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Volume 45 Number 3
May 1966

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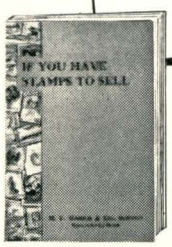
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Table Of Contents

Editorials 138

Letter To The Editor 141

Ecuador (Leo John Harris) 142
First Issue's Paper Embossings and One Wmk.

The Collectors Club 148
Officers, Governors and Trustees

Honduras (Part 6) (Irving I. Green) 149
Its Postal History to 1877 and First Postage Stamps of 1866

Uncommon Use Of Common Stamps 163
Germany. 1923 Inflation Cover to the U. S. A.

Clubhouse 165
Reports Of The Meetings and New Members

Book Reviews 181

Library Acquisitions 182

The Collectors Club
PHILATELIST
Volume 45 Number 3
May 1966

Editorials

SIPEX

Just about the time most readers receive in the mails this number of the COLLECTORS CLUB PHILATELIST, the Sixth International Philatelic Exhibition (SIPEX) will be in progress in the nation's capital. It will run for ten days from May 21st to May 30th in Washington's Shoreham Hotel.

All the five previous international philatelic exhibitions had been staged in New York City, America's philatelic capital and headquarters. Holding an international exhibition for the first time outside of New York City is "a noble experiment." Until it ends, no one can forecast its success.

By success some mean public, not philatelic interest. Many of us have visited international stamp shows that were thoroughly enjoyed by both amateur and professional philatelists. Practically everything was topnotch, except that the public stayed away.

The old Grand Central Palace and the new Coliseum showed how thousands upon thousands of people daily flocked to a great philatelic exhibition in New York City. At the 1956 FIPEX, philately outdrew by a wide margin the attendance at an automobile and photography show held at the same time during the opening of New York's Coliseum.

What is going to happen in a Washington, D.C. hotel? All we can do is, wait and see, and hope for the best. For our own personal taste, we are with those philatelists, who just as soon not see the public buying nickle stamps from the post office, with pushing and shoving.

Certainly, once every ten years, philatelists should be able to enjoy a dignified, pleasant philatelic exhibition, in the true meaning of these latter two words.

Not Philately, But Gumately

The latest craze, which started in Europe after World War II, is for stamps never hinged. Many stamp collectors and collections had disappeared as a consequence of the war. As Europe's economy prospered, a new generation began collecting stamps, buying new issues. Of course, their condition was mint o. g.

As the pre-war stamps were sought, obviously the same condition demands had to be met. With the growing number of new collectors, one saw an increasing desire to collect only mint copies never hinged. Within a few years, this new philatelic wrinkle spread all over the world.

Today, stamp dealers offer to buy or sell stamps with their prices depending solely upon the condition of the gum. Top prices are commanded by never hinged copies; those with slight hinge marks are discounted, while a hinge remnant or mark considerably reduces the value.

Visit, as we have, a typical stamp store in France or Italy. Nobody pays attention to anything but the gum on the back. If one wants to sell, offering a collection that has been hinged, he hears, as the album is returned, the following quick, laconic reply, "Sorry, but I'm not interested at any price."

One cannot say, however, that this never hinged craze is universal. One important group, not only is resisting it, but also is depreciating the trend as illogical and ridiculous. The experienced, advanced philatelist is not a "never hinged" devotee; he has not been as yet converted.

The lines are drawn. The new issue collector and the speculator are the ones collecting "never hinged" copies. Possibly, there are ten or more of these to every seasoned philatelist.

The philatelist can rave and rant; he constantly can ridicule the "never hinged" collector. Nothing, however, will change. The widespread demand for "never hinged" copies will continue. As one so aptly put it: "They now are collecting gum, not stamps."

The consequences of this new trend have not been reported in the philatelic press, as they should be. Collecting only unhinged stamps created a new mounting problem. (The speculator is not concerned, because he does not mount his stamps in an album, but puts them unhinged in a stockbook.)

The stamp hinge for many stamp collectors is passé! In its place, a protective mount usually with an acetate facing is used. These mounts come in all shapes, sizes and grades of quality. Some already have caused damage; others are warranted as being fully preservative.

It is our contention that the sole true test of these protective covers is one of time. Place a stamp in a mount for 50 years or more, then examine its condition.

What causes us to doubt the assured preservative qualities of a covering is a recent experience with a copy of the very valuable United States 1918 air mail inverted center. The last time this specific copy had been examined was about 30 years ago. A few years after that, it changed hands.

The new owner showed us this copy last September. If memory has not betrayed us, this copy is remembered as a very fine one. It had no defects; its appearance was clean and brilliant. The gum on the back was full, as nice as it was on May 14, 1918.

When this copy was purchased in 1938, the new owner put it in a protective mount; he has kept it there since then. The 1965 examination disclosed that the gum has changed. It is now very crackly, almost like a conglomeration of tiny ice chips. The face also has altered. Under magnification, some slight paper fibre disturbance was seen.

Perhaps one with chemical expertise could explain this deterioration in condition; we cannot. Since the owner maintains that he kept this copy for 28 years in a protective mount, it seems logical to attribute the change in condition to this reason. We cannot, however, be sure about this.

This experience does raise some doubt about the preservative qualities of a mount. This copy had been carefully hinged in an album from the day it was bought in 1918 until it was sold in 1938. This shows that over a period of 20 years, the hinged stamp remained in the same fine condition.

After this copy was placed in a protective covering, its condition worsened. We have no idea how often the new owner may have taken this copy out of the protective covering. He told us that he had removed it only once for a few hours about ten years ago. There is no reason to doubt this.

All of us want to preserve our stamps and keep them free from damage. If a majority insist upon never hinged copies, stamp collecting has not yet found the proper way of mounting a stamp in an album. Many have done away with stamp hinges. But no enthusiastic collector or experienced philatelist wants to get rid of a stamp album, and use stockbook pages.

This, therefore, is the paradoxical aspect to this problem. The majority of today's stamp collectors and dealers go for the newer issues; they want these all, never hinged. The philatelists, who are in the minority, continue with stamp hinges. The latter, however, consists of those who own most all of the rare and valuable stamps. Obviously, their greatest concern is with a stamp's

condition and preservation.

The philatelist not only refuses to use protective coverings, but he is the one who ridicules the "never hinged" trend. The gum collectors, whose stamps are the ones that can be most easily and reasonably replaced, is devoted to "n.h" almost as if it were a religion. Yes, we confess that we do not know the answer. It would be wonderful, if we did.

Obituaries

Henry R. Harmer

This journal, by long standing tradition, devotes practically no space to the commercial side of philately. The death last March in England of Henry R. Harmer marked the end of the career of one, who had exerted great influence upon philately in the commercial field. Therefore, an exception is being made.

Close to 97 years of age, Mr. Harmer did much to mold philately in its present form. It is said that collectors do not own stamps; they are loaned to us during our lifetime, to be passed on to others, either after we have departed this world, or quit collecting.

In the last few decades, the purchase and sale of philatelic material has vastly changed. Most all of the great, near-great, and even the average stamp collections now are sold at the public auction sale. Also, a large percentage of our purchases are made in auction sales.

Mr. H. R. Harmer was one of the leading professionals, who made public auctions so important in philately. Today, the stamp market is an orderly one. Disposing of a good stamp collection is no longer a serious problem. In many respects, Mr. Harmer was responsible for this. It is not an exaggeration to state that he ranked among the top stamp merchants of all time. He was a brilliant and a shrewd businessman.

He joined the Collectors Club in 1924 as member No. 300. The firm of H. R. Harmer is now world-wide, and the business is being carried on by his sons and grandsons.

George W. Linn

Another very well-known name in philately, and also one well along in years, died on March 27, 1966 in Eustis, Florida. George W. Linn was 82 years old. Due to advancing age and illness, he had not been active for the past few years.

"Linn's Weekly Stamp News" was begun by Mr. Linn 36 years ago. Its first years were faced with many tribulations. After World War II, however, its circulation began to grow, surpassing that of all the other popular stamp newspapers. It has held its position as the stamp newspaper with the largest circulation and the greatest volume of advertising. Last year, Mr. Linn disposed of his controlling interest in the newspaper he had started.

One of the features that drew so many readers were the editorials, written by Mr. Linn himself. Every week he produced an editorial column, not always written in top literary style, but full of fire and interest. One still can see him staring, because his picture was there every week. He relished lashing out at anyone and anything. Often he hit the mark, airing matters on which all the other editors remained silent. Sometimes, he missed, as for example, with the Hawaiian Missionaries. No doubt about it; through his weekly paper and his weekly editorials, he did a lot to foster the growing popular interest in stamp collecting.

During the 1913-15 Revolution in Mexico, some special stamps were pressed

into use. These are the Sonora issues. In 1916, Mr. Linn published a beautiful book called "Mexico. The White and Green Seal Issues of Sonora." It is a most comprehensive study. Mr. Linn over the years rightly was very proud of this work. He was in the position to know these stamps, because he was very close to their printings. In 1917, he followed this with a smaller booklet, "War Stamps of Mexico." These are not easy issues for most collectors and dealers, so that Mr. Linn's books are very useful. They will survive him for many, many years as evidence of his contributions to philatelic knowledge.

He first joined the Collectors Club in 1921, dropped out for a few years and then resumed his membership. After that, often when he visited New York City, first from Ohio and then from Florida, he would drop into 22 East 35th Street for a long chat with the editor of the COLLECTORS CLUB PHILATELIST, discussing the assets and liabilities of philately in America. His visits ceased two years ago. They are missed. Now, it is not pleasant to think that George W. Linn will come here no more. *(H. M. G.)*

Letters To The Editor

Honduras

The author of the series of articles on "Honduras, Its Postal History and First Issue of Postage Stamps," *Mr. Irving I. Green,* received two letters from Mr. Norman Scholes, now retired and living in Nassau, B. W. I. Formerly, he was the owner of the Dean Transportation Co. of Honduras. His partner was the late President of Honduras, Julio Lozano Diaz, shown on the 1956 air mail stamp (Scott Type AP69). Mr. Scholes wrote Mr. Green twice and here are excerpts from his two letters:

"I really find your Honduras articles very, very interesting indeed; they get better as the history of 'The Correos' unfolds. Although you would hardly believe it, I knew some of these characters mentioned. Of course, they were then old men when I arrived in Honduras in 1913. But as I read your articles and refresh my memory, they come to life!

"Crescencio Gomez, Francisco Cruz, Luis Bogran, Carlos Gutierrez, Ponciano Leiva, Miguel Bustillos and others; their sons and grandsons are still around."

"As I read and reread your fine articles, I think of the opportunities I missed. As you probably know, I was the main haulage contractor for the Honduras mails for over forty years. I had personal contact daily with the head postmasters. But then I only 'accumulated' stamps. What a pity!

"My heartiest congratulations on your award for the 1965 annual COLLECTORS CLUB PHILATELIST medal for your great Honduras articles. There is not the slightest doubt, you fully deserve it."

Norman Scholes, Nassau, Bahamas

In case of change of address, please notify Secretary, The Collectors Club, 22 East 35 Street, New York, N. Y. 10016.

Ecuador

The First Issue's Paper Embossings and One Watermark

By Leo John Harris

Introduction

From time to time, when it is observed that the first issue of Ecuador is printed on a wide variety of papers, it is also noted that a few of these imperforate stamps are found with embossed or other marks. While three such marks are presently known, not one stamp catalogue, general or specialized, makes mention of this fact. Even the leading domestic and foreign auction houses have not recognized their existence, since in most auction catalogues, they adequately describe all other significant details of these stamps but not these marks.[1]

Before proceeding further, it would be useful to mention the purpose of this article. Of principal interest to the author is describing the marks themselves, rather than to speculate whether they were an identification of the manufacturer, of the sales agent, or of the postal authorities themselves. It is sufficient to note that the first two of these marks, being commercial in nature, were not placed on the paper at the order of the postal authorities. The

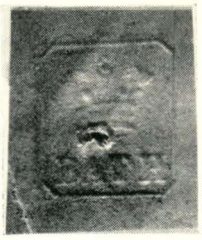


Fig. 1. (All photos by Boutrelle).



Fig. 2. Actual size.

1. The author obtained Lot 766 from the November 16-17, 1959 sale of Robert A. Siegel, in which a stamp carrying the embossed coat of arms mark was described as follows: "Ecuador, 1865, ½r ultramarine (2). U.L. corner sheet margin copy showing light canc., V. F. appearance." The author obtained Lot 238 from the January 13-15, 1965 sale of Harmer, Rooke & Co. Inc., in which another copy of the embossed coat of arms mark was merely described as "4r Red block of four, L.L. stamp cut in bottom, others fine margins, U.L. stamp defective & some thinning on other stamps but an extremely rare block, pen cancelled."

third mark possesses at least a quasi-official character. Two of the marks are embossed or raised, the third is a watermark.

The first of the two commercial marks, the so-called "Bath and Crown" mark (Fig. 1), so named because of the appearance of a crown below the trade name "Bath," was first chronicled for English-speaking collectors by Joe Hache.[2] The second, a three letter portion of the so-called "Rolland Freres" mark (Fig. 2) was recentiy noted in a 1961 checklist,[3] although this reference was undoubtedly based upon a short discussion of the same mark in an earlier article.[4] This, in turn, referred as its source to an unspecified number of the "Philatelic Journal of Great Britain."[5] The third mark, that of the coat of arms of Ecuador (Figs. 3 and 4) has been previously considered by Joe Hache,[6,7] also by Dr. John Funkhouser,[8] and by Dr. Herbert Munk in the "Kohl Handbuch."[9]

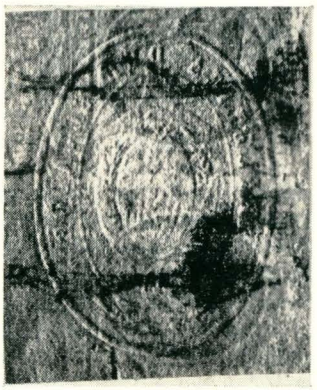


Fig. 3.

