The Collectors Club

Philatelist

A Magazine devoted to Philatelic Study & Research

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The Collectors Club Philatelist

SEPTEMBER 1952. Vol. XXXI, No. 5

HENRY M. GOODKIND, **Editor**

Editorial Committee
WINTHROP S. BOGGS
HARRISON D. S. HAVERBECK
EDWIN MUELLER
STEPHEN G. RICH

The Death of A Real Philatelist

A start was made to pen the customary obituary for the late *Otto W. Friedl,* whose life ended late in July of this year. The usual perfunctory remarks were written such as—born October 22, 1878 in Vienna, Austria, the son of Sigmund Friedl, a prominent Austrian stamp dealer—. But we could proceed no further because our mind wandered far from the customary biographical details to the man himself and his life's devotion.

In the philatelic sense, Mr. Friedl was more than just another beloved member of the stamp fraternity who passed on. He was *a symbol* standing for what his friends and associates consider *a real philatelist.* There are millions of collectors, thousands of philatelists, *but only a very few real philatelists.* Each generation produces only a few and the generation to which Otto W. Friedl belonged has just about ended.

Let us define our conception of a real philatelist. First of all, he must be a stamp lover, one whose all consuming interest is postage stamps. His life ambition, his crowning happiness is to spend all of his time with stamps. If "The Good Fairy" comes along to ask the real philatelist for *his one wish,* it would be that his personal affairs be arranged so that all of his time could be spent with stamps, not only the general working hours of 9 a. m. to 5 p. m. but often through the night until the early hours of the morning.

The real philatelist cares little about the prices of stamps, although he knows that they are exchanged upon a monetary basis. As a matter of fact, he fails to understand those associated with stamp collecting whose sole interest is a stamp's price. A true stamp lover can never evaluate in dollars and cents any philatelic item which fascinated him.

The real philatelist shies away from publicity and those "tub thumpers" who would advertise stamp collecting like a popular brand cigarette. He holds compassion for the opportunist in our ranks, the big backslappers, the ones who dabble with stamps but whose all consuming interest is personal glory and great publicity. The real philatelist has no desire to see his name in print, never agitates to seek office in a stamp club, nor does he brood if his work receives little public notice. He has compassion for those hack writers, who write sketchily and carelessly upon any and every phase of philately

whether they possess a sufficient fund of knowledge or not. The real philatelist knows that most all such hack writing lacks true scholarship and has taken no research. He tolerates such writings when they are superficial but harmless. But when they are replete with errors, perpetuating past mistakes, the real philatelist is distressed to see such misinformation published, a purely objective stand.

The real philatelist enjoys stamps, be they common or rare. He may spend days with cheap stamps seeking the answer to some problems which have bothered him. He may work over an inexpensive stamp for hours to remove a heavy hinge so that the copy will be preserved undamaged. Little details, unimportant to the vast majority, fascinate him; orderly classification, when finally accomplished, renders him utmost satisfaction.

The real philatelist is by himself a great deal of the time. His circle is small yet within it he has found the finest of friendships and associations with that common bond of a love for philately. The greatest appreciation of his work is found among this small group. He is the bedrock of the hobby, the foundation upon which stamps are collected with enjoyment because they can be understood and orderly classified.

He measures his own accomplishments rather modestly, never overrating them. He is a good listener especially to those who can teach him or point out an error in his work. His mistakes are his best teacher and he readily admits when he has erred. He is not easily swayed but is never so stubborn that he believes all others' knowledge is inferior to his. Nor does he resent the entrance of a new student, regarding this as an intrusion into a closed circle for only a few self-styled "greats." He laughs off and at the charlatan and pseudo-expert.

The real philatelist's knowledge is profuse covering all branches of philately, not just a few specialties. He shares his knowledge but only with those who understand it and properly appreciate it. Very few in this small circle often will record this knowledge for others to study it. This is generally lamented. But usually the real philatelist is no author finding this a tremendous effort. Besides the tedium of writing about stamps takes him away from his joy in working on them. Therefore, the only way to impart his knowledge is through contact with others. Specifically in Mr. Friedl's case, he wrote practically nothing yet gave a great deal of his knowledge to a few who worked closely with him. Not all was passed along, which is a loss to philately, but yet a great deal, more than many believe.

What makes a real philatelist? There are two basic requirements, although, of course, many lesser ones. First of all, comes the inherent love for stamps. This is something inborn and never acquired by reading or teaching. The second is the opportunity "to play" with many, many stamps. For a collector, this requires the means to have access to a multitude of different collections. It is, however, easier for a dealer because so many stamp properties pass through his hands. It is the exceptional dealer who studies the stamps he handles. To most, stamps are a means for a livelihood eliminating the requisite of becoming a stamp lover. They like stamps only when profitable, not when a financial loss is involved. Theoretically, a real philatelist should be the most successful dealer. In practice, he is a poor businessman. A commercial success requires one or more associates who have the necessary business acumen to profitably capitalize upon the real philatelist's knowledge.

The real philatelist puzzles most people, collectors or not. They wonder what useful purpose one accomplishes by the continual devotion to such a non-utilitarian item as stamps for collectors. They ask: "What benefit does this offer civilization?" In actuality, the real philatelist lives as one of the world's better citizens. He works in a temple of charm, intimately connected with the past showing us how man had lived, and how he failed or prospered in conquering the obstacles placed upon this planet. In a full sense, the real philatelist is offering more to a better way of life in a wholesome sense than the manufacturer of a home appliance.

The past decade has seen many prominent people connected with stamp collecting pass on. Some received pages of obituaries. But the real philatelist's worth is not measured by the number of lines printed about him after his death. His tribute lies in the hearts of those who knew and appreciated his

work. They know what has been taken away, never to be replaced.

Those who share this feeling know that it behooves them to carry on in the real philatelist's traditions. The example is there; his standards, his ideals, his purposes, his way of life. Each generation may produce a few real philatelists. Mr. Friedl's generation did. The one now following may not come up to the same high standards but then again it could even surpass them. Time will tell!

Otto W. Friedl was a philatelist's philatelist, a real one as explained above. He was a philatelist of the Old World, of the New World, of the whole world. American philately can thank a crazed dictator blinded by bigotry for his work over here during the evening of Mr. Friedl's life. His knowledge gave American philately a healthier structure, weeding out the worthless items so that collectors can buy with more confidence and trust. This work must be carried on. Those who dedicate themselves to this same task will serve philately well.

H. M. G.

JOHN H. HALL

Following quickly upon our expressions of bereavement for the loss to philately of Mr. Friedl came the unexpected report of the passing of *John H. Hall* at the age of 56. We had luncheon with Mr. Hall just two weeks before his death finding him in excellent health and spirits, so it is hard to believe that this was the last time we would see him. A day or so after this, Mr. Hall was on his way to Montana for his vacation. Shortly after this word came to the office of The Philatelic Foundation that Mr. Hall had been taken ill on the train en route to Chicago and was resting in a hospital in that city. Immediately we wrote him for confirmation and received in reply by airmail a most reassuring letter. He said it was true that he was resting in the hospital, that a combination of heat and excessive air-conditioning had bothered an old asthmatic condition and that upon reaching Chicago he had phoned his good friend, Dr. Clarence W. Hennan, who suggested that he come to the hospital to have a thorough examination. Mr. Hall assured us that nothing serious was found, that he felt fully rested and with the doctors' Hennan's (father and son) approval he would be on his way to Montana in a day or two. Shortly thereafter Mr. Hall suffered a heart attack in the hospital and passed away in Chicago on August 14, 1952.

Because so many of his friends inquired, we have taken the liberty of recording our personal knowledge of Mr. Hall's illness.

In the next issue of the COLLECTORS CLUB PHILATELIST John H. Hall's philatelic work will be related. At this time allow us to indulge in a bit of fancy. To picture him with his dear friend, Mr. Otto Friedl, examining some superb copies of classic stamps. It was most remarkable that these two, such fast friends in our philatelic world, left us almost simultaneously.

It is indeed with deep mourning that philately notes the loss within such a short period of stalwarts such as Messrs. Hall and Friedl.

H. M. G.

ALFRED F. LICHTENSTEIN MEMORIAL AWARD

There will be an important event in American philately on October 18, 1952. This date will mark the establishment of the most important philatelic award yet to be created in the United States, and appropriately named in memory of the late *Alfred F. Lichtenstein.*

The Alfred F. Lichtenstein Medal will be awarded each year by the Board of Governors of The Collectors Club to an individual judged to have rendered distinguished service to philately. Most American philatelic honors given for service or merit are usually awarded by philatelic societies to their own



Alfred F. Lichtenstein, 1876-1947

members who have served their own societies well. The Lichtenstein Medal is to honor distinguished philatelic service everywhere, regardless of any club affiliation or nationality, and members of the Collectors Club have long felt such an award should be made by the nation's leading philatelic society.

The idea originated with a small group of amateur and commercial philatelists who volunteered as individuals to finance the Award, but the Board of Governors in grateful refusal decided that the major American Honor should be financed by voluntary contributions from the entire American philatelic fraternity. So on October 18th at the New York Athletic Club, philatelists will gather from all over the country to establish the fund. Details have already been mailed to members of the Collectors Club. Contributions are welcomed from all members. The first award will be made on the 18th and it will be presented by Mr. Liechtenstein's daughter, Mrs. John D. Dale.

ALFRED F. LICHTENSTEIN was born in Brooklyn in 1876. He was graduated from the Polytechnic Institute of Brooklyn in 1896 and took advanced study in chemistry at the University of Berlin, Germany. For twenty-five years he was President of the Ciba Company, Inc. and then became chairman of the Board. He was instrumental in the establishment of the dyestuffs industry in the United States during World War I. The first World War had found this country virtually without such an industry when German and Swiss supplies were cut off. He was a director and trustee of many corporations and institutions, among them his Alma Mater.

It is tempting to call Mr. Lichtenstein the Patron of American Philately, but he was more than that. He was an avid collector of great taste and discrimination. He was a student of philately in every sense of the word, and his love for stamp collecting might best be shown by the impartiality of his admiration for a fine item whether it was his own or belonged to a fellow collector.

Mr. Lichtenstein's love for stamps goes back to 1886 when he was ten years old. The zeal and passionate interest he showed then never diminished during his entire life. The collections he built and refined were matched in quantity only by their quality. He was awarded nearly every honor philately had to offer including the priceless friendships that lasted his entire life. In 1927 he was named to the *Roll of Distinguished Philatelists,* one of the many honors he received from abroad. He was a *Fellow of The Royal Philatelic Society*. He was the founder and first Chairman of *The Philatelic Foundation* as well as the organizer of its internationally recognized *Expert Committee*. He gave effect to the need for an Expert Committee in this country of a stature equal to that of The Royal Philatelic Society, London.

He was the pulse of the *Association for Stamp Exhibitions* which has done so much for philately since it was founded in 1926. He was always generous in the loan of parts of his own fabulous collections to exhibits everywhere.

His philatelic knowledge was astounding even to the most specialized fields, particularly with respect to 19th Century material. There was no country of whose stamps he did not possess an exhaustive and accurate knowledge. He made both his collections and knowledge available to serious collectors and students everywhere, and through this generosity some of the great philatelic works were helped into being. These include Peplow on Buenos Aires and Japan, Lee on Uruguay, Jarrett on British North America, Boggs on Newfoundland and Canada, Berthold on Western Franks, and numerous others. Mr. Lichtenstein's aid to Dr. Herbert Munk and his *Kohl Handbook* was far-reaching. Not only by his foresight was the work published, but it was made available to the English-speaking world. It was through his efforts that *the Collectors Club* was able to secure the copyright on all the English translations of the *Kohl Handbook* which have appeared and will continue to appear in this magazine. It was even through his leadership that THE COLLECTORS CLUB PHILATELIST was founded, which from its very first issue has been the outstanding philatelic publication of its kind in America, and a leader among world philatelic journals.

(Continued on Page 238.)

THE CLUBHOUSE

The Meeting of May 21, 1952.

Postal History

This meeting was conducted by *Mr. Charles F. Meroni* of Chicago, one of the leading American students of Postal History. It was devoted to a study of American Postal History and to defining its place in a specialized study of the philately of any nation.

Mr. Meroni opened the meeting with a survey of methods of transporting mails from biblical times up to the present day. He displayed an example of Babylonian clay tablets, Medieval manuscript postal markings, hand-struck markings of the Venetian Republic, including the postal stationery of that government, which was the earliest printed postal stationery, plus the early markings of Great Britain and the United States. In the wall frames he had placed a portion of his collection of Western Franks and Express Company markings.

Mr. Ewald van Elkan and Dr. *A. B. Herz* took up the story of the United States postal history with wall frame displays from their fine collections. Mr. Edwin E. Elkins brought the meeting to close with an interesting showing of the Postal History of Great Britain.

The members present were deeply impressed by the great erudition displayed by the speakers in their subject and by the quality of the material shown. This meeting was considered to be one of the outstanding gatherings of the season.

Meeting of June 4, 1952.

Member Competition

The final Spring meeting was in the form of exhibits of the members for competition.

Before this part of the evening started, Mr. Glaser, the president, requested that Mr. Richard S. Bohn make the presentations of specially bound in red leather volumes of THE COLLECTORS CLUB PHILATELIST to the members of the Editorial Committee who have been responsible for the rise in the Philatelic world of our magazine during the past three years to the topmost rank. In order of presentation were Messrs. *Henry M. Goodkind,* editor; *H. D. S. Haverbeck; Winthrop S. Boggs; Edwin Mueller, Stephen G. Rich* and *Malcolm Johnson,* Chairman of the Publications Committee.

Then followed the presentation of a collection to the Club. This was a complete collection of copies of every stamp still available in the post office of Managua, *Nicaragua.* On behalf of *Senor Agustin Vanegas P.,* the Director of Postal Paper and Philately of Nicaragua, Vice President John J. Britt presented the album, where it will go along with the other famous collections, property of the Collectors Club. A Certificate of Appreciation on behalf of the Club has been forwarded to Senor Vanegas in Nicaragua.

Mr. Winthrop S. Boggs reported upon his experience as a member of the International Jury in Monaco, The Reinatex. Mr. Boggs was the only one from this country represented on that Jury. His remarks were much the same as written in this magazine (Vol. XXXI, page 182).

All of the frames around the Meeting Room were filled with exhibits from eleven members. Each exhibitor spoke for five minutes on his frame. They were presented in this order:

Jacob S. Glaser—Colombia: The Lansa and Avianca Air mail issues.
Max H. Bass—First Postage Issues.
Paul P. Lindenberg—Turkey, Postal History featuring stampless covers from 1492 to 1862.
Fred Barovick—Souvenir Sheets of Belgium.
Ira Seebacher—Sports, a topical theme showing all branches of philately.
E. M. Reggel—Southern Rhodesia.
Charles Booy—Netherlands & Colonies Airmail.

John F. Connor—Bosnia, early covers during Turkish, Austria and Hungary Occupation.
George D. Cabot—State Revenue Stamps.
E. Van Elkan—United States, fancy 19th Century cancellations.
Edwin E. Elkins—Great Britain, the 1890 Jubilee Postal Stationery.

The judges selected were Messrs. Boggs, Goodkind and Haverbeck, and they awarded:

First to Bosnia, John F. Connor
Second to Netherlands, Charles Booy
Third to Sports on Stamps, Ira Seebacher.

The President's Letter

Vacation time is over for most of us, so I hope you had a good rest, are refreshed and ready to take on your interests at the Collectors Club.

There are many activities at the Collectors Club for members who are not nearby. We have one of the finest philatelic libraries that is at your call. The Editorial Committee is anxious to help you tell them your philatelic story. If you are a specialist, you may write up your hobby and send it to THE COLLECTORS CLUB PHILATELIST. You can also correspond with all our standing committees and discuss your interest with them.

When you come to the city, always remember that the welcome mat is at the front door of our home. There is always somebody at the building who will be anxious to show you around.

During the summer, your officers and committees were not idle. The Editorial Committee, the Library Committee, and the House Committee were all active.

Mr. Stephen G. Rich had the Catalog Room redecorated in honor of his father, Joseph Rich, who was a Director, Treasurer, and President of the Collectors Club.

