two sizes like the Leech caricature. The smaller design measures 5x3¼ inches and is an etching printed from copper plate; the paper, rather thcik, was cut 9½x 7½ inches and folded like an envelope.

Britannia has a pineapple(?) on her head, a cat for a breast-plate and is dispatching her four messengers with the "Hey Presto Begons." Each messenger bears a mail bag and the two to her right are astride geese; the upper messenger remarks, "Joe, you've the advantage of me, 'cos I've got only one leg." The sleeping Lion wears a night-cap and one the pedestal below him is the inscription, "THE BRITISH LION ASLEEP." **"If you want to wake him you must Kick him very hard."** The large design has the word "hit." In the background are some ships and a man on a sled holding to the tail of a running reindeer. To her left is a group of Indians and three policemen in high hats. The sitting Indian has a postage stamp

and a wolf or fox is in the group. One of the policemen is saying to the Indians **"You are not to walk about in a state of nudity."** At the margin is a tree bearing fruit (pears)? and under this a fat woman, a man smoking a pipe and a dustman shouting **"Dust oh."** Below him are several casks, one being headed and the others marked "LONDON" and "PORTER," and below them the inscription "ALLOWED TO BE DRUNK ON THE PREMISES ONLY." To the right of the address area are a mother and two children. The mother says to one, **"My dear! Children should never look into people's Letters! Go sit down."** One answers, **"Let's have a squint at it."** The other one says **"I can't Ma'm, 'cos I've got no hinder part."**

To Britannia's right the Chinese have bales marked **"Bohea—Twankay—How qua."** Beneath them is the inscription "FINE TEAS AS IMPORTED." One camel looks like a cat and sings **"Moll row"**; the mahouts on the elephants call **"Walk up here. Just going to begin."** Below them the inscription "WOMBWELL'S." Just below this group sits an old woman writing a letter. The box at her side is marked **"Carraway Comfits."** In the large design the box is marked **"Cigars"** and the old lady holds a bottle of "gin" in her left hand.

To the left of the address area the two figures apparently represent Church dignitaries; one of them is reading a letter **"& furthermore Dissenting Martyrs are starting up every day. Socialism is not dead. The Kirk is alive & kicking Catholicism is running a race with us. The Jews demand justice, & knowledge is on the quick march."** The reclining dignitary replies **"The Church is indeed in Danger."**

The small design is inscribed "ONE PENNY" in the lower center of the address area; on the right, "JACK THOMPSON" and on the left, "MOOLROONEY, R. A. M." On the right hand side outside of the design and running vertically is the inscription "THE NEW POSTOFFICE ENVELOP—**White Publisher, 59 Wych St. Strand London."**

The design of the larger caricature measures 7 ½x5 ½ inches and differs only slightly from the smaller one. The inscription beneath the Lion has **"Hit"** in place of **"Kick,"** the old lady to the right of Britannia holds a bottle of "GIN" in her left hand and the two Church Dignitaries are replaced by two old women and the letter differs, **"Ma Bouchal. This comes to inform you that I am but middline i hope you are the same. By gonnes there is not a dhrop of the Creatur to be had now in all Ireland, there is nothing but Pumps erecting."** To which the other replies, **"Osh! Thunder & Turf! bad luck to such Holy Water."**

The words "ONE PENNY" are at the top outside of the design. In the address space, in four lines,

"THE NEW POST OFFICE"
ENVELOPE
from a Design by
MOLL-ROONEY, R. A. M."

In the lower right hand corner **"Senceldarian Press, Hatton Garden."** and in the center, **"Printed by Pocock."** Outside of the frame at the bottom, "Thomas White, Publisher, 59 Wych Street, Strand." The initials "C. J. G." on both designs are unknown. The large design appears colored also.

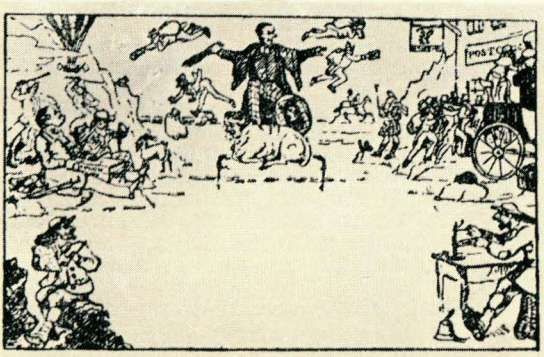
Caricature by an Unknown Artist

7.—One interesting caricature is by an unknown artist and unknown publisher. It measures 5 by 3 1/5 inches and is well executed. It may be from a copper plate or it may be lithographed. It also is of a political nature.

Britannia is represented by Lord Brougham, who has a birch rod in his right hand; he has dispatched four messengers (Postmen) with bags of letters. Against his left knee is a shield which bears a caricature of an adhesive stamp. In the background on his left is a Postman astride a horse and at his right a train. At his feet is a full grown **Lamb** with the head of Lord Melbourne.

To his left is a building labeled "POST OFFICE" and in the foreground is a Highlander playing a bagpipe. In front of the Post Office there are some men, one of them a Postman with a bag of letters; the others may be about to leave in the coach, the rear end of which is shown. Near the back wheel there is a rat. From the Post Office hangs a sign inscribed "By Rice & Co." In the lower right hand corner a Dustman sits upon an upturned basket at a table melting a stick of sealing wax over a candle.

To the right of Lord Brougham there sits a figure on the ground (probably intended for O'Connell); between his legs is a chest marked "VOLUNTARY RENTS" and in front of him a goat. Behind him are some of his followers evidently fighting. Above them is the lower parts of a balloon from the basket of which extend two flags. In the lower left hand corner sits a coal-heaver (upon a load of coal?) reading a letter. The letters "H. R. H." in the lower left hand corner are no clue as to the identity of the artist.



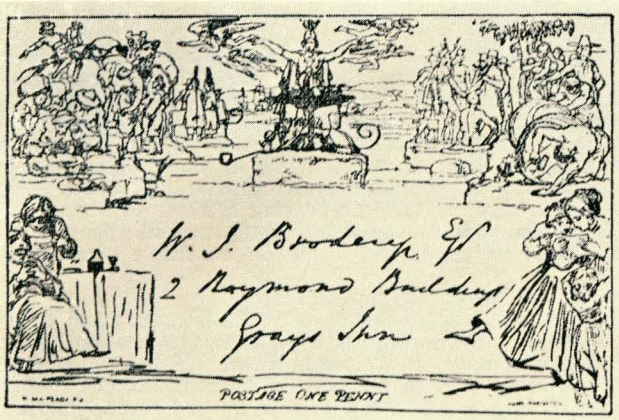
CARICATURE OF UNKNOWN ORIGIN.

Fig. 11
Artist and publisher unknown.

Caricature by Theodore Hook

8.—This represents not a caricature but a parody of the original by additions to an original Mulready.

This artist has added a table in front of Britannia and upon it are a decanter and glasses. The Lion is bespectacled, is smoking a long pipe and has a slender curled tail. One of the elephants is bespectacled and likewise some of the individuals. In the lower left hand corner he added a table, a medicine bottle and glass; the young lady in the lower right is provided with a flowing skirt and is in the attitude of "kicking up."



ENVELOPE BURLESQUED BY THEODORE HOOK.

Fig. 12
The parody by Theodore Hook.

Spooner Caricatures

9.—A large caricature bearing the initials "HH" and probably drawn by H. Heath was published by Spooner. The design measures 14x9½ inches.

Britannia is represented by the Queen who is seated upon the Lion and is scattering letters in all directions and these are being caught by various groups. In her left background is a man seated in a tub filling his sails with a bellows and on her right a costermonger galloping his donkey and spilling an old lady from the gack of

the cart. On her left a couple of Negroes are amusing a group of men and women, one with a baby in arms, and alon gthe margin an owner, with a stick, superintending the heading of a cask by a Negro assisted by a Negress holding a candle. At the right hand side of the address space are an old man and woman reading a letter and a child reaching up for it.

On the Queen's right a Chinaman is fighting a sailor while another Chinaman and sailor look on; an ostrich mounted by a Negro and an elephant mounted by a Turk come next; several Turks and Negroes are admiring a **Circassian** lady whose clothing (envelope) seems to have come unfastened. At the left of the address space an old lady is reading a letter to her seated husband.

Across the address space there are many figures of men, women and children in various styles of clothing and waving canes, sashes, hats or hand and trying to catch the descending letters.

Across the top and outside of the design is the inscription "A NON-PREMIUM DESIGN FOR THE POSTAGE ENVELOPE." In the lower enclosed space is the inscription **"Offered to be MULLED on Wood for Ten shillings, by which the Public would have been gratified and some hundreds of Pounds saved."** In the lower right hand corner is a design that resembles the Mauritius productions and this bears the inscriptions, top and bottom, "POSITIVE-LIKENESS." In the lower left hand corner is the inscription **"Printed by W. Kohler 22 Denmark St. Soho."** In the lower center is the inscription **"Published by William Spooner, 377 Strand."**

The regular Spooner Series comprises fourteen caricatures which are numbered consecutively and are of the same size, measuring 5½ by from 3⅜ to 3½ inches. These were prepared as envelopes of diamond-shaped outline like the original Mulready and were printed in sheets. The first six deal with Courtship and Engagements. The number in these is on the upper flap just over the figure representing Britannia.

1. This represents Britannia as a grinning old lady with the sleeping Lion at her feet. She is apparently approving of the various courtships and flirtations that are going on about her. To her left the man proposing is on his knees before his simpering lady love but the father, with club in hand, is entering the door behind him. On her left the maiden is entertaining her friend by playing a guitar left handed; to the right of the address space the couple is out for a stroll and to the left a couple apparently making dance steps. Below on the right the man is explaining something to the lady while on the left the exasperated lady is booting the retreating male.

Below the space is the inscription "W. MULHEADED. R. A." (to the left) and **"London, William Spooner, 377 Strand"** (in the center). No definite artist's initials are present.

2. Britannia, smoking a long pipe, sits upon the back of a Lion. To her left, in the background, is a small pagoda and then an exploding barrel spewing four Chinamen, while one watches; the barrel is marked "GUN POWDER T." On her right, in the background, old Nick is flying away with a bag labeled "SULPHUR" and in front of him the word "MONOPOLY." To her left at the top is a page presenting a letter to a lady, below them a Postman presenting a letter to a big-nosed woman and at the bottom a writ-server presenting a writ to a skipping debtor.

To her right at the top is a young lady presenting a letter to a man in a nightcap, below them a military man presenting a letter to a trembling civilian and in the lower corner a long haired (wigged) individual on his knees presenting a letter to a gentleman.

The inscriptions below are like in the preceding.

3. Britannia, with a black patch over one eye, is seated upon a recumbent donkey and is playing a violin; the donkey is apparently vocalizing, while several wooden-legged individuals are dancing in the background. In the upper right corner is an elderly man holding a letter and saying "A remittance I expect"; beneath him is another holding a letter and saying "An Invite to a Spread for a Guinea" and below in the lower left is a lady holding a letter and saying "I can guess who this is from." In the upper left corner a bespectacled man remarks "I've no idea who this is from," while the man below him remarks concerning his letter, "A Dun, for a Crown," while the lady in the lower left corner opines her letter is "From my Private Correspondent."

4. In this caricature Britannia sits upon the Lion, writing, using her shield as a desk while the bespectacled Lion also writes; over the top is the inscription "For we're all writing, write, write, writing." Along the sides are various groups of various ages and sexes, all busy writing. All are using quill pens.

5. Here Britannia is seated upon a bespectacled Lion who is reading a paper, Postal Regulations. She has a spear and shield and seems to be in good humor. In the upper right corner a guest asks the waiter, "Waiter, how long will my soup

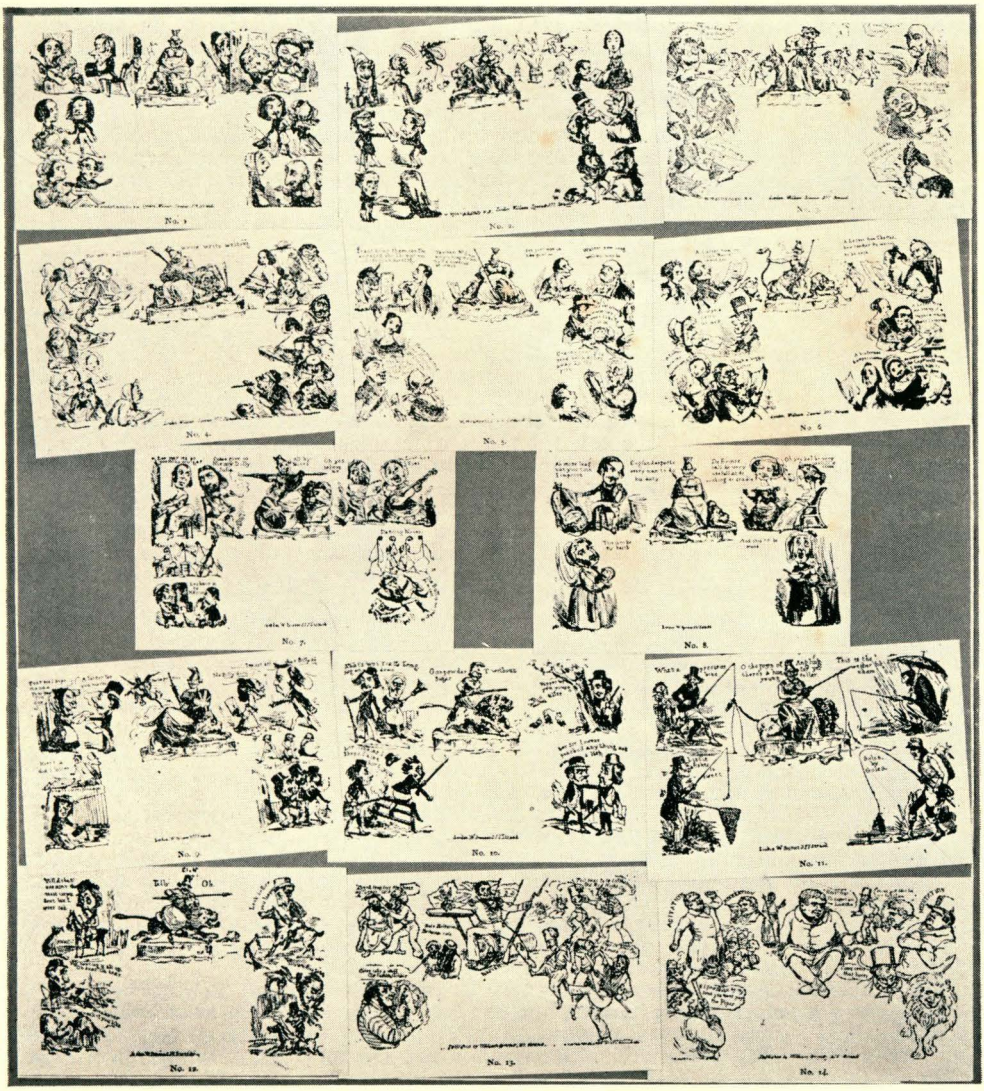


Fig. 13. The Fourteen caricatures of the regular Spooner series.

be" and the waiter replies, "It's just put in the post, sir." Below this a Postman is returning a baby to a lady with the remark, "It's returned, marm; they wont take it in"; in the lower right corner a little boy asks, "Granny, can't you send my belly-aches away by the post?" In the upper left corner a boy asks a coal heaver, "Oh please Mr. Smut can't you bring mother a half a hundred coal" and receives the answer, "I can't bring them, cos I'm engaged, but I'le put them in the post directly." In the lower left corner a lady asks the butcher, "Have you sent my Mutton, Mr. Stickem," and the answer is "The boy has just put it in the post, Miss."

This caricature seems to illustrate the advantage of the cheap postage.

6. Here Britannia seems to have indulged too well and is maintaining her position on the Lion's back by holding on to his erect tail; she is smoking a shortened pipe and a pewter pot rests at her feet. The Lion seems to have indulged and is smoking a long-stemmed pipe. In the upper right corner a wife is reading a letter while the husband looks over her shoulder none too pleased. She remarks, "A Letter from Charles, how tender he writes, to be sure." Below them a man holds a letter and remarks "A letter from my scamp of a Nephew, wants Money I suppose." In the lower right corner a buxom widow remarks concerning her letter, "Another

letter from the Captn. Well really I don't like to refuse him," while her companion's letter seems to be nothing more than "A hinfernal Lawyer's Letter." In the upper left corner a man remark "A Letter from my little Maria! bless her," but his wife seems none too pleased. Below this the Postman delivers "An unpaid Letter" to "Mrs. Screw," and in the lower left corner a young lady says "A Letter from my Sweetheart," while her father(?) says, "Umph, a begin Letter."

The theme now changes. While the first six caricatures dealt with the Post the remaining one goes far afield and really comes more in the category of Comic envelopes, which were so popular at the time. The subjects of the last are all different and the inscription at the bottom of each is not in italics as in the first six; various other little points seem to indicate that these caricatures were possibly done by another artist.

7. This caricature concerns itself with music. Britannia is represented as playing a violin with the use of a spear and bellows, the Loan holding the music. It is marked "All by notes." In the upper right corner a lady plays a guitar and a man holds a sheet of music; she sings "Love has eyes" and he answers "Oh, yes, believe me." Below them are four "Dancing Notes" and in the lower right corner a musician is being hoisted over a fence by a pair of horns with the inscription "Dis bull is no judge of de music." In the upper left corner a Dustman requests his Daughter, at the piano, to sing, "Come, give us Nix my Dolly, Julia," but daughter says, "Lord, Par, it is so precious wulgar"; below them are four more notes as musicians ("Musical Notes") and in the lower left corner an organ grinder and two children, the latter are saying ,"Leg have a po, Master."

8. This one is somewhat political in its nature. Britannia, smiling broadly, is seated on the Lion and above her spear is the inscription "England expects every man to do his duty." In the upper right corner are two ladies representing, apparently, the Queen and the Duchess of Kent, the latter remarking, "The Brince sall be very useful at de rocking de cradle"; her Majesty replies, "Oh yes, he'l be very useful in time." In the upper left corner Prince Albert is rocking a cradle, remarking, "Ah mine loaf, vat you tink, I improve." In each lower corner is a nurse, the one on right carries a dish of pap and says "And this to be mine," while the one on the left holds a baby and says "This is my berth." These are political allusions and one must be conversant with the political conditions of that day in order to understand the references.

9. Here smiling Britannia is seated upon her Lion while a diminutive Mephistolphiles is carrying a couple of Chinamen "postage free." In the upper right corner a jealous husband is saying to his wife, who is holding a letter behind her, "I must see that Billy—do," and she says "No, Billy don't"; below are three letters, A, B, and C with heads and marked "Some of the Ls." and in the lower right corner three jolly gentlemen apparently pleased at the "Five o'clock delivery" from Posts and Offices other than the Post-office. In the upper left corner is a Postman delivering a letter to an elderly lady with the remark, "A letter for you, marm," and she replies, "Dear me, I hope it ain't a Pence ive one"; below is a graphic representation of "A dead Letter." In the lower left corner a party on his knees receiving a bottle through a cellar-hole in the sidewalk "Private correspondence."

10. This represents a hunting scene. Britannia is standing behind her standing Lion, as a pointer, with a gun in her hand, "Gunpowder T. without Sugar." In the upper right corner a hunter is standing behind a tree and in front are four birds (partridges with Chinamen heads), "Pepper for you young feller"; in the lower right corner, a poacher, cauge with game in his bag by the Keeper, saying, "Lor Sir, I never poached anything, not even a Heg." In the lower left corner a Cockney discharges his gun at close range into the rear of his companion, remarking, "Lor Jenkins, I hope I ain't hurt you."

11. This represents a fishing scene. Britannia is seated upon the Lion fishing and remarking, "O the joys of Angling, there's a line for you, young feller"; the Lion is fishing with his tail. In the upper right corner an old man is fishing in the rain under an umbrella, saying, "This is the wether for them"; in the lower left corner an angler has caught a pair of "Soles by Goles." In the upper left corner the standing fisherman has got, "What a precious bite" in the seat of the pants by a dog; in the lower left corner a pleased angler is lowering a minnow into his landing net remarking, "Little fishes is sweet."

12. This represents a fox-hunting scene with Britannia astride the Lion with her spear set charging after a Chinese fox which has peacock feathers in its cap, Tally-Oh and View Hallo. In the upper right corner a hunter's steed has stopped before a rail, "Look before you leap"; below him a hunter and his steed who have parted company. The hunter is sailing over a fence saying, "You wicious bruite." In the lower right corner another hunter is ambling along, saying of the fox, "Here he goes." In the upper left corner is a mounted huntsman staring at a sitting fox and remarking, "Vell, if that 'ere ain't the most imperdent fox I ever see"; below is a dismounted huntsman saying to his injured(?) horse, "My hunting is all up. Oh

dear! oh dear." In the lower left corner an unhorsed huntsman says to his steed, "Break you own neck if you like."

13. This caricature seems to refer to war in Syria, and to England's alliance with Austria and Turkey. Britannia is replaced by a man, Sir Charles Napier, dressed as ready to fight by land or by sea. He is seated upon a large cannon, holding a gun upright by his left hand and backed by three flags. On the right his bluejackets are making short work of the Egyptians with remarks, "Tell that to the Marines, Old Red Cap" and "Put that in your Pipe and Smoke it." On the left side his men are hobnobbing with the Turks and Turkeys, with remarks, "Drink long live the Queen my Turkey cook," "Rule Britannia, Britannia rule"; to a turkey gobbler, "Come take a whiff Old Gobble Gobble."

14. In this one Britannia is replaced by Daniel O'Connell supporting or balancing a Roman Catholic Priest on his right hand and a mannakin on his left hand (Lord Melbourne?), who says, "Mind you don't let me fall, Dan"; the reply is, "Never fear, I will support you, my lambkin." The various figures surrounding him are himself in different aspects as, "Botheration," "Meditation" and the third on the right a lion, "THE IRISH LION" with his tail marked "Repeal," the same being twisted about someones neck who remarks, "Come come that hurts." On the left are "Recreation," "Agitation" (with a tumbler of whiskey), delivering an address, and in the lower left corner a Piper who says, "If I find Music by my Sowl, you must pay the Piper."

In the first six at the lower part of the address space and within the frame line, we find "London, William Spooner, 377 Strand in italics (except in No. 5 it is "London, W. Spooner"); this in number 4 is followed by "W. MULHEADED. R. A." in straight letters, but in 1, 2, 3, and 5 this signature precedes the other inscription. In No. 6 the only indication of a signature seems to be something resembling "HH" in the lower right corner. In numbers 7 to 12 the inscription at the bottom of the address space reads "London, W. Spooner, 377 Strand" in straight type. There is no signature and the lettering is clearer. In No. 9 only are the sentences connected with the mouths of the speakers. In Nos. 13 and 14 the inscription or address is again in italics and consists of "Published by William Spooner, 377 Strand." On No. 13, in the lower right hand corner, is "R. S. HURST, DELT. ET LITH. NO. 244 STRAND." On No. 14, in the lower left hand corner, "R. S. HURST, LITH. 244 STRAND."