No joint consideration of these three marks has been given in any American publication, and it will be the purpose of this article to do so.

By way of final introduction, it should be recalled that the first issue of Ecuador (Scott Nos. 1-8) was engraved as well as printed in Ecuador, the process beginning sometime in October, 1864, when the engraving contract was let; it ended early in the 1870's, when the last sheet was printed. The engraver was Doña Emilia Rivadeneira de Héguy; the printer was her brother Manuel

2. "Ecuador — First Issue. A Remarkable Discovery." *The Philatelic Journal of Great Britain,* July-September, 1947, p. 61. (This apparently is a later translation of the same article which originally appeared in the French publication *Le Philateliste Belge.)*

3. John Freehafer, "Papermakers Watermarks," *The Congress Book of the American Philatelic Congress,* 1961, p. 25.

4. R. W. T. Lee-Jones, "Papermakers Watermarks," *The London Philatelist,* May 1951, p. 72, 76.

5. Undoubtedly the reference was to the Joe Hache article, "Ecuador — First Issue. A Remarkable Discovery." *Ibid.*

6. Joe Hache, *Ibid.*

7. Joe Hache, "Equateur: Premiere Emission, Planche et Essai de Classement des Medio et Un Real." *Balasse Magazine,* Nos. 63-69, 71, December, 1949, *et. seq.*

8. John W. Funkhouser, "Studies on the First Issue of Ecuadorean Postage Stamps," *Pan American Philatelist,* March 1951, p. 5. See also Dr. Funkhouser's "A Critique of Two Articles by Roberto Levi-Castillo, The First and Second Issues of Ecuador," *The American Philatelist,* August 1963, p. 805, 807.

9. Dr. H. Munk, "Ecuador," *Kohl Briefmarken Handbuch,* Ed. 11, lief 11, p. 15.

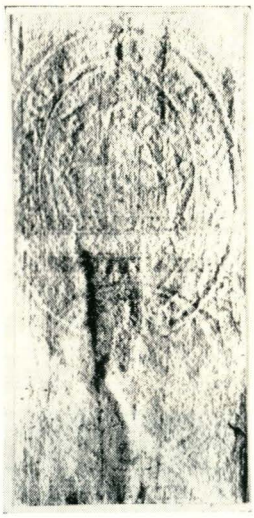


Fig. 4.

Rivadeneira.[10] An undetermined number of printings of the first issue occurred, attested to by the varieties in color, paper, and states of the plates.

The Medio Real, blue (Scott Nos. 2 and 7) appears in sheets of 84 (7x12) and the Un Real, yellow or green (Scott Nos. 3-5) appears in sheets of 90 (10x9). Both sheets sizes are of virtually equal dimension, namely 8¼ by 10½ inches.

The Cuatro Reales, red (Scott No. 6) appears in sheets of 104 (8x13). It is estimated that this latter sheet's size approximates 8¼ by 11 inches. These respective sheet sizes are important, because they bear upon the fact why at least the commercial marks have been found on the stamps of the first issue!

A plausible explanation is that in preparing the respective plates, Manuel Rivadeneira either by design or chance confined the plate dimensions to the size of paper generally available in the northern part of South America, which happened to approximate at least in width and size of notepaper. To achieve these dimensions, the Medio Real and the Un Real in their respective sizes contained only 84 or 90 clichés; the horizontal rows of the Cuatro Reales sheet were crowded. The printing, therefore, could begin and continue without being dependent upon a single paper source, and also without expensive paper trimming. From this explanation, it can be further conjectured that from the middle to the end of the respective printings, presumably because of a paper shortage brought about by the Franco-Prussian War of 1870-1871, the printer eventually had to use other paper available to him in Quito, such as notepaper, which fit the shapes dictated by his plates. In this manner we are able to account for the appearance on later printings of the two commercial marks, that of the "Bath and Crown" and the "Rolland Freres."

The explanation for the presence of the embossed coat of arms mark is perhaps more involved. It was stated by one writer that, as a matter of course, much if not all of the paper used in the early printings of the first issue was so embossed.[11] This embossing could have been placed on the paper as a revenue

10. Leo J. Harris, "Doña Emilia Rivadeneira de Héguy, Engraver of Ecuador," *The Congress Book of the American Philatelic Congress*, 1964, p. 15.

11. John W. Funkhouser, "A Critique of Two Articles by Roberto Levi-Castillo, the First and Second Issues of Ecuador," *Ibid.*, p. 807.



Fig. 5.

producing control on the sale of the paper itself, a practice not at all uncommon in Latin America at the time.

That the embossing had been placed on the sheets after they were printed has also been suggested by the same writer. No matter which view is accepted, the embossings do exist, and will be explored further.

The Coat of Arms Embossing

Quite a number of sheets of the first issue must have been printed on paper embossed with the coat of arms of Ecuador. This embossing is enclosed by two concentric ellipses which contain the legend "Republica del Ecuador." The design measures approximately 22 by 29 milimeters (Fig. 3 and 4). That paper embossed with this mark was then in use in Ecuador is confirmed by the existence of a stampless cover, mailed October 23, 1865 from Guayaquil to Paris, which is made of a folded sheet of notepaper with this same embossing.[13]

To avoid any confusion, it should be noted that Dr. Herbert Munk has also described the existence of an embossed coat of arms on quadrille paper, used in a later reprinting of the Un Real. This was described by him as being approximately 19 milimeters in diameter, with the legend "Republica del Ecuador" below.[14]

It probably is true the embossing of some if not all of the coat of arms sheets was done deliberately after the sheets had been printed. This possibility was alluded to above. Thus, if the embossings were placed on the paper before printing, they would not have been as clear as they are — either if the paper was printed wet, or due to pressure from the printing plate. It is conceivable that the embossing could also have served as a sort of check by the postal authorities upon the accounting of stamp sales, or to distinguish between the various printings themselves.

The embossed coat of arms, if applied before printing, would be in two states, either forward or backward, and in the upper left and right, or the lower left and right corners of each sheet, depending upon the way the paper was fed into the printing press. Owing to the respective layouts of the sheets, the embossing covering two stamps is horizontal on the Medio Real and vertical on the Un Real (Fig. 4). On the Cuatro Reales red stamps, the embossing likewise is horizontal. Fig. 3 shows a block of four from the upper righthand corner of the Cuatro Reales sheet, with the embossed indentations raised.

12. John W. Funkhouser, letter to the author, dated April 22, 1965.
13. John W. Funkhouser, "Studies on the First Issue of Ecuadorean Postage Stamps," *Ibid.*, p. 11.
14. Dr. Herbert Munk, *Ibid.*, p. 339.

It would not be surprising, also, if embossed coat of arms of other dimensions were not found on the first issue stamps. Fig. 5 shows a 20 by 24 milimeter embossed coat of arms which was found on a December 5, 1871 lettersheet in the author's collection. This originally was contained in a cover from the so-called "Chavez find" correspondence.[15] The paper of this lettersheet measures 8¼ by 10½ inches as well, precisely the sheet size used for the Medio and Un Real sheets.

The author has examples of the coat of arms embossing first noted above on two copies of the Medio Real (Scott No. 2), on the Un Real, buff (Scott No. 3), and on a block of four of the Cuatro Reales (Scott No. 6). Dr. Funkhouser notes he has three specimens with the embossing on the Medio Real, including one from a very late printing. He likewise has two copies of the Un Real, one a bistre (Scott No. 4a), unused, and a pair of slightly olive-yellow (likewise, Scott No. 4a), cancelled Quito, August 7, 1870.

The Delf Norona collection of Ecuador also included several examples of this embossing. The January 25, 1945 sale catalogue of this collection[15a] lists a block of four of the Un Real, yellow, on quadrille paper (Scott No. 1), a Medio Real, grey blue (Scott No. 2a), a Medio Real ultramarine (Scott No. 2), an Un Real, buff pair on a folded letter, to Lima, Peru (Scott No. 3), and a pair of the Un Real, green on a letter to Lima, cancelled Guayaquil, June 18, 1866 (Scott No. 5).

The "Bath and Crown" Mark

The "Bath and Crown" is an embossed mark in the form of a 13 by 15 milimeter rectangle, with the four corners blunted. (Fig. 1). As the name implies, a crown, with the legend "Bath" is featured. Joe Hache chronicles this mark on the Medio Real, blue stamp with upper paper surface blued, from the bottom left corner of the sheet.[16] If it is assumed that the mark is always located in the upper left corner of the notepaper, then it could possibly be found in the forward state on the upper right and bottom left of the stamp sheet, and in the reverse state, in the lower right and the upper left of the stamp sheet. This would depend on whether the notepaper was placed over the printing plate forwards or backwards. The author has a sheet of white notepaper from the Chavez correspondence, dated July 27, 1867, in which the "Bath and Crown" mark is placed in the upper left corner of the paper which, if turned horizontally, would be on the identical stamp as the mark referred to by Hache.

The only copy of the "Bath and Crown" mark which the author has personally seen was on a fragment of 42 stamps of the Medio Real (Scott No. 7) with upper paper surface blued. Strangely, however, the mark appeared across positions 78 and 79 in the sheet, neatly centered on the bottom row. A possible makeup of the notepaper, which would account for this location is that a variety thereof was prepared for use in Ecuador with the fold vertically across, with the "Bath and Crown" mark thereby appearing in the upper left corner, adjacent to the fold.

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15. Several hundred Ecuadorean first issue covers, addressed to a wholesale grocery firm in Lima, Peru, by name of Gonzales Chavez & Cia., turned up in South America several decades ago. This "find" enabled significant research to be accomplished on the first issue which theretofor had not been possible. Specialists have accordingly denominated Ecuadorean first issue covers as either "Chavez" or "Non-Chavez," with the latter realizing a significant premium at auction, due to their relative scarcity.

15a. The Delf Norona Collection, Section III, Rosenbaum Company, Pittsburgh, Pa., January 25, 1945. See lots numbered 702, 715, 732, 742 and 793.

16. "Ecuador — First Issue. A Remarkable Discovery", *Ibid.*, p. 61. Hache also notes his belief that the mark is of British manufacture. The author has found no evidence to the contrary. See *Ibid.*, p. 63.



Fig. 6.

The "Rolland Freres" Mark

This watermark was first described by Joe Hache as a part or fragment of letters appearing vertically on position 35 of the Medio Real blue sheets, in which only the letter "L" is complete (Fig. 2), with what appear to be the letters "L" and "A" to the right and left, respectively.[17] The letter "L" is approximately 15 milimeters high and, at its widest part, is 15 milimeters wide. Hache believed that this paper was probably used in a very late printing.[18] Dr. Funkhouser agrees, writing that he has "seen one specimen...an Un Real bistre, in the Sadum collection (late printing, as I now think all the bistres are)".[19] Dr. Funkhouser unfortunately does not recall the particular letter of the watermark on the stamp in the Sadum collection. The author has not yet encountered this mark, nor is he aware of any in the United States. This paucity of specimens is regretted, and necessitates the following speculation which otherwise would be unnecessary.

The editor of "Le Philateliste Belge" remarked in a footnote to the Hache article that this illustrated watermark might instead have been the one found on Lacroix paper, such as was used in the 1872 issue of Mexico.[20] It indeed can be confirmed that the Lacroix paper was also in use in Ecuador at the time. The author has two letters composed of this paper, dated respectively March 6, 1872, and April 19, 1873, also from the "Chavez find." The Lacroix watermark is illustrated (Fig. 7).

Based upon visual comparison of the two "L" figures, and upon their relative placement in the sheets, however, the Lacroix "L" cannot be confused with the Rolland Freres "L." Thus, the a Lcroix "L" would, if positioned equivalently on the sheet, be on positions 34 or 15, while the Rolland Freres "L" was, according to Hache, on position 35. Lee-Jones also correctly concluded that the portion of the letter in front of the "L," which appears to be another "L" (Fig. 2) only could be the Rolland Freres watermark.[21]

Freehafer indicates that this Rolland Freres watermark also appears on paper used for one segment of Venezuela's Medio Real rose stamp of 1866 to 1877 (Scott Nos. 47 and 47b).[22] It is noted that this Venezuelan stamp issue

17. Joe Hache, "Equateur: Premiere Emission, . . . ," *Ibid.*, p. 45.
18. *Ibid.*, p. 45.
19. John W. Funkhouser, letter to the author, dated April 22, 1965.
20. Joe Hache, "Ecuador — First Issue. A Remarkable Discovery," *Ibid.*, p. 61.
21. R. W. T. Lee-Jones, *Ibid.*, p. 76.

LACROIX

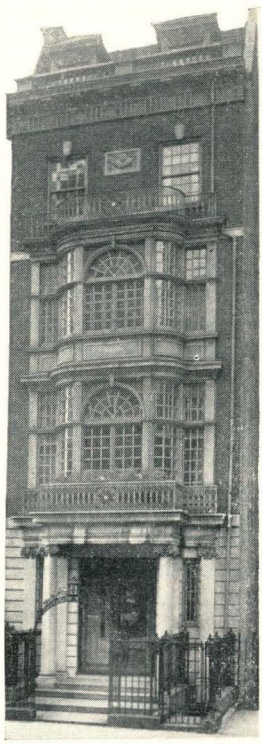
Fig. 7. Actual size.

was also locally printed, in Caracas by Sr. Felix Rasco. It would be interesting to learn from a Venezuelan specialist whether the sheet size of this issue corresponded to the size of notepaper used for printing the Ecuadorean first issue, that is, 8¼ by 10½ inches. If this is the case, the use of the same paper, at about the same time, in an issue locally printed not far from Quito, is fairly convincing evidence that the "Rolland Freres" paper was likewise available, in commercial quantities, for printing use in Ecuador.