We hope you can arrange to be present at the first meeting of this fall on September 17. We will have a very interesting meeting and will dedicate the new Catalog Room in honor of Mr. Rich's father.

On October 18, we shall have a very important philatelic event. Details will be sent to all members at an early date, as announced on pages 225-227.

We hope to give you a number of activities during the coming fall and winter, and we are anxious to have you take an interest in all of these activities.

JACOB S. GLASER

At the meeting of the Board of Governors held on June 25th, the following new members were elected:

NO.

3042 Peter Wood, Miami, Florida. Collects Greece.

3043 Mason J. Merrihew, Winnipeg, Canada. Collects all British North America, First Flights especially.

3044 Warren P. S. Hall, D.V.M., Toledo, Ohio. Collects Latvia, Estonia, Costa Rica, Zoology.

3045 Richard B. Graham, Columbus, Ohio. Collects Canada, Malta, Ceylon, Great Britain, France.

3046 Alpheus E. Dixon, Niagara Falls, N. Y. Collects U. S.

3047 S. M. Washer, New York, N. Y. Collects German Colonies and Offices.

3048 James D. MacNair, Roslyn Heights, N. Y. Collects United States.

3049 Robert P. Graham, San Francisco, Calif. Collects China.

The Library Committee reports the acquisition of the following:

"The Postmark on a Letter" by R. K. Forster. London 1952.
"William Dockwra and the Rest of the Undertakers 1680-1682" by T. Todd. London 1952.
"The Stamps of the Russian Refugees' Post" by W. E. C. Kethro and P. T. Ashford.
"Post-War Bridging the Atlantic 1945-1950 (A Supplement)" compiled by N. C. Baldwin.
"The Postal History of the Antarctic 1904-49" by Richard W. Bagshawe and John Goldup. 1950.

"The Postage Stamps of South Australia" by The Philatelic Society of South Australia.

"Israel Palestine Philatelist. Postal History of Israel." Compiled and edited by Louis S. Schulman and Irving Weisberger.

"Guide to Postage Meter Collecting" by William Pamperian.

"Stamp Collectors Fortnightly Handbook. No. 1. The Saar" by Mrs. D. M. Green.

"Stamp Collectors Fortnightly Handbook. No. 2. The Post Always Runs" by E. G. Ardouis.

"Oesterreich Katalog 1850-1918. Specialized Catalogue of Austria 1850-1918." German and English. By Edwin Mueller.

"Monographie Der Frangoesischen Briefmarke, Band I" by William Hofinger.

"U. P. U. Katalog." German. By Kuerzl 1952.

"Completer Cross-Index and Definitive Check List of All Chinese Stamps Now Available" by Richard Canman.

"The Philatelic Folio." A periodical by L. F. Livingston.

"Notes on the Adhesive Postage and Postage Due Stamps of Turkey of the Duloz Type" by R. S. Yardley.

"Bull Eyes"—The First Stamps of Brazil—by Dr. Joe Kloke. English. By L. I. Z. Leveson.

"The Carlist Stamps of Spain" by W. Dorning Beckton.

"The Carlist Stamps of Spain. A. Further Note of the Reprints" by W. Dorning Beckton.

"Photo-Engraving and Photo-Lithographic Processes As Used for Forgery of Postage Stamps." "A Visit to the School" by R. B. Yardley.
"Lecture" by A. J. Bull.

"Essai Sur 'Les Semeuses" by Louis Barrier.

"Le Affrancature Miste del Mse. Dott. Gianfrancesco Giaquili Ferrini — esposte a Reinatex."

"Les Timbres-Poste de Monaco" (La Serie Charles III). By Paul G. Almasy 1945.

"Marques Postales & Obliterations 1717-1876" by Henri Delrieu Fils et L. J. Moutafoff.

"Catalogue des Entiers Postaux de France, D'Algerie, Des Colonies Francaises etc." (Unbound) by A. C. E. P. Associacion des Collectionnerus D'Entiers Postaux (Societee Federee).

"Manuale e Catalogo des Francobolli de Sardegna" by Cesare Ratone 1951.

"Catalogue des Etoiles de Paris" by Andre Rochette.

"Catalogue Complet des Obliterations Illustrees 1898-1951" Premiere Edition 1952.

"L'Art Religieux Dans la Philatelie" by Andre Gouly et Henri Leroy.

"Catalogue — Reinatex 26 Avril — 4 Mai 1952." and Reinatex-Palmares.

"Les Cachets Postaux de L'Occupation Allemande en Moselle 1940-1944" by Charles Michel.

SCHEDULED MEETINGS FOR SEPTEMBER, OCTOBER AND NOVEMBER, 1952.

September 17th—**Guatemala,** by the Guatemala Society—Mr. Joseph Mandos in charge.

October 1st—**Boer War Issues** and Usages—Stephen G. Rich, **United States 1851 to 1857** Issues, by Abel Rubel, Jr.

October 15th—**Sanitary Fair Stamps,** by George Wray. **Plate Numbers of De La Rue Printings for Great Britain,** by Paul P. Lindenburg.

November 5th—The always interesting night by **Theodore E. Steinway.**

SEE
INSIDE
BACK COVER
FOR AN
IMPORTANT
ANNOUNCEMENT

THE NEW YORK POSTMASTER'S PROVISIONAL

A Review of this Stamp and its Catalogue Listing

By WINTHROP S. BOGGS

The very remarkable cover bearing a block of nine and a strip of three of this stamp (Fig. 1) found recently in a small city in upstate New York, reminds us that the days of sensational finds are not yet past. This is good evidence that in the future no doubt other philatelic finds will be made in unexpected places.

The newly discovered cover also focuses attention once again on an always popular stamp, which is historically and philatelically extremely interesting. Therefore, a brief discussion concerning the various aspects of this stamp, particularly as noted in the catalogue would seem to be justified at this time.

As well known, the stamp was issued by Postmaster Robert H. Morris of New York. Mr. Morris was appointed by President Polk to succeed John Lorimer Graham and took office on May 21, 1845. In 1849 Mr. William V. Brady became postmaster succeeding Mr. Morris. Thus it can be seen that Mr. Morris was postmaster of the most important office in the Postal System, at a time when great reforms and administrative changes were taking place.

Shortly before Mr. Morris took office the Congress had passed the "cheap postage act" which altered the basis of postage rates from zones and sheets of paper, to a flat rate by weight. The act followed the lines of the reforms introduced in England in 1840. It became effective July 1, 1845, and Mr. Morris arranged with Rawdon, Wright & Hatch, then well-known bank note engravers in the Merchants Exchange, to prepare a five cents stamp for the prepayment of the fee for half ounce letters deposited in his office.

The head of Washington, taken from Stuart's portrait, was a stock die frequently used for bank notes. It was worked over to remove a flaw on the chin. The frame and inscription were added, then the plate laid down. According to John N. Luff this was of steel and we see no reason to question this statement.

The New York Postmaster's stamp was the only one made by the Perkins' mill and die process, that is by the use of a die and transfer roll to lay down a plate.

The Plate

The plate of forty subjects (5 x 8) is the largest of any made for a Postmaster's Provisional. The plating of this stamp engaged students for some thirty years before it was finally settled.

Prior to 1880 philately was chiefly concerned with the gathering and classification of stamps according to issue, that is by country, date, color, perforation and watermark. The study of plate varieties was practically unknown—indeed the methods of producing stamps were hardly understood at



Fig. 1 The remarkable Ogdensburgh Cover bearing a block of nine, (Positions 21-2-3, 26-7-8, 31-2-3), and strip of three (Positions 36-7-8). Red ACM initials,—tied by black pen cancel. Red "New York" and "Paid"—also blue manuscript rate mark of "60". Ogdensburgh being more than 300 miles from New York this represents six rates or between 2½ and 3 ounces. This is the largest known piece of this stamp. (Hasbrouck Find).

(Courtesy of Harmer Rooke & Co., Inc.)

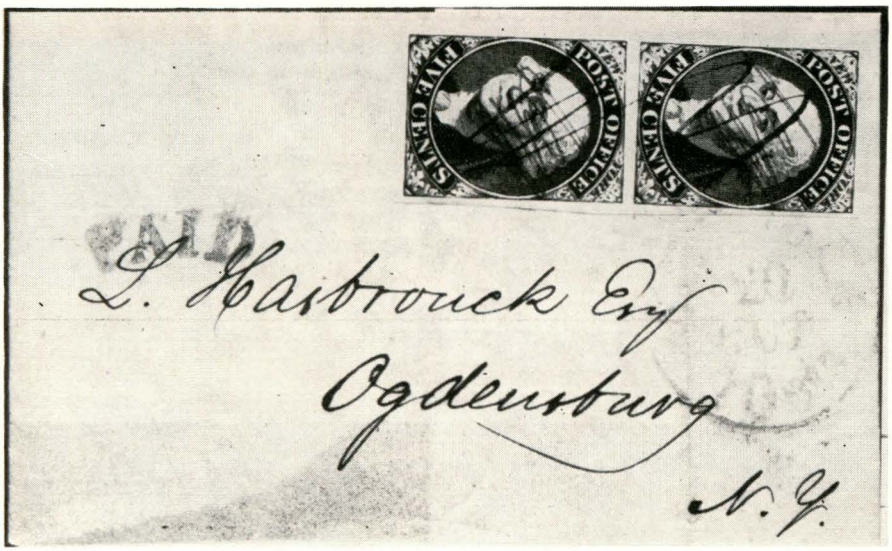


Fig. 2. Vertical pair, initialled ACM. positions 38 and 39, pen cancelled and tied by red "New York 20 Oct 10 cts" (Hasbrouck Find).

that time. Students did notice slight differences in the designs. For instance in 1887, John K. Tiffany observed eight varieties of the New York Postmaster's stamp, remarking that "the plate consisted of at least eight stamps." Mr. F. W. Hunter in "The Metropolitan Philatelist" for March, 1894 noted four varieties but believed the plate to consist of one hundred stamps. In this article Mr. Hunter gives the impression that he had personally seen strips of ten, but it was shown later that he wrote from hearsay.

Finally, under the leadership of three eminent English philatelists, Leslie L. R. Hausburg, Marcellus P. Castle and Walter D. Beckton, the study of production processes was advanced and "plating" undertaken. Among the leaders in American philately of this work was John N. Luff who attempted to plate the New York Postmaster's stamp. He worked on the problem for a number of years. Finally, in 1911 with his co-worker, O. S. Hart, the conclusion was reached that the plate was of fifty stamps, 5 x 10. Sir Nicholas Waterhouse also worked independently on the plating coming to a similar conclusion.

However, about 1918 a vertical pair was found which "plated" in such a way that according to the ideas then accepted the piece would have had to be a strip of four. In other words there should have been two stamps between the positions on this pair. The problem was then attacked on the theory that the plate was of forty subjects. Among the students who worked on this idea were McDaniels, Reggio, and Hatfield. Mr. Hatfield was the first to publish the results of his work in 1921. This conclusively showed that the plate consisted of forty subjects arranged 5 x 8. This plating has stood the test of more than thirty years critical examination.

With our present knowledge it is easy to criticize the earlier students who believed the plate to be of fifty subjects. However, fifty subjects is a more logical size and the plating marks on many of the subjects are extremely minute and confusing. Mr. Hatfield pointed out that the fourth and fifth horizontal rows caused considerable trouble and misled the earlier students who were correct in their plating but for these two rows. Thus, positions 1 to 15 and 26 to 40 were correctly allocated, although positions 26 to 40 formerly were numbered 36 to 50. The block and strip of three on the newly found cover include two important plate varieties which

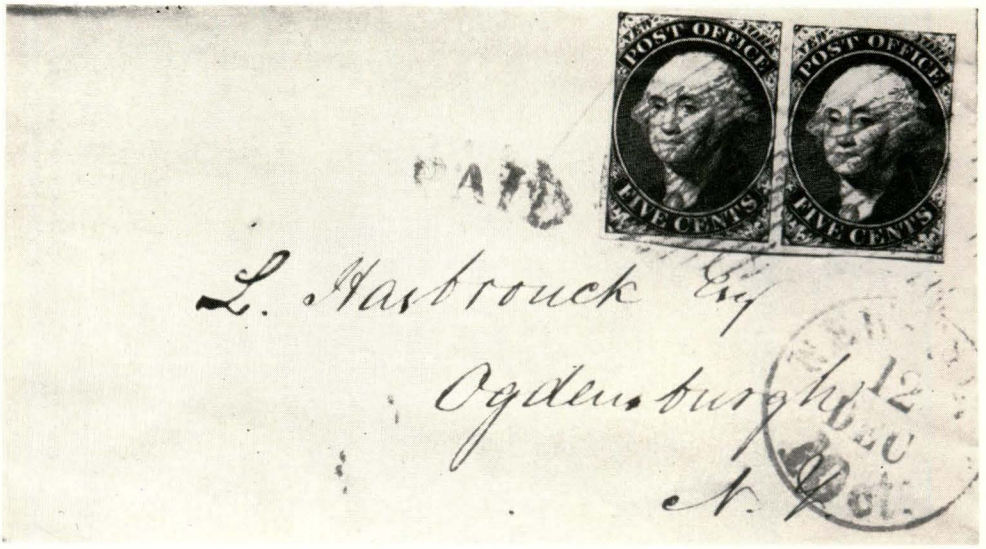


Fig. 3 Horizontal pair, initialled ACM, positions 18 and 19, tied by red grid. (Hasbrouck Find).

are listed in the catalogue, namely No. 31, bottom frame line double and the stamp below, No. 36, top frame line double. The block also contains Nos. 23 and 28, two other re-entries.

At the same time that this cover was found three others were also found, each bearing a pair of these stamps, one of which is a vertical pair. (Figs. 2, 3, 4)

The Paper

The paper used by Rawdon, Wright & Hatch was from the famous Willcox Ivy Mill of Chester, Pa., which specialized in fine bank note papers. It was handmade from linen rags being properly seasoned before being used. The rags were of various colors and the pulp had to be bleached, thus the color of the paper depended upon how well this was done. Also, in making paper by hand the thickness might vary considerably from sheet to sheet, or even in the same sheet, consequently the variations in color such as blue, bluish, gray, or thickness, such as pelure are of no significance, and the listing of them in the catalogue is a remnant of those days when cataloguers did not understand technical processes and collectors were looking for varieties to add to their collections. The ribbed paper is also due to fortuitous causes and is *not a true paper variety.*

Issue

The first delivery of the stamps was on Saturday, July 12, and they were placed on sale the following Monday, July 14, 1845, and thus became the first of the Postmasters Provisionals to be issued.

Apparently a few sheets were issued without the control initials but the vast majority are initialled A C M. Mr. Morris initialled some, perhaps two sheets, with his bold R H M signature. One pair on a front of cover is known initialled M M Jr. (Fig. 5). These are for Marcena Monson, Jr., the catalogue "Marciana" being an error which has been handed down in philatelic literature for years.

Multiple Pieces

As noted before the stamp paid the rate on a half ounce letter, for a distance of 300 miles or less. Pairs therefore would occur only on letters over a half ounce, or going more than 300 miles. Strips of three are conse-



Fig. 4 Horizontal pair, initialled ACM, positions 9 and 10, tied by pen cancel only. (Hasbrouck Find).

quently rare as they would only occur on letters over one ounce in weight. Any other multiple pieces are of extreme rarity. As a matter of fact careful inquiry has failed to reveal the existence of any blocks aside from the one recently discovered on cover. The catalogue lists an unused block of four but the whereabouts of this is a mystery—if indeed it exists. In the Miller Collection now in the New York Public Library at 42nd Street and Fifth Avenue there is a joined block of ten, (Positions 31 to 40) the four left-hand stamps of the bottom row having been cut out and later placed in again. (Fig. 6) Although stained, it is apparently an unused piece.

Use

The earliest known use is Tuesday, July 15, 1845, which was a day after its issue according to the contemporary newspapers. Copies are known used as late as August, 1847 or more than a month after the United States General Issue was placed on sale.

The vast majority of these stamps were used in New York on domestic letters but it was also used on many foreign letters, and in other post offices, being the only Postmasters' Provisional stamp to be used in that way. It is also the only Postmasters' Provisional used from outside the United States.