The envelopes are numbered from 1 to 14 consecutively. In the first six the simple number is placed on the upper flap just over the central figure and is in the same way as the design when the envelope is spread open. In the remainder the numeral is placed in the same position but is preceded by "No." and so are now reversed in reference to the design.

Southgate Caricatures

The Southgate series consists of six envelopes numbered consecutively. Unlike the Spooner series this group has the names of the artists and lithographers upon each one; in some instances the artist and lithographer are the same (Madeley).

1. In this caricature Britannia is seated behind her Lion and is scattering messengers to all parts; in the background are men-of-war sinking Chinese junks. At his feet, reclining against the pedestal, are two figures representing Joy and Grief, apparently. To her left are three Chinamen, one thumbing his nose at a British soldier, then a postman delivering a letter to a man upon a gallows; below these is a pickpocket plying his trade on a man dropping a letter in a letter box. On her right one of the flying messengers is delivering a letter to a lady over an iron fence and two gentlemen interested in the same letter, while below several who are apparently discussing their letters.

In the lower left corner is "FREDk FROOME DEL." in straight type; below the middle of the address space, "Published by J. W. Southgate, Library, 164 Strand . . . 1st June, 1840" in italics; in the lower right hand side "MADELEY LITH." in straight type. The number (No. 1) is on the lower back flap in all and oblong below a space or tablet 18x69 mm. consisting of a background of crossed lines; this contains, in white letters,

"REJECTED DESIGN'S
FOR THE
POSTAGE ENVELOPE."

The frame measures 5 ½ by 3 ½ inches and is a little larger than the remainder.



Fig. 14. The Six Southgate envelopes.

2. Here Britannia is sending out letters by messengers only to the ladies. In the upper right corner a messenger has delivered a letter to a woman swinging a broom; below are three women who are reading theirs; in the lower right corner a man is holding a letter so that a washerwoman may read it without removing her hands from the tub. In the upper left corner the messenger is emptying his postbag at a "Ladies School"; below a cook and milk women reading letters and in the lower left corner a fine lady refusing a number of **billets-doux.** In the lower left corner is "MADELEY, DEL." in straight type; below the middle of the address space, "Published by J. W. Southgate, Library, 164 Strand, 1840" in italics. In the lower right corner, "E. T. LITHO." in straight type.

The frame measures 5 by 3 ¼ inches and the numbering is the same as in No. 1.

3. Here Britannia and most of the characters seem to be in a joyous mood. In the background there appears to have been a naval engagement with victory for the British Lion; this may be the cause of the merry-making and celebrating. The coalheaver, to the right of the center, is calmly drinking his ale and reading his letter while the woodenlegged men in the opposite lower corners seem quite happy.

In the lower left corner is, "MADELEY DEL."; the italic address has "June 6th" but no year date.

4. This is of a political nature with the Queen replacing Britannia; from her neck is suspended a full sized portrait of Prince Albert and the Lion, lying upon the "Blarney Stone" has the face of O'Connell; the excessively long tail is marked

"ERIN GO BRAGH" and "MY ENVELOPE TAIL." To her right and left the Queen seems to be dismissing her ministers. On the right is Prince Albert consulting the Almanac de Gotha and in the lower right corner and loop of the tail, are Lord Melbourne, Lord John Russel and Mr. Spring Rice stuffing John Bull with **Rice** paper; on remarks, "Stuff him well, John Bull must be fed."

In the upper left is the King of Hanover, with his crown, and below Queen Adelaide and the Dutchess of Kent. In the lower left corner, in the other loop of the tail, is Lord Palmerston, at the Foreign Office, packing a case of "OPIUM" but being hoisted out of his seat by a Chinaman with a hot poker.

Madeley is the artist, but G. M. (Murray) is the lithographer. In the address the word Published is abbreviated "Pub" (also in No. 3) and it is dated June 8th, 1840.

Size is 5 by 3¼ inches.

5. This seems again to be of a quasi-political nature. Britannia is rather woebegone and the Lion is standing and biting the hand of a person. The main characters seem to have been taken from Dickens (Pickwick Papers). In the middle of the left side are Sam Weller, senior and Mrs. Weller, No. 2, and in the lower left corner young Sam Weller and Job Trotter. On the right side, in the middle are Mr. Tracy Tupman with either Mr. Snodgrass or Mr. Winkle and in the lower right corner we find Mr. Pickwick, Mrs. Bardell, the Fat Boy (Joe) and Tommy.

The date is June 12th, 1840; "MADELEY. LITHO." is outside the frame line in the lower left and "FREDk FROOME DEL" is within the frame in the lower right corner.

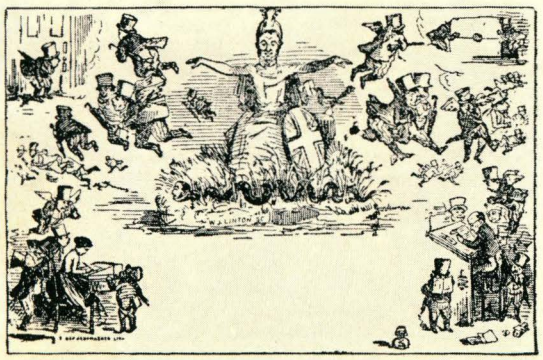
6. Another political caricature. Britannia is replaced by the Pope and the Lion by a donkey; O'Connell is kissing the Pope's toe. The canopy is supported by four persons, three of whom represent Lord Russell, Lord Melbourne and Spring Rice. In the upper right corner women are mounted upon a church and below are men carrying banners inscribed, "POPE for Ever," "SOCIALISM for Ever," and "RELIGIOUS EQUALITY." Below in the lower right corner three Doctors of the Church are helping a Highlander swallow an infant. In the upper left corner a priest is exhorting a kneeling supplicant while His Satanic Majesty smothers a yawn. Below in the lower left corner Father Mathew is pumping "THE PURE ILIMINT" over three boys and says, "Dring away boys, the divil a harm in it." One exclaims, "By St. Mathew, I'm as drunk as a fish."

The date is June 17, 1840 and in the lower left corner is "MADELEY DEL ET LITHO." Size as before.

Major Evans, in his book, gives the impression that the Southgate series appeared only in black. These, however, also appeared colored, or at least some of them did, as one collection, of which I know, has Nos. 4 and 6 colored.

Major Evans also illustrates several of the reprints in the Southgate series. No. 2 is apparently both drawn and lithographed by Madeley. He states that No. 4 was both drawn and lithographed by Madeley. It seems that he has misinterpreted the initials G. M. as it seems that they refer to G. Murray and not Madeley. He also ascribes No. 2 to Madeley as lithographer but the copy in the author's collection shows a period after both letters E and T indicating that these were the initials of the lithographer (like G. M. (urray) and not the latin "and".

It seems that there were also proofs of at least some of these caricatures as the author possesses one of the Pickwickian envelope (No. 5) of the Southgate series.



"PUNCH'S ANTI-GRAHAM ENVELOPE."

Fig. 15. Punch's "Anti-Graham Envelope."

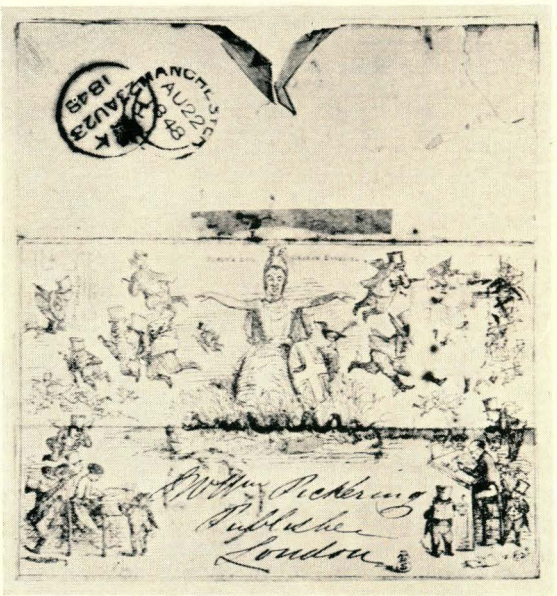


Fig. 16. Punch's "Anti-Graham Envelope" postally used.

Hume Essays

While some consider the series published by R. W. Hume, a lithographer of Leith, merely illustrated comic envelopes and not really Mulready caricatures, others look upon them as regular caricatures or at least as having been inspired by them. Hume issued many comic envelopes dealing with various subjects and

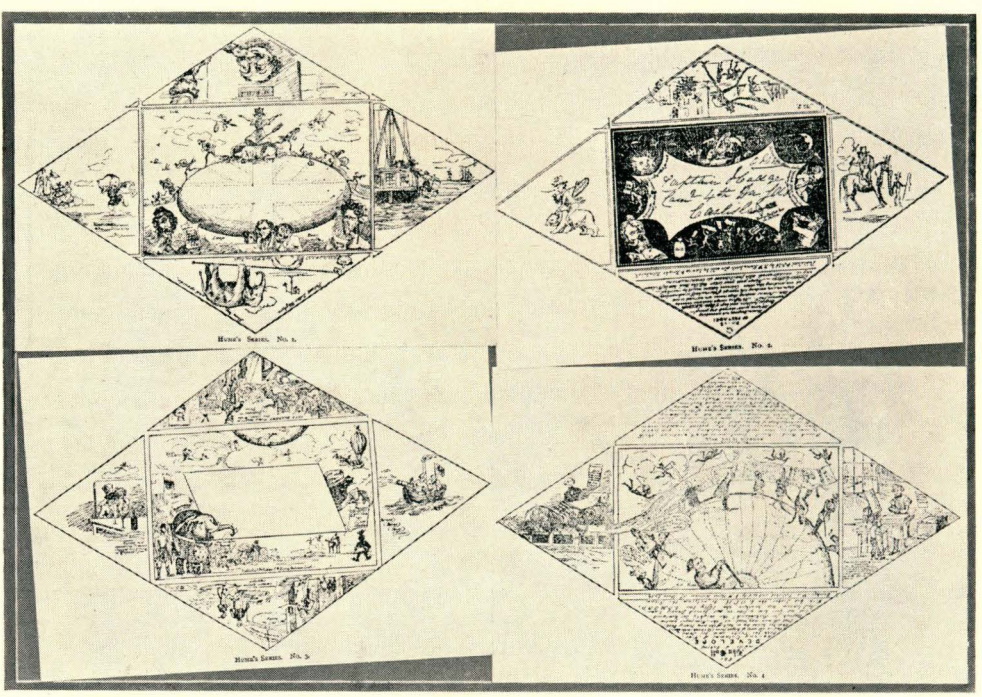


Fig. 17. Hume's Series.

four of the most important and interesting envelopes are represented in this series. They conform in shape and general arrangement to the Mulready envelope and the designs, for the most part, are rather intricate and no attempt will be made to describe each. They resemble the Menzies caricature in that the design is carried onto the flaps.

These four appeared in black on white wove paper though copies on colored papers are known.

Fores' Series

This series, like that published by Hume, has been classified with the comics. They deserve, however, to be placed with the caricatures, if the Hume series is included.

While in general make-up they resemble the caricatures, each envelope represents a different subject. This series comprises ten numbers. They were done by the Doyle brothers, Richard and James. These were two young budding artists, sons of John Doyle, the well known artist of that day.

On July 11th, 1840, Fores' the printers and publishers of Picadilly at the corner of Sackville Street commissioned Richard to do a half a dozen envelopes on Transfer paper. The subjects were to be Courting, Coaching, Hunting, Racing,

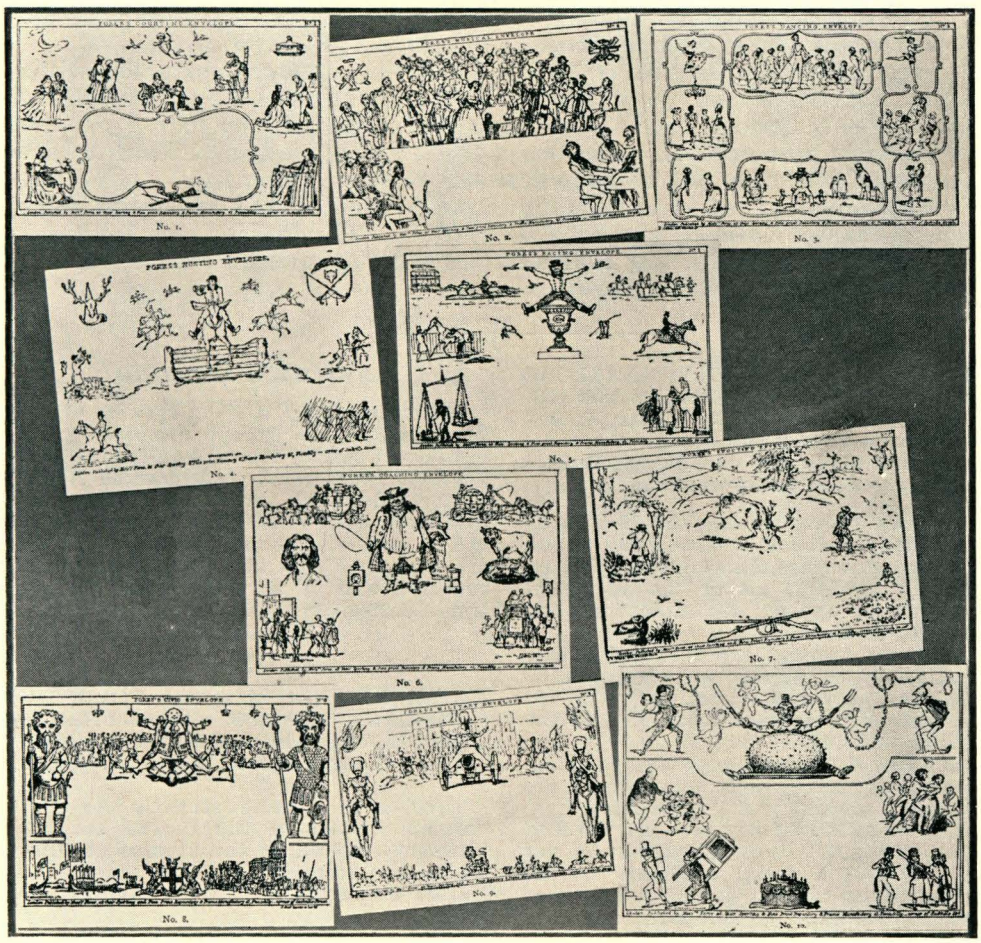


Fig. 18. Fore's Series.

Dancing and Music. Richard allowed his brother James to do three. Within the week all were done. The Dancing envelope, however, was a failure and had to be done over twice before the printing was successful. By September success crowned his efforts so that early in September all six of the envelopes appeared in black on white paper and some in colors.

Later Richard was commissioned to execute four more designs, representing Shooting, Civic (the Lord Mayor) Military and Christmas.

All ten of these envelopes were of about the same size, varying slightly in width or length so that no two are exactly alike in size. Numbers 2, 3, 6, 9 and 10 were drawn by Richard and 1, 4, and 5 by James, Number 8 was probably drawn by both and number 7 is doubtful, possibly done by James. These appeared both plain and colored. All have a double lined frame with the title of the design at the top. As the drawing illustrates the title no explanation is necessary. Most of the envelopes are numbered in the upper right hand corner. Along the bottom, between the double lines of the frame is the inscription *"London-Published by Messrs. Fores, at their Sporting and Fine print Repository and Frame Manufactory, 41 Picadilly—at the corner of Sackville St."* Below the frame and at the left (in all but No. 8) *"J. R. Robbins, Lith. Warwick Court."* Number 8 has *"J. Graf. Printer to her Majesty,"* below and to the right. Graf had a try at the Dancing envelope, which had given so much trouble in the printing, but he seemed no more successful than the others who tried it.

The first six envelopes appeared early in September; the remainder appeared individually at different times in November and early December.

Another series of like nature consisting of three numbers was published by Messrs. Ackermann and Co. of 96 Strand. They also published some of the "Ocean Penny Postage" and "Temperance" envelopes of later date.

Reprints, forgeries and imitations of the Mulready and its caricatures have been issued and the author hopes to deal with these at a later date.

The author is indebted to Major Evans' excellent and exhaustive work "The Mulready Envelope and Its Caricatures", "The Postage and Telegraph Stamps of Great Britain" by Philbrick and Westoby, articles and correspondence for the material of this paper.

REPUBLICA ARGENTINA: CATALOGO DE SUS SELLOS POSTALES Y DERIVADOS. Enero 1939. Victor Kneitschal. Catalog of the stamps of the Argentine Republic, including Buenos Aires, Codoba and Corrientes.

We can highly recommend this excellent little handbook of about 200 pages. It clearly describes the stamps of this interesting country, giving the values of the same in unused, and used condition and also in blocks.

Of great interest are the explanatory remarks which divide the Rivadavia issues into the various printings; with the illustrations is gives a clear idea of the various printings.

The list of proofs is good and the comprehensive references to counterfeits are excellent, especially the counterfeit cancellations so frequently seen on the first issue. They definitely prove that 95 per cent. of the material available in the United States market is bad, a face that was known to only comparatively few people.

—ALFRED F. LICHTENSTEIN.

A NEW ZEALAND FIND.

Whitfield King & Co., Ipswich, England reports the recent discovery of a horizontal pair of the rare 1/- green New Zealand 1864 issue, watermarked N. Z., perforated 13 at Dunedin and imperforate between. The normal stamps are #106 in the Gibbons Catalog. This is the first time that such a pair has been reported and it is undoubtedly of extreme rarity.

AMERICAN HISTORY AS TOLD BY POSTAGE STAMPS. By Charles C. Gill, M. D. Published by Weekly Philatelic Gossip, Holton, Kan. 90 pages.

Divided into three sections covering "Stamp History of the United States," "History as Told by the Stamps of British North America" and "A History of Mexico From Its Stamps." Sections on B. N. A. and Mexico are illustrated. That for the U. S. has spaces where stamps may be affixed to illustrate text.

A Historical Catalog of U. S. Stamp Essays and Proofs Trans-Mississippi Issue of 1898

By CLARENCE W. BRAZER.

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(Continued from Vol. XVIII—No. 1, page 49.)

THE regular sequence of this series of articles is herewith interrupted in order to show a sample of the contemplated treatment of each issue to follow. Suggesions for improvement are desired.

Notes—The following listing is necessarily incomplete and the author will be grateful for submission of additional material and information for future revisions. The following have kindly submitted their collections and information for study and listing, Thos. F. Morris, Herman Eisele, Frank A. Hollowbush, Ethel B. Stewart, and Dr. Warren G. Atwood, who also kindly supplied much historical data. Howard A. Lederer, Mrs. Catherine L. Manning, F. L. Ellis, Harry A. Luyster and Allan M. Thatcher also assisted with historical data and photographs. The wonderfully clear and sharp photographs of the die proofs were especially made by Stanley B. Ashbrook. H. M. Southgate kindly furnished the data about dies and rolls. The colors are given by Ridgway's Color Standards and numbers (using /2 for primes") and comparative values appraised by relative desirability, supply and demand. Many of these items are probably unique and only the present lack of this knowledge accounts for their present low value. Owners of other unlisted essays are urged to submit them for recording in this pedigreed listing, which provides protection should these unusual essays become lost or stolen.

ORIGIN

ISSUED to commemorate the development of the great region beyond the Mississippi River by the Trans-Mississippi Exposition held at Omaha, Nebraska, June 1st to November 1st, 1898.

"On December 13, 1897, Edward Rosewater, Chairman of Publicity of the Trans-Mississippi Exposition, suggested to the Post Office Department that special stamps be authorized to commemorate the Exposition, opening June 1 of the following year. Postmaster General James A. Gary replied on December 23, that he would accede to the request, and had decided to issue a series of five values, in the denominations of 1c, 2c, 5c, 10c and $1.00. He asked the Committee for suggestions, as to designs. In the subsequent negotiations, the issue, which appeared June 10, 1898, expanded to nine stamps with 4c, 8c, 50c and $2.00 values added."(1)

The first wash sketches (herein illustrated) for these five first determined values, were no doubt submitted by the Committee in response to the Postmaster General's request of Dec. 23, 1897, and included a herd of bison on the 1c, a mounted Indian attacking a distant wagon train on the 2c, and a plowman on the 5c. These subjects probably developed into those used on the 4c stamp, 8c essay and 2c stamp. The locomotive transportation suggested for the 10c probably developed into the more primitive "prairie schooner" transportation used on the same value stamp. In any event the general spirit of the issue was indicated in these original sketches. The shape of the stamps suggested is similar to those issued, though the vertical designs were changed to horizontal. The artist of the sketches is unknown.

(1) George B. Sloane in **Stamps**, May 9, 1936.

(2) Rewritten from articles by S. M. Edwards in **Weekly Philatelic Gossip** for April 3rd, 1926, and **The Fargo Forum**, Sunday, June 24, 1934, at the time of Nybakken's death (June 19th), illustrated with a four column cut of the photo and a one column cut of the stamp.

ESSAYS.

IT was originally announced in the latter part of 1897 that these stamps would be issued in bi-colors with black centers, and essays were so prepared. Even some plates for bi-color stamps were made and numbers assigned. It is said that due to the unexpected outbreak of the Spanish War in April 1898, and the sudden need for Revenue stamps, it was announced that the Bureau of Engraving & Printing had found it impossible to furnish satisfactorily, or in the time desired, supplies of the several denominations in two colors and that they would be issued in single colors. New plates were immediately made but the stamps were 10 days late and not issued until June 10, 1898. Before the final dies were completed, all the dies and particularly the vignettes, were slightly changed in order to complete and fit the vignettes into the rigid frames. The black vignettes were generally too large, purposely to allow for inaccurate printing in two colors, and had to be cut down. The vignettes of the 2 cents and $2.00 values were also transposed. All the bi-color engravings are die essays, as the designs are not identical with the stamps as issued to the public. George B. Sloane has explained the differences discovered by his studies in *Stamps* for July 21, 1934, and repeated with additions June 25, 1938, as will be quoted hereinafter under the respective Trial Color Essays. Transfer reliefs were made from the vignette dies, parts trimmed off and rocked into frame dies and then reengraved to fit against the frames and labels to complete the dies used for stamps. The frames were made from the original frame for the 2 cents denomination with an opening 1.12″ maximum width and .62″ high. The vignettes originally prepared for the 2 cents, 50 cents and $2.00 bi-color essays were 1.16″ by 0.62″ which required cutting back on the transfer rolls made from the original die. The 4 cents also required considerable trimming but there was less on the others.