Additional evidence is the fact that another variety of Rolland Freres paper was in use in Ecuador at nearly the same time. Fig. 6 shows a "Rolland Freres Bordeaux" mark which appears on a lettersheet of the author, used from Guaranda, Ecuador, to Quito, and dated on the inside June 9, 1857. From this mark, it probably can be concluded that Rolland Freres was a French paper manufacturing and/or sales company, headquartered at Bordeaux.

The author anticipates that, as stamp collectors become aware of the existence of the three marks considered in this article, further and hopefully corroborating copies of the "Rolland Freres" watermark will turn up.

22. John Freehafer, *Ibid.*, p. 32.



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Honduras

Postal History To 1877 and Its First Postage Stamps Of 1866 (Part 6)

By Irving I. Green

(Continued from Page 97)

The History of the Honduran Coat of Arms

Over the years, the central portion of the stamp design has been considered the true Honduran Coat of Arms of 1865. This supposition however, is only partially correct. To prove this assertion, its historical origin and evolution are herewith detailed.

On September 15, 1821, the Kingdom of Guatemala gained independence from Spain in a bloodless coup. The Kingdom then comprised the Provinces of Guatemala, Honduras, San Salvador, Nicaragua, Costa Rica, and Chiapas. At this juncture, Iturbide, the brilliant but ruthless military leader of Mexico's successful bid for independence, somewhat forcibly influenced the Central American Provinces to join with his homeland in a "Union of Greater Mexico" under his leadership.

This combination of nations soon proved disadvantageous to all; it was, therefore, dissolved by mid-1823, when Iturbide was exiled. The Province of Chiapas alone decided, by a plebicite, to cast her lot with Mexico, whereas the other five declared themselves free and independent states, although still favoring a Union of their own.

Accordingly, on June 24, 1823, the first Congress of Representatives, composed of sixty-four deputies from the five Central American Provinces, met in Guatemala City with a display of optimism and high-minded spirit to prepare a constitution for a new coalition. As a result of their deliberations, a Second Act of Independence was drawn up on July 1, 1823, stating that the five Provinces of Central America would be associated together under the name of the "Unidas Provincias del Centro de America;" that this Federation and its member States were free and independent of Spain, Mexico, or any other power; and, therefore, constituted a free and sovereign entity.



Fig. 21. Coat of Arms of the Federation of Central American States.

Then, on August 21, 1823, and on November 5 of the same year, the Congress decreed a Coat of Arms for the Union (Fig. 21) as follows:

"The Coat of Arms of the United Provinces will be an equilateral triangle, at whose base is located a mountain range of five volcanoes resting on ground washed by the waters of both oceans. In the upper part of the design, a rainbow will span the volcanoes and arch over a Phryigian Cap of Liberty emitting rays of light. A double-rimmed circle will enclose the triangle, and within its rims will be inscribed in gold letters the words 'Provincias Unidas del Centro de America,' with a six-pointed blank star at the bottom of the inner rim between the first and last words of the inscription."

Each State was allowed to organize and conduct its own State Government, also to have its own Coat of Arms. In brief, each member had a similar relationship to its Federal Government as the States of the United States have to Washington, D.C.

On January 20, 1825, the State Legislature of Guatemala authorized its own Coat of Arms (Fig. 22), with its central device a double-rimmed circle containing the words "*Estado de Guatem. En La Federacion del Centro.*" Within the circle formed by the inner rim was the identical design of the Federation. The circle was crowned with a quiver showing the feathered ends of four arrows; extending from the quiver, halfway down each side of the circle's rim, were two cornucopias (horns of plenty). The circle rested upon a base of land picturing a battle-axe crossed with a furled flag of Guatemala having a trumpet for its pole. An arrow was superimposed upon the design, with its feathered end at the left of the land base near the head of the battle-axe, and its pointed head reaching to the right center of the double-rimmed circle between the words "*Federacion*" and "*Del.*" A bow with its string loosened is also shown on the base.

Then, by a Decree dated October 3, 1825, the Honduran Constituent Assembly[23] authorized the following:

"The State Coat of Arms is to be similar to the one decreed by Guatemala on January 20, 1825. To be more specific, the Arms of the State will be an equilateral triangle having at its base a volcanic cone between two battlements, over which, to the rear, rises a rainbow above a Liberty Cap, the latter emitting scattered sunrays. The triangle is placed on ground which is laved by both oceans. In the oval part are inscribed the words 'Estado de Honduras de la Federacion del Centro.' The upper part of the Arms will be crowned by two cornucopias tied together with a bowknot. The oval itself will rest upon a ridge of mountains depicting mine entrances and mining implements, such as a crow-bar, large auger or borer, wedge, large mining hammer, and a claw hammer."

In the resultant Coat of Arms, halfway down the mountainside at the left some pine trees are portrayed; and correspondingly, at the right are shown some oak, cedar, or ceiba trees. At the right, near the bottom of the mountain, are some palm trees, and at the right of these is a thatched-roof toolhouse or grinding mill, located beside a winding road.

As for the Federation itself, it weakened as a result of the animosity between its two political parties, the Conservatives and the Liberalists. The former comprised, for the most part, the colonial families. They had been most closely associated with the colonial government and regarded themselves

23. The Chief of State at that time was don Dionisio Herrera, whose bust on a pedestal is shown on the 1924 Honduran postal issue (Scott Type A24). The title "don" is usually contracted to "d"; it signifies a gentleman.



Fig. 22. 1825 Coat of Arms of the State of Guatemala.

as the rightful social leaders. They supported the Church and favored a similar order of affairs as had existed under Spanish control, save that the government was to be vested in the country itself, instead of in Spain. The priests, too, were for the most part closely associated with the Conservatives. Also, the rank and file of this party was made up of the Indian population, always subservient to the Church.

The Liberal Party opposed the Conservatives; its membership was largely composed of enlightened and progressive Central Americans. They opposed the involvement of the Church in politics. They somewhat imitated the extremists of the French Revolution in the matter of religion. Actually, the majority of Liberals were for the reform of the Church, not for its abolition.

By 1838, disagreements between the Conservatives and the Liberalists reached a crisis. Guatemala, Nicaragua, and Costa Rica declared themselves opposed to the Federal Government, while the liberal States of San Salvador, Honduras, and the Quetzaltenango portion of Guatemala maintained their allegiance to the Union. The enthusiasm of the Liberals however, was less marked in Honduras. On November 5, 1838, therefore, the Honduran Constituent Assembly decreed that "the Free and Sovereign State of Honduras is independent from the Federal Government, from the other States, and from any other foreign Government or Power." Wracked with dissension, the National Congress of the Union dissolved the Federal Republic.

Meanwhile, by a Decree of October 22, 1838, the Honduran Constituent assembly made a change in the existing Coat of Arms, viz:

"1. The bowknot at the top of the design is to be changed to a quiver showing the feathered ends of eight arrows.

2. Within the double rims of the central oval of the Arms are to be inscribed the words 'Libre, Soberno e Independiente' [Free, Sovereign and Independent]."

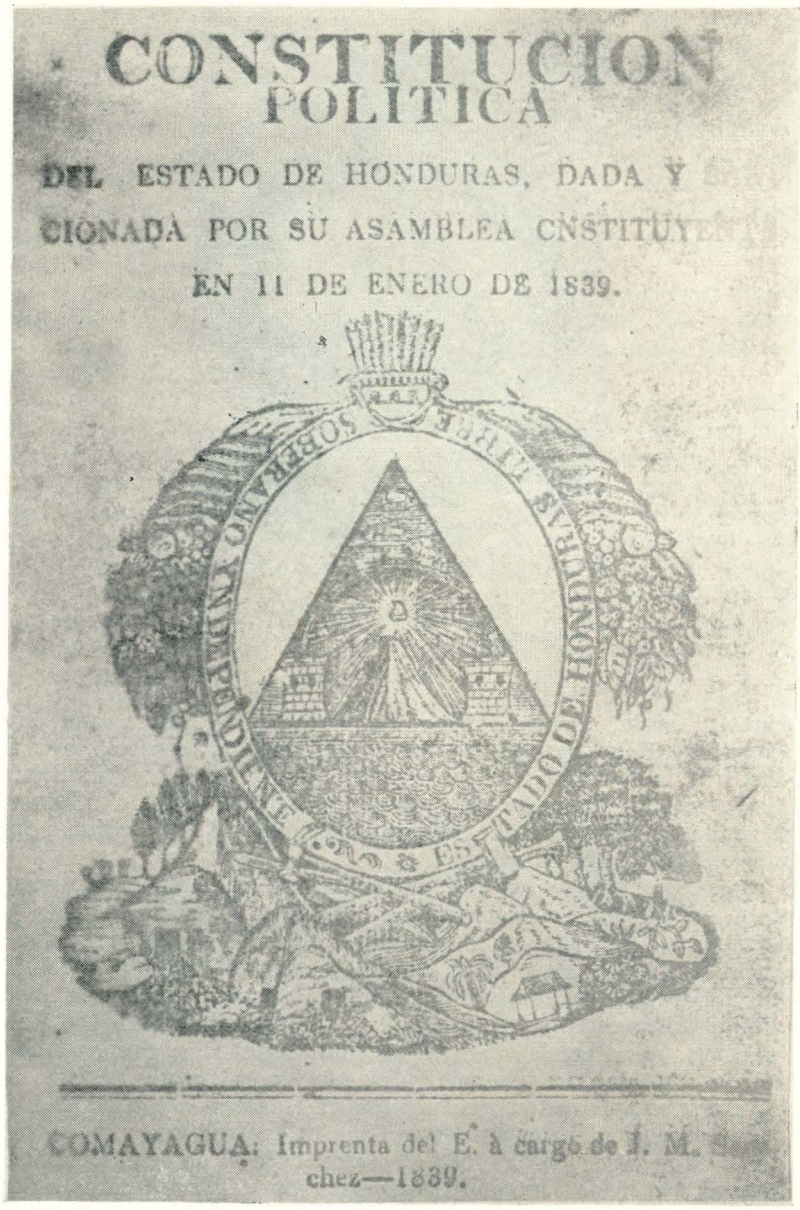


Fig. 23. 1838 Coat of Arms of the State of Honduras taken from an original old book issued by the Government of Honduras. (Courtesy of the Harvard Law School Library).

During 1841, an unofficial picturization of the Coat of Arms included the changes authorized on October 22, 1838 (Fig. 23). Also, in the oval rim, at the bottom of the inside oval, showed " 15 de Septiembre de 1821" (the date Honduras broke away from Spanish domination). This unofficial version was generally accepted, even though it was not decreed.

The next change in the Coat of Arms came as the result of the Constituent

Assembly, on September 28, 1865 (subsequent to the printing of the first postage stamps), whereby Honduras changed her status from a state to a republic. On February 16, 1866, the National Congress, by Article 7 of a legislative degree, stated: "The Phryigian Cap of Liberty in the Coat of Arms will be changed to a rising sun, and the inscription around the triangle will be changed to read, 'Republica de Honduras, Libre, Soberano e Independiente, 15 de Septiembre de 1821,' as Honduras is no longer a State of the Federation of Central America."

On the next day Medina ratified the Legislative Decree, stating: "The National Coat of Arms will be that one actually in use *meaning the picturization of 1838*, except for the word 'Republica' instead of 'Estado,' and a sun instead of the Phryigian Cap of Liberty." Italics are ours.



Fig. 24. Honduras Coat of Arms as of 1935.

The next and last legislative action with reference to the Coat of Arms (up to the present time, 1966) came on January 10, 1935 by decree of the National Congress, when the Coat of Arms was officially described as follows:

"The National Coat of Arms, which must be used, is an equilateral triangle. On its base is a volcano between two castles, over which is a rainbow, and under this, behind the volcano, a sun rises throwing off rays of light. The triangle is located over a stretch of land laved by both oceans, and around it is an oval with the inscription in letters of gold, 'Republica de Honduras — Libre, Sovereign y Independiente — Septiembre 15, 1821' *Republic of Honduras — Free, Sovereign, and Independent — September 15, 1821.* (Italics are ours.) At the upper part of the oval will appear a quiver filled with arrows, from which hang horns of plenty bound by a bow, and all resting over a ridge of mountains, upon which three oak trees appear on the right and three pine trees on the left; and conveniently distributed are the mines, a lever, drill, wedge and a large and small hammer." (Fig. 24)

It seems that the artist responsible for the official portrayal (or betrayal) of the Coat of Arms decreed in 1935 had taken many liberties, not following from the exact authorization of the decree. Now the quiver more resembles a flowerpot. The monk's head, which adorns it, would have been anathema to Lempira and his followers, of whom the quiver and arrows are reminiscent. The horns of plenty are at present filled with flowers, not with the varied produce of the land, so symbolic of Honduran agricultural fertility. The mountainous base lacks the inclusion of palm trees, by which (along with the pines and oaks) the previous Arms subtly suggests the wide climatic range so characteristic of Honduras.

The 1935 Decree called for a triangle, but instead there is a masonry pyramid. There are other minor changes and omissions, all affecting the symbolic significance shown in the previous official Coat of Arms. But worst of all is the present depiction of the two castles, which more resemble fish-faces than impregnable fortresses. Certainly, a more aesthetic and realistic visible image of the Coat of Arms would be in keeping with the high ideals and aspirations of the Republic of Honduras.

