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Volume 57 Number 5
September 1978

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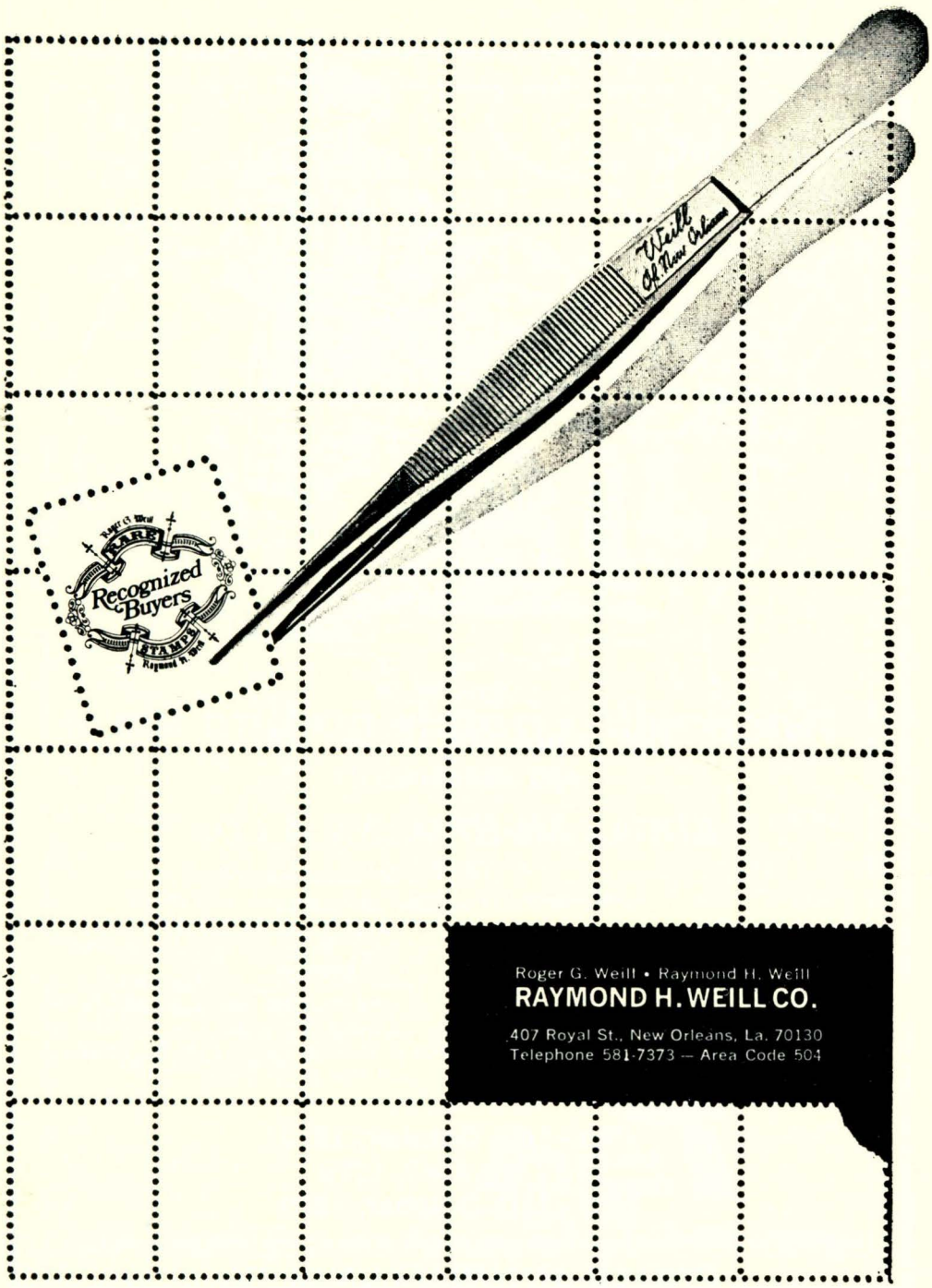
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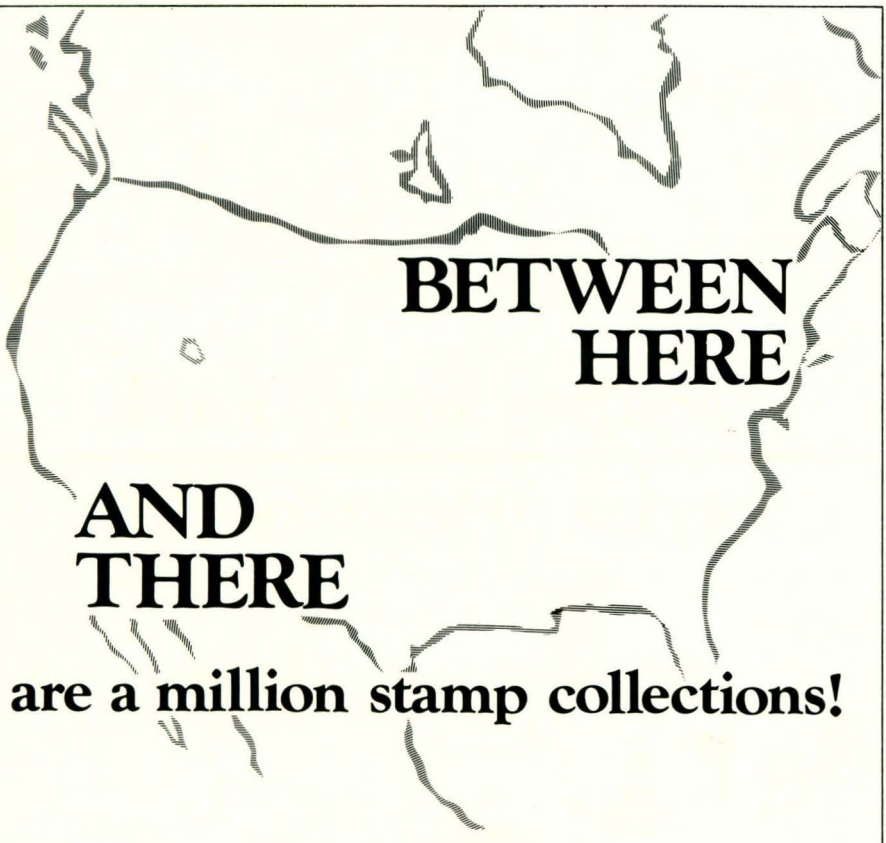