Both the frames and vignettes of the completed proofs show acid etched tones, appearing like shadow washes, over part of the frame and vignette engravings, greatly enriching the beauty of the designs.

HYBRIDS.

HYBRIDS, or prints on India paper trimmed on, or close to, the design and mounted on India paper block sunk on cards, are generally about 1 mm. smaller in each dimension than the actual die sinkages. Many of the 1c, 2c, 4c, 5c, 8c, $1.00 and $2.00 essays are hybrids. These are generally cut on or close to the frame line of the design, and can be more readily distinguished by the raising on the back of the cardboard, due to pressing this thin india paper on the damp card.

Both the bi-color essays and normal color proofs are known on India paper cut close with about 1 mm. margins, or half of the 2 mm. gutter, and have been sold as plate proofs. Separate plates for the essay frames and for the vignettes were made only of the 1c, 2c, 4c and 5c, and only for the frames of the 8c and 10c. Therefore the hybrids and trimmed close bi-color essays of the 8c, 10c, $1.00 and $2.00 must be from dies as no plates were made for both frame and vignette for these values; and it is probable that the 1c, 2c, 4c and 5c are also. The very few known trimmed close proofs on India paper are also probably die proofs removed from the large cards. No plate essays or proofs are definitely known, to collectors, except the 2c trial colors on cardboard.

However, most all of the hybrids of the *essays* seen on cards are trimmed practically on the design line and those on India paper off the cards have full 1 mm. or half gutter margins, and are not always exactly the same color as the hybrids. I have not seen any *proof* hybrids mounted on cards. It is of course

possible that the India paper *proofs* with 1 mm. margins might be plate proofs but no pairs are known.

It is also barely possible that the essays on India paper, of those values only for which separate frame and vignette plates were made, might be plate essays, but no pairs are known. As essays are known trimmed with 1 mm. margin of values for which no separate plates were made, these must be cut down die essays. No certified impressions from bi-color plates now exist in the Bureau of Engraving & Printing, but dates of certifications were recorded from record plate proofs.

QUANTITIES.

THRU the courtesy of Hon. Ramsey S. Black, Third Ass't. Postmaster General, we have the following information as to the quantities of die proofs issued to the public in accordance with the practices that prevailed at that time:

Date of Order,	May 31, 1898	50 sets
	October 28, 1898	2 sets
	January 23, 1899	50 sets
	February 11, 1899	25 sets
	July 8, 1899, bicolor	150 sets
	August 4, 1899, bicolor	16 sets

"All the proofs furnished prior to July 8, 1899, were apparently in single colors, as no mention is made in the records of the printing of these proofs in bicolor, except in connection with orders of July 8 and August 4, representing a total of 166 sets."

ACCORDING to J. Murray Bartels, (*Stamps*, April 16, 1938), who was then close to the P. O. D. officials, there were originally ordered for distribution to officials and others, 50 sets of both the bi-color die essays and 50 sets of the normal color die proofs. The bi-color essays were so attractive and popular that 150 additional sets of the bi-colors were made later. As the P. O. D. records are not explicit and as the quantity of bi-color essays and as the quantity known is larger than the quantity of proofs in single colors, it is possible that the 50 sets ordered January 23, 1899 were bi-color essays. This would then make the total of single color proofs 77 sets and total of bi-color essays 216 sets, which is about the proportion of each now available. This unusual large quantity production of die prints in two colors possibly led to the use of hybrids of most of the values in this last 150 sets. I have not seen hybrids of the 10c and 50c essays, but they may exist. Due to printing at different times the colors of these two sets are slightly different.

I have seen a set of normal color large die proofs in slightly different colors (as listed) and on smaller cards (20x127 mm.) than the usual set on larger (205x155 mm.) cards. I believe those on the smaller cards to be the printing of October 28, 1898.

The *small die proofs* are from the 80 government albums of 1903, printed in aniline inks on white wove paper about 44x32 mm. and pasted under pressure upon gray cardboard album leaves from which it is best not to remove them. The album leaves are usually split and the proofs trimmed with a small margin of the gray surfaced card showing about the white paper. P. M. G. James A. Farley says 73 albums were distributed from 1903 to 1905. Several others have been seen containing proofs up to 1908.

All the plates were of two horizontal panes, divided by a vertical center line, 5x10 each of 100 designs with 2 mm. gutters.



By Courtesy of Warren H. Colson.

E285A.

Original Sketch for One Cent.

Drawn in Wash on Tracing Paper Mounted on Buff Card 91x142 mm.

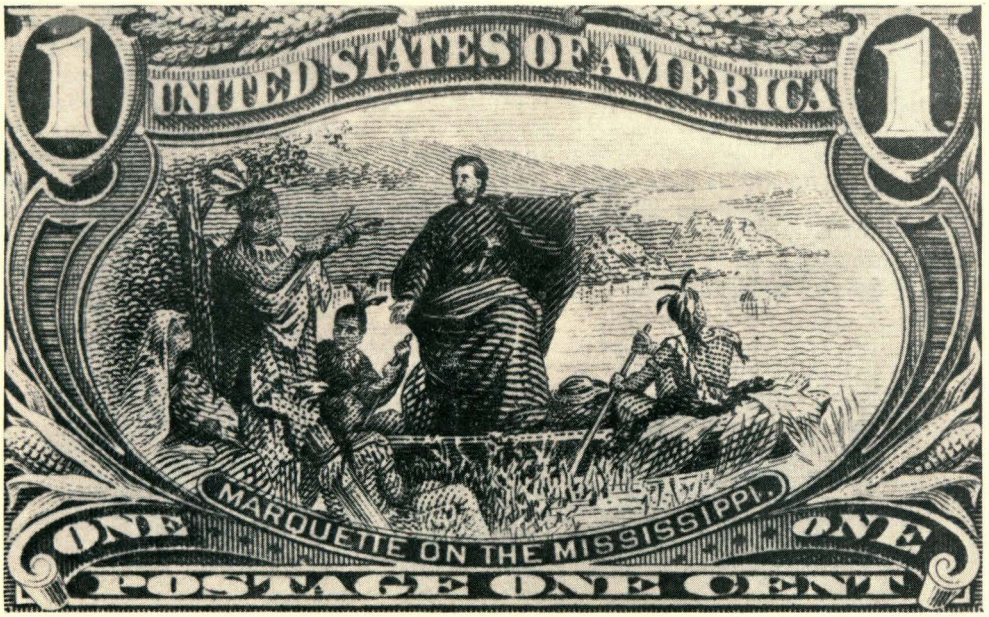
Design Size 62x97 mm.

Dec. 1897. (?) 11m/2 O Van Dyke Brown.

(1 known) 250

No. E285.

Value—One cent
Vignette Die 79x70 mm.
Die Size 63x51 mm.
Die No. 261 Vignette only.
Design Size 34x22 mm.
Produced by Bureau of Engraving & Printing
Designed by R. Ostrander Smith
Vignette Eng. by G. F. C. Smillie
Frame Eng. by D. S. Ronaldson
Model approved May 7, 1898.



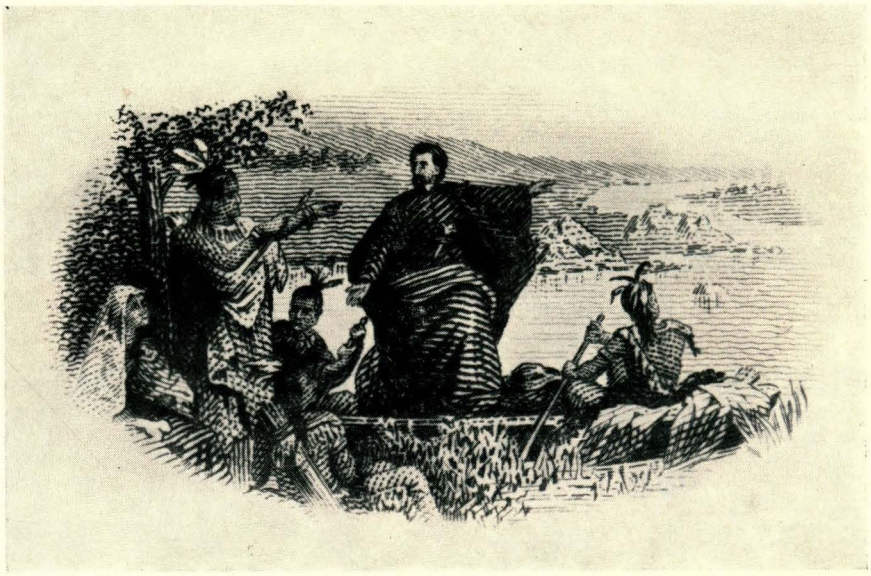
Marquette on the Mississippi.

Photo by Courtesy of Stanley B. Ashbrook.



Photo by Courtesy of Allan M. Thatcher.

The *subject* of the vignette is "Marquette on the Mississippi" from a painting by William Lamprecht painted in 1867 in Cincinnati, O., and since 1877 in possession of Marquette University in Milwaukee, Wis., representing "Father Marquette in a boat on the Upper Mississippi, preaching to the Indians." This painting was early selected as one of the designs, but difficulty was encountered in locating it as it was thought then to be in Chicago. After much search and inquiry it was found, and the University authorities then granted permission for photographing the painting. An 8x10 photograph was made at a cost of $3.00 and sent to the Post Office Department, and from this the vignette was engraved.(1) The University would not permit a photograph of the painting to be made in 1936.



IV State of the Die.

Photo by Courtesy of Stanley B. Ashbrook.

E285—Progress Vignette Die Essays.

A.—Printed on India paper die sunk on cards originally about 205x158 mm.

Die size 79x68 mm.

	Date Printed			
I	March 7, 1898.	69	o/5	Black—No lines in sky and water. (2 known TFM, Mr. X) 100
II	March 8, 1898.	69	o/5	Black—With lines in sky and water. (2 known TFM & FAH) 100
III	March 9, 1898.	69	o/5	Black—Most of engraving completed. (2 known TFM & WGA) 100
IV	March 10, 1898.	69	o/5	Black—Indian at right darker and robe shadows etched. (4 known TFM WGA (2), EBS) 100

E285—TRIAL COLOR DIE ESSAYS WITH FRAME.

The numerals of the *essays* have only a single line inside the "1", whereas the completed *proofs* have an extra shade line inside same at the left and top. The head blanket of the squaw at the left fades into the background, while in

the completed proof the background is darkened thus making the head blanket appear lighter, and the skirt is heavily colored by strongly engraved lines. (G. B. S.). The engraving next the title label is also incomplete. Some of the lines of the vignette overlap the title label and other parts of the frame.

B.—Without Inner Line in Numerals.

Die Size 73x62 mm.

Printed on India paper with 4 axis marks and V cuts, backed with card and cut close.

1898. 5m/0 OO-R Claret Brown frame with 69 o/5 Black vignette.
(1 known WGA) 75

C.—With Inner Line in Numerals.

Die Size 83x68 mm.

Printed directly on die sunk card, trimmed 5 mm. about sinkage.

March, 1898. 69 o/5 Black. Vignette incomplete & not etched.
(1 known (7) WGA) 150

D.—Bi-Color Printed on India paper die sunk on cards 205x155 mm.

Die Size 63x51 mm.

1899. 35 n/1 G Very Dark Green & Black, Autographed by G. F. C. Smillie.
(1 known WGA) 50
Jan. 23, 1899. 35 n/1 G Very Dark Green & Black.
(Said to have been 50 printed) 15
July 8, 1899. 39 m/1 B-G Duck Green & Black.
Aug. 4, 1899.
(Many of the 166 printed are hybrids) 10
39 m/1 B-G Duck Green & Black.
(Hybrid on large card) 7.5
39 m/1 B-G Duck Green & Black.
(Off card and cut close) 5
1898—Frame plates made but never used Nos. 576 defective, 577, 579.
1898—Vignette plates made but never used Nos. 578, 580.
Plate 576 had only 10 subjects and was unfinished.

No. P285.

Value—One cent
Die Size 90x69 mm.
Die No. 279
Design Size 34x22 mm.
Color Officially announced "Dark Green"

P285a—Large Die Proofs.

Printed on India paper die sunk on cards 204x127 mm.

Oct. 28, 1898. 37 m/1 GB-G Bottle Green.
(Probably only two made) 25

India on Cards 205x155 mm.

35 n/1 G Very Dark Green, Autographed by G. F. C. Smillie.
(1 known WGA) 50
May 31, 1898. 35 n/1 G Very Dark Green.
(Said to have been 75 printed) 20
Feb. 11, 1899. 35 n/1 G Very Dark Green.
(Off card and cut close) 5



Marquette on the Mississippi.
Photo by Courtesy of Stanley B. Ashbrook.

P285b—Small Die Proofs.

1903. 37 m/1-GB-G Bottle Green.
(About 80 printed) 10

Fourteen plates were made, but no plate proofs are definitely known.



Mississippi River Bridge.
Photo by Courtesy of Stanley B. Ashbrook.



By Courtesy of Warren H. Colson.

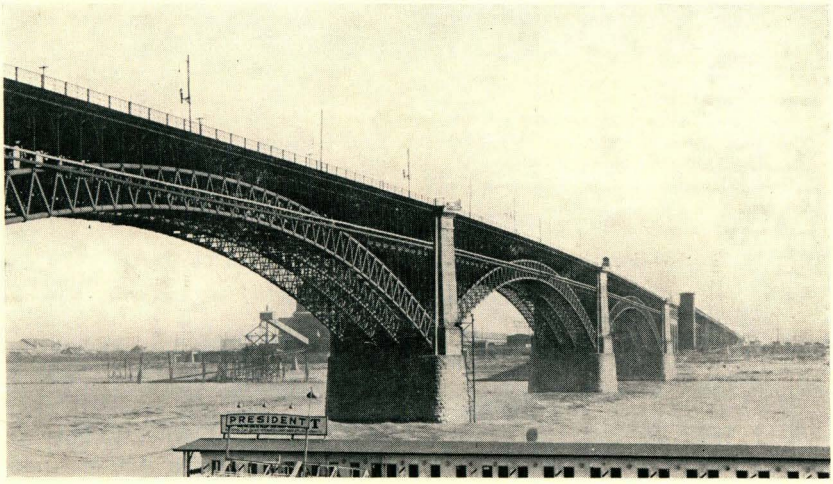
E286A.

Original Sketch for Two Cents.

Drawn in Wash on Tracing Paper Mounted on Buff Card 91x142 mm.

Design Size 57x98 mm.

Dec. 1897. (?) 5i/o OO-R Brazil Red. (1 known) 250



The Mississippi River Bridge.

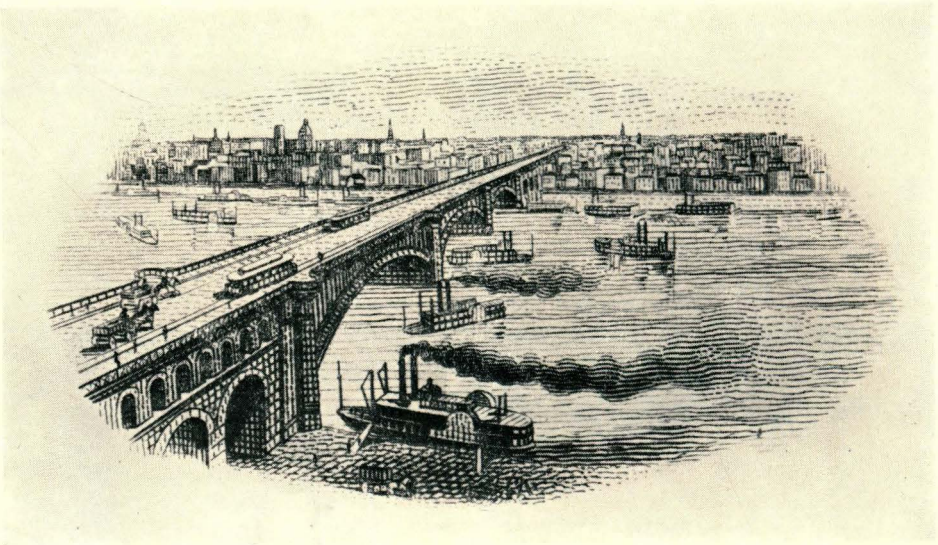
Photo by Courtesy of Allan M. Thatcher.

The subject of the vignette is from a photograph (P. O. D. 1936, tho Luff quotes original announcement as an "engraving") of the great (Eads) bridge over the Mississippi, at St. Louis. The picture used has not been located. The photograph illustrated is of a later date and from a different viewpoint.

At the time these dies were engraved this subject was intended for the 2 cents value but was later transposed with the $2.00 value. "Harvesting in the West" essays are therefore listed under the $2.00 value as they exist with that frame.

No. E286.

Value—Two Cents
Vignette Die 78x68 mm.
Die Size 63x51 mm.
Die No. 272. Vignette only.
Design Size 34x22 mm.
Produced by Bureau of Engraving & Printing
Designed by R. Ostrander Smith
Vignette Eng. by M. W. Baldwin
Frame Eng. by D. S. Ronaldson
Model approved May 7, 1898



III State of the Die.

Photo by Courtesy of Stanley M. Ashbrook.

E286—Progress Vignette Die Essays.

A.—Printed on India Paper die sunk on cards.

Die Size 78x68 mm.

I March 7, 1898. 69 o/5 Black, Very lightly engraved.
(1 known Mr. X) 100

II April 5, 1898. 69 o/5 Black, No lines on bridge beside two trolley cars.
(1 known FAH) 100

III April 7, 1898. 69 o/5 Black. Foreground between bridge and boat and foretop deck incomplete. Horse truck visible was later engraved over.
(1 known WGA) 100

IV Unknown.
V 69 o/5 Black, completed.
(1 known WGA) 100

E286—TRIAL COLOR DIE ESSAYS WITH FRAME.

There is a dome or tower above the horizon at extreme left of vignette. (G. B. S.). The entire left end of vignette considerably overlays the frame and all of this was removed before completing the vignette to fit into the frame.

Color frame with black vignette.

Die Size 63x51 mm.

B.—Bi-color Printed on India paper die sunk or mounted on cards about 83x71 mm.

1898. (?) Carmine & Black.
(Reported originally in Crawford Collection) 50
5 m/1 OO-R Hessian Brown & Black.
(2 known TFM, WGA) 50
3 k/0 O-R Garnet Brown & Black.
(2 known TFM) 50
5 k/0 OO-R Claret Brown & Black.
(1 known TFM) 50
7 i/0 R-O English Red & Black.
(2 known TFM, WGA) 50
7 m/0 R-O Bay & Black.
(1 known TFM) 50
9 m/0 OR-O Dark Flame Scarlet & Black.
(1 known TFM) 50
9 k/2 OR-O Walnut Brown & Black.
(1 known, WGA) 50
13 m/3 OY-O Dark Bone Brown & Black.
(1 known TFM) 50
35 m/1 G Dark Green & Black.
(1 known TFM) 50
49 o/1 B Very Dark Cadet Blue & Black.
(2 known WGA, TFM) 50
63 m/1 R-V Dark Madder Violet & Black.
(1 known TFM) 50
71 /0 Y-RR Rose Red.
(1 known TFM) 50

C.—Printed on India paper die sunk on cards 205x155 mm.

1 k/0 R Ox-blood Red & Black, Autographed by W. W. Baldwin.
(1 known WGA) 50
Jan. 23, 1899. 1 k/0 R Ox-blood Red & Black.
(Said to have been 50 printed) 15
1 l/0 R Dark Ox-blood Red & Black.
(Many of the 166 printed are hybrids) 10
July 8, 1899. 1 l/0 R Dark Ox-blood Red & Black.
Aug. 4, 1899.
(Hybrid on large card) 7.5
1 l/0 R Dark Ox-Blood Red & Black.
(Off card and cut close) 5

1898—Frame plate made but never used, No. 582.
1898—Vignette plate made but never used, No. 583.



Farming in the West.

Photo by Courtesy of Stanley B. Ashbrook.

No. P286.

Value—Two cents
Vignette Die 77x66 mm.
Die Size 85x71 mm.
Die No. 278 marked "Not to be used" on the record proof, &c. 286.
Design Size 34x22 mm.
Produced by Bureau of Engraving & Printing
Designed by R. Ostrander Smith
Vignette Eng. by M. W. Baldwin
Frame Eng. by D. S. Ronaldson
Color officially announced, "Copper Red"

Die 278 was used to make roll 182 which was used to make die 286 which in turn was used to make the roll for the plates.

The *subject* of this vignette was originally intended for the $2.00 value entitled "Harvesting in the West" but met with criticism and doubt that such an aggregaion of faming machinery, as is assembled in the picture, was in actual operation on any farm in the whole of the United States.

The 8x10 photograph was taken during plowing season in November 1888, on one of the farms of the Amenia & Sharon Land Co. located on government surveys as Section 15, Township 141, Range 52, now known as Amenia Township, Cass County, North Dakota, about 20 miles from Fargo. The Company that operated this last of the "bonanza farms," was dissolved in 1924, and its name was derived from the towns of Amenia and Sharon, near the New York and Connecticut State line. When the Northern Pacific Railroad failed in 1873, persons holding stock at a few cents per dollar were allowed to take the land granted to the Company by the Federal Government in the 1860's. This strip of land was 80 miles wide from Duluth, Minnesota to the Pacific Ocean,



Photo by Courtesy of F. L. Ellis.

and every other alternate odd numbered Section was exchanged for the Railroad stock, costing but a few cents an acre. The even numbered sections were reserved for homesteads. Several large farming corporations were formed, of which the Amenia & Sharon Company had 40,000 acres, which was divided upon dissolution of the Company.

There are two gangs of plowmen shown in the picture which in the original contained 22 plows, tho less than 18 were engraved. The plows were of old style John Deere make. Evan A. Nybakken, a Norwegian immigrant, driver of the leading team of four horses in the foreground raised his hand to hold his hat from the wind and his arm hid his face. Directly behind him in a buggy is the field boss named Barber and his dog, and behind is Sam White, another field boss and his buggy. Hon. C. V. Selvig (*Stamps*, Aug. 21, 1937) says there are 61 horses in the picture. A day's work for a plow team was then 20 miles or 5 acres each, a total of 115 acres for the entire crew. The photograph was enlarged to about 14x22 inches and was part of the North Dakota State exhibit at the 1893 World's Fair in Chicago, where its spectacular scene probably remained in someone's memory until 1897 when it was selected as the subject for this vignette. An original enlargement, in 1936 hung in the office of one of the land heirs at Fargo, N. D., and another in 1934 in the office of Dr. J. H. Shepperd, President of the North Dakota Agricultural College. Others are scattered thruout the State. The Amenia & Sharon Land Co., after the subject appeared on this stamp, used the picture on their letterhead, with a note under the stamp on their envelopes, entitled "The picture on this stamp is from a photograph taken on one of our farms at Amenia, N. D."(2)

P286a—Large Die Proofs.