Symbolic Significance of the True Coat of Arms of Honduras[24] as of 1865: Symbols Outside the Central Oval.

As previously noted, the first Coat of Arms was authorized by the decree of October 3, 1825, which specified that the design conform, generally, to that of Guatemala's. Important events, such as the winning of independence from Spain and the formation of a federation of states, were still fresh in the minds of the people. Consequently, it was to be expected that the Coat of Arms in the design would be replete with symbols. And so it was.

When the Federation was dissolved in 1838-1839, the Honduras' Coat of Arms was somewhat revised. This latter version was the accepted one when the stamp design was agreed upon.

First to be discussed will be the symbols outside the central oval.

24. When the Honduran Coat of Arms was first designed and later somewhat changed, the motifs therein were doubtless direct references to some aspects of the State. However, in addition to these, there were traditional and legendary ones, of which the designers were probably not aware. For this reason, I have included some of these ancient interpretations.

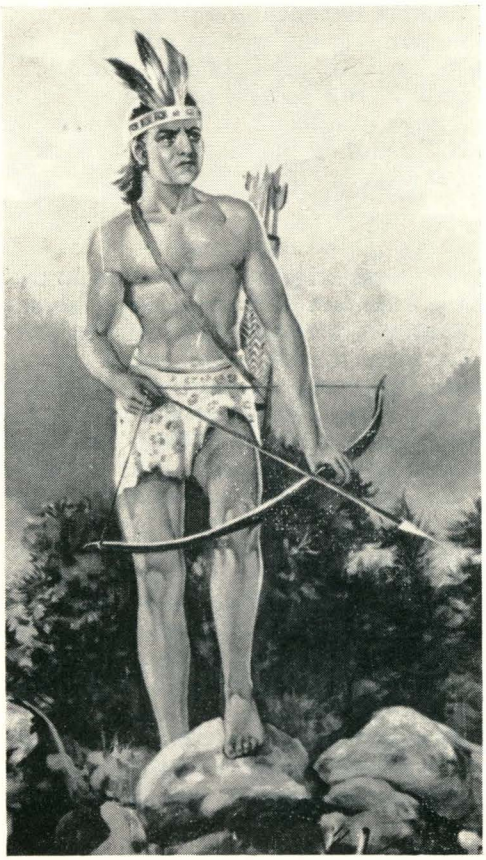


Fig. 25. Cacique Lempira.

The Quiver and Arrows

Surmounting the central oval are two cornucopias, whose closed ends appear to be fastened to a quiver filled with arrows. The quiver and arrows are a nostalgic reference to the semi-barbarous Indians and their great chieftain, Lempira,[25] who inhabited the Comayagua-Gracias area at the time of the Spanish Conquest. These natives fortified a rock near the present city of Comayagua. For six months they bade defiance to the Spaniards, who were obliged to winter in the field, with great suffering. Lempira's (Fig. 25) forces successfully withstood the fierce and repeated onslaughts of the Conquistadores until he was treacherously shot by order of the Spanish commander, Alonzo Caceres, during a parley in which Lempira stood exposed upon the ramparts of his fort. It was only then that Lempira's followers surrendered to the authority of the conquerers.

The eight feather-ended arrows protruding from the quiver could represent the eight territorial divisions of the nation, including the Bay Islands, as of 1838, when the quiver and arrows were authorized to be depicted in the Coat of Arms. These same territorial divisions still existed in 1864 and 1865, when

25. Lempira is pictured on the 20 centavo of the 1927-29 postage stamp (Scott Type A32).

the first postage stamps were designed and printed.

In mythology, the arrow is the weapon of Apollo and Diana; it signifies the light of supreme power. In pre-Columbian America, the arrow was used to designate the sun's rays. But because of its shape, it has undeniable phallic significance, especially when it is shown in emblems balanced against the symbol of the "Mystic Centre," feminine in character, such as the heart. The heart pierced with an arrow is a symbol of conjunction or union.

The Cornucopias

The cornucopias, or horns of plenty and abundance, filled to overflowing with the produce of the land, are an expression of prosperity. They are emblematic of nature's munificence in providing Honduras with a favorable and varied climate as well as great, fertile, well-watered upland valleys, which, with the application of labor, can yield most of the agricultural products of the world. Nowwhere on the earth's surface exist greater inducements to labor; nowhere can so much be produced with so little effort. The vast resources of the country present the most tempting opportunities for capital investment, as nearly every acre of land is susceptible to some sort of profitable development.

The Mountains and the Minerals

The mountainous base upon which the central oval rests signifies the nation is firmly established on a sturdy foundation. The mines indicate that the nation, in fact, every one of its Departments, is endowed with great mineral resources, unexcelled in abundance and variety by any other country of its size in the world.

The mining implements represent a challenge to labor to take advantage of the great and varied mineral resources. It has been said that in colonial days, it was easier to find a mine than to find men to work it.

The Trees

The different trees shown convey the correct impression that Honduras is a great timber country; its variance in climate enables the growth of trees of the tropics, as the palm, and of the temperate zone, as pine, oak, and cedar. The pine, the national tree of Honduras,[26] is of the long-leaf or pitch variety. It is found in the low hills bordering the great Plain of Sula in the west, where it sometimes grows to a height of 250 feet. It is also well known in the savannas bordering the rivers and lagoons to the east of Trujillo, as well as on the Mosquito Shore, where it is a characteristic figure. The pines frequently grow to great size but average twenty inches in diameter. Rich in pitch, the wood is firm, heavy, and durable; its heart is never attacked by insects. It constitutes, therefore, a cheap, convenient timber for all kinds of construction in the country. The pinetrees do not grow close together but stand well apart, permitting the mountain grasses to grow underneath and around them, so that a pine-forest in the interior resembles more a well-kept park than the thickets usually called a forest.

Traditionally, the pinetree, like every other evergreen, is a symbol of immortality. Conifers, by virtue of their shape, also partake of the symbolism of the pyramid. Pine cones were regarded as symbols of fertility. The Phryi-

26. The pinetree, the national tree of Honduras, is pictured on the 5 centavos 1927-29 postage stamp (Scott Type A28).

gians chose the pine as their sacred tree, associating it with worship of the diety, Attis.

In addition to the varieties of timber shown in the Coat of Arms, some of the finest mahogany in the world comes from Honduras. But as this is an industry on virgin land, not a permanent asset, it is not of great interest to foreign investors. Also, there is an abundance of the Spanish cedar, which is one of the finest timber trees in the American tropics. It ranks next to pine for its common and useful wood, as it is light and easy to work. The ceiba or silk-cotton tree also is quite common, being distinguished for its huge size. Boats are made from a single hollowed tree trunk, which may measure 7 feet in the clear between sides. The ceiba tree blossoms three times a year, producing a pod containing a downy fibre or cotton (kapok), used to stuff cushions or pillows. It can truthfully be stated that every variety of wood common to the tropics is found in Honduras.

The legendary associations between the Gods and trees are extremely frequent; e.g., Attis and the pine, Osiris and the cedar, Jupiter and the oak, and Apollo and the laurel.[27] In its most general sense, the symbolism of the tree denotes the harmonious order of life: its consistence, growth, proliferation, generative and regenerative processes.

One Honduran writer speaks of the trees in the Coat of Arms in this effusive manner: "The trees are the huge sentinels that together contemplate the quiet and peace of the great distances; they are the sap of the earth that fortifies the plants, the powerful germ of the efforts that throb, the pollen that spreads from the congregated stems, the rocking leaves and the flowers that wither away; they are the informers of the setting twilights; they are the traveling birds and the majestic shades that protect the ruins where the crickets chirp and announce the linnet; they are the powerful strength of the abundant rains, which, coming down from the mountains, pass on to the prairies, where the corn grows to bring happiness and sustenence to the distant villages."

Devices Within The Large Oval of the Coat of Arms

Originally, in 1825, the inscription, "Estado de Honduras de la Federacion del Centro" was authorized within the outer rim of the central oval of the Honduran Coat of Arms. However, by a decree of October 22, 1838, this wording was changed to ESTADO DE HONDURAS, LIBRE-SOBERANO-INDEPENDIENTE (Free Sovereign Independent). Two weeks later, on November 5, 1838, Honduras announced a Second Declaration of Independence, whereby henceforth "The Free and Sovereign State of Honduras was independent from the Federal Government, from the other States, and from any other Government or Power." The wording within the Arms' outer rim of the central oval, in 1864-65, when the first issue was designed, was that one approved by the Decree of October 22, 1838.

The Constitution of September 28, 1865, made public months after the first issue of stamps had been printed, changed the status of Honduras from a Sovereign State to a Republic and ordered a corresponding change, "Estado" to "Republica," in the wording of the Arms' inscription. Honduras took this step with regret, after hoping, during the three decades since the Federation

27. Allegorically, Attis was a Greek God with the qualities characteristic of his people; he was simple, pure, refined, and elegant. Osiris was the God of the Underworld and the judge of the dead. Jupiter was the Lord of the sky with attributes of the thunderbolt, the crown, the eagle, and the throne (he corresponds to the supreme virtues of the judgment and the will). Apollo was the God of manly youth and beauty, of poetry, music and oracles.

was dissolved, to be the leader, or at least instrumental, in the creation of a new union made up of the original members. In the meantime, the other four members of the original Federation had become Republics; at long last, Honduras, on September 28, 1865, finally followed suit.

The Equilateral Triangle or Pyramid

Although the decree of October 3, 1835 specifically authorized an equilateral triangle in the Coat of Arms design, there is a possibility that an equilateral pyramid was intended. This latter conception is somewhat supported by the heavy shading line from the left base angle to the apex, also by some later unauthorized versions of the Arms, which picture the triangle faced with blocks of masonry and thereby producing a three-dimensional effect.[28] Actually, as the equilateral triangle and the equilateral pyramid are quite similar symbolically, both will be discussed.

The equilateral triangle, in its simplest symbolic interpretation, stands for durability plus law and order with equal justice for all. Some say its equal sides denote that the basis of republican organization in the nation is one of justice, truth, and right.

Another symbolic version of the equilateral pyramid is that it represents nothing more than a reference to the sepulchral mounds, so common in Latin America. However, such a humble significance seems unlikely in the central device of the Coat of Arms in view of the enthusiasm of the original designers. More suited to the occasion would be that its equal sides represent the three guarantees of Iturbide's Plan of Iguala, namely DIOS UNION y LIBERTAD (God Union and Independence), the favored slogan of the 1821 revolution.

In Christianity, the equilateral triangle is the conventional emblem of the Trinity. The teaching of the Trinity, or the Father, the Son and the Holy Spirit (Holy Ghost) as the Godhead, is based upon the New Testament utterances of the Lord Jesus Christ and the Apostles. True, the name, Trinity, does not appear in the Scriptures, but there is a clear reference to the three persons in the Godhead. For example, Jesus said in His commission to the Disciples: "Go ye therefore and teach all nations, baptizing them in the name of the Father and the Son, and the Holy Ghost." In declaring these aspects of God, He displayed a mystic diffusion, the Trinity-God, His Incarnation as man, His Spirit, all united — as these Three are One.

Even to the early pagans, a triangle was a sacred symbol; to disturb one formed by an object leaning against a wall — a ladder, for instance — presaged misfortune for the transgressor.

A pyramidal version of the triangle in the Coat of Arms also suggests religion; it could be a direct reference to the Mayans, ancient forebears of the Central American Indians. The Mayans were sun and moon worshipers, and in conjunction with this belief, acquired a great knowledge of astronomy; in fact, astronomy was the soul of their religious system. Each planet, that was supposed to contain a portion of the eternal fire that circulated throughout the universe, had its own special temple or pyramid, or both. Some pyramids had their vertex truncated, and upon the resultant flat-top area was constructed a sacrificial temple. The pyramids were of huge proportions, in some instances, occupying more ground space than any in Egypt.

The pyramidal form was chosen as being most appropriate to represent

28. The Honduras postal issue of 1891 shows a portion of the Coat of Arms with a pyramid constructed of masonry blocks. This same treatment appears in the one centavo of the 1943 and the 1946 air mail issues.



Fig. 26. The Cone of Comayagua.

the sun's rays, and the best way to depict the flame. An ancient philosopher, describing the figures that compose each of the elements, assigned that of the pyramid to fire, the highest element. "The equilateral triangle," he said, "enters into the composition of the pyramid, for it has four sides and four equal angles, which constitute the nature of fire, that most subtle and moving of elements. It is not without good reason, then, that the figure has been assigned to monuments for the worship of the sun and moon, for it appears that nature herself has traced the drawing."

The Volcanic Cone

The first Honduran Coat of Arms of 1825 was decreed to be similar to that of Guatemala. In turn, Guatemala had patterned hers, to a great extent, after the Federation's. It is noteworthy that Honduras, in her Coat of Arms, depicted but one volcanic cone instead of five. Disparagingly, an old quip made the rounds to the effect that the volcanoes in the various Coats of Arms indicated a likelihood that the people would erupt into a revolution at a moment's notice.

Seriously, however, we can attribute a more legitimate reason for its inclusion; it is an important physical aspect of the terrain, which is traversed in various directions by mountain ranges and hills radiating from the common base of the Cordillera. This great mountain chain, which may be regarded as the backbone and support of the continent, does not, in Honduras, approach within fifty or sixty miles of the Pacific Ocean. Nor does it maintain throughout an unbroken character; in its course, it sometimes turns back on itself, forming interior valleys, within which are collected the headwaters of the large streams that flow toward the Atlantic Ocean. However, viewed from the Pacific, it appears as a great natural wall, with a lower range of mountains relieved by volcanic peaks of wonderful regularity of outline intervening between it and the western sea. Honduras has but a narrow frontage of some sixty miles on the Pacific; within this limit there is no volcanic coast range. Its place is supplied by the high islands of volcanic origin in the Bay of Fonseca. This is beyond question one of the finest ports on the entire Pacific Coast of the American continent. It is upward of fifty miles long by thirty miles in average

width. Its entrance from the sea is about eighteen miles wide, between two towering mountains, and several large islands stand, as if moored, within the mighty harbor.