Let us consider three phases of usage. First, use to foreign countries. New York being the chief commercial city in North America had an extensive foreign trade. Many of the users had foreign connections, consequently some letters addressed abroad have these stamps on them. Canada, of course, was the usual foreign country to which they were used. However, among the European countries to which they were used are Great Britain, Austria, France, Netherlands, Switzerland and Sardinia. It would be interesting to see covers bearing this stamp to any countries other than these.

Second, usage in other post offices. We know from the letters of Mr. Morris that he was the administrative genius of the Post Office during the years he held the office of

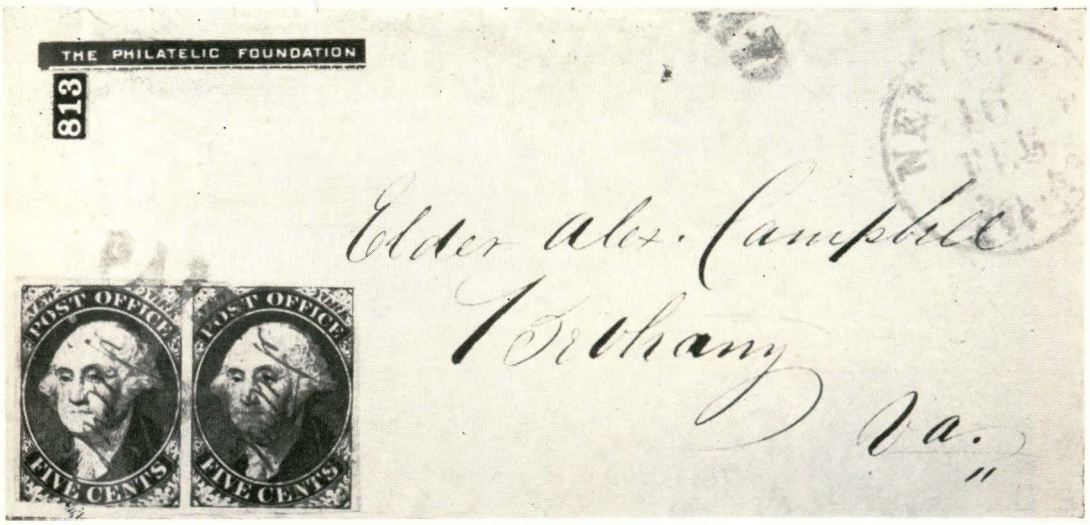


Fig. 5 Horizontal pair initialed "MM jr". on face of cover. These were the initials of Marcena Monson, Jr., and the pair is believed to be unique. Marcena is usually misspelled Marciana.

(Courtesy of Philatelic Foundation)

Postmaster. Although the Postmaster General in Washington, D. C., was the nominal head of the Postal System, he was a purely political appointee and had to rely upon the advice of the leading postmasters and route agents for administrative aid. In 1846 Mr. Morris suggested that some of the New York stamps could be sent to a number of the larger offices to test the practicability of adhesive stamps. This was, undoubtedly, because the proposed General Issue was being discussed at that time. Consequently, Mr. Morris sent supplies of the stamp to the Postmasters of Boston, Washington, Albany and Philadelphia, so that they are known used from these cities. However, they are also known used from Charleston, S. C., Elizabethtown, N. J., (now Elizabeth) New Hamburgh, N. Y. and Sing Sing, N. Y. (now Ossining). Such stamps had been either sent or taken to these towns by private parties.

One further note. The catalogue states "also reported used from Jersey City, N. J." We can add something to that note. Some twenty years ago we recall the late, beloved Percy Doane showing us a cover bearing a New York stamp, cancelled in red "Jersey City, N. J." Mr. Doane jokingly remarked that the sender probably took the ferry to Jersey, and, finding that he had forgotten to mail the letter, did so immediately. If this cover is still in existence, it would be interesting to re-examine it and have it photographed. Other uses are with red U. S. Express Mail and red or black railroad cancellations.

Third, used from foreign countries. So far Canada affords us the only example. Our illustration (Fig. 7) shows two fine copies used from Hamilton, U. C., in August, 1847. This is a late usage for these stamps and more than a month after the 1847 General Issue appeared. In accordance with instructions the postmaster at Hamilton did not cancel the New York stamps leaving the United States authorities to accept or refuse to acknowledge the franking as they desired. In this instance, of course, Mr. Morris accepted the stamps as paying the 10c rate.



Fig. 6 Reconstructed block of ten, positions 31 to 40. Miller Collection, New York Public Library, New York, N. Y.

Reprints

The reprints from the original die are from a plate of nine subjects. The plating marks enable them to be readily distinguished from the originals and the paper is quite different in most instances. They also exist in fancy colors on white, bond paper.

Counterfeits

Most of the counterfeits of this stamp are so crude that they would deceive no one familiar with an original. However, in recent years there has emanated from Europe an exceedingly deceptive counterfeit which "plates" as one of the subjects in the original plate of forty. Only those familiar with this stamp should purchase it unless accompanied by a Certificate of the Expert Committee of the Philatelic Foundation, New York, or The Royal Philatelic Society, London.

Reference Works

Numerous articles have appeared in the philatelic press concerning this stamp—some later published as handbooks. Only three, however, are necessary for an adequate background of its history and plating, viz.

The Postmasters' Provisionals by John N. Luff and Hugh M. Clark, 1937, with plates. The best general treatment of these issues and a good resumé of the New York stamp.

The New York Postmaster's Provisional by A. Hatfield, Jr., 1921. The plating of this stamp illustrated by horizontal and vertical pairs proving the plate to be of forty subjects.

The New York Postmaster's Provisional by Paul MacGuffin, 1936. APS Handbook. By far the best summary for those interested in plating this stamp. Although some of the notes were by Mr. MacGuffin, it is not generally known that most of them as well as the excellent plating illustrations and descriptions were by the distinguished American philatelic student, Mr. Stanley B. Ashbrook.

Most other articles are either poor imitations of the three authoritative sources above or the careless work of someone who liked to see his name in print. This has been

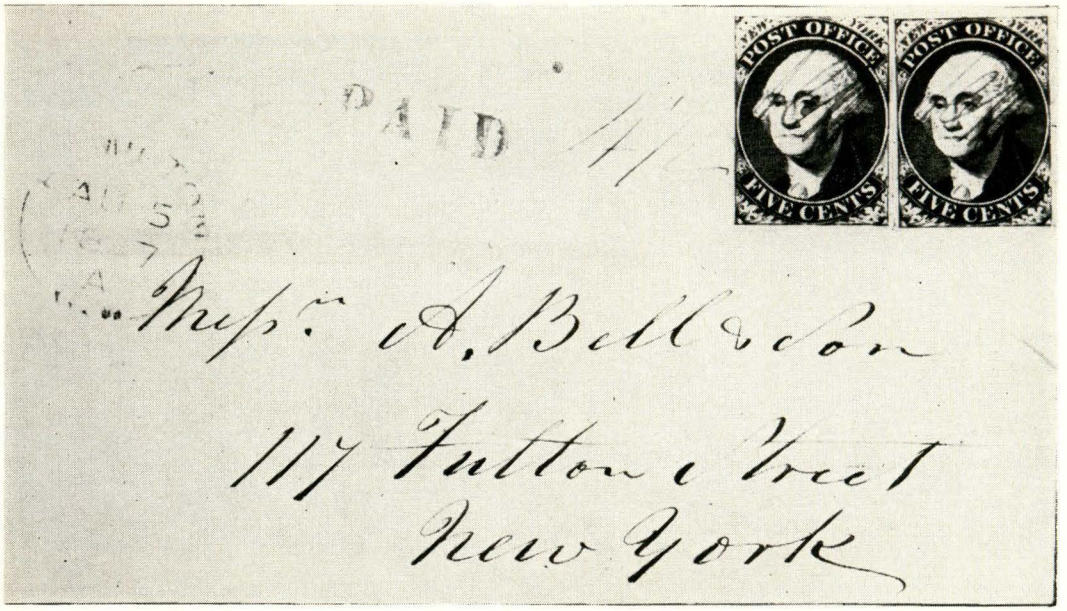


Fig. 7 Two very fine copies, initialled ACM used from Canada. Cover postmarked Hamilton Au 5, 1847, more than a month after the 1847 General Issue appeared.

proved by the perpetuation of early mistakes by those writers who copied rather than checked as a good student should. It is our opinion that any collector interested in this New York stamp can learn almost everything he needs in the aforementioned handbooks.

LICHTENSTEIN MEDAL

(Continued from Page 227.)

The members of *the Collectors Club* have a special place in their hearts for Mr. Lichtenstein because our very home is the result of his inspiring leadership and generosity. He led the membership to rise in a body with contributions needed to purchase the club building, and established a maintenance fund to eliminate the anxieties of keeping it. As organizer and benefactor of the Club's activities no one has yet equaled his example.

His daughter, now Mrs. John Denny Dale, has been a collector of stamps in her own right since childhood. She shared an abounding interest with her father who tutored and trained her up to the time of his death in 1947. Through his daughter philately still enjoys the Lichtenstein influence as she carries out her late father's ideas and objectives. As Vice-Chairman of *The Philatelic Foundation* and an active member of *its Expert Committee* she gives generously of her time and philatelic knowledge. As an exhibitor she has been awarded top prizes all over the world, and now shows parts of her collection not for competition, at many international exhibitions for the enjoyment of philatelists everywhere.

It is extraordinary that so little has been written about a man who has done so much for philately. In checking the facts for this article this was evident to us who knew of his many wonderful collections, of the many students he helped, of his abiding interest in and assistance to his fellow philatelists——— all to widen philatelic knowledge. Unlike many, about whom so much has been written, he shunned personal publicity.

This is written about a man who lived and loved his hobby to the fullest, and in doing so contrived to do so very much for his club and for philately. *The Collectors Club,* in establishing *the Alfred F. Lichtenstein Medal,* has created what will stand for a long time as *America's foremost philatelic award,* appropriately named in honor of this great man and philatelist.

CHINA

The First Issue

By DR. ROBERT C. H. LEE

Part II

As China specialists are well acquainted with the general information on the first issue, it is unnecessary to go into details about it except to point out a few pertinent facts. The first issue is divided into three major categories, (1) thin-paper settings, (2) wide-margin settings and (3) opaque-paper settings. Roughly speaking, the thin-paper settings were printed from 1878 to 1882, the wide-margin settings in 1882, and the opaque-paper settings from 1883 to probably early 1885. During the period of approximately seven years, the same cliches were used in printing all the stamps of this issue. However, from time to time, there were re-arrangements of the cliches in number and order; each such re-arrangement constitutes a "setting."

The theory upon which I base my studies is that the cliches went through a process of progressive deterioration during their seven years of use. Not all the cliches were affected alike; as some retained their characteristic features until the end, while others show very great changes. But as long as changes occurred, these were irreversible. Some flaws already exist in the original state of the cliches as represented in Setting I, but most of them developed afterwards. With each succeeding setting, it will be noted that (1) the flaws present in any one cliche may become more exaggerated, (2) other flaws may develop in the same cliche, (3) new flaws may develop in other cliches, and (4) the surface of the cliches show signs of wear and tear.

The system used in gathering material for my studies was to collect every cliche with every variation. The stamps of each cliche are then arranged in the order of the amount of changes present as compared to its state in Setting I. And finally, the different cliches are grouped according to paper, shade, and the impression. By this process a more or less orderly arrangement of the printings should be obtained. To date, I have examined several thousand copies of this issue, and have retained over a thousand copies of these. In theory, the frequency of each cliche should be about the same as any other, but in actual experience I find that with few exceptions, it is very difficult to locate all the cliches that make up any single setting.

The determining of the arrangement of the cliches in each setting is dependent upon the examination of sheets and multiples. In the absence of sheets, the only basis by which a different setting can be established with certainty is by finding multiples with cliches in common. Differences in shade, impression and perforations are *not* sufficient for the designation of a different setting. However, when these differences are accompanied by significant changes in the cliches, I believe it justifiable to assume the existence of a different setting even in the absence of multiples.

In my first article,(*) I have pointed out the markings in all the cliches, and in general

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* THE COLLECTORS CLUB PHILATELIST, Vol. XXXI, Pages 27-46.

where they occurred. In the present article, I am attempting to pin-point these markings as to where they definitely originate, tracing their development to the end, and finally to correlate these changes with the settings. If future studies should disclose additional settings, I still feel quite certain that the chronological order of the settings as I present them is correct.

Settings of the Three Candarins * Thin Paper

Setting I—Of the First Issue sheets, the 3 Candarins Setting I is the most common. The one in my collection is of a rich brownish red color, on thin white paper, with clear impressions and clean-cut perforations. I also have a block of four of a later printing which is of a lighter shade with a vermilion tint. In general the stamps of this setting are more reddish or darker than those of Setting II and III.

The cliches of this setting were illustrated and described in the preceding article in this magazine. There are some changes in the later printings of this setting, but they are of a minor character. As this setting shows the cliches in their original state, it must be borne in mind that many of the cliches have not yet developed the classical markings known to China specialists.

Cliche 4—Absence of the white spot on the dragon's shoulder, right. The middle stroke of the character "chu" (third, right vertical row) is not broken, but is slightly thin.

Cliche 6—The right inner frameline shows no notching to the left of the right figure "3".

Cliche 7—Absence of dots in the top and left panels.

Cliche 12—There is a large dot in the upper left corner of the character "yu" (top, right vertical row). The lower right corner of the design is defective, but the lines are still visible.

Cliche 16—The right leg of the character "dah" (upper right) is solid.

Cliche 17—Left figure "3" normal.

Cliche 19—The dragon's lower claw, left, is not broken.

Cliche 22—The top frameline is slightly defective at the left, but there is no break.

Cliche 24—The lower serif of the "I" in "CHINA" is not broken.

Cliche 25—There are no breaks in the "H" of "CHINA", nor any other part of the design.

With the exception of cliche 12, the description of the cliches appears to be of a negative character; but this is important. In order to understand the cliches in their later state, it is necessary to know them in their original state. Although stamps of the 3 Candarins thin-paper settings are relatively easy to obtain, you will find the plating of Setting I, according to the above specifications, very interesting, and not as simple as it appears.

Setting II—I have an imperforate sheet of this setting in my collection. The color is pale and the impressions are very light. The cliches are arranged as follows:

22	17	4	15	2
1	6	11	10	21
23	18	13	16	8
19	20	24	7	5
25	9	14	3	12



Cliche 4: A white spot appears on the dragon's shoulder, right, and the character "chu" (third, right vertical row) shows a break in the middle stroke.

* The Settings of the 1 Candarin and the 5 Candarins will be taken up together in the second part of this article.



Cliche 6: The right inner frameline shows a small inward notching just below the lower inner frameline.



Cliche 16: A white space appears in the right leg of the character "dah" (upper right).



Cliche 7: There are small dots in the top panel to the left of "CHINA", and in the left panel below the third character. The lower portion of the left outer frameline curves inward.



Cliche 17: The base of the left figure "3" shows signs of becoming flat.



Cliche 12: There is no dot in the character "yu" (top, right vertical row). The lower right corner of the design show only faint traces or complete absence of the affected lines.



Cliche 19: The dragon's lower claw, left, is broken in various places.



Cliche 22: The top frameline is broken at the left, above the character "Ching," to the junction of the left inner frameline.



Cliche 24: Both the lower serifs of the "H" in "CHINA" are broken at the right. This is also true of the late printings of Setting 1.



Cliche 26: Note the peculiar proof circle traces and the incompleted bottom line of the lower middle fin.

Many cliches show changes, which I am sure resulted from carelessness in handling during the process of re-setting. However, some of the changes may be attributed to the fact that weak points were already present in the cliches, and the cleaning brought out the flaws.

Setting IIA—In an impertorate sheet of Setting II from the Hart-Lovelace Collection, it was discovered that position 19, which was occupied by cliche 7, shows an entirely different cliche. Apparently an extra cliche of the 3 Candarins was made, and the printers decided to replace cliche 7 because of the dots that appeared in the top and left panels. Cliche 7 never appears again, and this new cliche which may be designated as cliche 26 appeared again in Setting III and later settings.