Printed on India paper die sunk on cards 204x127 mm.

Oct. 28, 1898. 3 k/0 O-R Garnet Brown.
(Probably only two printed) 25

India paper on cards 205x155 mm.

3 k/0 O-R Garnet Brown, Autographed by M. W. Baldwin.
(1 known WGA) 50

May 31, 1898. 3 k/0 O-R Garnet Brown.
Feb. 11, 1899.
(Said to have been 75 printed) 20

3 k/0 O-R Garnet Brown.
(Off card and cut close) 5

P286b—Small Die Proofs.

1903. 1 k/0 R Ox-blood Red.
(About 80 printed) 10

TC286d—Trial Color Plate Proofs.

Probably 100 of each color printed, on white cardboard .018″ thick. Vertical center line and half top arrow pairs exist.

67 o/5 Black.
(3 known TFM, FAH, WGA) 20
Vertical pair (1 known HE) 50

5 k/0 OO-R Morocco Red.
(2 known FAH, WGA) 20
Vertical pair (1 known HE) 50

7 k/0 R-O Mahogany Red.
(2 known TFM, WGA) 20
Vertical pair (1 known HE) 50

7 m/2 R-O Chocolate.
(2 known TFM, FAH) 20

49 o/1 B Very Dark Cadet Blue.
(2 known TFM, FAH) 20
Vertical pair (2 known HE, WGA) 50

59 m/0 V Blackish Violet.
(2 known FAH, WGA) 20
Vertical pair (1 known HE) 50

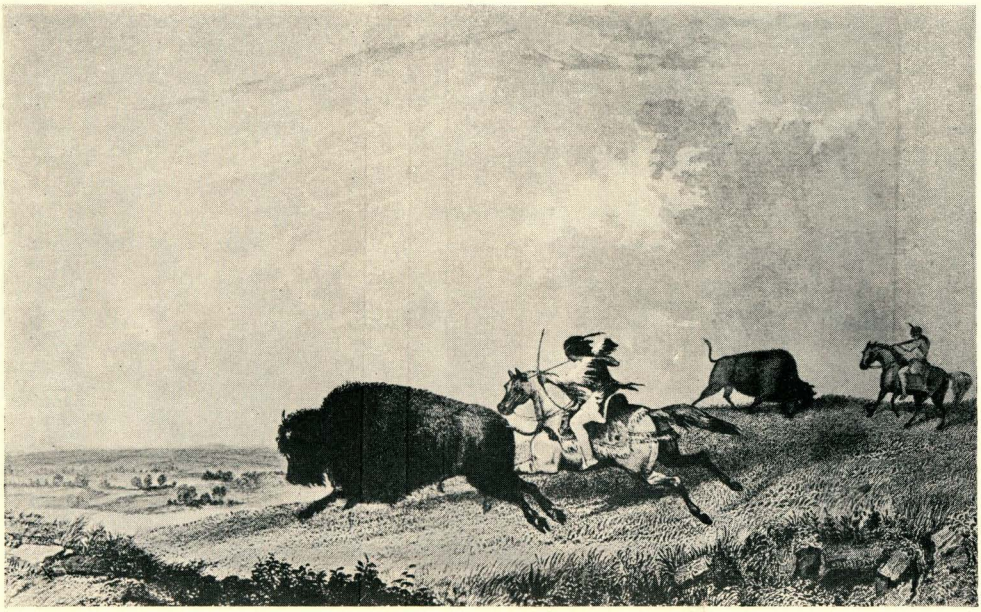
71 h/0 V-RR Deep Rose Red.
(4 known TFM, HE, FAH, WGA) 20
Vertical pair (1 known HE) 50

One hundred nineteen plates were made, but those trial colors on cardboard listed above are the only plate proofs definitely known.

No. E287.

Value—Four cents
Vignette Die 78x70 mm.
Die Size 63x51 mm.
Die No. 259, vignette only.
Design Size 34x22 mm.
Produced by Bureau of Engraving & Printing
Designed by R. Ostrander Smith
Vignette Eng. by G. F. C. Smillie
Frame Eng. by D. S. Ronaldson
Model approved May 7, 1898.

The *subject* of the vignette is similar (reversed) but not identical to "Buffalo Hunt Chase" Plate No. 5 of Catlin's *North American Indian Portfolio* (24x20″) of colored lithographs originally published at London in 1844, and later republished in similar form in this country, which contains 8 plates devoted to the Buffalo Hunt.



Buffalo Hunt, by Lt. S. Eastman.

Photo by Courtesy of Dr. Warren G. Atwood.

The basic origin of the subject, according to Howard A. Lederer in *Stamps* for June 25, 1938, is from an illustration entitled "Buffalo Hunt" by Lt. S. Eastman, U. S. A., for the book entitled "*The American Aboriginal Portfolio*" by Mrs. Mary H. Eastman, published by Lippincott, Grambo & Co., July 27, 1853, improved and used in their later publication prefaced Oct. 1, 1853 entitled "*Information Respecting the History, Condition and Prospects of the Indian*



III State of the Die.

Photo by Courtesy of Stanley B. Ashbrook.

Tribes of the United States by Henry R. Schoolcraft, Vol. 4 opposite page 94, entitled "Buffalo Chase," of which the left portion was used for the stamp.

Catlin's Indian rode on a blanket only without a saddle or harness while Lt. Eastman's Indian oddly had a saddle and harness as shown in this design —which makes me wonder whether Eastman ever saw such a scene as he depicted, or adapted it from Catlin's drawings.

E287—Progress Vignette Die Essays.

A.—Printed on India paper die sunk on cards originally about 205x158 mm.

Die Size 79x69 mm.

I 1898. 69 o/5 Black. No lines in sky.
(2 known TFM, Mr. X) 100

II 1898. 69 o/5 Black. Sky lines rules in.
(1 known TFM) 100

III 1898. 69 o/5 Black. No right forefoot on Bison.
(4 known FAH, WGA, Mr. X, TFM) 100

IV 1898, March. 69 o/5 Black, Shadow under Bison incomplete.
(5 known EBS, WGA (2), Mr. X, TFM) 100

V 1898, March. 69 o/5 Black, Shadow under Bison & foreground penciled.
(1 known TFM) 100

VI 1898, March. 69 o/5 Black, Shadow under Bison engraved, but not etched.
(1 known (24) WGA) 100



Photo by Courtesy of Stanley B. Ashbrook.

E287—TRIAL COLOR DIE ESSAYS WITH FRAME.

Die Size 83x67 mm.

B.—Printed on India paper die sunk on card.

March, 1898. 69 o/5 Black. No lines in sky and frame shadow etching incomplete.
(1 known (25) WGA) 150



Indian Hunting Buffalo.

Photo by Courtesy of Stanley B. Ashbrook.

C.—Bi-color printed on India paper mounted on card about 76x66 mm.

Die Size 63x51 mm.

The husks of the ears of corn at lower sides of the frame are incomplete. (G. B. S.). Also the sides of the vignette engraving overlay the frame and label. These were later removed to fit the rigid frame of the issued design.

1898.	5	k/0	OO-R	Morocco Red & Black. (1 known TFM) 50
	5	m/0	OO-R	Claret Brown & Black. (1 known TFM) 50
	7	m/0	R-O	Bay & Black. (2 known TFM, EBS) 50
	11	o/2	O	Vandyke Brown & Black. (1 known TFM) 50
	13	m/3	O-O	Bone Brown & Black. (1 known TFM) 50
	35	m/1	G	Dark Green. (1 known TFM) 50
	39	m/1	B-G	Duck Green & Black. (1 known (26) WGA) 50
	49	o/1	B	Very Dark Cadet Blue & Black. (2 known TFM, EBS) 50
	61	k/1	VR-V	Anthracene Violet & Black. (1 known (27) WGA) 50
	63	m/1	R-V	Dark Madder Violet & Black. (1 known TFM) 50
	71	m/0	V-RR	Pomegranate Purple & Black. (1 known TFM) 50

D.—Printed on India paper die sunk on cards 205x155 mm.

Die Size 63x51 mm.

1899. 9 /0 OR-O Flame Scarlet & Black, Autographed by G. F. C. Smillie.
(1 known WGA) 50
Jan. 23, 1899. 9 /0 OR-O Flame Scarlet & Black.
(Said to have been 50 printed) 15
July 8, 1899. 9 i/0 OR-O Mars Orange & Black.
Aug. 4, 1899.
(Many of the 166 printed are hybrids) 10
9 i/0 OR-O Mars Orange & Black.
(Off card and cut close) 5
9 i/0 OR-O Mars Orange & Black.
(Hybrid on large card) 7.5

1898. Frame plate made but never used, No. 581.
1898. Vignette plate made but never used, No. 584.
1899. Frame plate made for experiments with 1901 bi-color issue, No. 1036.
1899. Vignette plate made for experiments with 1901 bi-color issue, No. 1037.
No plate essays are known from above plates.



Indian Hunting Buffalo.

Photo by Courtesy of Stanley B. Ashbrook.

No. P287.

Value—Four cents
Die Size 83x68 mm.
Die No. 280
Design Size 34x22 mm.
Color officially announced "Orange"

P287a—Large Die Proofs.

Printed on India paper die sunk on cards 204x127 mm.

Oct. 28, 1898. /0 OR-O Flame Scarlet.
(Probably only two made) 25

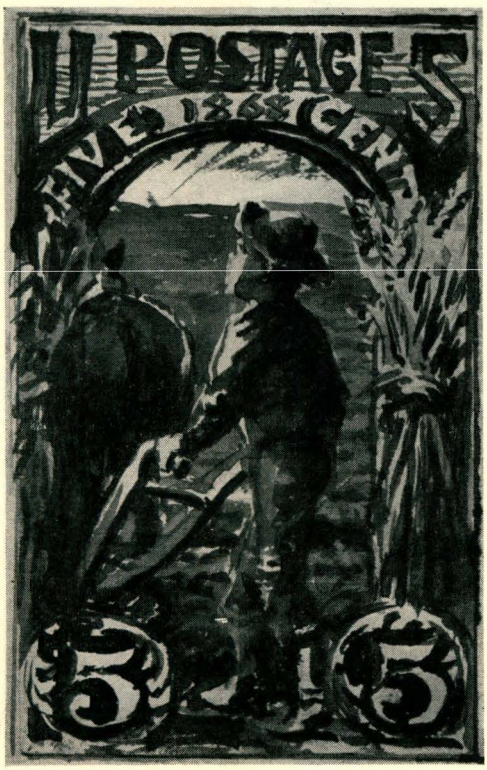
India Paper on Cards 205x155 mm.

9 /0 OR-O Flame Scarlet, Autographed by G. F. C. Smillie.
(1 known WGA) 50
May 31, 1898. 9 /0 OR-O Flame Scarlet.
Feb. 11, 1899.
(Said to have been 75 printed) 20
9 i/0 OR-O Mars Orange.
(Off card and cut close) 5

P287b—Small Die Proof.

1903. 11 i/0 O Orange Rufous.
(About 80 printed) 10

Three plates were made but no plate proofs are definitely known.



By Courtesy of Warren H. Colson.

E288A.

Original Sketch for Five Cents.

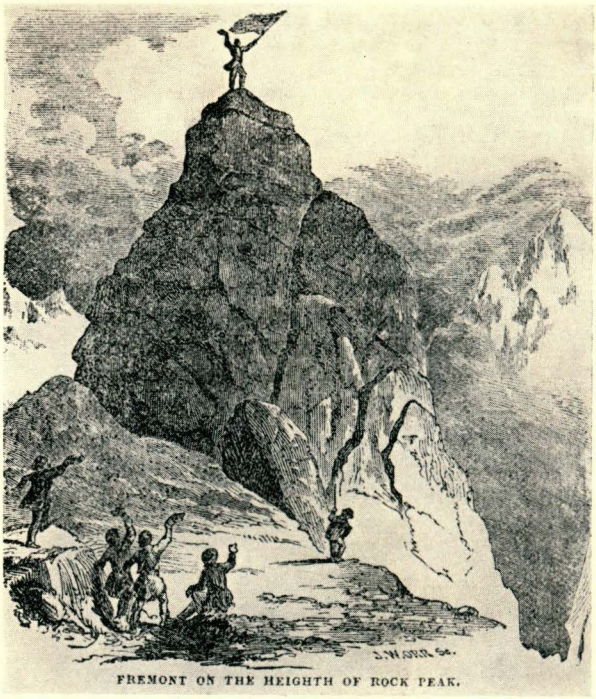
Drawn in Wash on Tracing Paper Mounted on Buff Card 91x142 mm.

Design Size 61x100 mm.

Dec. 1897. (?) 23k/0 Y Olive Green.
(1 known) 250

No. E288.

Value—Five cents
Vignette Die 72x59 mm.
Die Size 63x51 mm.
Die No. 270 vignette only.
Design Size 34x22 mm.
Produced by Bureau of Engraving & Printing
Designed by R. Ostrander Smith
Vignette Eng. by M. W. Baldwin
Frame Eng. by D. S. Ronaldson
Model approved May 7, 1898.

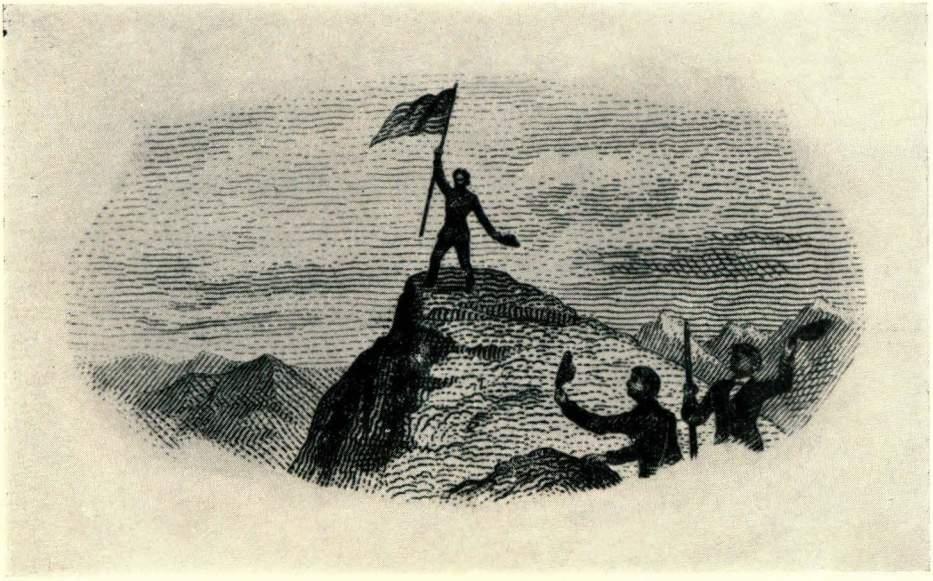


Fremont on the Heighth of Rock Peak.

Photo by Courtesy of Howard A. Lederer.

The *subject* of the vignette is modified by an artist of the Bureau of Engraving & Printing from several wood engravings, the one illustrated being entitled "Fremont on the Height of Rock Peak" from a wood cut by J. W. Orr in *The Young Americans Life of Fremont* by F. C. Woodworth.

Mrs. Fremont loaned a number of Fremont pictures, but all were returned to the Committee with the Postmaster General's comment that "they were very interesting, especially when considered in connection with Mrs. Fremont's remarks concerning them, but they could not be utilized in setting up a proper drawing of the Rocky Mountains. Fremont scene, which is to go on one of the Trans-Mississippi stamps." Uultimately the Bureau of Engraving & Printing secured the old woodcut. The scene was planned for the 8c stamp, later for the 2c and finally for the 5c stamp.(1)



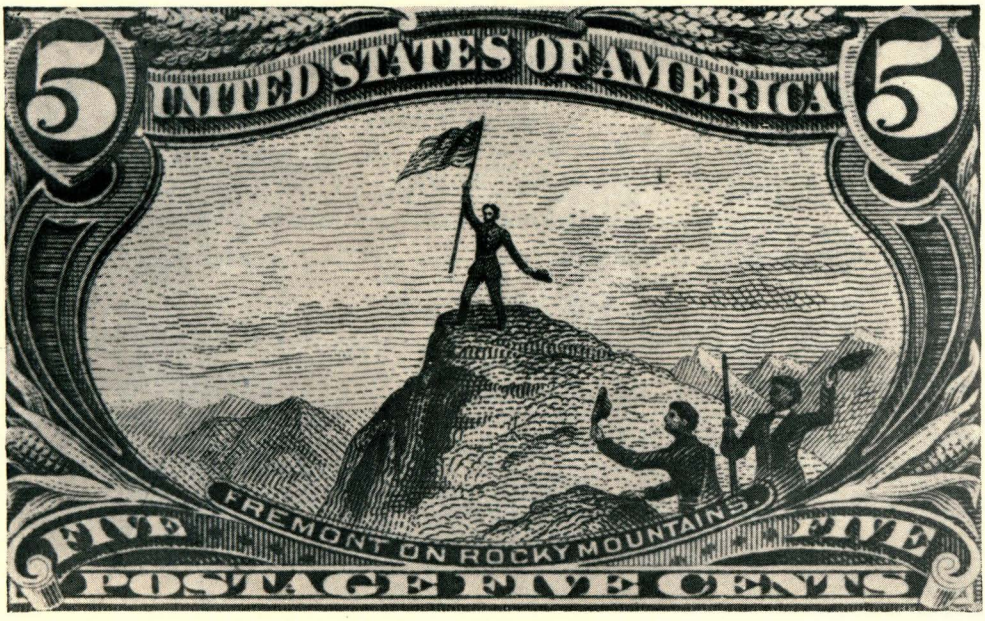
IV State of the Die.
Photo by Courtesy of Stanley B. Ashbrook.

E288—Progress Vignette Die Essays.

Die Size 77x69 mm.

A.—Printed on India paper die sunk on cards originally about 205x158 mm.

I March 24, 1898. 69 o/5 Black—Very lightly engraved.
(1 known Mr. X) 100



Fremont on Rocky Mountains.
Photo by Courtesy of Stanley B. Ashbrook.

II March 25, 1898. 69 o/5 Black—Lower clouds at right darkened.
(1 known Mr. X) 100

III March 25, 1898. 69 o/5 Black—Incomplete.
(1 known FAH) 100

IV 1898. 69 o/5 Black, Dots in sky to left of flag—incomplete.
(1 known WGA) 100

E288—TRIAL COLOR DIE ESSAYS WITH FRAME.

Cross-hatching to left of the word "Fremont" not complete, but there is cross hatching below the man's hat at the right. (G. B. S.). All the lines against the bottom label and frame are incomplete and there is no acid etching on the flag, on top of mountain nor on the distant mountains.

B.—Bi-Color Printed on India paper mounted on cards about 69x56 mm.

Die Size 63x51 mm.

1898. 3 k/0 O-R Garnet Brown & Black.
(1 known TFM) 50

3 m/0 O-R Maroon & Black.
(1 known TFM) 50

7 i/0 R-O English Red & Black.
(1 known TFM) 50

7 m/1 R-O Liver Brown & Black.
(1 known TFM) 50

7 m/0 R-O Bay & Black.
(1 known TFM) 50

9 m/0 OR-O Chestnut & Black.
(1 known TFM) 50

11 o/2 O Dark Vandyke Brown & Black.
(1 known TFM) 50

37 m/1 G-BG Bottle Green & Black.
(1 known TFM) 50

39 m/1 B-G Duck Green & Black.
(1 known TFM) 50

49 o/1 G-BB Dark Cadet Blue & Black.
(1 known TFM) 50

63 m/1 R-V Dark Madder Violet & Black.
(1 known TFM) 50

71 h/0 V-RR Deep Rose Red & Black.
(1 known TFM) 50

71 i/0 V-RR Pomegranate Purple & Black.
(1 known TFM) 50

C.—Printed on India paper die sunk on cards 205x155 mm.

Die Size 63x51 mm.

1899. 49* m/1 B Dusky Blue, Autographed by M. W. Baldwin.
(1 known WGA) 50

Jan. 23, 1899. 49* m/1 B Dusky Blue.
(Said to have been 50 printed) 15

July 8, 1899. 49* m/1 B Dusky Blue.
Aug. 4, 1899.
(Many of the 166 printed are hybrids) 10

49* k/1 B Deep Cadet Blue.
(Hybrid on large card) 7.5

49* k/1 B Deep Cadet Blue.
(Off card and cut close) 5

1898—Frame plate made but never used, No. 586.
Vignette plate made but never used, No. 587.
No plate essays are definitely known from these plates.



Fremont on Rocky Mountains.
Photo by Courtesy of Stanley B. Ashbrook.

No. P288.

Value—Five cents
Die Size 84x68 mm.
Die No. 281.
Design Size 34x22 mm.
Color officially announced "Dark Blue"

P288a—Large Die Proofs.

TC-288a Printed in one color on India paper die sunk on card 86x69 mm.
Die Size 83x68 mm.

1898. 7 1/0 R-O Dark Mahogany Red.
(1 known (35) WGA) 75

Printed on India paper die sunk on cards 204x127 mm.

Oct. 28, 1898. 49* m/1 B Dusky Blue.
(Probably only two made) 25

India Paper on Cards 205x155 mm.

49* m/ B Dusky Blue, autographed by M. W. Baldwin.
(1 known WGA) 50
May 31, 1898. 49* m/1 B Dusky Blue.
Feb. 11, 1899.
(Said to have been 75 printed) 20
49* m/1 B Dusky Blue.
(Off card and cut close) 5

P288b—Small Die Proofs.

1903. 47* m/1 G-BB Hortense Blue.
(About 80 printed) 10

Three plates were made but no plate proofs are definitely known.

(To be continued.)

The Collectors Club
Its Background and Future

By CHARLES J. PHILLIPS.

(Continued from Vol. XVIII, No. 1, page 72.)

Annual Dinner January 1923

THE 1922 Annual Dinner was held at the Cafe Boulevard in January 1923 in charge of Vice President E. M. Sperling and was generally considered one of the best ever given by the Club. Ninety-six members and guests were present. The guest of honor was Third Assistant Postmaster General W. Irving Glover.

President J. N. Luff called on Irving Glover who first established the Philatelic Agency and the first year's sales amounted to $48157.28. Full report of this speech, full of statistics, will be found in our *C. C. P.* Vol. 11 page 22.

Mr. Luff then called on Charles J. Phillips who received a well deserved ovation. To Mr. Phillips the Club owed one of the souvenirs of the dinner, a finely bound description of the rarities in the H. J. Duveen collection. The next speaker was C. L. Pack who spoke for the coming London Exhibition.

A. F. Lichtenstein followed and then Dr. J. C. Morgenthau collected $2500 to the funds of the London Exhibition.

President Heyerman spoke concerning our cordial relation with the *A. P. S.* and was followed by Judge Emerson and Dr. J. B. Chittenden who concluded the meeting.