The mountain peak shown in the Coat of Arms may be an imaginary one, or it may be some specific volcanic cone, as there are many extinct ones in Honduras. It could be the perfect green cone, 3000 feet high, on Tigre Island in the Bay of Fonseca, overlooking the town of Amapala, although that one has a broader base. Or it could represent Mount Congrehoy, the highest peak (7500 feet) in Honduras, located to the rear of the Atlantic port of Trujillo, where it and the mountains of Holy Cross, or Poyas, form gigantic landmarks for the mariner in his approach to the North Coast. But more likely it represents the Cone of Comayagua located near the old capital.

The volcanic cone in the Coat of Arms, no matter which peak it depicts, is shown without a plume of smoke, and rightly so, as there was no active volcano in Honduras when the Coat of Arms was designed; there has been none since.

Traditionally, a single mountain peak signifies inner loftiness of spirit, greatness, generosity, and a concept of unity.

The Twin Feudal Watchtowers

The twin masonry bastions, one on each side of the inactive volcanic cone and resting on the base of the triangle, convey the impression that the great treasures, lying beyond in the nation, will be assiduously guarded. Furthermore, the towers symbolize the united strength, fortitude, and determination of Honduras, ever on the alert to guard against, withstand, and destroy all efforts or influences from outside, or within the nation, aimed at imperiling her security and sovereignity.

This castellated symbol so intrigued Medina that, upon assuming the presidency in 1864, he ordered the capital moved temporarily from Comayagua to Gracias. There he had built for himself, on a hilltop, a castle called, the Fortress of San Cristobal, with its wall shaped like a five-pointed star, symbolic of the original five States of the Federation. The angles of the castle were fortified with great bastions similar to those depicted in the Coat of Arms. This edifice stands silent guard over the city of Gracias; today it has become the favorite promenade for those living there. From the top of the hill can be seen a plateau several miles in width, where now there is an airport, one of the best in Honduras (Fig. 27).

The Arching Rainbow

The rainbow arching unnaturally over the volcano and connecting, seemingly, the two watchtowers, was originally a feature of the Coat of Arms of the Federation of 1823. A rainbow implies the hope that the Almighty will grant peace and progress, through the united strength of the Union, to implement the Independence from Spain, won after three hundred years of retrogression, injustice, and torment. In the Honduran Coat of Arms, the arching rainbow later on had a similar implication. It served as a subtle reminder, by its inclusion, that Honduras was hopeful to again join with her Central American neighbors in the formation of a new and lasting federation favored by peace and progress.

The rainbow is the natural symbol of the pontificate; for the Israelites, it was the sign of the Covenant between the Creator and His people; in China, it was the sign denoting the union of heaven and earth; and for the Greeks, it was Iris, a messenger of the gods. The rainbow symbolizes the link between



Fig. 27. Medina's Fortress of San Cristobal at Gracias.

what can be perceived and what is beyond perception. Even when it lacks this mystic sense, the bridge of the rainbow is always symbolic of a transition from one state to another — of change or the desire for change.

The Cap of Liberty and its Emanating Rays

"The Cap is of Phryigian origin and belongs to classical times. It was granted to freedmen as a token of the liberation of slaves from bondage. The Saxons of England used it as their ordinary head dress but without the meaning we attach to it. It was shown on American coins in 1783. The Bryges, a warlike people from the southwest shores of the Euxine (the area near the Black Sea), conquered the East of Asia, then known as Brugia and afterwards as Phryigia. This people distinguished themselves from the primitive natives by wearing their national cap as a sign of their independence, and it was also stamped on their coins. The Romans adopted it, and when a slave was freed they placed a small red cap called a 'pileus' on his head proclaiming him a free man, and registered his name as such. When Saturnius took Rome in 263, he hoisted a cap on a spear to indicate that all the slaves who joined him should be free. When Caesar was murdered, the conspirators raised a Phryigian cap on a spear as a token of liberty. The Goddess of Liberty on the Aventide Mount held in her hand a cap, a symbol of freedom. In France the Jacobins wore a red cap. In England the symbol of liberty is a blue cap with a white border, and Britannia is represented holding such a cap on the end of a spear. The American cap of liberty has been adopted from the British and is blue with a white border or bottom on which are thirteen stars. There is no positive regulation in regards to the shape or color of the cap so far as America is concerned."[29]

Most of the countries, upon winning independence from Spain, included

29. From Prebles *Flags and Symbols,* 1894.

the Cap of Liberty in either their Coat of Arms, flag, or escutcheon, or on all of them. The Central American Federation of 1823 was no exception. The Liberty Cap was included in their Arms, placed directly over the volcanic cone, between it and the rainbow, with the open portion of the Cap facing the top of the peak. From the Cap radiate rays similar to those of the sun. These rays diverge to the entire arc of the rainbow and also appear to strike in back of the volcanic cone, suggesting that they reach down to the earth. The significance of the Phryigian Cap is that it celebrates liberty, the freedom newly won from Spain and accorded equally to all people, be they Indians, Mestizos, Creoles, or Spaniards. The rays of light symbolize the heavenly quality of liberty, whose sunny rays dispel the storm clouds of despair and the darkness of the past, and bring on the rainbow of hope.

It is interesting to note that by the decree of February 17, 1866, President Medina announced that his Congress, in session under the new Constitution of September 28, 1865, had approved the Coat of Arms as it existed, the only difference being that "a rising sun would replace the cold Phryigian bonnet."

The Turbulent Body of Water

The triangle (or pyramid) seemingly floats upon a wave-tossed body of water extending the entire width of its base. The water represents both the Atlantic and Pacific Oceans, which lave the coasts of Honduras. To the colonial Spaniards, the Atlantic was known as the North Sea, and the Pacific as the South Sea. Besides favorably influencing the climate and fertility of the soil, the proximity to both oceans gives the nation an enviable commercial and strategic military importance. In fact, this influenced many a nation in the past to cast covetous eyes toward Honduras, though they were somewhat restricted by the pronouncement and the effective application of the Monroe Doctrine.

The location of Honduras has been called the center of the world, looking toward Asia and Australia in one direction, and to Europe and Africa in the other. Here in Honduras, a mere two hundred miles or so separate the two oceans. Over the years, the dream of building an interoceanic railway became a near reality, as this project was actuallly attempted in the late 1860's and early 1870's, from Puerto Cortes, a splendid port on the Atlantic, to San Lorenzo, opposite Amapala in the Bay of Fonseca, on the Pacific.

As a symbol, the sea corresponds to that of the "Lower Ocean" — the waters in flux, the transitional and mediating agent between non-formal (air and gases) and the formal (earth and solids), and by analogy, between life and death. The waters of the ocean are thus seen not only as generating dynamic forces, but as the very source of life (and science confirms this), and, too, as its goal. "To return to the sea" is to return to Mother Nature, that is, to die.

Features of the Design Not in the True Coat of Arms

The stamp design appears to be one of simplicity; actually, it is laden with subtle propaganda. Medina, responsible for the design, was too astute to overlook such a grand opportunity to put across his message, not only at home but also to the world at large.

Having already discussed the features common to the Coat of Arms and the stamp design, we shall now examine those inherent in the stamp design itself, viz., the inscriptions "Correos De Honduras" and "Dos Reales," the numeral "2" in each corner, the crossed branches, the five-pointed stars, and the slogan "Dios Union Y Libertad."

(Continued on Page 164)

Uncommon Use Of Common Stamps

What our readers wish to see is a properly used cover having a common stamp that catalogs for $10 or less. But on cover this item's value is many times the standard catalog price for the stamp off cover, either unused or used.

You may own such material. Then it is hoped that you will send it to The Editor, Collectors Club Philatelist, 22 East 35 Street, New York, N. Y. 10016.

Germany 1923 Inflation Cover
40 BILLION Marks to Brooklyn, N. Y.

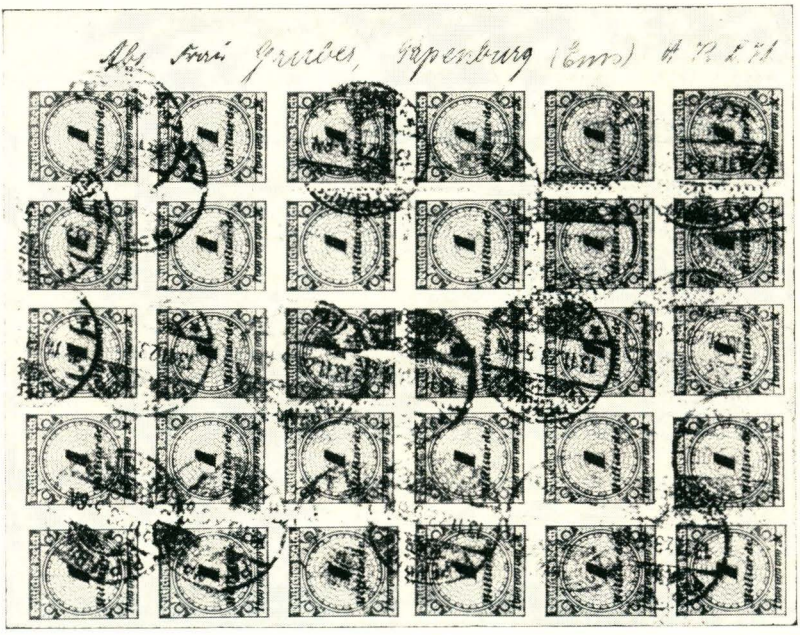
On the front of this commercial cover from Germany to the United States, mailed on November 13, 1923, there are 20 postage stamps. These are Germany, Scott Nos. 290, 293 and 294; all twenty stamps catalogue for 55 cents.



The front of the cover.

There are 30 copies of Germany Scott No. 294 on the back (see page 164). Their catalogue price is 3 cents each. Consequently, the total catalogue price of all 50 stamps is $1.45, less than 3 cents a stamp.

In case of change of address, please notify Secretary, The Collectors Club, 22 East 35 Street, New York, N. Y. 10016.



The back of this German "inflation" cover. (Photos by Boutrelle).

The total face value of these 50 stamps is just short of FORTY BILLION German Marks — 39,800,000,000 RM to be exact.

These days, when one speaks about inflation, this German cover can be shown as concrete evidence of what happens, when the value of a once firm currency, as the old German Mark, becomes almost worthless.

HONDURAS

(Continued from Page 162)

The Spanish inscription "Correos De Honduras" translates as "Mails of Honduras." "Correos" is derived from the Spanish verb *correr,* meaning to run. In pre-stamp days, the Indian runners were designated as *correos.* As the postal system became more organized, the word, *correos,* was used for both the mails and the mail carriers. The use of one word with two meanings is unfortunate, but those familiar with the Spanish language will have no difficulty in determining its correct one where used.

The phrase "Correos De Honduras" lacks the customary "*El Estado* (The State)" before the word "Honduras." This omission is due to the lack of space in the stamp's small format; also, Medina definitely had in mind to make Honduras, sooner or later, a republic. This became "*un fait accompli*" on September 28, 1865, many months after the stamps were printed. The inscription "Correos De Honduras," however, adequately covered the situation whether Honduras still remained a state or later became a republic.

The words "Dos Reales (two reales)" indicated the face value (25 cents in U. S. currency) of the stamp when it was first printed; this is further corroborated by the inclusion of a numeral "2" in each corner of the stamp. Actually, the words "Dos Reales" and the four numerals "2" are misleading, because the Decree of October 18, 1865 and its Congressional Ratification of March 2, 1866 changed the face value of all the stamps to un (one) real.

(To Be Continued)

The Clubhouse

Meeting of January 5, 1966

Professionals' Night

If ever a Collectors Club regular meeting was jinxed, it was the opening one of the year 1966; incidentally, also the first one planned by the Herbert J. Bloch-Philip Silver Program Committee.

The big obstacle was the New York City transit strike. Since people had difficulties getting to their office and home again, very few would try to attend a stamp club meeting. Consequently, just about 25 members were present when the January 5th meeting was called to order.

Furthermore, six professional philatelists had been scheduled to exhibit and lecture. Only three could make it.

The stamp newspaper, "Western Stamp Collector," later heard about this. The editor, W. W. Wylie, thought that, under these difficult conditions, the fact that 25 people attended a meeting and three speakers appeared was concrete evidence of sincere devotion to philately. An editorial to this effect appeared in this stamp newspaper. President Herbert P. Woodward read this tribute to philatelic fortitude on the part of the Collectors Club members at the beginning of the January 19th meeting.

Another unfortunate matter with this first 1966 meeting was that the report for this magazine had been assigned to *Albert Philip Cohen*. He sat throughout the entire session taking many notes for a comprehensive report on this meeting. A few weeks later, Mr. Cohen suffered a severe stroke and had to be hospitalized. While in the hospital, he suffered several more strokes and, unfortunately, never recovered. On February 22nd, he passed away in New York's Bellevue Hospital at the age of 55. Consequently, the anticipated detailed report by Albert Philip Cohen cannot be published. (The editor will substitute the following report from his memory.)

Before doing this, however, I would like to pay a brief tribute to *Albert Philip Cohen's memory*. He held no office in this club; nor was he ever appointed a committee chairman. But he worked for the COLLECTORS CLUB in many capacities. He donated books to the library; he helped mount and dismount exhibits; he did "dirty work" such as helping to clean out and sort the accumulated old records and papers in the basement. Someone once made the wise observation that stamp clubs and philatelic societies have "too many chiefs but not enough Indians." Albert Philip Cohen was a "real Indian."