The discovery of cliche 26 by L. F. Livingston is of great significance. The late Gerard Gilbert and James Starr considered cliche 26 to be a recut version of cliche 7, basing their assumption on the disappearance of cliche 7. Previous to this, the plating of the first issue was based on the assumption that 25 cliches were used in each denomination. Now it opens the question whether there are undiscovered cliches in the 1 Candarin and the 5 Candarins also.



Cliche 25: The oblique lines at the lower left corner of the design are broken. In the "H" of "CHINA", only a trace of the bar is present, and the left vertical stroke is defective or broken at the bottom. A small area to the left of the dragon's eye, left, is slightly defective.

Setting III—The presence of cliche 26 proves definitely that this pane belongs to a setting after Setting II. The cliches are arranged as follows:

2	20	8	1	15
10	17	13	14	*26*
24	9	23	19	6
11	21	3	5	25

The five missing cliches are 4, 12, 16, 18, and 22. Four or five sheets of this setting are known. All are without any margin selvage, and usually have some of the perforations very slightly trimmed. They were not from one source and the existence of four or more such sheets is *a very strong indication* that the complete setting was 20 cliches. Cliches 12 and 22 were so badly worn they were undoubtedly discarded so having only 23 usable cliches, the 20 subject setting was used.



Cliche 25: In the "H" of "CHINA", the bar is now entirely missing and the lower half of the right vertical stroke is broken. The white area on the dragon's face is larger, and another white area appears on the middle loop of the dragon's body, above the night-shining pearl.



Cliche 14: Two spots, a large one shaped like the head of a nail and a small round dot to the lower right of the former, appear in the right panel between the top inner frameline and the top character. This is undoubtedly due to a foreign matter of a relatively soft nature, as it changes shape and eventually disappears in subsequent settings.

Wide-Margin Settings

The late Major James Starr discovered that the wide-margin settings were in 15 subjects, 5 x 3, by finding a strip of three with top and bottom selvage. In collaboration with H. B. R. Clarke and the late Gerard Gilbert, he plated two settings, one of them partially. As these follow Setting III of the thin-paper, they are designated as Settings IV and V.

There are only 16 cliches used in the two wide-margin settings; namely 3, 4, 5, 6, 9, 10, 11, 13, 14, 16, 17, 18, 19, 21, 23, and 24. In Starr's plating, cliches 2, 7, and 22 appear; but none of these three cliches can be found. The three cliches which Starr did not mention, namely 5, 18, and 23 are actually the ones that occur in the settings. A description of these three cliches and the ones they replace in the Starr settings is as follows:



Cliche 6: The white spot on the dragon's face becomes larger, and the top frameline is much thinner at the left.



Cliche 18: The presence of the proof circle trace, the defect in the top frameline at the left, and the presence of the complete bottom line of the lower middle fin are definite characteristics of Cliche 18.



Cliche 9: The dragon's whisker, right, begins to be defective; a small white area occupying the tip.



Cliche 23: The top frameline dips over "NA" of "CHINA" and the bottom line of the lower middle fin is completely absent.



Cliche 5: The character "cheng" (second, right vertical row) has a dot instead of a horizontal stroke in the right radical. The bottom line of the lower middle fin is incomplete, showing only a dot. Cliche 2 would have the characteristic top frameline, and the absence of any trace of the bottom line of the lower middle fin.

Substitute cliche 5 for 2, cliche 18 for 7, and cliche 23 for 22; the arrangement of the cliches in the two wide-margin settings according to Starr are as follows:

Setting IV:

10	17	23	13	19
9	*24*	5	4	18
11	3	21	14	6

Setting V:

23	17	4	13	18
	16	14		19
5	3			6

Multiples, even pairs, are rare; therefore it may be very difficult to complete the plating of Setting V. We know definitely, however, that cliche 16 was used only in Setting V, so one of the cliches used in Setting IV must be left out. A study of the frequency of the cliches by Livingston found that cliches 16 and 24 were the most scarce and their frequency was roughly 10% of the others. This is not positive evidence, but with positive proof not being available at present; we may assume that cliche 24 was not used in Setting V, and the remaining cliches are 9, 10, 11, and 21.

Opaque-Paper

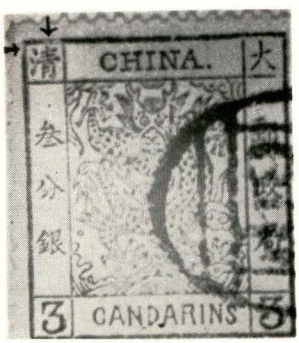
In 1925, M. D. Chow divided the opaque-paper settings into the brown red and the vermilion settings. He based his classification on the fact that (1) the vermilion stamps are indistinct, and (2) the semi-circle variety of cliche 4 appears only in the vermilion settings. The vermilion stamps are relatively uniform in shade, but the brown red stamps show a very wide range of shades of which the true brown red is only one type. The others range from a pale brownish red to a deep red with hardly any trace of brown present. If this is understood, the general classification of "brown reds" which are the earlier settings and "vermilion" which are the later settings is acceptable.

I have managed to sub-divide the brown red and the vermilion into three distinct groups of each. Two of these groups represent definite settings which I shall describe. I believe that the other four groups represent at least one setting each by an analysis of shades, impressions, and perforations; combined with significant changes in the cliches. The six groups are as follows:

1. Pale Brownish Red Setting
2. Deep Brownish Red Setting
3. Brown Red Setting
4. Bright Orange Vermilion Setting
5. Orange Vermilion Setting
6. Dull Orange Vermilion Setting

It is very difficult to describe colors accurately. It is a common fact that there are hardly two people who are in complete agreement when it comes to naming a color. I shall point out why I have designated the six groups according to the above shades. The main reason is that I have to use some title to designate the various groups, although the colors may not be entirely accurate; it will fulfill the purpose satisfactorily.

1. *Pale Brownish Red Setting*—The color of the stamps are predominantly red with a brownish tint. The range of shades is quite wide, most being pale but some are very red. The paper is usually white with some having a yellowish tone, and the perforations are clean-cut. The most important feature, however, is that the impressions are very clear and sharp; the cliches apparently being well cleaned, and still in good condition. In general, the stamps look very much like those of the thin-paper settings, with which they are often confused. The cliches show very little changes. Without doubt, this represents the earliest of the opaque-paper settings.



Cliche 6: The top frameline curves slightly over the character "Ching," and shows white spaces. The outer aspect of the top of the left outer frameline is shaved-off and the tip is pointed.



Cliche 9: The white area in the dragon's right whisker is larger than before. In the left wave above the lower inner frameline (above "C" of "CANDARINS") the second and third lines are defective.



Cliche 24: Besides the breaks in the lower serifs of "H" in "CHINA," the lower serif of the "I" is also broken at the right.



Cliche 14: The large dot in the right panel now looks like a drop of water being pointed at the top. In Setting 3, it was shaped like the head of a nail.

2. *Deep Brownish Red Setting:* The shade of the stamps of this setting are of a deeper or darker red than those of the previous one; the extreme being the so-called "Venetian Red." However, the important difference here is that the impressions are heavier and slightly indistinct, the cliches beginning to show definite signs of wear.

In many instances, it is very difficult to determine whether a stamp belongs to the "pale" or to the "deep" brownish-red setting. They appear to be transition states both in nature of the impression and the shade. However, I am quite convinced that these two groups represent two different set-



Cliche 18: There is a 1 mm break in the top frameline, ½ mm to the left of the left inner frameline. There is a small dot between this break. The two opposing edges are thin and irregular.



Cliche 14: (Venetian Red Shade) The spot in the right panel is now very indistinct and is beginning to disappear.

tings, as I have found a total of 21 different cliches in these two groups. Stamps of this setting are much more difficult to come by, and to date, I have found only 14 different cliches. Two of these cliches show changes which I consider to be of significance.



Cliche 25: The white area in the dragon's face is so much larger than before that this stamp may easily be mistaken for cliche 6. The base of the left figure "3" is now quite flat.



Cliche 6: The defect in the top frameline at the left has increased. Only the lower portion of the line above "Ching" is distinct, while the outer portion is very faint. The white areas are larger. A tiny white blob also appears 6 mm from the left upper corner. The left inner frameline is broken 1 mm from the top, and white spaces appear near the top of the left outer frameline.

3. *Brown Red Setting*—The brown element is very strong in the stamps of this setting, and it is very easy to tell them apart from the others. No doubt, this is the "brown red" upon which Chow based his classification, as he had a sheet of this setting and plated it in 1925.

The shade varies a great deal. Some are very pale, some reddish and some have a slight vermilion tint. I have a block of four and three margin copies which are of this setting, in which four different shades are represented. This is one of the reasons why I am inclined to be conservative in my estimate that the number of settings for shade alone is a very unreliable guide, and often very misleading.

The paper has a slight yellowish tone, but some is white. The perforations are smooth but not very clean-cut. The cliches here show more signs of wear, as the impressions are heavy and indistinct. Several cliches show significant changes.



Cliche 14: The right panel shows the absence of the dot that was present in the previous settings.



Cliche 18: The break in the left of the top frameline is now bridged by an indistinct line. The entire left section is defective up to "N" of "CHINA". The left inner frameline is broken near the top.



Cliche 21: The right figure "3" shows a white space in the loop. The upper section is also slightly defective.



Cliche 23: The left outer frameline curves inward slightly at the bottom, giving the lower left corner a somewhat rounded appearance.

I have examined a top pane of 12 (4 x 5), and a bottom pane of 8 (4 x 4), which comprises a complete sheet of this setting, as the stamps are of the proper color and paper, and the selvages on the panes are correct. The arrangement of the cliches is as follows:

9	15	13	5
14	17	6	1
10	25	24	26
20	11	3	21
23	4	8	18

In 1925, M. D. Chow also plated this setting. With the exception of position 12 and 16, to which he assigned cliches 2 and 12 respectively, the rest of the plating is the same.

4. *Bright Orange Vermilion Setting*—The shade of the stamps of this setting is an orange vermilion which is quite similar to the type that follows, but has a brighter appearance. The shades vary from pale to dark, and some have a strong red element. The perforations are smooth. The paper is white, but there are some which are distinctly yellow.

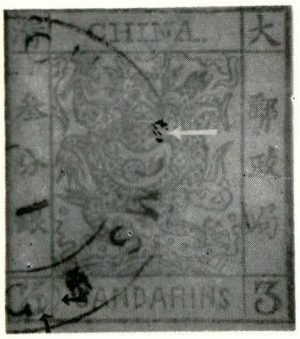
The cliches must have been thoroughly cleaned, for although the impressions are heavy, they are very clear. Many cliches show changes which I believe are due both to wear and tear and to carelessness in handling. The prominent change is in cliche 4 which distinguishes the vermilion from the red brown settings.

I own a block of four, a vertical pair, and a horizontal pair of this setting. They are of the typical bright orange vermilion shade and have smooth perforations. From these few multiples, I have been able to identify seven cliches in two separate blocks as follows: (The pairs have cliches 11 in common).

16	5	17	11
24	18		15



Cliche 1: There is a marked inward dipping of the right inner frameline to the right and below the character "cheng" (second, right vertical row).



Cliche 4: There is a small semi-circle attached to the right of the lower segment of the left inner frameline (left of "CANDARINS"). White spaces appear in the left figure "3". A large white space also appears at the top of the dragon's whisker, left.



Cliche 5: A break appears in the middle of the right oblique stroke of the character "fen" (second, left vertical row), and the loop of the "C" in "CHINA" shows a small white space. (In my previous article, Vol. XXXI, Page 36, I described this as cliche 1 which is an error).



Cliche 6: The damaged portion of the left of the top frameline is now very exaggerated. It appears as though the section above the character "Ching" has ballooned out and burst, leaving only a thin curved line at the bottom. The white blob is now very clear. The top of the left outer frameline assumes the appearance of the tip of a flame, with two additional white spots present. The left inner frameline is broken 1 mm from the top, and white spaces appear in the upper portion of the right figure "3".



Cliche 9: The white space occupying the dragon's whisker, right, is shaped like a hand with four fingers, pointing upward. On the whiskers at the left, the space is occupied by an irregular semi-circular pattern divided into four unequal segments. White spaces appear in the right leg of the character "dah" (upper right), and in the loop of the "C" in "CHINA".



Cliche 16: The right leg of the character "dah" is now solid. The white space has disappeared.



Cliche 19: In the dragon's lower claw, left, the broken line on the right side of the leg is now closer to the claw than in the previous settings.



Cliche 17: In the curved portion of the bottom frameline, small white dots or spaces appear below the letters "A," "R," "N" and "S". The spaces to the right of "S" is a line about 1 mm.



Cliche 21: The three connected dots which form the proof circle trace becomes a solid curved line, shaped like a boomerang. White spaces appear in the upper section and the loop of the right figure "3".



Cliche 18: The top frameline now shows a wide break at the left, and is defective to the "N" of "CHINA". White spaces appear in the left outer frameline near the top, in the "C" of "CHINA", and in the tip of the right leg of the character "dah" (upper right).



Cliche 3: The break in the lower inner frameline above the right figure "3" is often very small. The broken dot in the upper right corner of this figure "3" is now not apparent, as it appears to have joined the figure itself.

5. *Orange Vermilion Setting*—In general, the stamps of this setting are slightly darker and duller than those of the previous one. There are two important distinguishing features, (1) the perforations are rough, and (2) the impressions are heavy and indistinct. Two facts are apparent, (1) the perforating machine is getting dull from overuse, and (2) the cliches are wearing out rapidly at this stage. Many cliches again show changes, and appear to be badly in need of cleaning as many of the changes are probably due to caked ink.



Cliche 4: The white area in the region of the dragon's whisker, right, is present in the earlier printings, and is replaced by a dark area in the later printings.



Cliche 9: The right leg of "dah" (upper right) is now broken in the middle.



Cliche 17: The small defects noted in the bottom frameline in the previous setting now becomes very pronounced. The section from the second "A" of "CANDARINS" to the junction of the right inner frameline is split longitudinally. In some instances, the bottom half of this split line is entirely missing.



Cliche 18: In some instances, the top frameline shows no breaks, but the whole left half is very defective. The upper half of the left outer frameline is also very defective.



Cliche 19: In the dragon's lower claw, left, the line at the right of the leg now joins the claw.



Cliche 20: An indistinct whitish band runs obliquely downward from the dragon's nose to the left across the body. It appears as though the cliche was accidentally scraped, although this might not have been the cause for the appearance of this whitish band.

I have a photograph of a used pane of 20 (4 x 5) of this setting. This no doubt represents the setting itself, even though there is no selvage. The perforations are rough, and the cliche shows the characteristics as described above. The cancellations obliterate some of the markings, but the cliches could still be identified quite well; although the pane of stamps itself would be much better. The arrangement of the cliches is as follows:

5	16	2	19
13	14	18	1
17	24	20	9
21	10	11	4
3	8	15	26

6. *Dull Orange Vermilion*—Among the stamps of the late vermilion settings, there are some that have such a poor appearance that they look like facsimiles. Numerous defects are present not only in the framelines but also in the design. The surface of the cliches have worn to such a degree that the fine lines and dots in the design often run into each other and give the stamp a "waxy" appearance. The color is not exactly dull, but simply so in comparison to the previous settings.

It is quite obvious that these stamps represent the last setting of the 3 Candarins, and perhaps tolled the death knell of the whole First Issue. As lax as the Chinese postal officials may have been, I do not think that the poor appearance of these stamps could have escaped their attention for long. From copies with dated cancellations, I believe that the printings took place in late 1884 and early 1885.

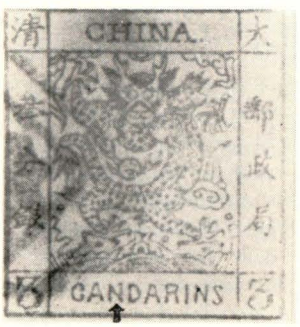
I have tried to obtain all the copies of this setting that I possibly could, but strangely have found very few. Collectors may have discarded them on account of their poor appearance, or else there are simply not many of them. A few of the cliches can be positively identified, but many defy recognition as the impressions are very indistinct and the markings are either indefinite or absent. The following cliches are typical:



Cliche 4: The semi-circle and the adjacent frameline appear very weak. The left figure "3" appears slightly deformed and does not show any white spaces. The top frameline is defective, especially in the region of the "dip". The bottom frameline also shows slight defects.