Annual Meeting, January 10th, 1923

The following is an abstract of the Report made to the Club by the Secretary, Dr. J. B. Chittenden:

Subscription to deficit from August 17, 1921 to January 1923::

A. F. Lichtenstein	$3,500.00
C. L. Pack	100.00
J. B. Chittenden	100.00
J. S. Rich	250.00
G. Walcott	100.00
J. C. Morgenthau	250.00
Total	$4,300.00
Cost of administration, 18 months	$3,380.00
Deficit on C. C. 1st year	615.74
	$3,995.74

During this period the Club has received from 40 new resident members $400 and from 123 new non-resident members $615 and about $200 extra in rental.

Membership

The following table indicates our growth in eighteen months.

	Resident	Non-Resident	Total
July 1921	90	18	108
Dec. 30, 1921	106	36	142
Jan. 6, 1923	130	141	271

Meeting of the Board of Governors, April 29th, 1923

It was decided the following inscription should be engraved on *The Collectors Club Medal* awarded to Mr. Pack:

"Awarded to Charles Lathrop Pack for outstanding achievements in Philately"

The Secretary was instructed to write to Mr. Lichtenstein to express the deep appreciation of the Board of Governors to him for his splendid gift of this medal including the design and die amounting in all to nearly $700.00.

Meeting of Governors, April 4th, 1923

Notice was taken of the action of C. L. Pack as having published work on Victoria as part of the constructive work performed by members of the Club and the Secretary was instructed to express their earnest appreciation. Having been advised that the entire edition was given to the Club, the Secrtary was instructd to sell the same at half price ($5.00) to Club members, and at the full price of $10.00 to others.

It was resolved that a grand gold medal be offered to the directors of the exhibition to be held in Vienna in September.

On April 14th, 1923 regular meeting of the club was held.

Henry Calman, one of the charter members and founders of the club in 1896 was the speaker of the evening.

His talk was greatly enjoyed. He told how he bought a lot of 1500 copies of the 15 cents and 3000 copies of the 30 cents of 1869 issue, a great number of which were in large blocks, but his most important purchase was a part of the great Louisville find of St. Louis, Bear stamps. Mr. Calman told of his great surprise when in going over the lot he came across a vertical strip consisting of two 20c. and one 5c. unsevered.

Meeting of the Governors on November 8th, 1923

The following changes in the Constitution were proposed:

Add Article 5, Section 6. The trustees shall be members ex-officio of the Board of Governors.

Add Article 4, Section—The Board of Governors shall consist of nine members and the Trustees.

At the regular meeting of the Club on June 20th, 1923, Alfred F. Lichtenstein gave an interesting talk on the London Exhibition and on his visit to Buckingham Palace. King George V asked a large number of the *Royal Philatelic Society* to visit him at Buckingham Palace and inspect his collections. A. F. Lichtenstein, A. H. Caspary, and Arthur Hind were the Americans invited. The collection was spread on a number of tables and King George spent two hours with his guests. Mr. Lichtenstein said "If King George is as good a King as he is a stamp collector he is an excellent king."

His Majesty surprised the delegation with his thorough knowledge of philately and could instantly place his hand on any stamp in his collection.

Meeting of the Board of Governors December 16th, 1923

President John N. Luff presided. Mr. Lichtenstein in behalf of the Trustees reported that he had advanced the amount necessary to secure option on the new Club House, 51 West 48th Street, and advocated strongly the advance of the annual dues and initiation fees for the coming year.

The Secretary was instructed to give formal notice to the members in accordance with article 13 section 1 of the By-Laws of the following proposed changes in the Constitution:

First: Article 11, Section 1—Life Membership Fee to be $300 instead of $200.
Second: Article 11, Section 11—Annual dues for resident members to be $25.00 instead of $10.00.

Carried unanimously. On the motion of Dr. Morgenthau, seconded by Mr. Rich, it was resolved that notice be given in accordance with Article 11 section 2 of the By-Laws, that the initiation fee for Resident Members on an dafter January 1st, 1927 will be fixed at $50.00.

The Secretary expressed his desire to establish a "Hall of Philatelic Fame" and read a list of eminent philatelists prepared by Mr. Bacon, who, in the latters estimation have done most for philately in England, and all of whom are dead. The list of names is as follows:

Sir Daniel Cooper
Judge F. A. Philbrick, K. C.
Dr. J. E. Gray
Dr. C. W. Viner
E. L. Pemberton
T. K. Tapling, M. P.
W. A. S. Westoby
James Ludovic Lindsay, 26th Earl of Crawford, K. T.
M. P. Castle, M. V. C.
L. L. R. Hausburg

Meeting of the Board of Governors December 27, 1923

President, John N. Luff presided.

On the motion of Dr. Chittenden, seconded by Mr. Lichtenstein, the following resolution was passed:

"That the Board of Governors of the **Collectors Club**, shall at their discretion award a medal to be known as **"The Collectors Club Medal"** and a diploma for any outstanding achievement in philately."

It was then unanimously decided to offer Medal number One to Charles Lathrop Pack for his work on the early issues of Victoria.

Meeting of the Board of Governors January 9th, 1924

There being a vacancy on the Board of Governors Joseph Rich was elected.

The Board of Governors voted that since we have reached the 400 number, for the balance of the year 1924, an initiation fee of $10.00 would be collected from all resident candidates for election, and that no initiation fee would be charged for non-resident members.

Meeting of Governors on January 9th, 1924

The following were elected:

President, John N. Luff.
Vice-President, Charles M. Ams.
Secretary, Dr. J. B. Chittenden.
Treasurer, H. M. Lewy.

Governors.

H. L. Lindquist.
Joseph S. Rich.
Charles J. Phillips.
Lt.-Col. J. P. Benkard.
Dr. J. B. Chittenden.
T. L. Wells.

In October 1924 the membership was 476.

In September 1924, Mr. Alfred F. Lichtenstein made the following report on the

Permanent Home Fund

The wonderful response that has resulted from the call for donations to create a fund that would eventually enable the Collectors Club to secure a permanent home of its own has surprised even those who were most optimistic as to its success.

In just a few months fifteen thousand dollars in actual cash has been raised and the trustees of the fund have adopted as their slogan

TWENTY-FIVE BY TWENTY-FIVE.
($25,000 by 1925)

It seems very reasonable to suppose that this amount will be secured without great difficulty so that practically half the amount that it is hoped to eventually raise will be in hand before the first year of the drive has elapsed.

The advantages of a Permanent Home to the Club and to Philately in general cannot be overestimated. It will do much to stabilize philately even in the minds of its devotees and will be a tangible evidence to collector and non-collector alike that here is a hobby founded on a solid foundation and which must necessarily have merit to draw such support. It will be the meeting place for the collectors of the world—for sooner or later most of them will come to New York where they can enjoy its hospitality.

As our readers will know, the subject of a Permanent Home Fund was first broached at the last Annual Banquet of the Club held December 8, 1923. At this dinner $9,530 was pledged and this amount has been collected as follows:

Siegmund Adler, N. Y. C.	$ 25.00	Ross W. Lynn	25.00
E. R. Ackerman, N. Y. C.	500.00	John N. Luff, N. Y. C.	250.00
Sidney Barrett, N. Y. C.	20.00	L. B. Mason, Cranford, N. J.	25.00
J. M. Bartels, N. Y. C.	50.00	V. Mozian, N. Y. C.	10.00
J. P. Benkard, N. Y. C.	100.00	H. C. Meyer, Brooklyn, N. Y.	10.00
F. Bleibtrue, N. Y. C.	50.00	J. C. Morgenthau, N. Y. C.	1000.00
Geo. R. Brown, Bklyn, N. Y.	25.00	Max Ohlman, N. Y. C.	50.00
J. B. Chittenden, Bklyn, N. Y.	100.00	C. J. Phillips, N. Y. C.	1000.00
Hugh M. Clark, N. Y. C.	250.00	E. B. Power, N. Y. C.	150.00
John T. Coit, So. Orange, N. J.	150.00	Elliott Perry, Westfield, N. J.	100.00
Frank W. Crane, N. Y. C.	10.00	C. Reinschild, N. Y. C.	25.00
Emil Fried, N. Y. C.	25.00	J. S. Rich, N. Y. C.	1000.00
Joseph Hoffman, N. Y. C.	10.00	H. C. Robinson, N. Y. C.	10.00
A. Hatfield, New Canaan, Conn.	500.00	W. S. Scott, Bayside, L. I.	100.00
C. H. Imhoff, Hopewell, N. J.	25.00	A. J. Sefi, London, England	100.00
John Klemann, N. Y. C.	100.00	Edward Stern, N. Y. C.	250.00
Jake Klemann, N. Y. C.	100.00	E. B. Sterling, Trenton, N. J.	10.00
H. M. Konwiser, N. Y. C.	10.00	A. W. Taussig, N. Y. C.	100.00
C. W. Kissinger, Reading, Pa.	50.00	A. W. Vogt, N. Y. C.	25.00
E. S. Knapp, N. Y. C.	50.00	C. S. Watson, Boston, Mass.	25.00
A. H. Lamborn, Montclair, N. J.	1000.00	G. Walcott, N. Y. C.	100.00
R. Lehman, N. Y. C.	10.00	Blair Williams, N. Y. C.	250.00
A. F. Lichtenstein, N. Y. C.	1000.00	P. M. Wolsieffer, Phila., Pa.	100.00
Oscar Lichtenstein, N. Y. C.	500.00	M. Wormser, N. Y. C.	10.00
H. L. Lindquist, N. Y. C.	10.00		

Other Donations Made

Following the dinner the Board of Trustees of the **Collectors Club** consisting of Alfred F. Lichtenstein, Chairman; J. C. Morgenthau, and Theodore E. Steinway, into whose keeping the fund has been placed, sent out an invitation to contribute to those members who were not at the dinner, with the result that an additional $2,335.00 was sent in by the following members:

Chas. M. Ams, N. Y. C.	$250.00	E. H. Collins, London, England.	50.00
J. M. Andreini, N. Y. C.	250.00	V. Domanski, Phila., Pa.	10.00
G. T. Austin, Galveston, Tex.	10.00	Percy G. Doane, N. Y. C.	100.00
T. Allen, London, England	10.00	J. A. Galbraith, N. Y. C.	10.00
J. Insley Blair, Tuxedo Pk., N. Y.	150.00	J. Eustace Guest, Dallas, Tex.	10.00
Thorwald Burg, Bklyn, N. Y.	100.00	Frank Godden, London, England.	50.00
L. E. Bradbury, London, England	25.00	Hugo Griebert, London, England	50.00
Charles Curie, N. Y. C.	100.00	Arthur Hind, Utica, N. Y.	250.00
Sen. Calder, Ottawa, Canada	100.00	V. H. Huberich, Los Angeles, Cal.	10.00

T. Charlton Henry, Phila., Pa...	250.00	Charles Lathrop Pack, Lakewood, N. J.	200.00
C. M. Hackmeier, Burlingame, Calif.	10.00	Dr. Reford, Montreal, Canada	15.00
H. C. Hitt, Bremerton, Wash.	20.00	Horace Ropes, Minneapolis, Minn.	10.00
T. W. Hall, London, England	50.00	Richard Roberts, London, Eng.	20.00
D. F. Kelleher, Boston, Mass.	25.00	R. F. A. Riesco, Croyden, Eng.	50.00
Philip Lotze N. Y. C.	10.00	P. W. Seipp, Yonkers, N. Y.	25.00
Louis C. LeRoy, Jr., N. Y. C.	10.00	George B. Sloane, N. Y. C.	10.00
Erik Leijonhufvud, Bournemouth W,est England	45.00	Baldwin Schlesinger, N. Y. C.	10.00
F. C. MacDonell, N. Y. C.	10.00	Ernest F. Wuertele, Montreal, Canada	10.00
Chas. Nissen, London, England.	10.00	D. F. Wheless, N. Y. C.	10.00

In addition to the amounts mentioned, two other very substantial contributions have been pledged to the fund, one for $2,500, and the other for $500.

This prings the total in cash and pledges now in the hands of the committee as follows:

Donations made at Dinner which have been paid	$ 9,395.00
Donations made at Dinner still to be collected	145.00
Cash donations made since the Dinner	2,335.00
Pledges made since the Dinner	3,000.00
Total in Cash and Pleges	$14,875.00

The 28th Annual Meeting Held February 4th, 1925

H. L. Lindquist, Lt. Col. J. P. Benkard and J. S. Rich were re-elected to the Board of Governors of the Class of 1927.

Officers of 1926

President, Theodore E. Steinway.
Vice-President, Charles Currie.
Secretary, Dr. J. B. Chittenden.
Treasurer, H. M. Lewy.

Mr. Charles M. Ams was elected a Governor of the Class of 1926 and John H. Hall, Jr. was also elected a Governor.

Honorary Life Governor, John N. Luff.
Librarians—Dr. J. B. Chittenden, William R. Ricketts, J. S. Rich.
Assistant Librarian, H. M. Konwiser.

On January 25th, 1925 the membership was 498.

Our New Home

"The new home of the **Collectors Club** is in the building named for it at 51 West 48th Street. This is a five story brown stone building which has been completely altered and renovated. The club occupies a half of the third floor and the two floors above. The walls of all the rooms are finished in buff as is all the woodwork, the ceilings being pure white. The color scheme was worked out to insure ample light during the day, all rooms having outside windows. The lighting system used throughout is the indirect overhead system which has been found to be the best practical for Philatelic purposes. All of the club rooms are plentifully supplied with side floor and overhead plugs so that all the light possible may be had when needed.

"Room 301 is called the Meeting Room. This is a large room 20x20 feet, with a large built-in, fire-proof vault. The floor in this room is covered with buff asbetolith, all the other rooms having mahogany-stained, hard oak floors. This room will be used for meetings and exhibitions of the club as well as for public auctions held by the various stamp dealers.

"Room 401, the Reception Room, is one of the most beautiful rooms in the building. The walls are lined with beautiful built-in bookcases. Large leather chairs and comfortable wooden chairs are suitably arranged. In this room is placed the splendid Philatelic Library which has been recently given to the club by our esteemed member, Mr. Joseph S. Rich. In addition there is a bookcase filled with the rarest works owned by the club, as well as two bookcases filled with all sorts

of stamp albums representing many of the scarcest specimens. Suitable books and other furniture make this room ideal for small social gatherings, as well as a restful place to read and study. Both this room and the Library are 20x20 feet.

"Room 402, the Secretary's Room, is about 18x12 feet, and is lined with that part of the club library devoted to stamp and auction catalogues, many of which are suitably bound. It is in this room that the bulk of the work of the **Collectors Club** is done. Only those people who have an intimate knowledge of the club's affairs realize the enormous amount of correspondence that is handled during the course of the year, both from out-of-town members seeking information and answering the letters of many strangers hearing of the work of the **Collectors Club** for the first time.

"In Room 501, the Library, is housed the major part of the club's periodicals and the files which enable one to find works in which they are interested. These books are partly from the Suppantschitsch Library, and the original collection of the **Collectors Club** which was whipped into its first shape by the late J. W. Scott. This room has magazines in most languages, British, French, and German publications predominating. Off the Library is a splendid storage room, which will be used for whatever storing is necessary.

"Room 502, the Committee Room, is a small room, 12x12 feet, which will be used for Committee meetings as well as for the Librarian and his assistants."

The Club has established a **Reward of Merit** for outstanding achievements in philately. The award will be made at the discretion of the Board of Governors of the Club, and will carry with it a handsome medal, to be known as the **Collectors Club Medal and Diploma.**

The first award has been made to Charles Lathrop Pack, for his work on the early stamps of Victoria.

The coming years loom big in possibilities for still greater accomplishments.

—From Editorial in **C. C. P.**

The Collectors Club Medal

J. M. SWANSON, *Sculptor*

OBVERSE

The six figures on the obverse of the medal forming a united group represent the Continents and Australia. The palm of high award ready to be conferred is in the hand of idealized North America. The others, each expecting to be honored also, are joined in approval; Africa to the extreme left with Egyptian headdress and ornamentation to express her character; next Europe bearing the crown of builded cities and the heraldic devices of State, Church and Nobility; South America just to the right of the middle is principally Spanish in character with fringed shawl and wide brimmed hat; Australia in the foreground, young, undeveloped and clothed only in a sheepskin. At the extreme right Asia depicted with the charm and mystery of the age old Far East.

Below the lettering identifies the Medal as that of the **Collectors Club.** The hemispheres are indicative of the world wide appeal of philately.

REVERSE

The plain field of the reverse permits the engraving o fthe name of the recipient and some statement relative to the occasion of the award. At the top on a panel of laurel leaves are shields bearing respectively the windmill device, a part of the Seal of New York City, the home of the **Collectors Club,** and the eagle representing the United States of America.

Special Meeting of the Board of Governors January 20th, 1926

On the motion of Mr. Lichtenstein, seconded by Mr. Rich, Theodore E. Steinway was nominated and elected President.

The Secretary read the resignation of J. N. Luff from the Board of Governors. As Mr. Luff's resignation was based specifically on the condition of his health, which makes it unadvisable for him to assume the responsibilities required, there remained no alternative except to accept his resignation with extreme regret.

Because of his thirty years of devoted service in the Club, and because of his leadership in Philately throughout this time, the Board of Governors unanimously elected John N. Luff as their seventh Honorary Member.

J. H. Hall, Jr. was elected to the Board to fill the unexpired term of Mr. Luff's office.

Annual Dinner Saturday, January 30th, 1926

This occasion was the 30th Anniversary of the founding of the Club and was held in the roof garden of the Hotel Astor.

The attendance was about one hundred and President Theodore E. Steinway acted as toastmaster, C. L. Pack, Chas. J. Phillips, and A. F. Lichtenstein made a few brief remarks, speaking from their various tables. Dr. J. B. Chittenden also spoke and his ready humor was well appreciated.

In his Library Report for 1925, the Librarian, Dr. J. B. Chittenden said "We are greatly indebted to Harry M. Konwiser for his many hours of labor in taking over the tack of assorting and card cataloging our duplicate collection."

"Mr. Ricketts has continued his elaborate and splendid reviews in the columns of our Journal which is readily admitted by everyone interested in philatelic literature, to be of the highest standard and of great philatelic value."

Meeting of the Board of Governors March 25th, 1926

The following leases for rooms in our New Club House were arranged:

Herman Toaspern—Second floor front room lease to April 30th, 1930. Rent $2,000.00 per annum.

Mr. Hancock—Second floor rear, one room, rent per annum $1200.00 with two years option to renew.

George B. Sloane—Second floor centre. Two rooms per annum $600.00.

Dr. J. C. Morgenthau—Third floor rear and centre for four years. Rent $2,000 per year.

Governor's Report May 19, 1926

To THE COLLECTORS CLUB:

The Board of Governors desires to submit the following report relative to the leasehold, 51 West 48th Street, which was purchased as a permanent home for the Club, under your authorization given at the meeting February 24, 1926.

It now appears that the architect's plans for the necessary alteration of the building submitted to you and approved by you at that meeting, cannot be executed. In addition, under the lease, the landlord has the right on April 30, 1930, to recover the premises upon payment of the arbitrated value of the building.

Accordingly, your Governors deem it inadvisable to carry out the project as approved by you, namely, a mortgage on the leasehold in the sum of $60,000.00, and the use of the permanent home fund, and there is now submitted the following alternative plan.

The lease is to remain in the name of the **Collectors Club**, and the Club is to carry on and conduct the building to April 30, 1930, charging itself for the space occupied by it, the fair and reasonable rental value thereof. This does not include the use of the permanent home fund, which shall remain intact and available for future purposes.

All subscribers to the proposed mortgage bonds are to be advised that no such bond issue will be made, and they are to be given the choice of having their subscription refunded or allocated to the debenture to be issued under the plan of finance hereinafter presented.

To finance the proposition, the Club is to raise $60,000.00 by the issuance of a non-interest bearing debenture, due July 1, 1930.

The debenture is to be purchased by a syndicate organized for the purpose, purchase price par.

The debenture is to contain a clause that this aggregate loan of $60,000.00 is to be repaid when due, but only to the extent that there shall remain net receipts arising solely out of from the leasehold, whether by way of rental or otherwise,

after paying all the costs and charges in connection with the purchase and surrender of the leasehold, the repairs and a teration of the property, ground rent, installation of improvements, maintenance, repairs, insurance, interest, taxes, assessments, light and heat, janitorial service, brokers' and arbitrator's fees, expenses made or incurred in connection with the original undertaking and the substitution and execution of the plan under which this debenture is issued, and any other charge or outlay of any nature made or incurred in connection with said leasehold, it being the intention that the Club shall sustain no loss whatsoever in connection therewith. The net receipts shall be paid over to the syndicate, as payment in full, and the entire debenture issue shall be forthwith surrendered to the Club for cancellation. The syndicate shall, however, be substituted for the Club as tenant in regard to the right to the acceptance of a second lease for the period provided, if such second lease be tendered by the landlord.

President's Report July 27, 1926

Dear Sir:—

It is my pleasure and privilege to inform you that the **Collectors Club** has moved to its new quarters, No. 51 West 48th Street, where it occupies two and one-half floors of a reconstructed building. These handsome quarters afford more space than the Club has ever had, and give a better opportunity to display and make accessible our splendid library, which has within the past month been enhanced by the addition of thirteen hundred bound volumes and thousands of pamphlets generously contributed by Mr. Joseph S. Rich.

The Treasurer's budget indicates that the cost of maintenance in our new quarters will be more than heretofore, one of the principal items being a $1200.00 increase in rent, which, however, I am sure you will feel the Board of Governors was justified in assuming after you have inspected our present home. Refurnishing and moving and increased cost of the journal are also items shown on the budget.

To meet this increased budget, the Board of Governors at its meeting on July 14th, 1926, has voted to assess each resident member the sum of Ten ($10) Dollars, and I ask that you promptly send your check to cover this assessment to the Treasurer, Mr. H. M. Lewy, 2 Rector Street, New York City.

Very sincerely yours,

T. E. STEINWAY, President.

Meeting of the Board of Governors August 8th, 1926

The President, T. E. Steinway mentioned that C. L. Pack was making a donation of $1,000.00 for furnishings of the Club.

To the Members of the Collectors Club.

Pursuant to the provisions of the Constitution and By-Laws, notice is hereby given that the following Amendment to Article 2, Section 2, of the By-Laws has been proposed and duly posted on the Bulletin Board of the **Collectors Club** at its quarters:

"Strike out Section 2 of Article 2 of the By-Laws and substitute therefore—'the annual dues for resident members, shall be twenty-five ($25.00) Dollars.'"

Notice is further given that the Amendment will be submitted for action at the regular meeting of the Club, to be held in our new Rooms at 51 West 48th Street, New York City, on the twenty-second day of September, 1926, at 8 P. M.