Sylvester Colby was the lead-off man. He spoke extemporaneously about *Philatelic Literature,* according to a stamp dealer's experience with it. "Sy" Colby has been running auction sales of philatelic literature for the past few years. He judges handbooks by the demand for them and the prices they bring. The underlying theme of Mr. Colby's remarks were most heartening. He experiences a much greater and a much more discriminating demand for philatelic literature at this time than existed before.

Mr. *Bernard D. Harmer* had two frames of assorted material from his personal collections. He simply made a few brief remarks on every item exhibited. Some deserved more attention than Mr. Harmer's modesty permitted him to demonstrate. For instance, a full sheet of eighteen of the New Zealand

Great Barrier Island Pigeongram first issue, as he displayed, is exceedingly rare. Furthermore, both its printing and production are fascinating. As a fellow "pigeon lover," I have often discussed this issue with Mr. Harmer in his private office. He has an excellent understanding of the method of printing, but perhaps he thought those present might be bored if he went into the details. Whatever the reason, too little was said.

The last exhibitor and lecturer was Mr. *Herbert J. Bloch.* He showed a specialty never before displayed here. It was the first time that *Turkey in Asia* was shown. (Possibly, it could be the last time). Here is one of these emergency issues overprinted during troubled times. *Turkey in Asia* came about in 1919 as a result of a revolution against the reigning Sultan by Mustafa Kemal Pasha. This was successful; it established the Republic of Turkey.

No one living today knows as much about overprints as Herbert J. Bloch. He surely demonstrated his profound knowledge with these complicated issues. I do not know what Mr. Cohen would have reported, but I am not that brave as to attempt to even summarize what Mr. Bloch stated.

One matter, however, is recalled. Mr. Bloch remarked that *Turkey in Asia* is not a separate country, as some catalogues, such as Scott's, make it. These emergency issues were made and used in Turkey, in that part where the revolution to overthrow the Sultan began and continued. Mr. Bloch believes that these 1919-1922 stamps should be catalogue-listed as a part of Turkey, not treated as a separate country. *(H. M. G.)*

Meeting of January 19, 1966

Russian Offices Abroad

The exhibitor and speaker on the above night was *Mr. Kurt Adler.* Before rendering a report on his display, the introductory remarks made about Mr. Adler by the Program Co-chairman, Herbert J. Bloch, should be of interest to the readers of this magazine, especially those who enjoy classical music.

Mr. Kurt Adler was born in 1907 in Nenkaus, Bohemia, which at that time was Austrian; it is now in Czechoslovakia. He studied music in Vienna, Austria becoming a concert pianist. Next, he became a conductor at the Berlin State Opera. Three years of opera conducting in Prague and also in other parts of Europe followed.

When Hitler came to power in Germany in 1933, Mr. Adler went to Kiev, Russia as conductor of the State Opera. Since he spoke the Czech language, he did not encounter any difficulty with speaking Russian. He remained in Kiev until 1935, when he transferred to Stalingrad until 1937. In that year he returned to Prague and Vienna, as a conductor at both State opera houses.

After the Nazis took over Austria, in the fall of 1938 he left, later coming to the United States. During his first years in America, he was a concert pianist.

In 1943, he joined the famous Metropolitan Opera in New York City as chorusmaster and assistant conductor. He still is with the Metropolitan Opera, now as one of its head conductors. On the night after his Collectors Club display and lecture, he conducted "Manon Lescault," followed two nights later with "Samson and Delilah."

Recently, Mr. Kurt Adler has written a book about music which has proven so popular, that the first edition is sold out.

The report of his philatelic exhibit on January 19th by Mrs. Edith Faulstich now follows:



Fig. 1. An exceptional cover with Russian Offices in China stamps sent in 1906 from Sinkiang, China to Switzerland. The complete description of this is found in the text on page 170.

When Mr. Adler took the floor, he expressed grateful appreciation for being asked to address such an important philatelic group, but stated he was not used to lecturing to such an audience and thought conducting the Metropolitan Opera orchestra was far easier! Then he went on to deliver one of the finest philatelic lectures one might possibly hear. Authorative and interesting, with a spark of humor, Mr. Adler pointed to his covers and told us that he showed this particular phase of his collecting because he thought it would be of more interest to collectors as it touched on so many different countries.

"There are nearly 300 Russian offices abroad," he said, and added that this competes only with Great Britain in quantity.

He explained that Russia wanted places in Europe where there were warm water ports; also in China, so it could use the so-called Silk Roads and Tea Road to carry her trade to Europe and Asia. Then, he discussed TPO's and railroad markings.

About 1781, the first trade routes of Russia were developed through Romania and Bulgaria then under Turkish rule. Others were located at ports on the Yellow Sea, in China, Korea, Japan, Mongolia and Sinkiang.

In discussing Offices, he explained that one had to distinguish between the more or less permanent and the often-moving ones, in times of war.

However, as a lover of Field Post material, he treated us to an array of markings from various wars and told many interesting stories. After the Boxer Rebellion in China, the Russians were supposed to demobilize their

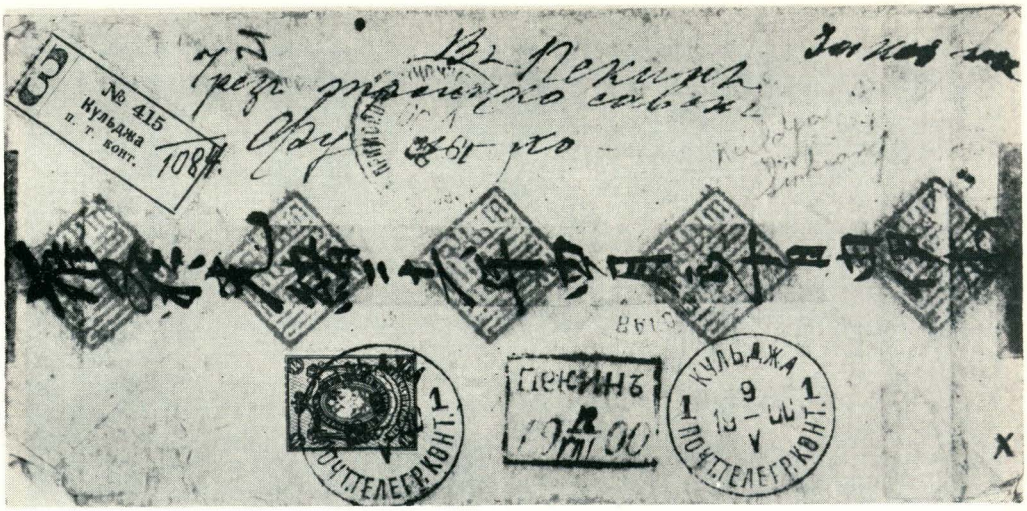


Fig. 2. A crude provisional handstamp of the Russian Post Office in Peking, China used on a cover during the 1900 Boxer Rebellion, when the foreign Consulates in China were under siege. The rectangular postmark in the center at the bottom was hit on arrival in Kuldzha, Sinkiang on August 19, 1900. The letter was registered there, and again cancelled, as seen on the Russian postage stamp. This cover went by a roundabout route and took three months to deliver. This provisional handstamp is not recorded in any philatelic literature.

occupation troops. Actually, they had Field Post cancels; these were still in use at the time of the Japanese-Russian War in 1904-1905.

When Romania took part in the Russian-Turkish War, Bulgaria was liberated by the Russians as some of the covers pointed up. But the strangest part of the story is that a monument in that country, of the Russian Czar Alexander II, still remains in Sofia in these Communist times. He also told us most of the material from this area were Army Field Posts and that at least twenty were known in Bulgaria; one, a post office marking, the rest postal departments. Later, Russia had civil postal services in Bulgaria and displayed were bilingual town names on some of the covers.

The Russian Company of Trade and Navigation also had offices on the coast of the Black Sea. Covers were shown from these points.

Mr. Adler told an interesting story about Alaska which used to belong to Russia. "Today," he said, "almost every American philatelist is eager for correspondence from early Alaska. But in 1867, when Russia dominated the scene, almost nothing exists." He did mention script money printed on sealskin which is very desirable. There are only two or three copies known. They were printed for the employees of the Russian-American Trading Company. The only correspondence known is one letter received by an American businessman. It had no postal markings.

Recently, Mr. Adler decided to make inquiries in Moscow. By some stroke of fate, he received an answer; the Moscow correspondent became cooperative. Then, an American librarian heard the story. He began to delve, as a curator, into boxes and found a number of papers from the time that the Russians held Alaska. Most of these were clerical accounts of business to and from the Mother Church in Russia and in California. There were no postmarks. It is believed that some were carried by Russian and American ships.

Next were Austrian Lloyd postmarks on Russian stamps. We learned that the first commercial Russian post offices in Turkey were established in

1781, and that the route from Russia was across the Danube River through Romania to Constantinople. He showed an early stampless cover from Bucharest dated 1826.

There were 1899 Crete covers with provisional stamps; Russian Offices in Persia and covers of Russian Consulates. Many were from hard-to-find small towns where only one or two specimens are known to exist.

He showed a Persian entire written by an American Red Cross nurse in World War I, which carried a Russian Field Post cancel.

With all his searching, he yearned for early post office markings from Khiva, but could never find one. Nor was there any explanation for this in philatelic books. Then, one day was discovered a book written by an English lady journalist, in which she told of the postal problems in Khiva. She stated catagorically that no actual post office existed in Khiva until 1916. So finally, the answer was found.

Mongolia, now a Republic, first, from 1878, used Russian stamps with a brushmark through them. One cover dated 1923, when Mongolia became independent, but had no stamps yet, had a postmark that was initialled by the postmaster.

Unusual covers from Black Sea ports, from Field Post Offices in Turkey, and from Mount Athos were displayed. In this last-named place, many nationalities have monasteries, therefore millions and millions of rubles poured in from Russia. It seems that those, who sinned, felt a donation to Mount Athos would save their soul. Mr. Adler showed the first known cover from Gallipoli, with a cancel of R.O.P.I.T. dated 1859, to Constantinople, and one of 1907 (Fig. 3).

"Holy Land covers are very scarce," he told us "as so many Israel collectors now seek them for their collections." He showed one from Acre with a Russian postmark, and also one from Haifa.

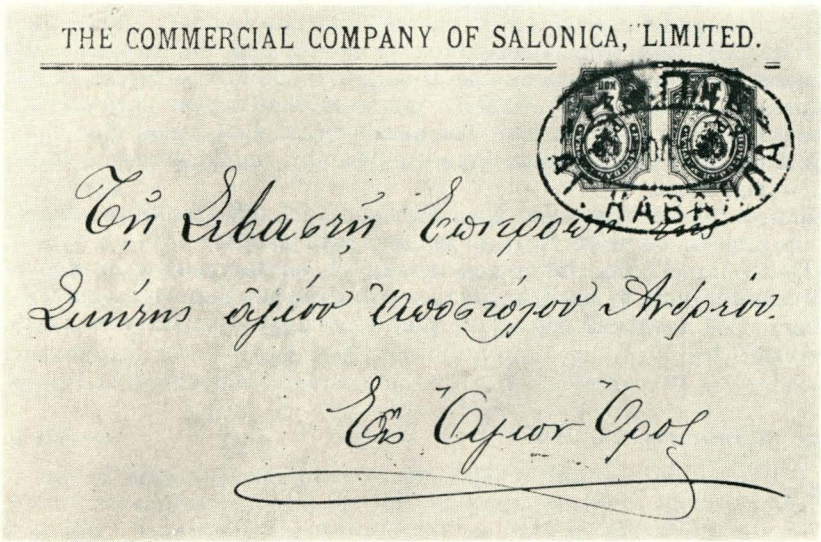


Fig. 3. This cover is from the Russian Post Office in Cavalla, a seaport on the Aegean Sea. It is franked with two 20 paras stamps of the Russian Offices in Levant 1903 issue. The cancellation is a large oval one dated July 11, 1907 of the Russian Company for Shipping & Trade (R.O.P.I.T.). It is addressed in Greek manuscript to an Orthodox Church official in the Mt. Athos monastery. The cover travelled by ship to Salonica, where it received the transit arrival mark of the Russian Post Office in Salonica on July 12, 1907 and also the departure marking dated July 15, 1907. Probably because it is not registered no Mt. Athos arrival mark was hit on the back.

In his China section, he featured a Peking 1900 two-line Boxer Revolution Emergency Legation postmark, when it was under siege. The Russian post office was busy, it could not get a canceller, so they fabricated one for this emergency use. Three years later, when things were normal again, the cancel was used as a registration marking

Here is what Mr. Adler described about *the Figure 1 cover.*

This is a 1906 registered mail cover from the previously unrecorded Imperial Russia Consulate at Urumchi, Sinkiang, China. It is cancelled June 22, 1906.

Although most likely philatelic, it has the proper rate for registered mail, 20 kopecks, paid by six low denominations of the 1899 Russian Offices in China issue (Scott Nos. 1 to 5).

The "R" in circle on the front was the registration marking applied when mailed at Urumchi. This cover is addressed to Switzerland. The receiving mark on the back is August 15, 1906. There is another backstamp of Urumchi of June 29, 1906. This no doubt was the day of the cover's departure.

It was probably sent first by camel to the Russian post office in Chuguchak, Sinkiang, where it arrived on July 13, 1906. There the Registration label seen in the lower left corner was affixed.

Also at Chuguchak, six 2 kopecks regular postage stamps were affixed to the back of the cover. This extra postage of 22 kopecks is an overpayment; it was not needed. The extra Russian stamps probably were put on at the request of the sender to make sure that his letter would be speedily forwarded to Russia.