Cliche 18: The top frameline is very defective being broken at the left and over "C" and "A" of "CHINA". The lower portion of the right outer frameline is very weak, and the left outer frameline is weak throughout. The right figure "3" is broken and the loop is very defective.



Cliche 9: The short left vertical stroke of the first "N" in "CANDARINS" which is characteristic of this cliche in all previous settings, is now not apparent, as the right leg is also shortened at the bottom, so the whole letter "N" is smaller.



Cliche 26: Breaks occur in several places, (1) the base of the left figure "3", (2) the left outer frameline in two places near the bottom, (3) the right leg of the character "dah", and (4) the lower right corner of the design.

Summary

Most of my theories of the First Issue are based on the study of the three Candarins. The 1 and 5 Candarins merely support some of the findings in the 3 Candarins. Most of the controversy over this issue is due to the neglect of the other two denominations. The question of "recutting," for instance, involves only the 3 Candarins, as I doubt that anyone would think that there is even a suggestion of recutting in the 1 Candarin and 5 Candarins.

Recutting is a very complicated process and I have doubts that at any time, the Chinese were familiar with this process; or even if they were familiar with it, they would have gone through all the trouble. To the Oriental way of thinking, in matters of utility as in this case with a postage stamp, artistic perfection plays a very minor role, if any. A 3 Candarins stamp has a face value of 3 Candarins, whether the cliche shows broken framelines or not. If artistic perfection was of importance, the First Issues would have been discarded long before 1885.

Some cliches require explanation for the many changes. Cliche 18 is a good example. This shows the alternate appearance and disappearance and of the break in the top frameline on the left. However, this is not a "recut" or a "repair," but the results of the caking of ink and the cleaning. The frameline is there all the time but very weak and low in relation to the surface of the other portion of this cliche. Note that in the settings on which the breaks occur (pale reddish brown and bright orange vermilion), the cliches have been cleaned; and the settings in which the breaks do not appear (deep brownish red and orange vermilion), the cliches have not been cleaned. Also, in spite of the apparent absence of the break, the frameline is still defective in appearance, and more of the frameline is involved in succeeding settings.

The semi-circle variety of cliche 4 is not a "recut" although it may be considered as some type of repair. And finally, the newly discovered cliche 26 has disproved the theory of recutting cliche 7. In my opinion, the idea of recutting was simply an escape—the means of identifying some of the cliches which were puzzling. If the markings of every cliche and their variations are understood, I think that the theory of "recutting" will be discarded.

There is no question as to what constitutes the first and the last settings of the 3 Candarins. In the first setting, the absence of markings in many of the cliches have been pointed out. In the last settings, the many additional markings, defects, indistinct impressions and general signs of wear and tear are obvious. If this be true, then the settings between the first and the last must of necessity show a gradual process of changes. In the first five settings of which we have definite knowledge of the plating, this has been illustrated. Then, in the opaque-paper settings of which we know very little the same situation must exist. And as steadily as a river flows into the ocean, I think that I have traced the settings of the 3 Candarins by an analysis of the component cliches, showing (1) that flaws already present have become more exaggerated, (2) more flaws have developed in the same cliches, (3) new flaws develop in other cliches, and (4) the impressions show ever increasing signs of wear and tear.

Starr and Gilbert estimated that there are 19 settings of the 3 Candarins. My estimate is only 11 settings, which is much less than that of my eminent predecessors. The question involves the opaque-paper settings, as it is quite definite that five settings cover the thin-paper and the wide-margin. On the basis of six opaque-paper groups, I have estimated a like number of settings. It is very possible that more than one setting may come from any of these six groups, but as I have stated before, the final proof still lies in the examination of sheets and multiples.

The China Stamp Society has requested reprints of this article to mail to its members. Part I was mailed in reprint form to all members of The China Stamp Society.

Other specialty societies contributing articles to the COLLECTORS CLUB PHILATELIST may make similar requests.

TRANSLATIONS FROM

KOHL'S HANDBOOK

COSTA RICA

By DR. HERBERT MUNK

Translated by JAMES A. QUIGLEY and the late FRITZ DREYFUSS

Annotated by H. D. MITCHELL and JAMES A. QUIGLEY

Prefatory Note by the Annotators

The reader should bear in mind that in writing this section of Kohl, Dr. Munk was dealing with a country which lay far outside the sphere of his personal interest. This article is, therefore, a compilation of material from the philatelic press assembled and presented without the critical appraisal which would be possible only to one with a more or less intimate acquaintance with the stamps themselves. While all credit is due to Dr. Munk for a great deal of delving in the files of old periodicals and a tedious search through contemporaneous new issue notes, it is unfortunately true that, in employing these sources, he accepted and recorded much which was inaccurate. Furthermore, in the quarter century which has elapsed since the article was written, considerable serious work has been done on the country, notably that of R. J. Mechin on the first issue.

In preparing this article for the press, the problem arose as to how best to present correct data or later findings. For various reasons it was desired to present an intact translation so that editing or correcting the text itself was undesirable. Footnotes, except for very brief items, were also considered undesirable. It was finally decided that the best way to place before the reader information not contained in the original would be to insert it into the text in separate paragraphs enclosed in brackets thus "[ ]." Each of these paragraphs is preceded by the word *"Comment"* and closed with the phrase *"End of Comment."* It should be understood that in all cases where such designations appear the interpolation has been supplied by the annotators.

Although in some cases the comments which we have supplied are frankly based on our own experience and opinion, for the most part we have relied on official sources or the work of generally accepted students. The principal official sources are the authorizing decrees which are to be found either in the *Cumulative Laws and Decrees* of Costa Rica or in the official daily journal, *La Gaceta*. Despite fairly extensive research on our part, not only in the official papers but in philatelic sources, no pretense is made that the commentary is complete. To cite only one example, there is no official documentation known on the provisionals of 1881-82 nor has any worthwhile research on the stamps themselves been published to date. Comment on that issue, has, therefore, been almost entirely omitted.

It was believed that in general no purpose would be served by including Kohl's prices based as they were on an obsolete currency. Exceptions have been made, however, where to remove the prices would destroy the sense of Kohl's tabular form of presentation, as in the case of certain official stamps, or where, as in the case of the 1907 issue, they were valuable as an indication of relative scarcity between varieties.

Finally, the annotaters wish to acknowledge their indebtedness to the Pan American Union for making its library freely available to them and to the head of the Union's Philatelic Division, Mr. Albert Kunze for his many courtesies. We are also indebted to Dr. Irene Huber, Professor of German at Texas Christian University for a critical reading of the translation.

Preface

Author: Dr. Munk. Bibliography: Students have occupied themselves very little with Costa Rica because of the circumstances described below. J. R. M. Albrecht gave a summary in "Philatelic Record," 1905, pages 66 and 91, without himself taking a stand on the debatable points. Our work, therefore, is based only on the older stamp journals, of which, in those early days, only the "Philatelic Record" and "Le Timbre Poste" were of importance. Also the work of Joris in "the Grosser Handbuch der Philatelie" is of importance in dealing with the provisional issues of 1889. Chronicle of the various errors was made by "the American Journal of Philately" but even there it becomes difficult to differentiate between such as were created out of necessity and such as were speculative.

Costa Rica - Central America

1 Peso - 8 reales - 100 centavos; by law of April 17, 1900, gold standard; 1 colon - 100 centimos.

Joined Universal Postal Union, Jan. 1, 1883.

For a correct understanding of the stamps of Costa Rica and their value the following basic remarks are necessary. The government of Costa Rica differed from its neighboring Central American republics in that around the year 1890 it withstood the temptation to enter into a contract with the firm of Seebeck by which, for the price of free delivery of stamps, it would have lost the right to determine the quantity of each issue to be printed, as well as losing all rights to the printing plates. Notwithstanding contrary announcements made in the trade press, the postal authorities of Costa Rica mentioned this emphatically at that time and with considerable pride. However its government has often stooped to means which shook collectors' faith in the value of Costa Rican stamps, and for a long time it remained impossible to arrive at a correct standard of values. The value to collectors of the scarce issues of 1863 to 1882, which found little regular use, decreased considerably because the purchaser of these issues, J. J. Ross, the New York dealer, was authorized by the Costa Rican Treasury Department (not by the Postal Authorities, it must be said to their credit) to overprint these stamps, not only in the exact manner in which it was done in Costa Rica itself, but also with fictitious, fantastic surcharges. In addition he, Ross, was supplied with genuine back-dated handstamps. However, even though these falsifications exist in large lots, mass cancelled as well as on false covers etc., in most cases it is possible for experts to differentiate between the valueless and the genuine. On the other hand, prices paid for the issues of 1901-10, at least in cancelled condition, have dropped almost to zero, as the postal authorities during, as well as after, this period, cancelled them in quantities, first with the handstamps actually in use during that period and later by mass cancellations for release to the trade, so that here a clear delineation at times becomes impossible. Whatever portions of these issues still remained unsold were lumped together with the current issues of 1911-1912 and were cancelled in the sheet with a narrow five-bar cancel and released to the trade. We have, therefore, completely omitted price quotations on cancelled stamps of these particular issues, but such affixed to genuine covers on the whole deserve rather a better price than uncancelled stamps. In contrast to the foregoing, the government of Costa Rica itself cannot be blamed for the back-dated, valueless cancellations on the issues of 1883-1892, nor for issuing the "Coat of Arms" series so soon after the "Bust" issue * of which, at that time, large quantities were still in stock, a measure which has been called speculative. The rapid appearance of

(*) Refers to the Soto portrait issue of 1889.

the "Coat of Arms" issue of 1892 after the "Bust" issue (1889) had been in use only two years may be explained by political motives, namely, the aversion of the Catholic party, which came into power then, for the picture of the Liberal president, Bernardo Soto, whom it deposed. The faked cancellations on the "Bust" issue were privately applied to remainders which the government auctioned off in lots at far below face value. For details see the discussions which will follow after each issue. For obvious reasons stamps of Costa Rica are to be preferred when affixed to actual letters, even though the price be higher.

(*Comment:* The conclusion presented above tends to be misleading inasmuch as it implies that Costa Rican stamps saw little postal use. In the postmaster general's section of the annual reports to the congress of the Ministry of Government, we find that the volume of mail, though rather small when stamps were first issued, showed a steady and substantial increase. The ½ real and 2 reales, which Dr. Munk stigmatized as "Rarely used" were, during the long life of the first issue, used in the hundreds of thousands, while the two higher values were used in the tens of thousands. Mechin (op. cit. infra) reckoned that the number of ½ real stamps sold for postal purposes was 3,055,-000; of the 2 reales, 355,000; and of the 4 reales and 1 peso, 42,000 and 24,500 respectively. Except for the provisionals of 1881-82, there is no paucity of genuinely used stamps from the later issues in such denominations as were primarily intended for postal use. The high denominations, 1 peso and up, of the issues of 1889-1903 were, of course, essentially Telegraph stamps and so used. The alleged "mass-cancellation" of stamps mentioned in the text will be discussed under the appropriate issues. *End of comment.*)

The central office for issuing stamps in San Jose at first allowed a discount of 8% when stamps were purchased in quantities of $25.00 or more ("Illust. Briefm. Zeit.," 1889, p. 214) and later (by a measure introduced on Sept. 14, 1889) a discount of 6%. As the province of Guanacaste, on account of its isolation, received in the same way a double discount of 15% and later 25%, the stamps for use there were provided with the overprint "Guanacaste" and were limited in use to that province in order that stamps purchased at this cheap rate might not be resold at a profit or used from other provinces of Costa Rica.

The issues of Costa Rica, except as otherwise noted, were printed in sheets of 100 (10 x 10).

(*Comment:* In connection with the following text on the first issue, the reader is referred to "Costa Rica, First Postage Stamps of 1863" by R. J. Mechin with Alex A. Cohen, in the COLLECTORS CLUB PHILATELIST, Vol. XXVII, Nos. 2, 3 and 4 (April, July and October, 1949). In preparing this article, the authors had the advantage of using both the files of the American Bank Note Co. and the government archives. Their findings, which generally contradict those presented by Dr. Munk, must be accepted as authoritative and, to all intents and purposes, definitive. This article will be referred to hereafter as "Mechin." *End of Comment.*)

1862, Dec. (or the beginning of 1863) M1. (without outer frame line) Steel engraving and recess printing by the American Bank Note Co., New York, White paper, imperforate.

1. ½ real, blue
2. 2 reales, red



M 1

1863, (April), 1864 (March). M1. As before, however the new values, Nos. 5 and 6 in square frames. Engraving and recess-printing as before. Perforated 12. No. 3 has brown gum.

3. ½ real, light blue (April 1863)
   (a) Imperf. vertically
   (b) Imperf. horizontally
3A. ½ real, blue to dark blue
4. 2 reales, red (April, 1863)

(a) Imperf. vertically
(b) Imperf. horizontally
5. 4 reales, green (March 1864)
6. 1 peso, golden yellow (January 1864)

(*Comment:* With regard to the dates of issue cited above, Mechin, op. cit., found that the two lower values were shipped from New York on February 7, 1863. By consulting contemporary shipping news to determine the vessel in which the stamps were shipped and calculating the probable lapsed time over the itinerary then used (via Panama and Puntarenas), he concluded that the stamps were delivered in San Jose on the 11th or 12th of March. This would place the date of issue a month earlier than that given in the text. As to the dates for the 4 reales and 1 peso, Mechin proved that these stamps were ordered, printed and shipped at the same time. The shipping date at New York was November 2, 1863 so it is possible that both were placed in use as early as late December. In any case they must have been issued simultaneously. Mechin was unable to find any record of shipment of any imperforate sheets of the ½ and 2 reales. The gum on No. 3 may be found in either white or brown. It is possible that the brown gum is due to tropical climate and aging. *End of Comment.*)

The Imperforate Issue: Since only a very few unobjectionable used copies (none on cover) of Nos. 1 and 2 are known, these two stamps are considered to be in part proofs or the like, and, in part, mere varieties of the perforated stamps, Nos. 3 and 4. Moens, however, reported the two imperforate stamps in "Le Timbre Poste" as early as 1863, page 6. Later on page 11 he reports that the stamps had now appeared perforated. He even adds, as later confirmed by others (see below), that the new perforated ½ real stamps differed from the older imperforates in the shaded portions in that the former were light blue while the imperforates were deep blue. (This further indicates that the light blue color of No. 3A was the earliest of the perforated stamps.) While Moens, on the basis of good information received from Costa Rica, could revise incorrect chronicles, usually after a short time, in 1867 in "Le Timbre Poste," he again expressly points out that the ½ real and 2 reales had first appeared imperforate and only afterwards perforated. If, therefore, many catalogs and specialists (including Albrecht, loc. cit.) still adhere to the idea that Nos. 1 and 2 are mere varieties of Nos. 3 and 4 essentially because they are very seldom seen used and not on cover, or because they could not imagine that a printing firm like the American Bank Note Co. would deliver such unfinished sheets, in our opinion such a conception is entirely unjustified. The fact that only very occasional copies of the stamps of a distant country, which issue had been current only a few months, have remained in existence, is certainly not uncorrelated, and it is even probable that such a first issue, particularly if and because it was supplied imperforate, was shipped in as small a number of sheets as would meet the most immediate requirements. Presumably the stamps were to be issued as early as the beginning of 1863, simultaneously with those of the neighboring state of Nicaragua, and in order to meet the time limit, had to be delivered imperforate. Alternatively, the linear perforating machine, gauge 12, of the New York firm was in constant use from the end of 1862 to the beginning of 1863 for the simultaneous delivery of stamps to Canada, Nova Scotia, Nicaragua and other countries, all being engraved issues for which only the linear perforators could be used. In either case the imperforate delivery would, as it were, represent a temporary or provisional issue, the supply of which was probably limited to the number of sheets most necessary.

In our opinion, only the notice in the "Stamp Collectors Magazine" of April 1, 1863, page 45, can have any actual weight as an argument against Moens. In it the author reports that he received imperforate proofs from Costa Rica, ½ real in blue and green and 2 reales in scarlet and that it had been reported to him that the color would be determined only a month later.