Respectfully submitted,

J. B. CHITTENDEN, Secretary.

The Collectors Club New Home 51 West 48th Street

"In September 1926 the **Collectors Club** moved to its new home, holding a lease for fifty years of the re-constructed building at 51 West 48th Street, New York City.

"The rooms devoted to the club activities are well laid out and attractively furnished. The main meeting room, in which the regular meetings and the auctions will be held, takes up the entire front portion of the third floor, and is equipped with special lighting arrangements for exhibition purposes.

"Directly above the main meeting room—on the fourth floor, is an equally large Reception Room, around the walls of which are attractive built-in book

shelves. Here is housed the newly acquired Philatelic Library of Joseph S. Rich, all handsomely bound. In the rear of the fourth floor is located the secretary's office which is filled with boo kcases. On this floor is located an attractive ladies' rest room. On the fifth floor is located the main library room in which sectional book-cases are stacked to the ceiling.

"There is a store room for duplicates adjoining this main room and in the rear is a small Committee Room.

"There are vaults opening from all of the large rooms in which to house the rarest books of the Library.

"In June, 1926 Joseph S. Rich gave the Club his magnificent Library of Philatelic books, etc. These include no less than 1400 splendidly bound volumes. It is specially rich in first numbers of many periodicals and in rare early catalogues.

"Various rooms have been let to Dealers. On the third floor is the room of Mr. J. C. Morgenthau.

"The entire second floor is taken up with the offices of H. Toaspern, G. B. Sloane and Marshall Hancock.

"The main floor will be rented as a store to a non-philatelic business and in the rear the janitor will have his quarters. A self operating elevator is at the end of the main floor and stops at all floors.

"The new building while only partially fulfilling all the requirements, is a tremendous stride in the right direction.

"The fact that we have reached this enviable position is due largely to the generous and unwavering support of Alfred F. Lichtenstein. Without him we might still be dreaming and planning of the future."

—Editorial in **Collectors Club Philatelist.**

Report of the Librarian for 1926

"In moving the library to our new club house no less than 140 cases were necesary to hold the books.

"The new book cases around the walls were generously donated by Joseph S. Rich.

"In the early months of the year a donation by T. E. Steinway, A. F. Lichtenstein and J. S. Rich of $300.00 enabled us to acquire the fine collection of South American Literature formed by Señor Busch of Buenos Aires.

"During the year the Library received a gift of the philatelic library of the late E. B. Sterling of Trenton, N. J."

—J. BRACE CHITTENDEN.

The Secretary reported that the growth of membership since 1920 was as follows:—

July 1920, total members	90
January 1923, total members	272
January 1925, total members	465
January 1926, total members	550
January 1927, total members	650

For the International Exhibition of 1926 in New York Dr. J. B. Chittenden with the help of William R. Ricketts prepared a special display of rare philatelic units from our Library. These he grouped as follows:

1st.—**The first Philatelic Journal of every Country in the World.** This consisted of 56 journals, many exceedingly rare.

2nd—**The First Hundred Philatelic Journals in the United States, 1864-1880.** Many very rare.

3rd—**Rare English Catalogues.**

4th—**Earliest and Rarest German Literature.**

5th—**Earliest and Rarest French Literature.**

6th—**Earliest and Rarest United States Literature.**

Full lists of these rare works can be seen in the *Collectors Club Philatelist* Vol. 6 1927 pp. 151-154.

(To be continued.)

The Collectors Club Philatelist

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VALEDICTORY

With this issue of the *Collectors Club Philatelist,* the writer, who has been the editor since its inception in January, 1922, severs his connection with it. Within a few months after the writer had arrived in New York, early in 1921, the late Dr. J. Brace Chittendon, who was then re-organizing the *Collectors Club,* sold us on the idea of starting a magazine as the official journal. He was so eloquent in his plea that we decided to go ahead cooperatively for a year, to try it out, feeling that at the end of that time we could get someone else to carry on. However, before the end of the first year, a five-year plan was undertaken to put the Club over in a substantial way, so that for that period we pledged our support and cooperation as our contribution to the building of the Club.

At the end of the five-year period, however, there was no one available to carry on the work, but fortunately the budget had been balanced and the *Collectors Club Philatelist* was able to stand on its own feet without any expense to the Club. As a consequence, the Board of Governors voted the editor a liberal portion of the subscription price to the magazine in compensation for his efforts. For some years thereafter, however, this compensation was comparatively small and was used almost entirely in carrying on the work of the Club, while the editor was also the president.

Up to the present time the *Collectors Club Philatelist* has never cost the *Collectors Club* anything. It has been supplied to all members without charge, and has been largely instrumental in building up the library through the medium of exchange with other publications throughout the world.

During this nearly eighteen years, the *Collectors Club* itself has also shown substantial growth. Due to the inspiration of Dr. Chittendon, the foundation for the present library was laid, and a substantial sum of money was secured by donations as the nucleus for a permanent home fund. In 1926, we moved into what was supposed to be our permanent home, at 51 W. 48th St., and for some years we enjoyed these quarters, due almost entirely to the liberality and support of Alfred F. Lichtenstein. The building, however, was on the present site of Rockefeller Center, and when we sold our building for this improvement, we moved into the Carbon-Carbide Building, at 30 E. 42nd St., where we remained until 1936.

At that time it was felt that we should again seek a permanent home, and with the funds that had accumulated during the previous years, we were able to buy our present building at 22 E. 35th St. and bring it to its present state of development.

Under the direction of Arthur W. Deas, who was elected president in that year, the building was entirely re-modeled and the books in the library were arranged in a more satisfactory manner than they had ever been in the past. A membership campaign was undertaken by Charles J. Phillips which has brought in a large addition of members, so that our total is now well over the

1000 mark. There are many other plans still to be carried out, and the future for the *Collectors Club* looks bright indeed. The only danger that we must avoid at all hazards is to lower the standards of the Club, which have been set so high in the past. In the endeavor to increase the membreship and make the activities more popular, there is a definite tendency to lower standards, and we must constantly fight against this in order to keep our Club in the enviable position that it has always enjoyed in the past.

It is with real regret that we relinquish our duties as editor, for over so long a period of time we have grown to have an affectionate regard for it. After all these years, however, we cannot bring ourself to place the magazine on a commercial, competitive basis, and so we turn it over to our successor, in the hope that he will get just as much loyal support from the members and satisfaction for himself as we have enjoyed for eighteen years.

—H. L. LINDQUIST.

The Sanabria Airpost Catalog

STANDARD CATALOGUE OF AIRPOST STAMPS. Published by Nicolas Sanabria, Inc. 3 Editions. DeLuxe, $4.00; Cloth Bound, $2.00; Paper Cover Popular Priced Edition, $1.00.

This is the 9th Edition of this indispensible catalog and the 4th Edition published by Nicolas Sanabria under whose able leadership it has been developed from a pocket handbook into one of the most important publications in the entire philatelic field. The binding and general typography, as usual, leave nothing to be desired. The DeLuxe and Cloth Bound Editions are printed on surface coated paper which serves as a perfect medium for the proper display of the excellent halftones with which the catalog is profusely illustrated.

The Popular Priced Edition, with paper covers, which may be obtained from Metro Stamp Co., Ltd., 100 West 57th Street, New ork YCity, is printed on excellent callendared paper.

The new catalog contains 116 pages more than its predecessor and lists 46666 regular airmail stamps according to the publishers. There are also 1074 semi-official listings which include over 700 consular overprints. The section devoted to Pioneer Covers, a new feature which fills a long felt demand, has been handled skillfully and has unquestionably added to the enviable record of achievement that has marked other editions.

In the way of statistics, nine new countries make their appearance as issuing for the first time air mail adhesives, these are: Alexandrette, Angola, Cape Juby, Cape Verde, Italian East Africa, Mozambique, St. Thomas, Timor and Vatican City.

Prices, to many the most important feature of the annual catalog, reflect a strong market for airmails with, for rarities and British North America, an upward tendency. Not much change is noted in prices for European issues which is due to the unsettled money conditions. The editors have had the advantage this year of observing the European market from first hand knowledge and "Sanabria's" Air Post Catalog gives a clearer picture of the world market than is generally available.

All in all we consider this the finest catalog published by Nicolas Sanabria, Inc., and we extend our congratulations to the editors, Nicolas Sanabria and Harry M. Konwiser.

—EMIL BRUECHIG.

HOLMES CATALOGUE OF CANADA AND B. N. A., 1939. By L. Seale Holmes, M. D. Published by Victoria Stamp Co., London, Ontario. Price $1.00.

134 pages, an increase of 64 over the 1937 (last) edition. Lists stamps by the "Holmes" numbers as well as showing the corresponding Scott number where there is one. Lists, in addition to the regular postal issues, the proofs, official seals, semi-official air mails, revenues, 1st flight covers, postal stationery and telegraph stamps.

THE STAMP CLUB—ITS ORGANIZATION AND MANAGEMENT. By L. Winthrop Perkins. Published by H. L. Lindquist. Price $1.00.

A much needed handbook of 126 pages giving specific instructions on organizing and conducting a stamp club, with outlines for 36 programs.

TRANSLATIONS FROM KOHL'S HANDBOOK

By Dr. Herbert Munk

The translations appearing under this heading are all originals prepared under the auspices of the **Collectors Club**, who hold the copyright for the English translations and who reserve all rights for republication. Suggestions for future translations are always welcome as well as criticisms on any of the translations that may appear.

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German East Africa

(Deutsch Ostafrika—Afrique Orientale Allemande)

Translated by DR. J. H. HARVEY PIRIE.

(Continued from Vol. XVIII, No. 1, page 93.)

PROVISIONAL POSTAL MEASURES AND EMERGENCY FRANKINGS DURING THE GREAT WAR*

(May, 1915—June, 1916)

(The numbers quoted in the text refer to the Check List on p. 161 and subsequent pages.)

Although a large supply of stamps was received at the post office in Dar-es-salaam only a little while prior to the outbreak of war *(D. B. Z.*, 1921, p. 130) the stocks on hand in the colony had melted away to such an extent by the beginning of 1915, more especially in the case of the most employed heller values, that the postal administration on the spot had to consider opportune measures for relieving the situation.

At this period postal traffic within the colony was still almost perfectly organized, and until the declaration of war by Portugal there was still the possibility of postal communication with Germany and neutral foreign countries through Mozambique on the south (a possibility which was fully taken advantage of, especially for sending newspapers and the printed war reports of the "Usambara Post" to the home country) but, on the other hand, on account of the ever closer applied blockade, the possibility of receiving fresh stocks of stamps in the colony was almost ruled out.

Therefore, in May, 1915 such post offices as had at least two German (white) officials (one receiving officer to sign and one to countersign "Postage Paid" franks—see below) were instructed no longer to use postage stamps for parcels, money orders, large packages of printed matter, nor for internal office use, but,

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Bibliography. R. Lerche (Naumburg), "Die Handstempel-Notbehelfe und Notausgaben und die Aushilfsausgaben der Kaiserlichen Postverwaltung in Deutsch-Ostafrika während des Weltkriegs," **Phil. Mitt.** April-May, 1925. This work, supplemented by personal information from the author, forms the basis of our compilation. For a series of fundamental new observations we are indebted to Böhlicke and Maj. Gen. Lademann, "Eine erste Aufstellund der sog. Kriegsprovisorien," published by H. E. Sieger. (See also **M. u. G.—Ztg.**, 1922, p. 82). For a consideration of the local unissued provisional stamps, see C. Lindenberg, "Die Kriegsprovisorien von Deutsch-Ostafrika." **D. B. Z.**, 1921, p. 130 and 1922, pp. 41 and 71.

(1) This statement is perhaps not strictly correct. In "The Provisional Issues of the Postage Stamps of Mafia" by Charles H. Greenwood, published by D. Field, London, 1930, a list is given of a few postage stamps surcharged at Mafia as well as the better known fiscal stamps. All values of the "ship pattern" (except the 60h) are included, but there appear to have been not more than 60 sets of the heller values and 20 sets of the rupee values, at most, so treated.—**Translator.**

in conformity with General Official Notice V 2 § 10, to charge cash and used checked "Postage Paid" franks. Stamps of the lower heller denominations, moreover, were only to be sold to the public in the smallest possible quantities.

The checked postage paid franks on money orders and parcel cards remained in office use and are therefore but seldom seen in collections; not so with those used on wrappers and printed matter and, later on postcards and, still later, on letters, registered letters, etc.

In the following description and in the reference lists from p. 161 on we have to deal purely with franks made in accordance with the official decree of May, 1915. This, together with the fact that they form a comparatively speaking limited, but at the same time, well defined and very popular group amongst collectors, has induced us to deal with these postage paid franks of May, 1915 and onwards, not merely in a general way (as was done, for instance, with the franks used in Germany during the inflation period) but to catalog them fully.

Although not postage stamps, even in the wider sense, the "dies" for these Postage Paid franks were all made of one uniform pattern by the postal administration of German East Africa and then distributed to the individual Agencies. In this respect they were unlike the franks employed in Germany during the inflation period, where the "dies" were made by individual offices, although on the authority of a general decree.

All franks had, in accordance with the official notice, to be signed, in manuscript, with the monogram or initials, firstly, of the receiving (fee collecting) officer and, secondly, as a check, of the despatching official. Generally speaking this was done by the former on the left of the frank, and by the latter on the right.

Cases in which one of the two manuscript initialings is missing (generally that of the receiving officer) are extremely rare. Such cases are probably to be accounted for simply by one being overlooked in a big batch of franking to be done. In such cases the amount of cash paid for postage is usually (if not always) missing also.

At the beginning of May, 1915, there had been brought into use at the head P. O. in Dar-es-salaam, the 3-line rubber handstamp, Handstamp I.

Rp H
Frei lt. Einn. Nachw.
in Daressalam

(meaning, in full, Rupees Heller Frei laut Einnahme Nachweisung, which may be translated literally as "Free in virtue of proof of receipt of Rp... H... in Dar-es-salaam." For convenience we have termed this a "Checked Postage Paid Frank," in view of the double initialling; or, more simply, just a "Post Paid" mark or frank.—Translator.)

With this frank only the fee paid had to be entered in manuscript and it was employed for printed matter, money orders and parcel cards, as well as for inside office use.

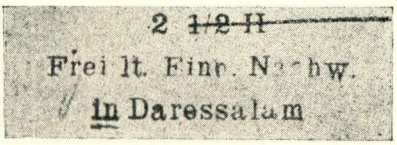
Handstamp I was in all probability only in use for about a fortnight, for as early as May 19 we find the 4-line Handstamp II being used on printed matter at Dar-es-salaam.

Rp H
Frei lt. Einn.
Nachw. in
Daressalam

Only a few days later, viz., on May 26 another 3-line frank—Handstamp III—came into use; this differs from No. I in that the original top line "Rp H" (for MS entry of the fee paid) is replaced by the single printed amount "2½ H".

The 4-line Handstamp II was undoubtedly made because the lay-out of Handstamp I did not fit well with the spaces available for its impression on

money orders and parcel cards (the height of these spaces being greater than their breadth).

Handstamp III  **of Dar-es-salaam**

In this way there was provided a special handstamp—II—for the varying fees chargeable on parcel cards and money orders and another—III—with the fixed printed fee of 2½H for simple printed matter.

As the above mentioned earliest date of use of the 4-line handstamp II (19-5-15, Brönnle collection) occurs, exceptionally, on printed matter (not on a money order or parcel card) and as, on the other hand, the earliest date known of the 3-line handstamp III is a few days later (26-5-15), it may be inferred that immediately after the new 4-line II was issued the top line of the original 3-line I was taken to be changed from "Rp H" to "2½H" and that during the days in which this alteration was in progress the 4-line II was provisionally used for simple printed matter as well as on the articles for which it was specifically intended.

The 4-line handstamp II was also employed on money orders and parcel cards even after the introduction of the box-frame Handstamp V (with which the fee had also to be written in MS.—See below), as we have seen it on parcel cards as late as the end of October, 1915.

In the early part of 1916, after "Postage Paid" franking had been introduced for every class of postal matter, the post office in Dar-es-salaam itself appears to have used Handstamp II temporarily, provisionally, and against its own instructions as a frank on matter going outside the office, because, contrary to the practice prevailing in 1915, we have seen quite a few letters with MS fee entries dated in Jan.-Feb. 1916.

No type-set franks without frame are known from Tanga as specially used for money orders and parcel cards but the 2-line Handstamp IV was employed



on printed matter. Hitherto this has always been wrongly classified along with Handstamp III of Dar-es-salaam (used for printed matter) because it was not realized that the latter had been re-cut from the 3-line Handstamp I as far back as about May 20. The reason for the alteration was that the long 3-line Handstamp I was unsuitable for use on money order forms etc., and had to be replaced by the short 4-line Handstamp II.

It is not definitely known when handstamp IV came into use at Tanga, but from the earliest known date (8-8-15) it is probable that it was employed first about the end of July. In this case Tanga, unlike Dar-es-salaam, can only have brought handstamp IV into use after its box-frame handstamp V was already being employed (see below), for the latter is known dated in the first half and middle of July, used in combination with the specific Fee Handstamps of Tanga (V2 and V3A—see below). This Handstamp IV for printed matter was used at Tanga mainly for the war supplements of the *Usambara Post*, printed in card form, and it was in continuous use up till the middle of 1916.

Meanwhile the postal authorities had had prepared, in accordance with the

Official Notice of May, 1915, box-frame typeset franking stamps of the uniform pattern of Handstamp V.



These were first issued in July to the post offices in Dar-es-salaam, Tanga and Morogoro; in the course of the following month to those in Tabora and Moschi; and, probably still a little later, to the agencies at Kigoma, Muanza and Wilhelmsthal. (The last named is peculiar in that it is not mentioned in the Official Notice of Dec. 20, 1915 and it should therefore be stated that we have only seen the box-frame franks of Wilhelmsthal on cut off pieces of parcel cards and money orders).

These box-frame franking stamps distributed from July onwards were not intended for printed matter only but, like the unframed handstamp I of Dar-es-salaam, were meant for the prepayment of all possible rates of fees. Therefore no type-set figure of value is included in them (not even the initial letters of the value to be filled in); the cash paid had to be specially written in at the time.

At first these franks were used mainly on printed matter (not counting their use on inside services such as parcel cards and money orders); in Tanga they were used sporadically also on postcards; later (see below) they were generally employed for postcards, ordinary letters, registered letters, etc.

At the less large establishments such as Tabora, Moschi, Kigoma, Muanza and Wilhelmsthal the postage paid in cash was added to the frank in manuscript *(Type V1)*. This also happened at Dar-es-salaam when box-frame stamp V was used (it should be remembered that at the chief P. O. here there was still in use the special handstamp III for printed matter). In Morogoro, on the other hand, the amount paid for the franking of printed matter was, generally speaking, put in by hand only in the early days of use; likewise in Tanga, and here, in addition, when these franks were used for postcards and, later, for letters. the addition of the fee in MS was only done to a limited extent and that mostly in the early days of use.

Special 1-line type-set handstamps were preferred for adding the amount of the postage charged at Morogoro and Tanga. At the latter there was one handstamp reading "Heller" only *(Type V 2)*; at Morogoro one handstamp with the fixed rate 2½H, and at Tanga handstamps with the fixed rates of 2½, 4 and 7½ H *(Type V 3.* A check list of these is given in the summary on p. 163). There are some variations in the patterns of these fee handstamps.

These small 1-line handstamps stating the sum paid for prepaying postage might be called briefly "Half-Franks". They were usually applied horizontally above the box-frame frank. "Printing errors" sometimes occur in them, e.g. a newspaper wrapper stamped first of all with "4 H" in error has this struck out and replaced with a half-frank of "2½ H". (For other examples see Figs. 12 and 20a in Lerche's work).

These box-frame post-paid franks were used right up to the time when such franking became unnecessary and was stopped (June 1, 1916). Prior to the introduction in Jan., 1916 of envelopes ready stamped with 7½ H post paid franks they served for dealing with articles on which higher rates of postage were chargeable (overweight letters, registered letters, etc.). They also occur used along with postage stamps (e.g. the charge of 57½ H on a parcel card is seen occasionally made up by a 7½ H postage stamp and a post paid frank of 50 H). There even exist envelopes of the so-called provisional issue (ready

stamped with 7½ H post paid franks—see below) on which postage to an amount over 7½ H is made up partly by postage stamps and partly by a box-frame frank with a sum added to it; the prepayment of postage on one and the same letter being charged or paid for therefore in three different ways.

In spite of the use of these checked postage paid franks the official balance of heller stamps on hand was practically completely exhausted by the end of 1915 and on Dec. 20, 1915 the Director of Posts issued an Official Notice to the effect that at the larger post offices, Dar-es-salaam, Tanga, Moschi, Morogoro, Tabora, Kigoma and Muanza the sale of postage stamps was definitely prohibited.

Letters, which could only be accepted with postage prepaid, had to be handed in over the counter and cash paid for franking them. With this "Post Paid" franking became obligatory at the larger offices for every kind of postal traffic, including individual letters and all official business outside the office.

Pre-franked envelopes were introduced by the Director of Posts in Morogoro after the introduction of compulsory franking with the object (1) of facilitating postal business for the public at the larger offices and (2) of making it possible for franked correspondence to be accepted at the smaller agencies where there was only one white official and it was therefore impossible to have the system of "checked" franks.

These officially prepared empty envelopes had printed on them in the top right-hand corner the official seal "IMPERIAL DIRECTOR OF POSTS / GERMAN EAST AFRICA" in dark violet or grey violet and, printed immediately above, the 2-line type-set frank "7½ H Postage Paid" (Frankiert mit 7½ H). See illustration I on p. 164. These envelopes were sold to the public, ready pre-franked for 7½ H each.

Similar envelopes pre-franked with 7½ H were made at the post offices in Dar-es-salaam and Tanga by printing them with the official post office seal in black or in grey and the same imprint above (See Fig. II, III on p. 164).

As the envelopes thus pre-franked were collected from the various post offices they are to be found in very varied format and of all kinds of different paper. They were valid at any postal establishment for 7½ H franking within the colony.

On Jan. 8, 1916 the Director of Posts announced that the public could have any envelopes they liked pre-franked 7½ H at a cost of 7½ H each by sending them to the P. O. in Morogoro in lots of not less than ten. Here these private envelopes were each one stamped "Frankiert mit 7½ H" and returned to the sender free of charge.

These postage paid private envelopes with an official seal and "Postage Paid 7½ H," (many of them with some firm's business heading or address) were done like the official envelopes, *i.e.* in Morogoro with the seal of the Director of Posts and in Dar-es-salaam and Tanga with the respective seals of the post offices; they also were valid for use to the amount specified on them at any postal establishment in the colony.