Also on the back are the transit arrival and departure postmarks of Sergiopol, on the Russian side of the border in the Province of Sinkiang. From there it travelled by rail to Russia, and then on to its destination.

Ship letters were of interest. Mr. Adler showed one sent from Shanghai to Vladivostok addressed to a captain on a British ship. It arrived there after he had sailed and he received it a year later in London. There were also steamer cancellations from Vladivostok to Odessa and to Shanghai. Port Arthur which had been leased by the Russians to build a fortress existed until the Japanese took it over in 1905. We were shown post cards with Darien ship cancels and transit marks. The speaker said that a collector could write a complete history of the Russo-Japanese War by simply studying these covers and their markings.

Other items such as telegraph office mail, mixed frankings and so many other desirable items were there to see and hear about.

"These days," Mr. Adler concluded, "I conduct opera in Romania not only because I want to perform in that country, but mainly because it affords me a chance to spend all my spare time searching, ever searching for stamps and covers."

Meeting of February 16, 1966

Hawaii

The full title of this display and lecture by *Mr. Harold E. Levitt* of Pacific Palisades, California was "Hawaii, from early stampless covers to the 'Missionaries' through the 'Numerals' to the later issues of postage stamps." Mr. Levitt had come on all the way from California, and a full house was on hand to hear this West Coast philatelist.

As Mr. Herbert J. Bloch, the Program Committee Co-chairman pointed out



Fig. 1. An unused and a cancelled copy of the famous 5c Missionary stamp (Scott No. 2) both are Type I. (All photos by the Albert Duval Studios of Los Angeles, Calif.)

in his introduction, Mr. Levitt's collection of Hawaii had gained fame in exhibitions in the last two years. It gained two Grand Awards in regional stamp shows in California. When shown for the first time in severe international competition, in June 1965 at WIPA '65 in Vienna, Austria. Mr. Levitt's Hawaii was awarded a silver-gilt, one of the higher medals.

Mr. Levitt filled the wall frames and showed much of his material on color slides. This report is taken from his notes, as follows:

In reviewing the philatelic history of Hawaii, one must bear in mind that the first prominent Caucasian residents were the missionaries, who arrived April 4, 1820. At this time the Hawaiians, though versed in primitive geography, navigation, and national history, had no written language. During the next decade, the missionaries devised an English alphabet from the phonetics of the Hawaiian language and also taught many Hawaiians to read and write their own language. In fact, in about twelve years, 80 percent could read and write.

To collect and study the stamps of Hawaii, one must really study the people and their language and enjoy their culture and way of life as much as their climate. The vocabulary of the Hawaiian tongue is rather limited compared to English.

By 1840, a Constitution had been adopted; by 1852 Hawaii was moving well forward towards the need for a postal system. Because of this, in 1851, the first adhesive stamps, commonly known as the "Missionaries," were issued.

In less than 50 years Hawaii became part of the United States by annexation, and U. S. stamps were then used. Thus, in less than half a century, a written language was devised and a postal system was perfected, ran its complete course, and finally was incorporated into a postal system of a large country.

Stampless Covers

The first of Hawaii's stampless covers falls in the era prior to 1850. The most authorative source material of this era undoubtedly is the book of Henry Meyer and Rear Admiral Harris, published in 1948 by the Philatelic Foundation, "The Stamps of Hawaii." The Meyer-Harris text divides the early stampless covers into four periods, as follows:

1. *The First Period — Prior to November 1850*

Covers of this period are easily recognizable. In this period, any person in Honolulu, who wanted to send a letter to America, simply found out when

one of the local vessels in port was scheduled to sail and handed his letter to the ship's captain. The person paid the captain nothing, as letters at that time were usually sent collect. After reaching port, the captain turned the letters in to the post office and received 2 cents for each. These are known as "Ship's Letters."

The charge for them were the ship letter rates of 1852, which were only slightly modified in 1879. If the letter was delivered in the same city, where the ship made port, the rate was 6 cents; if delivered in any other city, it was 2 cents plus the zone rate. The latter was 6 cents for not over 30 miles; 10 cents for 30 to 80 miles; 12½ cents for 80 to 150 miles; 18¾ cents for 150 to 400 miles; and 25 cents for over 400 miles. Still within this first period, these rates were reduced to 5 cents on July 1, 1854 for under 300 miles and to 10 cents for over 300 miles.

The early covers in this first period contained no stamps and no postal marking of the Hawaiian Islands, because there was no official Hawaiian postal system. These letters were really sent privately by the captain of the ship, who might be called an independent forwarding agent. During this same period, the people of Honolulu, not wishing to be wholly dependent on locating vessels and their departure time, also used many of the forwarding companies. Examples of such covers were displayed in the frames.

2. *The Second Period — November 1 to December 20, 1850*

Shortly after the Treaty of 1849, the Philatelic Foundation book notes a second period over a span of less than two months. The Hawaiian postage rate in this period was 6 cents under the Act of 1846, or 10 cents in the slightly later decree of 1850.

3. *The Third Period — December 21, 1850, to June 30, 1851*

A definite rate of postage was established in the third period: 10 cents for each single-weight letter, 2 cents for each newspaper, and 2½ cents per sheet for each pamphlet. These rates were added to the postage of the countries of transit or destination. The United States rate was then added. As indicated previously, the U. S. rate was 5 cents for under 300 miles and 10 cents for over 300 miles. Basic cost to the Eastern States was 40 cents; while in California it was 12½ cents.

During this period we came to the first true Hawaiian postmark — a straight-line handstamp ,which reads "Honolulu, Hawaiian Is., Date." (Two of these were in the frames.) The early handstamps were blue; later ones were black.

4. *The Fourth Period — July 1 to September 12, 1851*

In the fourth period, Hawaiian rates remained unchanged from those in the third, but U. S. rates were greatly reduced to 3 cents, if prepaid, for letters under 3,000 miles and to 5 cents, if not prepaid. Letters sent over 3,000 miles were charged 6 cents, if prepaid, and 10 cents if not prepaid.

Covers Bearing Stamps

1. *The Missionaries*

The now famous "Missionaries" were issued in the period from September 13, 1851 to March 31, 1855. Missionaries were issued in 2, 5, and 13 cent denominations (Fig. 1). Each was issued to two types: (a) Type I, in which the letter "P" of the word "Postage" is indented from the letter "H" in "Hawaii" above it, and (b) Type II, in which the "H" of "Hawaii" and the "P" of "Postage" are set almost exactly aligned.



Fig. 2. The 1868 13c dull rose with both Types I and II "Specimen" overprints, which Mr. Levitt reports is hitherto unrecorded in philatelic literature.

Also of interest is that although the "Missionaries" are supposedly always printed on pelure paper, this is not necessarily true. "Missionaries" also have been found printed on "super-fine linen," which is somewhat like pelure paper.

2. *Boston Engraved Issue*

Shortly after the use of "Missionaries" and prior to the issuance of the "Numerals," the Kingdom of Hawaii issued a 5c blue and a 13c red of King Kamehameha III. The first of this issue was engraved in Boston, Mass., by Dearborn and printed by Hollander of London. It has since been referred to as the "Boston Engraved Issue." These stamps were placed on sale in Honolulu in May 1853. However, after about two years, the 13c became almost useless because of the change in the U. S. postage rates. The rate to the Eastern States had been 6 cents if prepaid, otherwise 10 cents. But on April 1, 1855, the rate became 10 cents either way; the complete rate, therefore, was 17c. There was absolutely no way of making a 17 cents rate with any combination of Hawaiian stamps then in use. This new rate and the use of U. S. stamps not only severely curtailed the need for the 13 cents Hawaiian stamp, but greatly increased the demand for the 5 cents blue.

The 5c blue. Actually, the 5 cents blue comes with four printings — the first, on a thick wove paper; the second, in a pale bright blue color shade on thin paper; the third, on thin blue paper; and the fourth was by Postmaster



Fig. 3. The 5c "Numeral" a complete pane of 10 of the February, 1865 issue, Setting XVI, ex-Ferrary.

David Kalakaua, who later became the last King of Hawaii and issued several stamps bearing his own portrait.

In November 1911, Bruce Cartwright, Jr. published a pamphlet on the plating of the 5c blue, accompanied by a chart showing the millemeters of difference in spacing between stamps. Unfortunately, Mr. Cartwright either left much of the work to others and did not proofread — or the printer imbibed heavily the local beverage of the Islands, called "Okolehao." At any rate, as the natives would say, someone was certainly "pupule." In this chart is shown a horizontal difference between stamp positions 8 and 12 in the plate and the vertical difference between position Nos. 9 and 10, when in fact these stamps do not join in those positions, but exactly the opposite. To compound the error, the millimeter spacings are not correct in many positions. (The basic plating of the 5c blue is shown in the frames. I shall soon complete a short definitive article on this subject, which I hope to submit to the editor of the COLLECTORS CLUB PHILATELIST.)

The 13c Red. In May 1953, Robert C. H. Lee of Hawaii attempted the plating of this stamp and deduced that, from the numeral "13" in the lower lefthand corner, "it is almost possible to plate this denomination by the char-

acteristics of the 13 alone." Dr. Lee also was incorrect. He presumably studied a re-issued plating; he did not have the advantage we have now of studying the largest known block of the original 1853 issue. The plating errors he noted in the lower lefthand corner are by no means constant. (Very shortly, using the basic plate you will note in the frame, an article on this should be completed.)

The Numerals

The "Numeral" issue comes close to being Mr. Levitt's favorite stamps of Hawaii — perhaps because they are so indicative of the primative method of typesetting that one expects from early Hawaii, or perhaps because they



Fig. 4. The 2c perforated stamp of 1864 (Scott No. 31) shown used bisected on two covers. The top one went to Guernsey, The Channel Islands, England; the bottom one to York, Penna.

lend themselves so readily to allowing each man to give vent to the Sherlock Holmes in him in plating or reconstructing the sets. Mr. Levitt's interest in the Numerals was first aroused by the late Warren Colson — a New England stamp dealer and member of the Collectors Club, who died a few years ago in his 90's. In his opinion, Colson knew more about the plating of the Numerals than any man who lived in his time.

In 1909 Henry J. Crocker wrote his famous book, "The Hawaiian Numerals." However, Mr. Levitt noticed two discrepancies. First, in the plating of Scott No. 17, he did not have Position 10, so he merely substituted another position for it. This has been pointed out many times since — by Mr. Colson in his lifetime and by others. Therefore, that plating by Crocker is incorrect.

In addition, Crocker's Plate 16 of the 5 cent dark blue on the deep-blue paper is also incorrect. He did not have available to him for study the full pane of ten from the Ferrary Collection, which also was in one of the frames. The Meyer-Harris book points out that this full pane of ten has never been publicized and that all platings of this stamp were based on Crocker's plate and are, therefore, erroneous.

King Kamehameha IV, or the Boston Lithographed Issue

Perforated Stamps

Only one sheet of imperforated Hawaiian stamps was known to have slipped by the examiners of the American Bank Note Company. On the 2c brown and the 2c rose, which show King David Kalakau, at times one side of the sheet was straight-edged. These are the only Hawaiian stamps so issued.

On July 1, 1870, the Hawaiian-U. S. postage rate became 6 cents. The 6c green stamp did not arrive in Hawaii until late spring 1871. Therefore, there were only two ways of prepaying this rate: (a) by using three 2c stamps or (b) by using a 5c stamp and a bisect of a 2c. The 2c orange-red is the only genuine Hawaiian bisect used in this manner. Mr. Levitt showed two such bisects on covers — one to the United States and the other to England (Fig. 4). There are many fraudulent bisects on cover, as the Philatelic Foundation book points out.

Re-perforated issues of Hawaii are noted by Scott as perforated 12; undoubtedly the finest article on perforations was authored by Winthrop S. Boggs, published by the Collectors Club in 1954.* He noted the 1864 issue as actually gauging 11.85 and 11.95.

Meeting of March 2, 1966

Poland — The Cracow Issues

Mr. Myron E. Steczynski, a well-known Polish specialist of Chicago, Ill., opened his display and lecture with the following statement:

"The Crakow overprints of 1919 are not only Poland's scarcest stamps, but are as fascinating and as search-provoking as any issue of any country. As few as fifteen of the scarcest and as many as 100,000 of the most plentiful denomination were issued."

The overprints were counterfeited — even privately reprinted from the

*"Early American Perforating Machines and Perforations "1857-1867" by Winthrop S. Boggs. Published by the Collectors Club, 22 East 35 Street, New York, N. Y. 10016. (Copies are still available at $1.00.)



10 Krone Postage (Scott No. 55). This is perhaps Poland's most glamorous stamp. Only 440 were overprinted by lithography making this the scarcest stamp outside of the Postage Dues. The color of the basic stamp is violet, although some deep violet color shades exist.

original type, but with expert knowledge and scientific data, the good can be separated from the bad. The typographed issues can be plated. Qualified experts are found in Poland, America, Britain, Sweden, The Netherlands, Germany and other countries.

All pertinent data have been firmly fixed and are recorded in black and white. Any element of doubt has been removed. Most of the bad copies appear to have fled. The catalogue value of these stamps, especially the scarcer denominations, has soared significantly to reflect their true value. This is due largely to the fact that the path is clearly open for any dealer or collector to have his Crakow issues examined by a recognized expert.

When Poland's independence was restored after World War I, Austrian stamps were still in circulation in that part of Poland recovered from Austria. The supply of definitive Polish stamps was being prepared. Since these same



10 Haller Postage Due (Scott No. J2) scarcity is even greater than is indicated by the quantity of 150.

Austrian stamps were demonetized in newly-created neighboring countries, the stock of Austrian stamps in Poland were quickly overprinted as of January 10, 1919; they are listed as Scott Nos. 41-60, J1-J12 and P1-P5.