(*Comment:* The colors of the ½ real and 2 reales were already determined prior to the postal reform act of September, 1862 in which it is specifically directed that the ½ real stamp shall be in blue and the 2 reales in red. *End of comment.*)

But may we not be dealing here with a conclusion drawn subsequently on the basis of those imperforate emissions of different colors? Might it not be that emissions of a new issue were received, hitherto unknown and in different colors, from which it was merely concluded that the colors had not yet been decided on and that, therefore, the stamps had not been issued? We are so completely convinced of the correctness of Moen's statement that we searched through subsequent volumes of the "Stamp Collectors Magazine" for later supplementary notes or corrections to the previous note and in the volume for 1867 we actually found a paper by O. Taylor in which it was literally stated that a few first sheets were issued imperforate and that the issuance of perforated sheets followed only a month later. Here, too, reference is made to the lighter blue of the ½ real stamps. On the other hand, the small difference between Moens (Dec. 1862) and Taylor (beginning of 1863) in respect to the date of issue proves that both drew from different sources. Accordingly all that can appear doubtful is whether the imperforate stamps were issued as early as 1862 (Moens) or only at the beginning of 1863 (Taylor). In any case, they were placed in circulation before the perforated stamps. Imperforate stamps in colors differing from the originals, i. e., the ½ real in green, are, however, proofs.

The plates (of 100 examples each) were all apparently made from the same die which, in producing the first two values (½ real and 2 reales) did not have the outside frameline. However, on the values which were issued in 1864, Nos. 5 and 6 (the 4 reales and 1 peso values) the original die, or two new working dies, were given a more finished appearance by the addition of a frame line around the entire design. Albrecht found on the ½ real and 4 reales that a small dot appeared on each value in a definite place on the outer border of the stamp and presumed them to be secret marks. However, an examination of several entire sheets of No. 4 revealed that this dot appears on all stamps in relatively the same position (left lower part of the stamp) but not always at exactly the same place so that they are probably guide dots on the printing plate such as are known on other products of the New York company. (Compare, for example, Canada). The imprint of the company in small capitals appears twice on all four margins of the sheet in the perforated selvage. The letters of the imprints on the borders are arranged with the foot of the lettering outward so that the printing in relation to the plate stands upside down.

(*Comment:* Albrecht, in the article referred to, recognized and illustrated the guide dots on *all* of the three lower values, omitting a description of that on the 1 peso because of the difficulty of discerning it clearly on account of the color of the stamp. That on the 2 reales appears at the extreme lower left corner, that on the 4 reales beneath the frame line below the letter "U" of "Cuarto," while the guide dot on the 1 peso, when discernible, appears in the same position as that on the 2 reales. The dot on the ½ real appears in the upper frame just above the "R" of "Porte" but only on stamps from plate I. Even here it is not constant since there are no dots in the stamps from the first left vertical row. So far as we can discover, there are no guide dots in the second plate of the ½ real. *End of comment.*)

The perforation errors of No. 3 and 4 had already been partially reported in "Le Timbre Post" in 1867. There is, therefore, no doubt that they originated during the earliest period of use. The part-perforated pairs and blocks of No. 3 seen in the trade, are, according to Albrecht, all from a horizontally imperforate sheet which was sold at auction in London in May 1870 for £20 and subsequently broken up. In addition to double perforations on No. 3, there are also numerous other perforation varieties, especially double perforations near the edge of the sheet. On an unbroken sheet of No. 4, for example, the horizontal perforations go through the middle of the stamp; on other large blocks of No. 4 from the bottom of the sheet the horizontal perforations were set nearly a stamp's length too low so that between the lower edge of the stamp and the lower line of perforations there was a broad, blank unprinted space. Finally, stamps have been seen with diagonal perforations.

Examples of No. 3 have been noted where, due to long use of the plate and the resulting wear, the horizontal lines of shading are

totally missing. According to Albrecht such stamps should also be found imperforate. One special item mentioned by Albrecht, No. 3 with a sharp vertical line through the design of the stamp, should come from the upper left corner of the sheet. Material in our possession indicates that the flaw started in the upper margin above the top row and gradually extended down into the second row.

(*Comment:* The reference to a flawed plate is to the large crack which occurred in Plate I when sent to press in 1875. It eventually extended downward into the third stamp in the first left vertical row, i.e. No. 21. When this occurred, Plate II was hastily made and sent to press without being properly annealed with the result that it wore very rapidly. The stamps described as having the horizontal shading missing are from this plate. Albrecht is misquoted above in being represented as saying that the worn plate stamps should be found imperforate. He *did* say that imperforates should be found from the "flawed plate." It is extremely doubtful that imperforates exist from either the first plate after the crack occurred or the second, worn, plate. All copies which we have seen of the latter were obviously trimmed copies of the perforated stamp. It is rather amazing to note that the existence of two plates for the ½ real was not discovered until fifty years after its issue, when H. H. Harland established the fact through the study of an accumulation of the stamps. He modestly titled the articles in which he made the announcement "Costa Rica—A Minor Plate Study" ("The Postage Stamp," July 10, 1915, reprinted in the "American Philatelist," Vol. XXVIII, No. 15, Aug. 15, 1915). *End of comment.*)

Stamps of type M1 in the denomination of 1 peso, brown, poorly printed, are frauds described by "Le Timbre Poste" as early as 1874. On the other hand, frauds which appeared in the market in 1863 at the same time as the actual stamps of type M1, were the two centavos, pink, and a five centavos, green, (already in decimal currency!). The design showed an eagle with spread wings over the coat-of-arms of Costa Rica.

(*Comment:* The denomination of the fake mentioned above should be 1 real, not 1 peso. Far from being poorly printed, it is steel engraved and, with casual inspection, dangerous. It has been well described by Earee in *Album Weeds,* among other places, but it nevertheless continues to be offered at auction as an "essay" or "prepared but unissued" stamp. *It is completely bogus.* The more prevalent fakes of the first issue, which Dr. Munk fails to mention, are the lithographed counterfeits, largely produced by the Spiro Brothers in Hamburg. They should fool no one. *End of comment.*)

Nos. 3 to 6 are not too often seen used during the actual time of issue but are relatively plentiful mint, being known in complete sheets. One part of the printing was used to make the surcharges of 1881-82. The remainders of the set were as follows: No. 3, 2,615,000; No. 4, 385,000; No. 5, 27,000*; No. 6, 10,500. These demonetized stamps were sold to the stamp dealer, J. J. Ross, and used by him for bogus overprints, partly with genuine cancels or worse. (For details see foreword and note after No. 11.) Our prices are for authentic cancellations during the period of actual use.



A 1

1881 (January or February) Provisional: Stamp No. 3 with overprint type A1 in decimal value. Overprint color: red, red brown or pink.

7. 2 cts. on ½ real, blue



The stamps used for No. 7 are mostly those which lack part or most of the horizontal shading lines at the top. Joris (*Gross.*

(*) Mechin, op. cit., states that the number is 27,500. H. D. M.

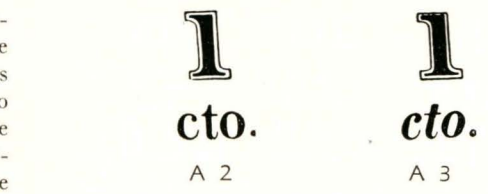
Handbuch, p. 401) mentions stamps surcharged "2 cts." with red pencil. As for the illustrated type surcharge on No. 3, it is supposed, according to Stanley Gibbons, to be an error, which was removed from the plate immediately. It is stated that this error was discovered in a block of six while sorting through a large lot. If it is really a genuine surcharge, it was never officially issued.

(*Comment:* Charles J. Phillips stated ("19th Century Stamps which are Rarer than the Post Office Mauritius," *Stamps,* Feb. 25, 1933) that "A block of 25 of the 2 ct. on ½ real was found in Griebert's stock in 1913. Six stamps in the lower left corner had this surcharge and I have not yet heard that any others have been discovered." It is worth noting that a block of 20 containing three copies of this variety was sold at auction in this country in January, 1952. Remarkably enough, it was written up and sold as the normal block the variety not being discovered until examination by the ultimate purchaser! It is possible that this was a part of the block reported by Phillips. *End of comment.*)

In addition, "Philately" reported in 1883 the appearance of the ½ real blue stamp (with or without overprint type A1) with vertical overprint in black "DOS CTS." This surcharge was said to have been distributed by the office of the Universal Postal Union and, as Collin and Calman mention, was reportedly purchased at the post office in San José in 1882 by a reliable New York collector. According to a letter of the Postmaster General of August 7, 1883 which described all stamps authentically issued up to that time, such a stamp was never issued. The fact that this surcharge was reported in 1883 when the regular surcharges had been withdrawn and the purchaser of the remainders had already circulated his fraudulent overprints leaves the suspicion that this item is also a fraudulent speculation. (See also below.)

1882 (Autumn) Additional surcharges: Stamp No. 3 with new value "1 cto." in red, surcharge A2 or A3 (italic).

8., I, 1 cto. on ½ real, blue, surcharge A2
8., II, 1 cto. on ½ real, blue, surcharge A3

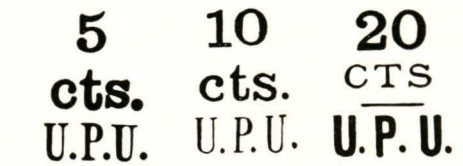


A 2 A 3

At the earliest, No. 8 was issued at the end of September, 1882, only a short time before the appearance of the following U. P. U. stamps. This seems to be the case because the stamp was first reported in the "Philatelic Record" of December, 1882 (first reported in "Le Timbre Poste" in February, 1883). Both types of surcharge must have been placed in circulation at about the same time because "Philatelic Record" reported type A3 first, then type A2 a few months later. On the other hand "Le Timbre Poste" reverses the procedure noting type A2 first and later reporting A3 in its New Issue Chronicle. Moens states in his catalog that type A3 is only a variety of A2. We have not been able to ascertain that both types were present in the same setting. Because this stamp was replaced on January 1, 1883 * by the definitive stamp No. 12 and was probably then withdrawn from circulation, it is evident that this stamp was used very little. These surcharges cannot but be rare because among the remainders sold to Ross (see below) there were none of No. 7 or No. 8. Due to the great number of later forged surcharges the true rarity of this stamp has not been realized.

A stamp similar to No. 7 and 8 in denomination of 5 ct. without U. P. U. was never officially issued but is a product of Ross.

(*Comment:* Dr. Munk draws the inference stated above from the letter of Postmaster General Escalante to the British Consul in San José which gave a resumé of the issues prior to the entry of Costa Rica into the U. P. U. This letter mentions only the 1 cto. and 2 cto. surcharges. However, several students of long standing, among them Alfredo Moya and A. A. Cohen, are certain that the 5 cto. stamp described above (Scott's No. 12) was a legitimate issue although probably not placed in use. *End of comment.*)



A 4 - 5 - 6

—— (November.) Additional surcharges in consequence of the impending entry into the Universal Postal Union: Stamps Nos. 3, 4 and 5 with surcharge A4, A5 or A6. Surcharge on Nos. 9 and 11 is in red, on No. 10 in black. (U. P. U.)—Union Postal Universal)

9. 5 cts (red) on ½ real, blue
10. 10 cts (black) on 2 reales, red
11. 20 cts (red) on 4 reales, green

Because the following definitive stamps went into circulation on January 1,* stamps No. 9, 10 and 11, which are designated by the Postmaster General as a provisional issue and which can be assumed to have been withdrawn immediately, were in circulation only about two months. It was mentioned in the philatelic press of that time that these stamps were not even in circulation in the whole country, only in San José. The first report (in "Philatelic Record" and "Le Timbre Poste") appeared about one month late as is usually the case with new issue chronicles. It is likely that because of official machinations accompanying the sale of the remainders (see below), this issue was never declared obsolete or withdrawn. Joris states that the period of use was November and December. The earliest report in the stamp press ("Philatelic Record") resulted from the receipt of letters bearing these stamps mailed from San José, January 18, 1883. This fact is very important because of the existence of stamps later cancelled with a back-dated cancel by Ross (see cut at the end of this section). It does not seem likely that he would have picked a date for his cancellation which would have been later than the actual period of use especially as the cancelling of the remainders took place only a few months after the period of actual use when everything would still be fresh in memory. The remainders of No. 9 comprised 2800 stamps, of No. 10, 9,000 stamps and of No. 11, 490 stamps.

(*Comment:* The statement that this issue was probably never declared obsolete is erroneous. The decree placing in use the definitive issue stated that "letters which are not franked with the stamps of the 'Postal Union' shall not be accepted." The 1887 postal regulations after outlining the stamps then current (Scott's 16, 17, 20, 21 and 22) states that postage stamps of old issues "have no value for franking correspondence." *End of comment.*)

These remainders and the previously discussed remainders of the issue of 1863-64 (without overprint) were sold to the dealer Ross around the early spring of 1883 for the sum of $3,300. According to Joris, the written contract bears the date December 22, 1883. It appears, therefore, that in contrast to the back-dated cancellations, the contract was dated in advance. This seems evident because the fraudulent surcharges for which some of the remainders were used were already in circulation in the stamp trade in April and May, and were detected and exposed a few months later. (The letter of Postmaster General Escalante exposing these overprints as a fraudulently manufactured speculation was dated August 7, 1883.)

Because Ross found in the lot of remainders too small a quantity of the surcharges and a great quantity of the unsurcharged stamps, with the consent of the Minister of Finance, he caused the following stamps to be overprinted:

On No. 3: 200,000 stamps with red overprint 1 ct., 2 ct. and 5 ct., partly with and partly without U. P. U. In addition, 9,200 stamps with overprint 2 cts. and U. P. U. In addition, 150,000 stamps with red overprint "Oficial," this, too, with and without U. P. U. The overprints of the 1, 2 and 5 ct. values were produced together from one setting: 30 positions of the 1 ct.; 30 positions of the 2 ct., and 40 positions of the 5 ct.

On No. 4: 65,000 stamps with black overprint 10 cts. and 20,000 stamps with black overprint "Oficial" (both with and without

(*)The date given is erroneous. It should be January 13th. H. D. M.

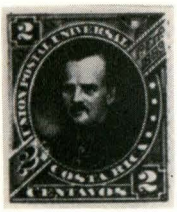
U. P. U.) Several different types of digits are found in the setting of this overprint.

On No. 5: 3,000 with red overprints, 20 cts. or "Oficial" (this too with and without U. P. U.)

On No. 6: 1,500 with black overprint "Oficial" (partly with and without U. P. U.)



All other similar surcharges not mentioned by us in this catalog, but which are cataloged by others, are among those made especially for Ross. To make these better suited for the market, a great part of them were later back-dated with a genuine cancel. The illustration presented here is of the one most frequently used.



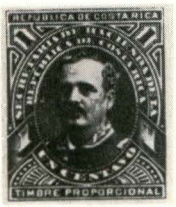
M 2

1883, January 1, M2. Definitive issue in consequence of joining the Universal Postal Union. ¾ portrait of President Prospero Fernandez. Engraved and printed by the American Bank Note Co. White paper. Perforated 12.

12. 1c, green
13. 2c, carmine
14. 5c, blue violet
15. 10c, golden yellow
16. 40c, deep blue

(*Comment:* The correct date of issue for these stamps is January 13, 1883 when they were placed in use under authority of Decree No. 17. The stamps could not possibly have been available for issue on the 1st as they were not shipped from New York until December 12, 1882. See Mechin, op. cit., footnote, p. 29, part 2. *End of Comment.*)

For the first time stamps were prepared for the province of Guanacaste with a special overprint (see section on Guanacaste below). Specimens of this issue with the overprint "Muestra" were chronicled as a regular issue by some catalogs but this error was quickly corrected. The stamps of this issue were demonetized September 20, 1889, the date of issue of the series of that year. Exchange period for stamps of the new issue expired October 31.



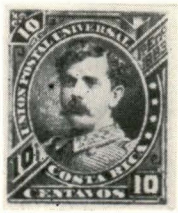
M 3

1884 (Early part of the year.) M3. Provisional issue: Revenue stamps with head of President Fernandez specially issued as postage stamps without overprint. Period of use: I. Early part of 1884. II. From end of March to beginning of August and until September 20, 1889.