For overweight letters, registered letters etc. any fee chargeable over 7½ H was charged and accounted for by the additional use of checked postage paid franks as before; a few cases are also known where additional postage is covered by postage stamps, or is partly in postage stamps and partly by means of a checked frank. (It has not been definitely settled, however, whether this last case, on a registered letter from Tanga, is one of genuine need and usage, as it dates after the arrival of fresh stock of stamps by the relief ship "Marie.")

Mention must be made of the occasional case in which, on account of shortage of material, these envelopes with pre-paid franks were officially turned inside out and used again (as official envelopes by the authorities).

See the Check List on p. 164 for a list of the various colors in which the 2-line "Frankiert mit 7½ H" was printed.

After the relief ship "Marie" (already referred to on p. 91) landed at Sudi Bay in March, 1916, bringing, amongst other things, a fresh supply of German East African stamps, the proclamation of Dec. 20, 1915 forbidding the sale of postage stamps and making the use of franks compulsory for general postal purposes after June 1, 1916, was repealed.

Before this, however, to some extent indeed in February, 1916 (*e.g.* at Bukoba), but mainly in April, another source had been tapped as a provisional measure, namely, German stamps without overprint. These were employed mainly for inside office use, (on money orders, parcel cards, etc.). These German stamps were obtained partly from the "Königsberg" which had been shut up in the Rufiji delta since October 30, 1914 and on July 11, 1915 was sunk and then blown up by the crew; partly from the "Prasident" (which was overpowered and sunk in its hiding place in the R. Lukuledi at about the same time, July 20, 1915); and lastly, from the "Feld Marschall."

The stocks of these ships' posts comprised German postage stamps of the "Germania" series of the 3, 5, 10, 20, 30, and 50 pf and 1 mk values; these were reckoned as equivalents to 2½, 4, 7½, 15, 22½, 37½ and 75 heller.

According to official account the nominal value of all such German stamps so obtained only amounted to a few hundred marks. They are known to have been used at the post offices of Bagamoyo, Bukoba, Dodoma, Kilwa, Korogwe, Mohoro, Mombo, Pangani and Wilhelmsthal.

These "Germania" stamps represent a "normal" provisional issue, as against the purely accessory measures of checked and postage paid franks. They may be compared with the similar use of German stamps without overprint by the Field Post in China but are distinguished by the usage being a more serious one and by the complete absence of any "cancelling to order" or philatelic usage. They appear to have been employed only up till about the beginning of June, 1916. As they were employed almost entirely for inside office use (the few which are to be seen in collections, *e.g.* large blocks of 5 pf., must have been taken off parcel cards) and as little attention was paid to them by philatelists, the actual degree of rarity of these provisionals is only being slowly realized.

In contradistinction to this provisional issue of German stamps there is a local provisional issue of stamps which was made at the mission station of Wuga, near Wilhelmsthal, under the supervision of a postal official. This issue was of the denominations 2½ and 7½ heller and 1 rupee: Types 4 and 5 as illustrated on p. 82.

In consequence of the arrival of the fresh stock on the "Marie" these stamps were never issued; although they were actually quite ready for use (and in plain type, as is shown by the presence of square blocks between the letters).

The whole stock was buried in a cemented vault at Morogoro and it remained there underground for years, unsuspected by the enemy. After the declaration of peace, with the permission of the British Authorities, a German Commission went and fetched the stamps from their underground cellar and brought them back to Germany in August, 1921, along with the postal documents and account vouchers of the German Postal Administration.

The whole stock brought back was taken into the custody of the Imperial Postal Museum and although the paper and color of the stamps had deteriorated severely through the dampness of the soil, about one quarter of the issue was still in a fit condition for collectors' purposes and was put up to auction in May, 1922.

The employment of the final delivery of stamps brought into the colony by the "Marie" in the early part of 1916 was the last chapter in the philatelic history of German East Africa. The area in which they could be employed was rapidly diminishing in extent, particularly from July, 1916 onwards, when the advance of the British troops from British East Africa, which had started in

March, reached Kilimatinde on the Central Railway and from there gradually extended east and west until the whole of the Protectorate north of the Central Ry. was occupied.

As, moreover, Belgian troops from the Belgian Congo had invaded the colony in the middle of 1916, also the British Nyassa Force in the direction of Ssongea and other British auxiliary troops from Rhodesia, so the greater part of the German Protectorate Force was withdrawn by the end of 1916 into the region of the Rufiji river and south thereof. Here, at Mahenge, the last remaining German civil P. O. to function was closed down on Sept. 3, 1917. The stamps of the consignment brought by the "Marie" still had a limited use up to about the end of September, 1917 in the Field Post Stations *(e.g.* on registered letters between two Field Posts) and are known postmarked at such stations and also with the postmark of Mahenge even after September 3. (See Field Post Offices p. 166).

SUMMARY & CHECK LIST OF PROVISIONAL ISSUES

(A) "Postage Paid" Franks With Checked Receipts

(Rubber Handstamps in hand-set type.)

Handstamps I-IV, Without Frame (Beginning of May, 1915 Onwards)

Dar-es-salaam

I.

Rp H
Frei lt. Einn. Nachw.
in Daressalam

3-line frank for printed matter, parcel cards and money orders; fee paid in cash is written in by hand; printed in pale violet. (Beginning of May, 1915, probably in use only till about 18 May).

Prices (in Marks)

On newspaper wrapper or cover of printed matter	50
"On piece," money order or parcel card	—

II.

Rp H
Frei lt. Einn.
Nachw. in
Daressalam

4-line frank for parcel cards and money orders; from the beginning of 1916 also provisionally for letters, etc.; fee paid in cash is written in by hand; printed in violet. (Earliest known date 19-5-15).

Prices

On piece of money order or parcel card (19-5-15)	25
On newspaper wrapper or cover of printed matter (19-5-15)	—
On letter or package (Jan., 1916 on)	35

III.

2½H
Frei lt. Einn. Nachw.
in Daressalam

3-line frank for printed matter only; the fee paid (2½H) is also type-set. (Earliest known date, 26-5-15).

Prices

(a) In lilac-red or pink	15
(b) In blue-violet or pale violet	20

Tanga

IV. 2½ Heller Frei laut
Ein. Nachw. in Tanga

2-line stamp for printed matter only; the fee paid (2½H) is also type-set. (Earliest known date 8-8-15, but was probably in actual use in July).

Price

Color, blue-violet to pale violet 12

Handstamp V With Box Frame (July, 1915 Onwards)

Fr. lt. Einn. Nachw. in Tanga

Three varieties of franking with Handstamp V may be distinguished:—

(1) The fee paid is written in entirely by hand alongside of the printed frank.
(2) The fee paid is added by means of a separately printed word "Heller," the figure of value still having to be written in by hand.
(3) The fee paid is added by a separate printed rubber stamp which has both "Heller" and a figure of value.

These franks were brought into use in July at Dar-es-salaam Tanga and Morogoro, later on also at Tabora, Moschi, Kigoma, Muanza and Wilhelmsthal. They were used for every kind of postal business from Jan. 1, 1916 on; before the end of 1915 they were used on printed matter of two and three units of weight respectively, but they were not used for sums of 4H and 7½H on postcards and ordinary letters as a general rule. Nevertheless they may be found occasionally with the values of 4H or 7½H dated before the end of 1915.

Our prices refer to box-frame franks in violet or grey-black on entire covers, parcel cards, etc.; in blue, green or red they cost, generally speaking, about 50% more; from Morogoro they are also known in blue-black; "on Piece" they are worth from a third to a half of these prices, according to the size of the piece.

Var. 1. Fee entered entirely in MS.

2½H

Dar-es-salaam — Tanga — Morogoro 20

4H, or merely "4" (without "H")

Dar-es-salaam ...	15	Tanga	18	Morogoro	20
Tabora	22½	Moschi	25	Kigoma	30
Muanza	—	Wilhelmsthal	?		

The box frank of Muanza, which we only recently discovered for the first time, has not so far been seen with a 4H fee and it is improbable that Wilhelmsthal's even occurs with such a low fee.

For values of 7½H and upwards the following list of prices applies to franks of Dar-es-salaam, Tanga and Morogoro; for Tabora add 20%; for Wilhelmsthal 25%; for Moschi 30% and for Kigoma 50%; for Muanza the same or

more. (The style of writing may be "7½H" or merely "7½"—similarly for other values, provided they actually occur *e.g.* at Muanza and Wilhelmstahl).

7½H.... 15	25H.... 30	50 H.... 20	
15 H.... 17?	30H.... 20	57½H.... 30	Amounts over 100H 40
20 H.... 30	45H.... 40	100 H.... 25	

On "pieces" from parcel cards we have seen frankings of as much as over 300 heller; it is noteworthy that such are always written entirely in heller, never in rupees and heller.

Var. 2. "Heller" printed in violet. Figure of value in MS.

4 Heller (Tanga, mid-July) 30

Only a few specimens are known with this fraank (V 2); they are all from Tanga and dated in July, the period immediately following the introduction of the box-frame Handstamp V into use at Tanga.

As Var. 3 (Heller and figure of value both printed) was brought into use at Tanga at the beginning of 1916 (at the latest), Var. 2 can only have been used during 1915. As it was only used for inside office use it can scarcely occur on postcards or letters; the known specimens of "4" heller of this variety do not therefore represent a postcard fee but the fee for an overweight package of printed matter. On parcel cards, on still heavier packages of printed papers, etc.,this 1-line printed "Heller" is known with higher fees written in by hand, but so far not with "4".

Var. 3. Both word and figures of the fee charged are printed.

Tanga

A. 2½ Heller, violet; foot of the "2" curved; the letters and the figures of the fraction are tall, similar to those in the declaration of value of Handstamp IV (earliest known date, 12-7-15) 22
B. 2½ Heller, violet; foot of the "2" straight; small fraction figures and smaller letters than in A. (Beginning of 1916 or earlier) 12
C. 4 Heller, violet; Figures and letters as in B 15
D. 7½ Heller, violet; Figures and letters as in B 15
E. "Frankiert mit 7½ H," in two lines. This is the frank used for the pre-franked envelopes (See below), which was used provisionally along with Tanga's Handstamp V and also sometimes as a frank by itself alone (middle of 1916) 22

Morogoro

F. 2½ H, black, grey-black (about 15 Sept. or earlier) 12
G. Zwei½ H (=2½H), black, grey-black (about beginning of 1916) 16

Var. V 3 A of Tanga, like Var. V 2, was undoubtedly taken into use immediately after the introduction of the box-frame Handstamp V and probably transiently preceded the usage of Handstamp IV at Tanga for printed matter. There is no confirmation of the usage in series or in association of Handstamps IV, V2, and V 3 at Tanga. The three stamps of uniform design, B, C and D only came into use substantially later than A, viz., about the beginning of 1916.

The use of the 2-line frank E, which was specially made for the pre-franked envelopes, was exceptional, and it may be noted that the only two specimens known to us of Handstamp V and E used together are both dated in June, 1916, at a time when the manufacture of the pre-franked envelopes had been suspended and general franking was no longer compulsory.

(B) Envelopes Pre-Franked 7½ Heller

(Beginning of Jan.—beginning of June, 1916)

(Printed Official Seals with, above, the 2-line typed Frank "Frankiert mit 7½ H")



I



II III

The three varieties of these ready-for-use "Postage Paid 7½H" envelopes are about equally scarce. The three varieties are:

I. "KAISERL. POSTDIREKTOR" (Imperial Director of Posts)
II. "POSTAMT DAR-ES-SALAM" (Post Office Dar-es-salaam)
III. "POSTAMT TANGA" (Post Office Tanga)

As the seal of the Director of Posts (at Morogoro) is always printed in dark violet or grey-violet and as those of the post offices at Dar-es-salaam and Tanga are always in black or grey-black, no differentiation of prices can be made on a basis of the official seals, at any rate in so far as they were used at the office of origin. When the postmark shows usage in a railway travelling post office, however, 10% may be added in the prices indicated; when used at any of the smaller postal agencies 20% to 30% may be added.

Various colored inks were employed for the printing of the frank "Frankiert mit 7½ H" and some colors are much scarcer than others. The officially prepared envelopes are also somewhat scarcer than those with firms' headings handed in by private individuals to be pre-franked. We have therefore based the following table of prices on these lines.

Envelopes with Official Seal I, II or III	No address &c of private firm		With address &c of private firm	
	Unused	Used	Unused	Used
(a) "Frankiert mit 7½H" in lilac-red	10	20	10	20
(b) "Frankiert mit 7½H" in violet	6	15	5	12½
(c) "Frankiert mit 7½H" in black to grey-violet	5	15	5	12½

Exceptionally the 7½ heller franking may be in reddish brown or Prussian blue (worth 15% to 30% more). A corresponding increase in value (25%) attaches to covers with additional Post Paid franks which were used when amounts greater than 7½ heller were chargeable. Such additional charges were sometimes made up by Post Paid franks, sometimes by adhesive postage stamps. For pre-franked envelopes with *both* adhesive stamps and Post Paid franks, *(e.g.* on a registered letter @ 30 H, see above).

(C) Provisional Issue (Feb.-June, 1916)

Postage stamps of the German Empire Nos. 83-86, 88 and 90 of the Germania pattern, Type M 17, also 1 Mk. stamp No. 92; all watermarked lozenges. Used in German East Africa without overprint for inside post office use.

No. 83	3 pf. brown	28	
" 84	5 pf. grey-green, green	8	
" 85	10 pf. rose	12	
" 86	20 pf. blue	28	
" 88	30 pf. black and orange on chamois	45	
" 90	50 pf. black and purple on chamois	60	
" 92	1 Mk. rose	125	(M 17)

The prices are for loose specimens with clearly legible postmarks; on piece from letters, parcel cards or money orders, add 100%; on entire parcel cards, etc., add 250%.

(D) Prepared But Not Issued

M 4 and 5. Provisional issue. Surface printed (Type-set). On thick unwatermarked paper, rouletted 13, without gum. The figures of value "2" and "7" in two different types (see illustration).



4



5

II.	**2½ Heller violet-grey—Type I**	**2.60**
	Type II	**3.**
III.	**7½ Heller pale carmine—Type I**	**1.**
	Type II	**1.30**
IV.	**1 Rupee dull red**	**40.**
	Types I and II se tenant horizontally—2½ H	**7.50**
	7½ H	**2.50**

Both heller values were printed in sheets of 10x10, the rupee value in sheets of 5x4. Two different types of "2" were used for the figure of value in the 2½ heller denomination because of a shortage of type; type I has a straight foot, type II a curved foot; in the latter the whole figure is also smaller and more delicate. Type I occurs 60 times and Type II 40 times on a sheet, the latter being on stamps 2, 4, 6, 8 and 10 of the lower eight rows.

The same arrangement on the sheet applies to Types I and II of the 7½ heller denomination; in Type I the top stroke of the "7" is straight and is thicker than in Type II, in which the top stroke is curved and the whole figure slightly more delicate.

The original printing of this issue was 100,000 of the 2½ heller value, 300,000 of the 7½ heller and 10,000 of the 1r. Through the dampness of the soil in which the whole stock was buried the greater part was rendered useless from a collector's point of view.

In May, 1922 the following quantities were put up for official auction:— 2½H, 9,919; 7½H, 18,910 and 1R, 470. It was officially stated that this represented only one quarter of the stock which remained in a condition fit for use. Specimens with the color and the condition of the paper quite unaltered are definitely more valuable, especially in the case of the 1r value.

There appear to have been small lots, of all three values, which passed straight from the printing office into private hands, by unofficial ways. These irregularly obtained specimens, which may be unrouletted or only partially rouletted, are distinguishable also by the unaltered state of the paper and fresh color of the printing.

On the other hand we do not believe that color varieties, such as the 2½ H in brown, are proofs which have got out unofficially, as is suggested in the *Phil. Ber.* Nos. 118 and 120. We have seen, for instance, parts of sheets of this value in which the stamps of both the two right-hand vertical rows were throughout of a uniform brown color through color change, whilst the whole of the remaining rows were of the normal unaltered stamp color and there were no stamps or rows with transitional shades.

GERMAN FIELD POST

(Later Part of 1914—End of Nov., 1917)

In addition to the Civil Post Offices we have to consider (in so far as they dealt with correspondence that had to be paid for) the special Field Post Stations which operated during the Great War with the mobile columns in the field. (Compare "Field Post in China" p. 84).

They used the current stamps of German East Africa, and, so far, at any rate as the Field Posts established after the early part of 1916 are concerned, it was the stamps of the final consignment brought by the blockade runner "Marie" that were employed in them.

German East African stamps with postmarks of Field Post Stations are only known in any considerable number from the Field Post Station Taveta which was in operation from 1-10-14 to 31-7-15 at the occupied border place of that name in British East Africa. Some of the Taveta cancellations were undoubtedly done with philatelic ends in view.

Postage stamps of German East Africa with the postmarks of other (later) Field Stations are very rare. These stations only started functioning at the time when the enemy was invading, or had already invaded, the colony on all sides, so that there was neither the time nor the taste for any philatelic trifling. The cancellers for the three Field Post Stations were made by a Cingalese. The postmarks of these Stations 1, 2 and 3 are only known in a few instances actually cancelling postage stamps of German East Africa; we have also seen No. 3 on a 7½ H pre-franked envelope.

Herr Lercher states that Stations 1 and 2 were established probably at the beginning of 1916 or very soon thereafter, but that Station 3 was only opened considerably later, perhaps only about the beginning of 1917.

As the German Protectorate forces had to move their field of operations after about Nov., 1916 right to the S. E. corner of the colony on account of the advance of the enemy over the borders on all sides, so the Field Post Stations at this period were also all to the south of the river Rufiji. Lerche locates Station No. 1 in Nov., 1916 as being in the region somewhat to the west of Utete; No. 2 in mid-1917 was on the upper reaches of the R. Lukuledi and No. 3 was, until about the beginning of Oct., 1917, in the neighborhood of Liwale.

In addition to these three numbered Field Post Stations there was also set up about this period a Field Post at *Nangano* (situated at the point where the Massassi-Liwale road crosses the R. Mbemkuru). Postage stamps used there were pen cancelled.

Lerche also records the cancellers of certain postal agencies (civil post offices) as being used after the places were evacuated, by the field posts of certain bodies of troops. For example, the Lindi stamper was used by the Field Post on the Lindi front in July, 1917 and the stamper of Mahenge (the last civil office to close down, 3-9-17) was used at least until the end of the month by a Field Post which later, at the end of November, fell into the hands of the British on the death of Capt. Tafel.

The Field Post and the Mahenge cancellations have the year date "17" of a type brought in by the "Marie". They are at first dark blue in color, later a light blue.

No German postage stamps fell into the hands of the enemy in German East Africa.(1). The British Indian troops which landed on the island of Mafia in March, 1915, came across a number of German East African stamps of other kinds, however; these were given various surcharges and used as postage stamps in the Field Post. When this supply was used up they employed stamps of the Indian Expeditionary Force (See Vol. I, p. 503 "Brit. Ind. Feldpost in Weltkriege"), with or without special overprints, on Mafia. A Check List of these occupation issues of Mafia is given under Great Britain.

In July, 1916 the Field Post of the British Nyasaland troops operating in German East Africa brought into use special stamps made by overprinting current stamps of British Nyasaland with "N F". These are catalogued in Vol. I p. 510.

In 1917 the British put into circulation in the parts of German East Africa occupied and administered by them stamps of the current issue of the East Africa & Uganda Protectorates overprinted G.(erman) E.(ast) A.(frica) and retained them when Great Britain obtained from the League of Nations the mandate over the former Deutsch-Ostafrika (with the exception of the north-western district of Ruanda and Urundi). In 1920 they gave their mandated territory the name "Tanganyika Territory" and, although this name itself only appeared for the first time on the stamps of the recess printed issue of 1922, the overprinted G. E. A. issue may be regarded as the first issue by the British administration in German East Africa.

After the occupation of Ruanda and Urundi the Belgians in July, 1916 likewise issued special stamps made by overprinting the current Belgian Congo issue with RUANDA and with URUNDI. Similar treatment was adopted for later issues as this territory was given in mandate to Belgium by the League of Nations, although transferred by the Belgians to the Belgian Congo for actual administration. (See "Belgische Besetzung von Deutsch-Ostafrika" Vol. I pp. 294 and 1189).

Lastly, the Portuguese issued special occupational stamps in 1916 for the small triangular portion of German East Africa known as Kionga, lying south of the mouth of the R. Rovuma. These were the 100 reis stamps of Lourenco Marques surcharged KIONGA and a new value (in cents). The use of these stamps is alleged to have been forbidden after about a year because of the spelling "KIONGA" instead of "QUIANGO", but, as a matter of fact the whole issue had been bought up by that time.

At the Portuguese Interment Camp in Macequece (Mozambique Company's territory) and in Lourenco Marques special labels were used for putting on the post free "interned post". These were of a green color and had a simple rectangle with the inscription "EXEMPTÉ" above and "Prisonniers de Guerre" below. As these partially perforated labels were often touched by the cancellation, any one coming across them might be tempted to regard them or pass them off as postage stamps. In any case it should be noted that the so-called "Prisoners of War" who used them were exclusively interned civilians.

Catalog of Books in the Library

(Continued from Vol. XVIII, No. 1, page 76.)