Four distinct settings were used. Settings 1 and 2 were overprinted by letterpress (typography); settings 3 and 4 were lithographed.

The words POCZTA and POLSKA were cast in linotype slugs while the rhombas were being set by hand. The upper slug carried the word POCZTA five times, while the lower slug also had the word POLSKA five times. The many different alignments of the slugs and rhombi created considerable differences in the relation of the three lines to each other.

All the printings for Setting 1 was on a 100-stamp form. The linotype slugs for the upper left quarter of the sheet were cast in one setting of matrices where the thin "Z" in POCZTA in the fourth and fifth columns is typical. The slugs for the remaining three quarters of the sheet were cast in another setting of matrices where the raised "A" in the fifth and tenth columns of POLSKA is typical.

Setting II was formed by linotype slugs and rhombi similar to those in Setting I, but from entirely different type. Linotype slugs for the top two rows of the words POCZTA and for the first three rows of the words POLSKA were made in the same second set of matrices, as they were used for the top right quarter and the bottom half of Setting I. The remaining linotype slugs were made in a third set of matrices.

Being an entirely different printing form, the position of the slugs in

relation to each other and the location of the rhombi, therefore, are entirely different from Setting I. The many various characteristics, and flaws, both in the letters and the rhombi are likewise entirely different.

This second setting was first fitted for the small red Austrian Postage Due stamps, but then was alternately enlarged and reduced to fit the changing sizes of the sheets and at the same time inadvertently shifted as follows:

Setting IIA is the original setting of the linotype slugs to fit sheets of 100 of the small Postage Dues.

Setting IIB is the vertical expansion of the entire form to fit four of the larger stamps.

Setting IIC is a reduction in size to fit sheets of the smaller Newspaper



10 Krone Postage Due (Scott No. J10). Only 40 of the ultramarine postage due stamps of Austria were overprinted by lithography in an orange-red transparent ink, so that it is an extremely scarce item. The above example is a beautiful copy because it shows clearly the characteristic LS of POLSKA to distinguish it from spurious copies.

stamps; there were five denominations.

Setting IID is the lower half of the form re-arranged to fit the 15 haller Postage Due stamps.

Setting IIE is the vertical expansion of the lower half to fit the larger 6 haller remainders.

Setting III. This particular form, together with the large Austrian Krone denominations of Setting IV, was lithographed. The setting was confined to the 25/80 haller in full sheets of 100. This represents the only change in value when the Krakow overprints were being printed. Certain indications in the entire sheet are repeated in every block of ten stamps, showing that this setting was made of ten similar blocks consisting of two horizontal rows of five stamps each.

Setting IV-A. Most of the 2 Krone and all the Krone stamps of Austria were overprinted in sheets of 100 designated as Setting IV-A.

. .*Setting IV-B.* A square segment to overprint twenty-five stamps from the bottom of the full sheet, denoted as Setting IV-B was used for the remainder of the 2 Krone and for all the 4 and 10 Krone Austrian stamps.

Setting IV-C. An undetermined block from the upper half of the form of 100 was used to overprint the large 1, 5 and 10 Krone Austrian Postage Dues with an absorbent orange-red ink.

Inverts. Seven denominations are found with the inverted overprint. Some of these are rare, it is believed that only a few stamps or portion of a sheet were accidentally spliced upside down.

Double Overprints. Double impressions are found only on three stamps.

This meeting of Mr. Steczynski's ranked among the most interesting and profound for those interested in philatelic scholarship. The plating work with overprints, that have been counterfeited and privately reprinted from the original type, can be classed as scientific philately of the highest degree.

The following have qualified for membership in The Collectors Club and have been duly elected by the Board of Governors:

5134 Richard P. Hoover, Elizabeth, N. J. Collects United States.
5135 Francis A. Sly, Kew Gardens, N. Y. Collects Greece, Europa, United Nations.
5136 William L. Learn, Easton, Pa. Collects Sports, Olympics.
5137 Rev. Kenneth E. Wheeling, Massena, N. Y. Collects United States.
5138 Joseph D. Schwartz, Sacramento, Calif. Collects Palestine, Israel.
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5142 Capt. Robert P. Odenweller, K. I. Sawyer AFB, Mich. Collects New Zealand.
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5144 Forrest M. Morris, Jr., Hattiesburg, Miss. Collects United States, United Nations.
5145 Oscar Cucurullo, Jr., Santo Domingo, Dom. Rep. Collects Dominican Republic.

Book Reviews

The Stamps of Italy Used Abroad. Part Four; Dodecanese: Chalki to Piscopi. S. D. Tchilinghirian and Rag. R. Bernadelli. 83 pp., 15 pp. of illustrations, 5 maps, papercovers. Harris Publications, Ltd., 27 Maiden Lane, London, W. C. 2, England. Price $6.00.

Part Four of this series maintains the authors' high standards. The wealth of non-philatelic information regarding some of these microscopic isles is amazing and very useful to an understanding of the area's postal history and the scarcity of material. Both the political and postal history of each island is recounted, placing each in its proper perspective and making fascinating reading.

As in the case of the preceding parts, the markings of the Turkish and capitulatory post offices are treated, as well as the subsequent Italian period. Greek post offices are touched upon, as the case may indicate.

Even such a comparatively small isle as Cos, with its 115 square miles and population of 16,000, requires eighteen pages to detail; one is certain that more information will turn up. Leros is subject to twenty-six pages of text and illustrations, covering its various vicissitudes from the late 19th century through Italian, British, German, a second British occupation, and then the Greek military regime in 1947.

Under Patmos, there is an explanation of the "Sun God" stamps of 1912. Other islands given an exhaustive treatment are Lipsos, Nisiro, Piscopi, and their islets. All available source material on the postal history of the islands has been consulted.

The pricing follows that of the preceding parts. It is easy to see that one could spend a lifetime amassing a collection from this interesting area and yet never achieve completeness, since material is too scarce and dispersed. It would, however, be an intriguing and highly educational task. *(Dr. Gordon H. Torrey)*

Zumstein Specialized Catalogue of the Postage Stamps of Switzerland and Liechtenstein. XVIIIth Edition, 1966. Published by Zumstein Cie., Propr. Hertsch Co., Bern, Switzerland. 650 pages, clothbound with 1,870 illustrations. Introduction in French and English, text in German. Price Sw. Fcs. 14.70 ($3.75 U. S.).

The 18th edition of this indispensable catalogue of the stamps of Switzerland and Liechtenstein has just been published. Though the last edition appeared only two years ago, an overall revision of prices has become necessary, because of the very strong market activity in the stamps of Liechtenstein and Switzerland. The collector will find quite a number of varieties, plate flaws and retouches catalogued for the first time. Countless details about each issue offer a trustworthy base for better knowledge in the field.

The Library Committee reports the acquisition of the following:

Montserrat by L. E. Britnor. Published by the British West Indies Study Circle. 1965. (Paper No. 4) 95 pages. Illustrated. Ringbinder. Paper cover. Courtesy of Mr. P. T. Saunders.

U. S. 1851-'60 Chronicle, Nos. 35-45 and 50. Gift of Mr. Mortimer L. Neinken.

The Bridger & Kay Commonwealth Catalogue of King George VI Postage Stamps. 1966-67 11th Edition. Bridger & Kay Ltd., London, England. 169 pages. Illustrated. Clothbound. Courtesy of the publisher.

Horses on Stamps by Ruth Y. Wetmore. American Topical Association, Milwaukee, Wisconsin. 60 pages. Illustrated. Paperbound. Courtesy of the publisher.

Catalogo Unificado y Especializado de Espana 1965. Published by the Grupo Nacional de Comerciantes Filatelicos, Madrid-Barcelona, Spain. 227 pages. Illustrated. Spanish text. Gift of Mr. Theo. Van Dam.

Catalogo Unificado de Espana 1966. Published by the Grupo Nacional de Comerciantes Filatelicos, Madrid-Barcelona, Spain. 160 pages. Illustrated. Spanish text. Gift of Mr. Theo. Van Dam.

Priced Catalogue of Postal Stationery of the World, Section 2, Baden to Bushire. Edited by Edward Fladung. Published by Higgins & Gage, Incorporated, Pasadena, California. 93 pages. Illustrated. Loose-leaf. Courtesy of the publisher.

Rocket Mail Catalogue, Vol. 8B. Second Supplement. By Dr. Max Kronstein. Published by Fritz Billig, Jamaica, N. Y. Courtesy of HJMR Co., Miami Beach, Fla.

The Student's Dictionary, English-Hebrew, Hebrew-English. Edited by Benjamin Benari, Ph.D. Press of Shulsinger Brothers, New York, N. Y. 290 pages. Hard cover. Gift of Mr. Paul P. Lindenberg.

Duck Stamp Data. United States Department of the Interior. Fish and Wildlife Service. U. S. Government Printing Office, Washington, D.C. 40 pages. Illustrated. Paperbound. Courtesy of the publisher.

The New South Wales Philatelic Annual for 1965. Published by the Philatelic Society of New South Wales, Sydney, N. S. W. 30 pages. Paperbound. Courtesy of the publisher.

Gifts were received also from:

Messrs. George F. Miller, Philip Silver, Sol Whitman and Aero Philatelists.

Purchased by the Library:

The Times Atlas of the World, Vols. I-V. Mid-Century Edition. Edited by John Bartholomew, M.C., M.A. Houghton Mifflin Company, Boston, Mass.

The Times Index-Gazetteer of the World. 1965. Published by The Times Publishing Company Ltd., London, England.

1966 COMING MEETINGS

May 18th — *Philippines and Wenden — John R. Boker, Jr., Scarsdale, New York*
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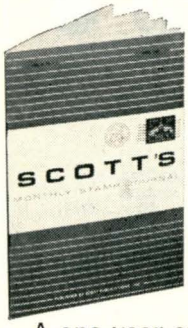
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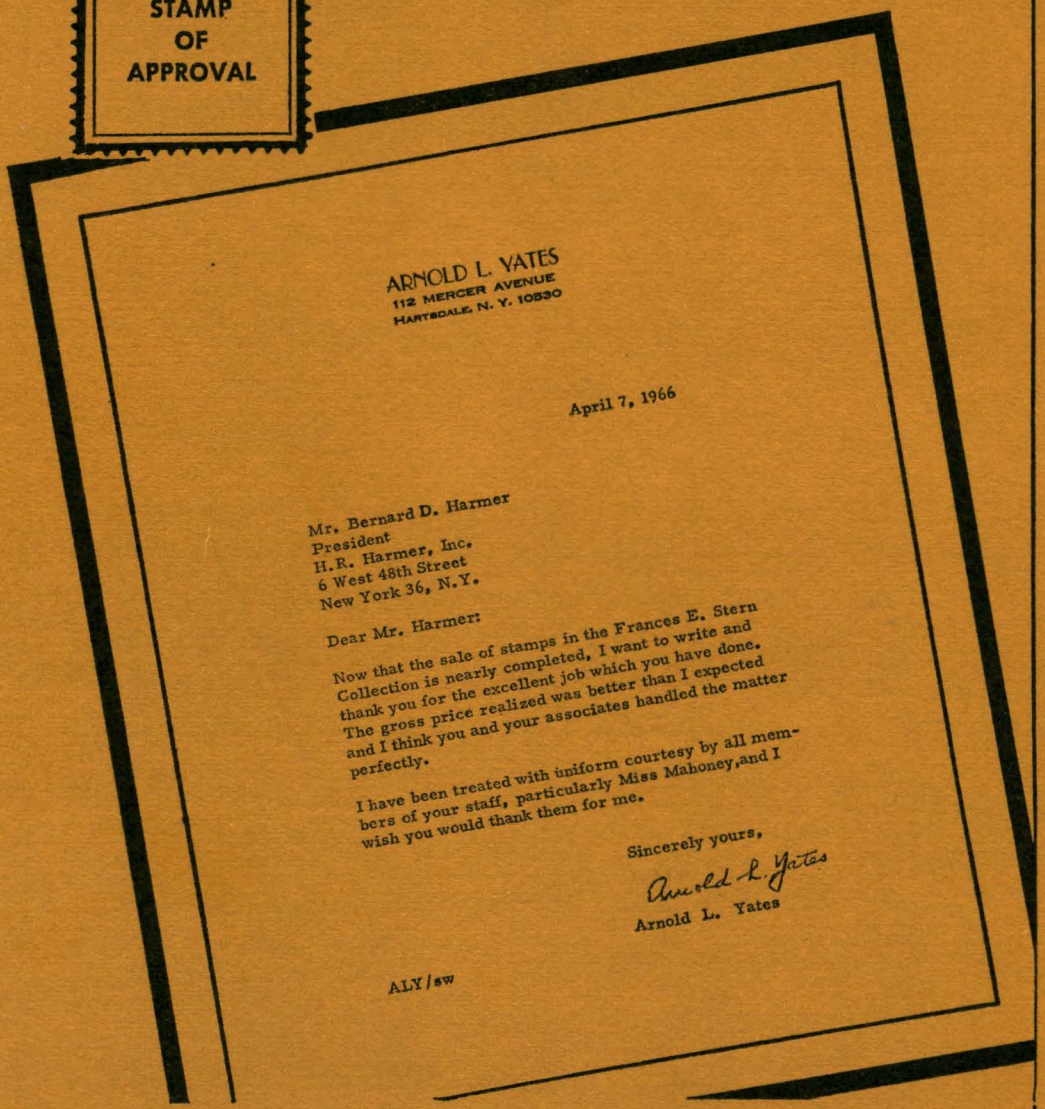
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