17. 1 ct., carmine rose
18. 2 ct., blue

The use of both of these revenue stamps for 1 and 2 centavos postage stamps was first reported in April, 1884, in the new issue chronicle of "Illust. Briefm. Zeit." They had, apparently, been issued sometime in February or March. Later on, about the end of March, 1889, these two revenue stamps were again put in circulation as ordinary stamps. Because of the issue of the 1 centavo stamp with overprint A7 (see below) at the beginning of August, the further circulation of No. 17 was prohibited by decree of July 27th. On the other hand, No. 18 was used until the demonetization of all earlier stamps on September 20, 1889.

(*Comment:* We are unable to find any specific directive for demonetizing this revenue stamp or the 5 ct. (No. 21, below) as Dr. Munk suggests. The authorization for the revenues overprinted with the word "Correos," Resolution No. CCLXVII of 27 July 1889, makes no mention of demonetizing any previous issues. This is undoubtedly the same decree to which Dr. Munk has reference. It should be pointed out that use of revenue stamps for postage was expressly forbidden by the postal regulations and that formal demonetization (as postage stamps) would, therefore, be unnecessary. *End of Comment.*)



M 4

1887 (Early part of the year) M4. New definitive issue. Center, bust of President Bernardo Soto; frame as previous issue. Engraved and printed by the American Bank Note Co. Perforated 12.

19. 5 ct., blue violet
20. 10 ct., golden yellow

Demonetization and exchange period the same as for Nos. 12-16. With reference to these stamps with overprint "Guanacaste" see section under that title.



M 5

1889 (End of March) M5. Provisional Issue. Revenue stamp with head of President Soto. Engraved and printed by the American Bank Note Co. Issued without overprint for use as a postage stamp.

21. 5 ct., red brown

These 5 ct. provisionals were issued sometime near the end of March or the beginning of April at the same time as Nos. 17 and 18 (which see). Just as No. 17, No. 21 was demonetized at the beginning of August upon the appearance of the surcharged stamp with A7, No. 23 (which see). It is said that during the period of use only 8,000 of these revenue stamps were used as postage stamps. The 10 ct. revenue stamp in blue, type M5, was never used as a postage stamp either at this time or later. ("Illustr. Briefm. Zeit.," 1889, p. 323). The attempted use of the 10 ct. revenues as postage stamps caused the Postmaster General to issue immediate instructions forbidding such use.

(*Comment:* With regard to the demonetization of the 5 ct. revenue for postal use please see the comment after No. 18 which also applies here. Despite the fact that the 10 ct. was not permitted to be used postally we have seen copies which were undoubtedly cancelled postally. *End of comment.*)



A 7

1889 (Beginning of August) Provisional stamp No. 17 (Revenue stamp with head of Fernandez) and provisional stamp No. 21 (Revenue stamp with head of Soto) overprinted with black surcharge type A7 for use as postage stamps.

22. 1 ct., carmine rose
    (a) surcharge inverted
    (b) surcharge vertical
23. 5 ct., red brown
    (a) surcharge inverted
    (b) surcharge vertical

Prepared but not issued:

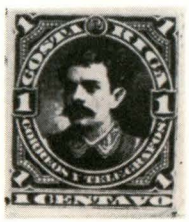
2 ct., blue

This issue was authorized by decree of July 27th. Contrary to other reports, according to the usually well-informed "Illustr. Briefm. Zeit.," 2 ct. and 10 ct. revenue stamps overprinted with type A7 were never issued. (This despite the fact that both values with genuine surcharge apparently exist.) The 2 ct. was used as postage only *without* the surcharge A7. The 10 ct. was never used as a postage stamp, with or without surcharge. Because of the short period of usage, the number of No. 23 issued was only 10,000 copies as compared with 8,000 of No. 21. The stock not used was later sold to the stamp trade.

The printing error, surcharge vertical, is found reading up or down. (Same price.)

Just as were the previous provisionals, Nos. 22 and 23 were retired from use on September 20, 1889.

(*Comment:* It is noteworthy that Kohl, in listing the above surcharge varieties, prices the sub-varieties of the 5 ct. and leaves the 1 ct. unpriced. We have never seen the inverted or vertical overprints on the 5 ct. but only on the 1 ct. and find that only Yvert, out of five catalogs consulted, mentions them without pricing the varieties on either value. We doubt very much that the inverted and vertical overprints exist as genuine on the 5 ct. As for the 2 ct. and 10 ct. revenues with this overprint, leading specialists (Cohen et al.) have repeatedly asserted that they have never seen these stamps with genuine overprints. *End of comment.*)



M 6

1889 (Sept. 20; No. 33, Oct. 9) M6. Definitive issue with bust of President Soto for postal and telegraph use. Engraving and printing by the American Bank Note Co.* All values have different frames. The intertwined initials "UPU" stand for "Union Postal Universal." Perforated 14, 15 (Also 14 x 15 and 15 x 14.)

24. 1 ct., sepia brown
    (a) Imperf. vertically
25. 2c ct., blue green
    (a) Imperf. vertically
    (b) Imperf. horizontally
    (c) Diagonal half used as 1 ct.
26. 5 ct., orange
    (a) golden yellow
    (b) Imperf. horizontally
27. 10 ct., red brown
    (a) Imperf. horizontally
28. 20 ct., green
    (a) Imperf. horizontally
29. 50 ct., carmine rose
30. 1 P., ultramarine, pale blue
    (a) Blue - deep blue
31. 2 P., dark violet
    (a) purple
32. 5 P., olive green
33. 10 P., black (October 9)

(*Comment:* The correct date of issue for the 10 peso value is October 8th. In addition to the gauges of perforation mentioned, this issue also comes in ½ gauges of 14 and 15, both simple and compound. The following part-perforate varieties are known in addition to those listed: 1 ct., in vertical pair, imperf. between; 20 ct., in horizontal pair, imperf. between and it is likely that there are others which have not been reported. The 2 peso also comes in shades of slate and all values come in minor shades of the listed colors. *End of comment.*)

In regard to No. 33, the black color at first caused some doubts as to its status, but this highest value was issued later than the other values, being authorized by decree of October 9th. For a study of the types and colors of this issue see "Philatelic Journal of India," 1910, pp. 268-69. The perforation errors (without vertical or horizontal perforations) are known both as regular imperforate between pairs and as only partly perforated on one side. An entire sheet of No. 25 without perforations was reported by "American Journal of Philately," 1893, p. 587. A sheet of No. 26 without perforations was reported by "American Journal of Philately," 1890, p. 396 and by "Gibbons

(*) Erroneous. The stamps were printed by Waterlow of London. H. D. M.

Journal," March, 1895. No. 25 was used diagonally bisected from San José in March, 1895, but there was probably no actual need for such usage. The bisects are found both cut and perforated.

(*Comment:* In addition to the 5 and 10 ct. values, the 1 ct. also exists completely imperforate. The date of use of the bisected 2 ct. must be in error because in 1895 this issue had been obsolete for three years and no stock of unused stamps remained on hand. In any case the use of bisected stamps was illegal having been prohibited as early as December 4, 1883. *End of comment.*)

After the appearance of the following issue in the spring of 1892, the whole lot of remainders of Nos. 24 - 33, as well as the officials and the Guanacaste overprints, by decree of July 23, 1892 was put up for auction with a reserve of $2,500. The lot was sold to T. Castro and Co., San José, for $5,000.* The quantities of the remainders were published in "Illustr. Briefm. Zeitung," 1893, p. 93, and the "Philatelist," 1893, p. 143. The small quantities of official and Guanacaste surcharges are to be noted especially. The following quantities of the peso values were put up at auction: No. 30, 87,786; No. 31, 14,836; No. 32, 3,616 and No. 33, 1,330.

The remainders, which sold for less than face value, circulate in the market in large numbers obliterated with the fake cancellations shown below:



II



III



IV

Again on November 21, 1894, through the Telegraph Ministry, 475,758 stamps of all denominations removed from cablegrams and telegraph forms (obliterated with large oval cancel in violet aniline ink) were put up for auction with a reserve of $1,250. Accurate figures of the values in this lot are given in "Illustr. Briefm. Zeit.," 1895, p. 22. (For Guanacaste see that section.) Finally in June 1899, the Post Office Department made an offering comprising used stamps of all denominations but mainly the 5, 10 and 20 centavos values. (Accurate figures are given in "Illustr. Briefm. Zeit.," 1889, p. 183.) Our prices are for postally used copies.

1892, (March) M7-10. (Coat of Arms motif with each value in a different design.) Engraved and recess-printed by Waterlow and Sons, Ltd., London. White paper, peso values on colored paper; perforated 14 and 15.



M 7 - 8 - 9 - 10

* The reserve was in Costa Rican pesos. The purchase price was in American gold. H. D. M.

34. 1 ct., blue green
    (a) Imperf. vertically
35. 2 ct., golden yellow
36. 5 ct., violet
    (a) red violet
    (b) Imperf. horizontally
37 10 ct., green
    (a) Imperf. vertically
38. 20 ct., cinnabar
39. 50 ct., grey blue
40. 1 P., olive green on yellow
41. 2 P., red on grey paper
    (b) red on grey lilac paper
42. 5 P., dark blue on blue lilac
43. 10 P., red brown on grey
    (b) red brown on yellow

(*Comment:* The month of issue given is erroneous. The decree authorizing this issue (No. 119) was dated April 23, 1892 and specifically set May 1 as the date on which it would be placed in use. The perforations on this issue vary through a wide range from 12½ to 15½ and occur in a variety of compounds. The 5 ct. and 10 ct. also exist in horizontal pairs, imperf. between. (*End of comment.*)

These stamps served both for postal and telegraph use. Nothing is known to us of any auction of telegraphically used stamps of this series but after the issuance of the following series, the unused remainders of Nos. 34 to 43 and great numbers of postally used stamps of this series were offered at public sale on November 1, 1901. ("Illustr. Briefm. Zeitung," 1901, p. 335.) Especially interesting is a comparison of the quantities of stamps auctioned between those which were unused and those postally used. Peso values: 1 peso, 8,800 used; 37,900 mint. 2 peso, 10,100 used; 31,700 mint. 5 peso: 8,700 used; 30,500 mint. 10 peso, 11,000 used; 10,300 mint.

(*Comment:* The figures as given by Dr. Munk had transposed the quantities as between mint and used. We have here given them correctly as they appear in the notice of sale in "La Gaceta" for October 16, 1901. *End of comment.*)

Despite the comparatively large numbers of used stamps available, some of the mint remainders were afterwards provided with fake cancellations. (See above.) The more vivid paper colors, No. 41b and 43b are said to have been found only in the remainder lots. Perhaps because of the relatively large numbers of unused pieces, the suspicion has arisen that in the case of 41b and 43b there was a reprinting of these stamps. According to "Gibbons Monthly Journal," Vol. XV, p. 8, there was still another offering of remainders by government auction in July, 1904. Because single stamps are offered in larger numbers than in 1891 it is assumed that they must come from the second stock. Those stamps used telegraphically are cancelled with an oval cancel in violet.

(*Comment:* It is rather surprising that Dr. Munk should have failed to recognize the used stamps in the sales mentioned as being from discarded telegraph and cable forms since he was aware of the source of the used "remainders" sold from the 1889 issue. Yet, from his statement that he knew nothing of "any auction of telegraphically used stamps of this series" (1892), it is quite evident that he did not. What probably misled him and caused him to refer to these stamps as "postally used" was the fact that early in the life of the 1892 issue the various oval telegraph markings were discarded (as obliterators, at least) in favor of the same target cancel which was used for postal purposes. However that may be, the sales of 1901 and 1904 were composed of telegraphically used stamps and, further, were conducted under the auspices of the Department of Telegraphs. For an extended discussion of this view, the reader's attention is invited to "The Target Cancellation of Costa Rica" by H. D. Mitchell, "Stamps," February 23, 1952. *End of comment.*)



In November, 1892, the "American Journal of Philately" reported the receipt of letters franked with revenue stamps of the Coat of Arms type illustrated herewith in the 10 ct. and 1 colon values. As we have never even

had a hint of confirmation for such provisional use it might be that it was used only through oversight or might be philatelic usage through the connivance of the postal clerks.

(*Comment:* Scott continued to list these two fiscals under the heading "Revenues Used for Postage" until they finally abandoned such listings altogether. We have seen the 4 ct. of the same type on a registered cover to New York, but we are inclined to agree with Dr. Munk that the necessity for such use was more philatelic than actual. *End of comment.*)

Prepared for use but not issued.



By order of the government of Costa Rica in the year 1892, the firm of August Gast of New York prepared a printing of 50,000 of a stamp commemorating the 400th anniversary of the discovery of America. This stamp, for reasons unknown, was never issued. Perforation about 12. After the completion of the printing the original plate went into possession of the government. There are several essays of this stamp in various colors.

5 ct., blue grey

1901 (January)* M11-20. Gold standard. Engraved and printed by Waterlow and Sons, London, in two colors; Perf. 14, 15.

44. 1 ct., green and black
45. 2c ct., orange red and black
46. 5 ct., light blue and black
    (a) Imperforate
47. 10 ct., ochre; yellow ochre and black
48. 20 ct., wine red and black
49. 50 ct., lilac and blue
50. 1 C., olive yellow and black
51. 2 C., rose and black
52. 5 C., brown and black
53. 10 C., green and red brown

As the inscription "1900" indicates, it was planned to have this issue in circulation at the start of 1900. The late date of circulation is said to be explained by late delivery from the contractor. Incidentally, the change to the gold standard currency, which was the main reason for this issue, was not established until the middle of the year 1900.

(*)New Year's Day to be exact. H. D. M.



M 11 - 12 - 13 - 14 - 15 - 16 - 17 - 18 - 19 - 20

During the period of circulation large amounts of used stamps of this issue appeared in the market at nominal value. In 1912 great numbers of this issue obliterated with a four ring canceller were auctioned off by the government. The space between the rings is much greater than in the regular cancel. Finally, in 1914, the remaining stock, in addition to that already mentioned, was overprinted in sheets with a cancellation of five thin parallel lines in black and they too were sold to the trade at far under nominal value. For this reason we have omitted prices on used items.

(*Comment:* The reader is again referred to the article cited in the comment following the 1892 issue in which these "remainders" are also discussed. We have no doubt that the stamps sold at the 1912 sale (and probably also those which Munk mentions as appearing in the market at nominal value earlier) are telegraphically used. The statement that "the space between the rings is much greater than in the regular cancel" is wrong as scrutiny of a few covers would show. San José, at least, had several types of target cancel during the life of this issue and they were not uniform in dimensions. *End of comment.*)

The erroneous inscription on No. 47 ("Branlio" instead of "Braulio") was supposed to have been corrected, according to the Postmaster General, in the second printing, but actually no correction was made until the 10 ct. stamp, No. 62 of the next issue came out with the correct inscription.



M 21 - 22 - 23

1903 M21-23. Supplementary values issued because of changes in the postal rates. Two-color recess printing with perforations as before.

54. 4 ct., lilac and black
55. 6 ct., yellow olive and black
56. 25 ct., light violet and dark brown

The supplemental values were authorized by government decree of January 9, 1903, and put into circulation later during the year. About mass cancelling and remainders, the same is true of these stamps as the previous issue. Nos. 54 - 56 were removed from circulation October 15, 1907.

(*Comment:* The correct date of issue is September 8, 1903. We do not find any decree under the date given by Dr. Munk, although we did find that the foreign postcard rate was raised by decree dated January 22, 1903. It was to meet this rate that the 4 ct. stamp was issued. The 25 ct. stamp was primarily intended to meet the combined foreign first class rate, registry fee and acknowledgement of receipt fee. We are unable to find a reason for the 6 ct. but are inclined to believe, because of its relative scarcity on cover that it might have been intended for some telegraphic purpose. *End of comment.*)



A8

1905 (August); 1906 (February). Provisional 1 ct. stamps. Stamp No. 48 with black surcharge A8.