GERMANY

a—German States

(General or more than one State)

Les Timbres des Villes Libres de l'Allemagne—Hambourg, Lubeck, Breme, Bergedorf. By Georges Brunel
Die Postwertzeichen von den Deutschen Staaten und Finnland. By Sigmund Friedl, 1880
Permanentes Beibuch mit Lichtdrucktafeln. By Hugo Krotzsch
Vierteljahrs-Nachtrage zum permanenten Handbuch. By Hugo Krotzsch
Aufguhrlicher Katalog uber Deutsche Postfreimarken. By Hugo Krotzsch
Die Postfreimarken der Deutschen Staaten (Parts 1-2-3, 5 to 9). By Hugo Krotzsch
Die Briefumschlage der Deutschen Staaten (Parts 1 to 9). By C. Lindenberg
Die Briefumschlage der Deutschen Staaten (Parts 10 to 15). By C. Lindenberg
Die Briefumschlage der Deutschen Staaten (Parts 1 to 6). By C. Lindenberg (Different edition)
Die Briefumschlage der Deutschen Staaten (Parts 7 to 12). By C. Lindenberg (Different edition)
The Stamps of the German States. By Bertram W. H. Poole
Revenue Stamps of Germany & Switzerland. By Fred. Geo. C. Lundy 1896

b—Baden

Die Abstempelunden der Marken von Baden. By A. E. Glasewald 1898
Die Badischen Entwertungsstempel und ihre Bewertung. By Alfons Grossman
Die Briefmarken von Baden. By C. Lindenberg 1894
Die Briefumschlage von Baden. By C. Lindenberg 1894
Baden. By Fred J. Melville
Baden. By Nils Strandell
Baden Spezial Katalog 1929. By J. A. Bossard

c—Bavaria

Bayren 1849 1 Kreuzer Schwarz. By Carl Beck 1924
Die Bayerischen Muhlrad-Stempel. Carl Beck & C. Holzschuler 1911
Bayrens Postwertzeichen 1849-1920. Johann Brunner 1924
Bayrens Postwertzeichen 1849-1920. Johann Brunner 1924, DeLuxe Edition
Der Specialsammler von Bayern nach Abstempelungen. By A. Chelius 1900
Aufstellung der Couverte, Streifsander, Postkarten und Postanweisungen des Koenigreichs-Bayern. By Cornelis Foris 1883 (Manuscript)
70 Jahrige Geschichte der Bayerischen Postwertzeichen. By J. Haymann & J. W. Stundt
Die Bayerischen Feldpoststempel. By K. Holzschuher 1919
Die Entwurfe und Probedrucke der Luitpold Ausgabe 1910-11. By K. Holzchuher
Fest- und Gelegenheitspostamter im ehemaligen Konigreich Bayern etc. Holzchuher & Stenger
Geschichte und Katalog der Postwertzeichen des Konigreichs Bayern. By C. Joris & O. Sedlmayr 1893
Handbuch der Bayerischen Briefmarken. By Albert Kurzl 1922
Die Eingeschrieben- und R-Zettel der Deutschen Reichspost und der Koniglich Bayrischen Post. By P. Kleeber 1932
*Die Briefumschlage von Bayern. By C. Lindenberg 1895
Katalog der Bayerischen Postkarten nebst Prisverzeichnis. By Franz Schneider
Bayern. By Dr. Erich Stenger 1928
Bogeneinteilung und Auflagenummern der Postwertzeichen Bayerns. By Dr. Erich Stenger 1921
Die Muhlradstempel von Bayern. Dr. Erich Stenger
Essais und Proben der Brief- Porto- Telegraphen Stempelmarken und Ganzsachen von Bayern. By Dr. Erich Stenger 1913
Geschichte und Katalog der Postanweisungen von Bayern. Dr. Erich Stenger 1914
Bayerische Landes- Industrie- Gewerde und Kunst Ausstellung in Nurnberg

d—Bergedorf

Les Timbres Bergedorf. Georges Brunel 1912
Bergedorf. Hugo Krotzsch
Ueber Bergerdorfer Briefmarken. Carl Pfaff
Die Postwertzeichen des Bergedorfer Postbezirks. Otto Rommel 1892
Die Postwertzeichen des Bergedorfer Postbezirks. Otto Rommel 1894
Bergedorf. Ernest Wilms

e—Bremen

Ueber die hauptsachlichsten Kennzeichen der Bremer Marken. By Bern. Blauhuth 1893
Les Timbres de Breme. Georges Brunel
Bremen-Erganzungen und Berichtegungen zur Bearbeitund des "Kohl-Handbuchs". Dr. H. Munk
Bremen (Handbuch der Falschungen). Otto E. Stiedl

f—Brunswick

Die Postwerthzeichen des Herzogthums Braunscheig. Ludwig Berger 1893
Die Poststempel auf den Braunchweigischen Marken. W. Herzog 1926
Der Durchstich einer Braunschweiger Marke. Thier-Reisse gegen Hanson 1891
Die Stempel der Postamter der Stadt Braunschweig. W. Herzog
Brunswick—An address given May 1924 by William Herzog
Die Briefumschlage von Braunschweig. C. Lindenberg 1892
Braunschweig (Handbuch der Falsehungen). Otto E. Stiedl 1934
Braunschweig. Ernst Wilms 1923

g—Hamburg

Gibt es amtliche Neudrucke und Probedrucke der Hambuerger Steindruckemarke. Ernst Vicenz
Wesen und Nutzen der Stadtbriefbeforderung zu Hamburg. Paul Siegert

h—Hannover

Die Friemarken des Konigreichs Hannover. Heinrich Birnbach 1925
Die Postseheine des Konigreichs Hannover. Wilhelm Kaiser
Die Briefumschlage von Hannover. C. Lindenberg 1895
Hannover (Handbuch der Falschungen). Otto E. Stiedl
Hannover — Announcement regarding Honor Medal 1934

j—Lubeck

I Francoobolli di Lubocca. Baron de Girsewald
Die Briefumschlage von Lubeck. C. Lindenberg 1892
*Die Postwertzeichen von Lubeck. Dr. Otto Rommel 1895
Lubecks Postwertzeichen. H. Wilde 1889

k—Mecklenburg-Schwerin and Mecklanburg-Strelitz

Die Briefumschlage von M-Schwerin und M-Strelitz. C. Lindenberg 1892
Postfreimarken Beide Mecklenburg. Hugo Krotzsch 1894
Die Postfreimarken M-Schwerin und M-Strelitz. Hugo Krotzsch 1895
*Les Timbres de Mecklembourg-Schwerin et Strelitz. J. B. Moens 1879

l—North German Postal District

Die Briefumschlake des Norddeutschen-Postbezirks. C. Lindenberg 1893
Die Postfreimarken Norddeutscher Postbezirk. Hugo Krotzsch 1894

m—Oldenburg

Die Postfreimarken Oldenburg. Hugo Krotzsch 1894
Die Briefumschlage von Oldenburg. C. Lindenberg 1893
Die Poststempel von Oldenburg. Paul Ohrt 1911

n—Prussia

Katalog der Preussen-Nummernstempel mit Bewertung. Georg Butow 1925
Les Timbres Prusse. J. B. Moens 1887
Die Postfreimarken Preussen. Hugo Krotzsch 1896
Zusammenstellung der Preussischen Poststempel—A—Aufgabstempel—By Fr. Wilh. Thallmann 1925
Zusammenstellung der Preussischen Poststempel—B—Ausgabestempel—By Fr. Wilm. Thalmann 1930
Zusammenstellung der Preussischen Posttempel—C—Packkammerstempel— By Fr. Wilh. Thalmann 1930

o—Saxony

Praktisches Handbuch der Freimarken des Konigreichs Sachsen. By Fr. W. Dieck 1921
Geschichte der Post-Wertzeichen des Konighreichs Sachsen. Dr. P. Kloss 1882
Die Briefumschlage von Sachsen. C. Lindberg 1894
Les Timbres de Saxe. J. B. Moens 1879
Geschichte der Sachsischen Zeitungsmarke 3 Pfennige Rot. By Dr. Otto Rommel 1894
Geschichte des Postwesen im alten Kurfurstentum und Konigreich Sachsen. Ernst A. Walter

p—Schleswig-Holstein

Die Postfreimarken von Schleswig-Holstein. Hugo Krotzsch 1897
*Timbres des Duches de Schleswig, Holstein & Lauenbourg et de la Ville de Bergedorf. J. B. Moens 1884
Die Poststempel von Schleswig-Holstein. C. Ott 1924
Die Schleswig-Holsteinische Post 1848-1852 und deren Postschillinge. A. Rosenkranz 1891

r—Thurn & Taxis

Die Ring und Ortsstempel der Thurn-und-Taxismarken. Georg Butow & Max Ton 1921
Die Abstempelungen der Marken des Thurn & Taxisschen Postgebietes. A. E. Glasewald 1894
Die Briefumschlage von Thurn und Taxis. C. Lindenberg 1892
*Timbres de l'office Tour et Taxis 1847-1867. J. B. Moens 1880
Das Geschlecht der Taxis. Dr. Rubsam & Dr. Freytag

Die Thurn und Taxis'chen Postfreimarken. Max Ton 1911
The Princes of Thurn and Taxis (Non Philatelic). E. W. Puttkammer 1938

s—Wurtemburg

Die Neudrucke Wurttenbergischer Freimarken der Kreuzer Wahrung. Karl Kohler 1922
Koniglich Wurtembergliches Posten. Carl Kohler
Alten Wurttembergischen Frankstempel. Alex. Leo
Die Briefumschlage von Wurttemberg. C. Lindenburg 1895
*Les Timbres du Wurtemberg 1847-1880, Parts I & II. J. B. Moens 1881

GERMANY—EMPIRE, ETC.

Les Timbres d'Allemagne de 1914 a nos jours. By Maurice Bachelet
Das Reichspostmuseum und seine Markenbestande. Carl Beck 1908
Check List of Specialized German Republic Postage Stamps. Richard A. Coda 1935
Dr. Eckstein's Catalogue of Old Germany, Edition "B" & "C". Dr. E. L. Eckstein
*Briefmarken Katalog 1863. Tramburgs Erben
Proben und Entwurfe fur Marken der Deutschen Reichspost under der Deutschen Schutzgebiete. By Albert Friedmann
Post War Stamps of Germany. W. Gardner
Katalog sammtlicher bis April 1888 Deutschen Privatpost-Marken. A. E. Glasewald
Verzeichnis der in Grupper auftretunden Nummern-Orts- etc. Stempel. A. E. Glasewald
Die Historische Entwicklung der Deutschen Poststempel. A. E. Glasewald
Handbuch der Deutschen Privatpostzeichen Vo. I & II. A. E. Glasewald
Entwicklungs Geschichte der Posten. Eugen Hartmann 1868
Mischfrankierung in alter Zeit. E. Heinze.
Handstamped Franks of Germany 1923. W. E. Hughes
Deutsche Dienstmarken. Dr. F. Kalckhoff.
Die Deutschen Eingeschrieben Zettel. Dr. F. Kalckhoff
Die Postkarten der Deutschen Schutzgebiete und der deutschen Postanstalten in Auslands. By Dr. F. Kalckhoff 1902
Die Telegraphenmarken und Fernsprechscheine der Deutschen Staaten. Dr. F. Kalckhoff 1910
Privatgansachen der Groschen und Kreuzerwahrung. Dr. F. Kalckhoff 1926
Die Briefumschlage der Deutschen Reichpost. Dr. F. Kalckhoff 1936
Botenabzeichen in Deutschland. Dd. Alfred Karll 1927
Das Druckverfahren bei der Herstellung der Postwertzeichen. W. Klug 1922
Geschichte der Briefgeheimnissverletzungen und der Schwarzen Kabinette in Prussen-Deutschland. By Emil Konig 1878
*Katalog der Marken Sammlung des Reichs-Postmuseums. C. Lindenberg 1888
Die Post-Anweisung. Dr. Rudolf Loewi 1892
Die Schiffspost auf dem Bodensee. J. Maus
Die Deutschen Feldpoststempel 1914-1918. Ferd. Meister
Bogenoberrand-und Unterrandsammlungen Deutscher Reich. Alfred Metzner 1934
Handbuch Katalog der Deutschen Inflations-Marken 1933. Georg Moser
Die ersten Barfreimachungen fur Massensendungen, 1—Wurttembergischen Post
Die ersten Barfreimachungen fur Massensendungen, 2—Bayerischen Post
Die ersten Barfreimachungen fur Massensendungen, 3—Deutschen Reichspost. Johannes Nawrocki
Das "Postgebiet Ob.-Ost". Curt R. Noske 1922
Werden die Marken der deutschen Schutzgebietes philatelistische Schmutzgebiete. P. Ohrt 1908
Uber den strafrechtlichen Schutz der Postwertzeichen des Deutschen Reichpostgebietes gegen Falschung und Missbrauch. By Emil Pauli 1914
Geschichte, Wesen und Bedutung der Deutschen Philatelisten-Tage 1889-1925. Emil Pauli 1913
*Die Ganzsachensammlung der Bruder Petschek, Vol. II (M to W)
Katalog der Deutschen Privat-Post-Werthzeichen. Heinrich Radenhausen 1888
Katalog der Deutschen Entwertungsarten 1849-1875. A. Reinheimer
*Essays-Sammlung von Martin Schroeder. A. Reinheimer 1903
Die Deutschen Kriegsmarken in ihren Spielarten und Abarten. By W. Richter 1919
Die Deutschen Kriegsmarken. By W. Richter 1921
Neues von den Deutschen Kriegsmarken. By W. Richter 1930
Seltenheiten bei den Deutschen Kriegsmarken. By M. Richter 1933
*Briefmarkenfreund. M. Ruhl
Die Stolper Post ihre Stempel und Formulare vom Beginn bis zur Gegenwart. D. Schulz 1930
The German Mark from 1914 to 1924. E. Schuster
Fliegende Blatter fur Freunde der Postwertzeichen-Kunde 1899. Gebruder Senf
Die Deutschen Kriegsmarken und Kriegsganzsachen. Dr. Erich Stenger 1919
Die Deutsche Luftpost. Dr. Erich Stenger & Carl Condoe de Matzenau 1921

Gelegenheits und Werbe Abstempelungen in Deutsche Reich. Dr. Erich Stenger 1922

Beitrage zur Geschichte des Postwesens in ehemaligen Hochstiste Paderhorn. By Bernard Stolte

*Das Postmelen von Seinem Ursprunge bis an die Gegenwart. A. F. Storch 1866

*Katalog Briefmarken 1865. A. Thiele & Comp. Mannheim

Discourse on the Postage Stamp Collection of Martin Schroeder, Leipzig. By Max Thier 1903

Geschichte der Postfreimarken von Altdeutschland. Ernst A. Walter 1921

Probem (Essais) fur altdeutsche Ganzsachen. Dr. Max Zirker 1936

Specificatie van het Duitsche Gedeelte der te Koop AAngeboden Verzameling. ?

Deutsche Uberdruckmarken. ?

*Festschrift des Berliner Ganzsachen Sammler Vereins 1898 & 1926. Kalckhoff, Stenger, Ascher etc.

Postwertzeichen Sammler Verin Charlottenburg E. V. 1890-1930

Festschrift zur feier des 25 jahringen Bestehens des Berliner Philatelisten Klub 1913

Festschrift zum 50 jahrigen Bestehen Berliner Philatelisten Klub 1938

S O S Rufe aus der Philatelie! ?

Die Postfreimarken und die Entwertungen der Deutschen Postanstalten in den Schutzgebieten und im Auslande. By Albert Friedemann 1908

Spezial Sammlung der Marken des Deutschen Reiches seiner Auslandposten und Kolonien. E. Metzkes

Germany and Its Colonies. Bertram W. H. Poole

Die Deutsche in der Turkei, in Cina und in Murokko. Dr. Max Andersch 1912

Die Unionspost im besetzten Deutsch-Sudwest-Afrika 1914-1919. Herbert Busch

Die Aushulfsmarken von Tsingtau und ihre Falschungen. Gebruder Senf 1903

Togo and Its Occupation Stamps. R. E. R. Dalwick 1915

Togo—The Stamps of the British & French Occupations. Chas. H. Greenwood 1916

Vorlaufer Deutscher Kolonial Marken. Alexander Bungerz

Deutscher Reichs-Post Katechisms oder Post-Examinator 1892. Gustav Ludemann

Die Ersten Deutschen Luftpostmarken. K. Hobrecker

Additions to the Library

Scott Stamp &Coin Co. Price List 1880-1911. Gife of T. E. Steinway.

Herts Philatelic Society eYarbook. Gift of A. F. Lichtenstein.

Gold Coin Catalogue. Gift of A. F. Lichtenstein.

Stamp Commentator. Complete file to date. Gift of Publisher.

Local Posts of London 1680-1840 Geo. Brumell. Gift of R. C. Alcock Ltd.

Famous Stamps and Their Stories. Gift of Globus Stamp Co.

Hayden Bureopre Catalog (U. S. Bureau Precancels). Gift of P. Hayden.

Postal Stationery of Siam (A. P. S. Handbook). Gift of R. A. Kimble.

Postal Markings of the U. S. 1847-51, Mannel Hahn. Gift of Wm. R. Stewart.

Handbook of Bureau & Local Precancels, 1938 ed. Gift of A. Gunesch.

Michel Briefmarken Catalog 1939 Europa & uebersee. Gift of Publisher.

Michel Deutschland Special Katalogue. Gift of Publisher.

Standard Catalogue of Air Post Stamps 1939. Gift of N. Sanabria.

Don Houseworth's International Stamp Review, Vol. I-II-III. Gift of Publisher.

Stamps. Bound Vol. XXV. Gift of H. L. Lindquist.

B. N. A. Book (Stamps of British North America), Fred Jarrett. Gift of W. Randall.

Chicago Tribune Philatelic Handbooks #1 to 24, A, B, C, D. A series of small booklets dealing with making and collecting U. S. Stamps and describing various issues. Written and presented by R. McP. Cabeen.

Check List of Aerophilatelic Researches & Publications by Dr. Max Kronstein, Jan. 31, 1939. Gift of Dr. Kronstein.

Presidential Series U. S. Stamps. Gift of Jacques S. Mincus.

History of Mexican Postage Stamps 1913-17. By Cosme Hinojosa 1917. Gift of Eduardo Aguirre.

Specialized Catalog of Postage Stamps of Mexico, 6th Edition 1937. Gift of Eduardo Aguirre.

A Stamp Collectors Souvenir, 2nd Ed. 1893. Gift of P. V. O. Barkelew.

Old Auction Catalog of D. H. Bacon, Derby, Conn. Gift of P. V. O. Barkelew.

American History as Told by Postage Stamps by Charles C. Gill, M. D. Gift of Al. Burns.

Les Timbres du Royaume de Roumanie—Georges Brunel. Purchase.

British Indian Adhesive Stamps Surcharged for Native States, Parts I & II. C. Stewart-Wilson. Purchase.

British Indian Adhesive Stamps (Queens Head) Surcharged for Native States. C. Stewart-Wilson. Purchase.

A Postal History of Delaware. By Harvey Cochran Bounds. Gift of Author.

Nebraska Philatelist, Vol. I, #2-3-4. Exchange with aYle University.

Philatelic News (Ossining, N. Y.), Vol. I, #7 & 8. Exchange Yale University.

Air Mail Notes (London) #19-20. Exchange.

Airplane Stamp News (Newark) #68-118-120-138. Exchange.

Air Plane Stamp News, Roessler's Stamp News, etc. Over 100 copies of issues missing from our files. Gift of E. V. Pollock.

Postage Stamps of the Union of South Africa—P. C. Bishop. Donated by E. K. Rice.

Stamp Collectors' Guide & Glossary—N. Y. Sun. Gift of F. R. Bruns.

Le Vol des Aigles by Dr. P. Bouvet. Gift of Alfred F. Lichtenstein.

Annual Reports of Postmaster General (U. S.) 1829-1835. Gift of Clarence W. Brazer.

U. S. Revenue Laws in Force Aug. 1, 1866. Gift of Marcus W. White.

Kenmore Price List of British Commonwealth of Nations, 1939 Ed. Gift of Publisher.

The Stamp Club, by L. W. Perkins. Gift of H. L. Lindquist.

Sieger Katalog der Marken National Spaniens 1936-38. Gift of Publisher.

U. S. Postage Stamps Illustrated & Identified, 1939 Ed. Gift of Scott Publications, Inc.

Holmes Catalogue of Canada & B. N. A. By L. Seale Holmes, M. D. Gift of Victoria Stamp Co., London, Ont.

1939 eYarbook, The Philatelic Society of Pittsburgh. From P. Soc. of P.

I "Sardegna" usati a Parma nel '59 e la serie del Governo Provvisorio by Jacopo Bocchialini. Gift of Publisher.

POSTAL MARKINGS OF THE UNITED STATES 1847-1851. By Manual Hahn. Published by Wm. R. Stewart, 8 So. Clinton St., Chicago.

This is Handbook #1 containing 42 pages with numerous illustrations and every collector of these items will find it of value.

CATALOG OF METER SLOGANS. By Walter M. Swan with illustrations by John Coulthard. Published by William R. Stewart, Chicago. Postal Markings Handbook #2, 64 pp.

Lists and prices the meter slogans of various types including a short history of them.

Stamp Centenary Exhibition, London 1940

It is a fitting and much appreciated tribute to Charles J. Phillips to be appointed as the United States Commissioner for the Stamp Centenary Exhibition which will be held in London from May 6th to 11th, inclusive, 1940.

No better qualified person could have been selected than Mr. Phillips, and we feel sure that the interests of American collectors are in good hands.

Gold, silver-gold and silver medals will be awarded in the various classes, and donations of money for these awards are solicited, although no names of donors will be attached to any particular medal nor can they be allotted to any specific purpose. The medals will cost £10 for gold, £4 for silver-gold, £2 for silver, or £15 if all three are donated.

The first prospectus is now being prepared and will be distributed through the Collectors Club and those desiring copies can have their names placed on file by addressing the Club at 22 East 35th St., New York, N. Y.

We also want to call attention to the fact that a large group of American collectors are planning to attend the exhibition in a body. Already over 200 reservations have been received and it is hoped that as many as 500 will be included in the group before the sailing date in April, 1940. To have your name placed on this list it is only necessary to advise H. L. Lindquist, 2 W. 46 St., New York, N. Y. There is no expense to this and complete information on the trip will be sent when available. It offers an unusual opportunity to visit Europe under the most favorable auspices.

GREAT BRITAIN

1924. 1½d, Mint TETE-BECHE Pair, Scott's No. 189a $17.50

British East Africa

1898, 50 Rs. Mint, Scott's No. 109
$82.00

Brunei

1906, 1c, Mint, Scott's No. 1a ..$60.00
1908-12, 25 Dols., Mint, Scott's No. 36 ..... 22.00

Newfoundland

1931. Air Mail.
50c. Mint Pair. Scott's No. 507a.
I have the above desirable item in stock.

1933, Air Mail, 10c Yellow, Mint Imperforate Block of 4
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Togo

1914, 10 Pf., Superb Used Pair on piece, Scott's No. 55a
$150.00

British Central Africa

1907 Multiple Wmk., 2d and 4d
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Scott's Nos. 71 & 72

British Guiana

1856, 4c Blue, Used, Scott's No. 15
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Cape of Good Hope

1882-3, 5/-, Mint. Scott's No. 38
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Samoa

1914. 1/-, Mint BLOCK OF 4, Scott's No. 110a

1914. 5/-. Superb used on entire. Scott's No. 113 .....$45.00

Tonga

1897, 7½d, Inverted Center, Superb Mint, Scott's No. 46a
A rare stamp that I can offer at a very reasonable price.

Turks Islands

1893, ½d on 4d, Superb Mint, Scott's No. 53 .....$15.00
½d on 4d, Superb Used, Scott's No. 53 ..... 13.00

The above are a few items taken at random from my approval books.

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Numbers 37, 84, 178A pair, 191B pair, 216B pair, **Special Printings** 170, 172, 174, 176, 180, 181, 205C, 211D. 1890 Imperf. blocks, complete set 1893, 4c Columbian error. 1901 2c Pan American inverted center, 1902 blocks complete. Departments, dollar value States, Agriculture 1c on soft. Postage Due 1891 set imperforate also other blocks, Newspapers fine assortment. Envelopes 2335E, 2344, 2476 used, 2560A, 2566A.E., 2567E used, 3235, 3207E, 3208E.

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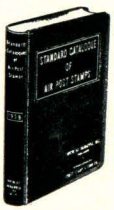
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