57. I. Printing (August 1905) Surcharge A8 horizontal
57. II. Printing (February 1906) Surcharge A8 diagonal and black, horiz. printing 125,000
(a) Inverted surcharge
57. II UN CENTIMO on 20 ct. wine and black, diag. printing 200,000

This stamp was necessitated by a shortage of 1 ct. stamps. Stamps with green, red or gold surcharges or other colors which have occasionally passed as postage stamps are only essays.

(*Comment:* There were four (not two) different printings of this surcharge, authorized as follows:

August 9, 1905: 125,000 (Decree in "La Gaceta," 8-10-05)

September 11, 1905: 30,000 (Decree in "La Gaceta," 9-12-05)

October 7, 1905: 6,000 (Decree in "La Gaceta," 10-8-05)

February 9, 1906: 100,000 (Decree in "La Gaceta," 2-10-06)

Thus we see that the total number of stamps surcharged was 261,000 rather than the 325,000 given in the text. The decrees, of course, do not differentiate between the position or format of the two types of surcharge. In addition to those mentioned, the essays or trial colors are also to be had in yellow. *End of comment.*)



M 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 32 - 33

1907 (October) M24-33. Steel engraving and bicolored recess printing by Waterlow Brothers and Layton, London. White paper except No. 60 on toned paper. Perforated 11, 11½ x 14; 14. Known imperforate and with center inverted.

		Perforations 11 x 14	14
58.	1 ct., brown and blue black	.08	.30
59.	2 ct., yel. green and black	.35	.80
	— Imperforate horiz'tally	—	—
60.	4 ct., carm. rose and black	1.50	5.50
61.	5 ct., orange and blue black	.35	.75
	— Imperforate vertically	—	—
62.	10 ct., blue and black	.55	1.20
63.	20 ct., olive green and slate black	2.00	2.40
64.	25 ct., bright viol. and black	1.20	1.70
65.	50 ct., red lilac and d'p blue	3.75	10.00
66.	1 C., dark brown and black	5.50	17.50
67.	2 C., wine red and greenish black	8.00	22.50

(*Comment:* The issue date is October 1st. We have here preserved Kohl's prices (for unused only) to show the relative value of the two perforations since Scott does not differentiate between them. They are, of course, in pre-war German marks, the mark being roughly equivalent then to 25 cents U. S. For present values the reader may consult either Gibbons or Yvert, both of which catalogs list and price both varieties of perforation. *End of comment.*)

The entire imperforate sheets of many denominations reported soon after the issuance of this series are printer's waste or trial printings. The stamps of most values of the set with inverted centers similarly were never regularly issued. But according to "Illustr. Briefm. Zeit.," 1910, p. 350, two sheets of No. 61 imperforate vertically, one of which went into a private collection, were discovered in San José. The other sheet was cut up by the clerk at the post office window. This man, not having a pair of scissors,

tore the imperforate rows so that most of them are damaged. No. 59 in a vertical pair imperforate between is mentioned by Scott.

Concerning remainders and mass cancellations during or after the period of circulation see remarks under the 1901 issue. The remainder stock sold in 1914 was cancelled with five horizontal lines in black. According to a decree of the President dated April 6, the stamps of this issue were demonetized June 30, 1910.

(*Comment:* For an extended discussion of this issue including the reasons for its short life of two years and eight months, the reader is referred to Quigley, James A.: "Some Notes on the 1907 Issue of Costa Rica," "Weekly Philatelic Gossip," June 16, 1945. *End of Comment.*)



M 34 - 35 - 36 - 37 - 38 - 39 - 40 - 41

1910 (April 6) M34-41. Engraved and recess printed by the American Bank Note Co., New York. Perforated 12.

68. 1 ct., brown
69. 2 ct., bottle green
70. 4 ct., scarlet
71. 5 ct., orange
72. 10 ct., deep blue
73. 20 ct., dark olive
74. 25 ct., deep violet
75. 1 C., dark brown

With reference to mass cancellations, see above. Nos. 68-75 were placed in circulation as needed according to decree dated April 6, 1910. The printing plates were destroyed in 1924.

(*Comment:* Considering the unsavory reputation which the stamps of the previous issue had acquired through the machinations of the printers in supplying stamps privately at considerably under face (at least in the case of the fiscals which were produced by the same firm) and the government's anxiety to replace them as early as possible, it is probable that the entire 1910 issue was immediately placed in use after the issuance of the authorizing decree. This issue had a life of 14 years, the longest of any Costa Rican issue except the first, and was *never 'mass-cancelled'* as Dr. Munk implies. Target cancels found on these stamps are from registered letters. The remainders were sold in 1924 and consisted of unused stock exclusively which had not been obliterated in any way. As for the printing plates having been destroyed in that year, it is far from likely. The American Bank Note Co. has a hard and fast rule that plates will remain in their possession and will not accept a contract unless this provision is agreed to. As late as the middle '40s, the company stated (to Mechin, op. cit.) that the plates of the first issue were still intact in their custody, so it is unreasonable to believe that later plates should not, also, be held in their vaults. *End of comment.*)

(To be Concluded in the Next Number.)

BOOK REVIEWS

20th Century United States Cancellations. By Foster W. Loso and Heyliger de Windt. Published by the authors, Elizabeth, N. J., and Wolfeboro, N. H. 162 pp.; 1376 illustrations; cloth. $5.00; to be had from Mrs. Foster W. Loso, 1057 Edgewood Road, Elizabeth, N. J.

Foster Loso, who died too young, just before this book went on sale, was a thorough and able student in his chosen fields of philately. Principal of a high school by profession, author of several standard works in the field of business education, with a Ph.D. degree from New York University, he brought his gifts and training to his philatelic activity. His few published articles and books in philately all showed results of this combination of ability and education. Heyliger de Windt has long been known as a competent, adequate student of covers, cancellations and usages. As I have long been on terms of good friendship with both, and Dr. Loso was a fraternity-brother, I welcome the chance to review their book.

The text chapters are not mere routine introductions, but deal with the origins of unusual cancellations in this period, with the story of the fancies as operated within or by neglect of postal rules, and, at end of book, with histories of the various offices using them, to give the local events occasioning their use. Our chief regret may well be that a further chapter was not added, pointing out the occasional persistence of a postmark device or a fancy killer from as far back as the 1880's. Thus, picture No. 694 is the old octagonal M. O. B. postmark of Madison, Conn., from the early 1880's, with lower lettering either damaged or purposely chipped out. The Kicking Mules, Nos. 936, 937 and 938, are likewise survivals from an earlier day. No. 1163 is a survival of a rubber oval grid killer quite extensively used in the period around 1890.

What the authors have clearly aimed to do is to report anything different from the more or less standardized postmark types in use at the various periods from 1900 to 1950. Hence, plain slogan postmarks do not appear; but each pictorial slogan in that period does. The standard rubber town marks with killers of three or four bars do not appear save when the killers show a legend (No. 101), or an exceptional case when struck twice tete-beche close together (No. 483, of Hamilton Square, N. J.). When Money Order or registration double circle rubber town marks were used to cancel stamps, or a receiving postmark was so used, these are included.

No doubt numerous items known to collectors, but not reported to the authors or in print, could be added. That is the normal state of affairs for any pioneer book in its first edition. It does not constitute a fault in this work.

A purist might cavil that many of the regular double oval "bumpers" of various offices, including the widely used blind bumper for cancelling on registered mail, are included. He might also wonder at including 21 of the rubber box killers so plentiful in the 1920's, while hundreds of others are left out; likewise at the including of only a few of the rubber box rollers then so plentiful and so often confused with precancels by the uninformed. Picture No. 705 is, in fact, actually a precancel—the only one included: a typical rubber handstamp device for that use prior to 1930. The repeated inclusion of the widely used wooden target killer, used for registered mail at many small offices, as Nos. 10,164,556,579 and 1074, might even provoke a momentary laugh.

This book tackles one job, doing it adequately. It guides the collector into knowing and handling the wide variety of fancy cancellations or aberrant ones found up to our own times. It thus disposes effectively of the claim that modern U. S. stamps lack possibilities for interesting cancellation collecting. Assembling into one accessible place information that had been scattered or not even recorded, this book really was needed.

The arrangement by alphabetical order of the offices using the cancellations shown may not please all users. Because each is pictured as well as listed, the arrangement removes all difficulties which might have been experienced if some classification system had

been used. From past experience, I can assure any user that no matter how good, how practical, how logical a classification system might have been developed, it would have confused users far more than it would have helped.

We can admit almost every shortcoming, and still say that the task the authors set themselves was as adequately performed as was humanely possible. The book is both interesting and useful.

S. G. R.

Austria, A Specialized Catalog 1850-1918. 1952 Edition, by Edwin Mueller, English-German. 174 pp. Paper cover. Available from Mercury Stamp Co., New York, N. Y. Price $5.00.

This is a model for a specialized catalog. Philately has offered many reference books. Many are good, others are fair and a far too great a number are poor productions. This Austrian catalog is not perfect, but its planning and execution should light the way for others.

A catalog is a source of information not for the student but for the uninformed. The student has little need for a catalog. The basic requirement for a catalog is handy use. Too many stamp catalogs are poorly planned, badly indexed and explained, so that the user is unable to locate the information desired although the book has it. A specialized catalog should be as complete as possible guiding the user to all the ways he can collect any individual stamp or issue, while explaining the stamps as tersely but clearly as possible. A good specialized catalog should price every stamp in all the ways that it is collected. There must be prices for cancellations, certain usages, covers and multiple pieces. And the prices must be accurate market guides.

An Edwin Mueller can produce such a catalog and *he has done it.* The collector of Austrian stamps has his guide. There is no question but that this catalog will find wide use.

It is to be regretted, in our opinion, that the editor chose to stop at the end of 1918. Many of the less advanced collectors start with the easier issues, which generally are the newer ones. He then works back. Having the Austrian stamps from 1919 on and then being able to classify and value them with such a specialized catalog would stimulate him to turn to the pre-World War I stamps. Most every beginner starts with the 1920-24 Inflation series, owning them unused. He should be taught that used copies are far scarcer while many of the stamps on cover are real elusive being worth manifold the standard listed prices. It is the lack of this which causes the only criticism we found with the catalog.

The above fault, however, is comparatively negligible when one considers the fund of information detailed upon the listed items. We happen to know that this was a work of many years and a difficult task.

The editor's definitions set forth on pages XII to XXIII of the Introduction are thought provoking in that some deviate from those more generally accepted. Some critics might quibble on this. In several instances, we did not completely agree with a definition. So what? That's what Mueller calls a proof, and he lists and prices it that way. He is specific, creating order, not confusion.

This catalog is another fine production from the hand of the editor of the "Mercury Stamp Journal", a member of the COLLECTORS CLUB PHILATELIST board as well as the author of many articles published in this magazine and other philatelic publications. Mr. Mueller is continually making praiseworthy contributions and establishing a fine reputation of the quality of his work. There is no reason to doubt that this Austrian catalog will be very successful here and abroad.

H. M. G.

William Dockwra and the Rest of the Undertakers. By T. Todd. Edinburgh, C. J. Cousland & Sons Ltd.; distributed by Robson Lowe, Ltd., London. 1952; 178 pp.; 38 plates, cloth, 25s not post free ($3.50).

As a historico-biographical study, this is the first work that is acceptable on the grounds of sound scholarship, dealing with the first London Penny Post of 1680 to 1682. Hitherto, we have had excellent fragments, but no systematic searching of the proper archives for original source material. Mr. Todd's

own library and archive searches have brought out material which not only was unknown, but which fills in many gaps in the story as hitherto given.

Some 92 pages, as "Appendixes" are given to complete reprintings of the texts of broadsides, circulars and other original sources. The 38 plates are reproductions, via halftone prints, of the first pages of such documents, or handbills in full.

The original of the Penny Post for Whig political publicity, after the Titus Oates affair, is not merely established, but fully documented. Jealousy on the part of the Tory holder of the Postmaster Generalship is clearly indicated as the main factor in the sequestration, by methods smacking of present-day ones in the dictatorship and communist-held lands, of the Penny Post into the postal system.

As Dockwra's Penny Post was the direct ancestor of the postal service in London, even as was Greig's of that in New York nearly two centuries later, this book is clearly a direct contribution to postal history even though the service was privately owned. The parallelism is so striking that any student of American postal history of earlier days may well glean the most valuable suggestions for his own investigations by judicious use of Mr. Todd's able work.

A very interesting portion is the study and discussion of the claims of Mr. Murray, one of the four "undertakers" with whom Dockwra was originally associated as partners, to have originated and actually operated a penny post in London. The possible Murray origin of the earliest form of Dockwra postmark, with fleur-de-lis in corners, is judiciously considered.

The stampless cover collector, not confused by the attempt to cozen stamp collectors into accepting postmarks of office, date or rate on stampless covers as "stamps" in the philatelic sense because this term was used for them back in those Pleistocene days, will no doubt find this work most interesting. He will, however, not fall for the exaggerated monetary values which this misuse of terms seems deliberately continued in order to encourage. Guarding his purse by these reservations, he will welcome this competent and adequate study, written stylistically with proper regard for the comfort and pleasure of the reader.

A little sidelight, gleaned from one of the documents preprinted, is the pronunciation of Dockwra's name. This has puzzled many. It is clear from the source herein given that the W is silent and the final A long: "Dockray."

S. G. R.

The Philatelic Folio. Vol. 1, No. 2, June, 1952. A quarterly magazine published by Lyons F. Livingston, 2435 No. Charles St., Baltimore, Md. Yearly subscription $2.00.

Here is a new journal with articles on the more serious side of philately. With Lyons Livingston at the helm, one expected that the contents would be devoted only to China and the surrounding Asiatic lands. Instead in this 79-page magazine one finds seven articles, two of which are non-Asia. There is one article on the 1871 stamps of Hungary, and the first part of a Lithuania Catalogue by one unnamed although we suspect a certain Baltimore collector as the compiler.

There is always room for one more. This journal has made a promising beginning. Authors such as Mr. Livingston and Dr. Robert C. H. Lee are well-known to the readers of the COLLECTORS CLUB PHILATELIST. It is encouraging to see that Mr. Livingston has had the courage to write on the 1871 Lithographs of Hungary showing that his philatelic knowledge is broader than is generally known.

Lithuania is a mystery country. We know by attempting to study its stamps. The standard catalogs are of little help. The Kohl Handbook never reached this country. So we shall follow these Lithuania listings with interest, happy to learn more about the stamps of this European country.

This journal is satisfactorily illustrated, a neat little production printed by the offset method. We wish it well.

H. M. G.

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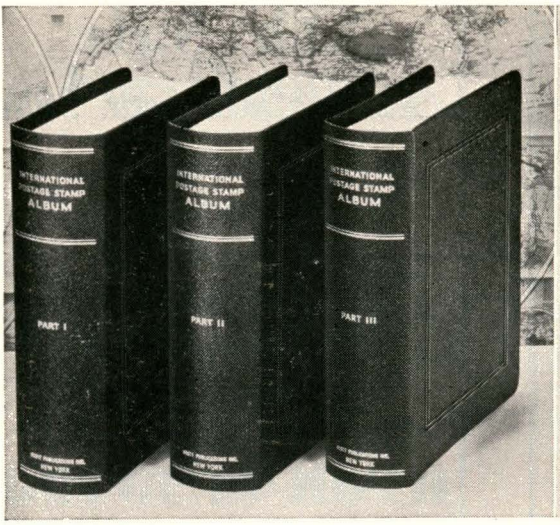
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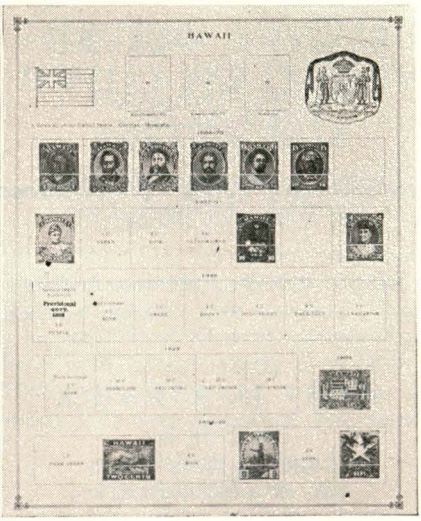
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