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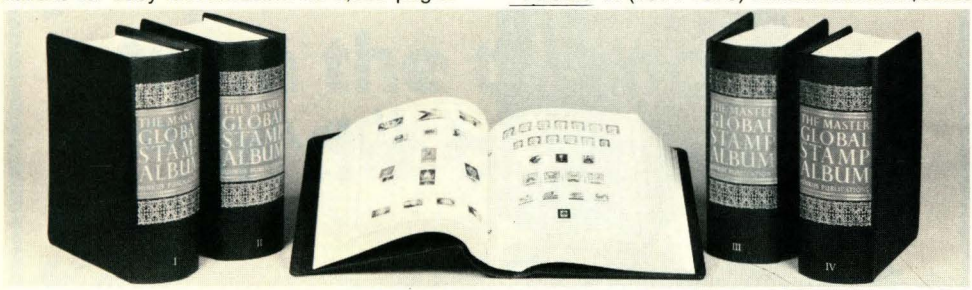
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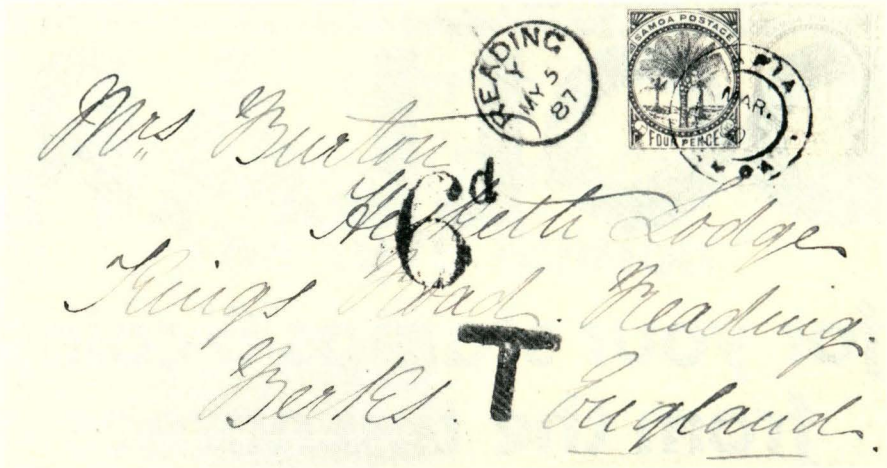
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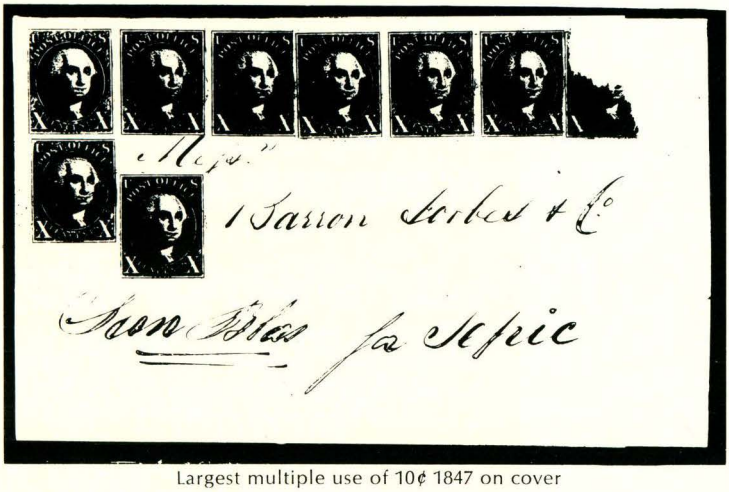
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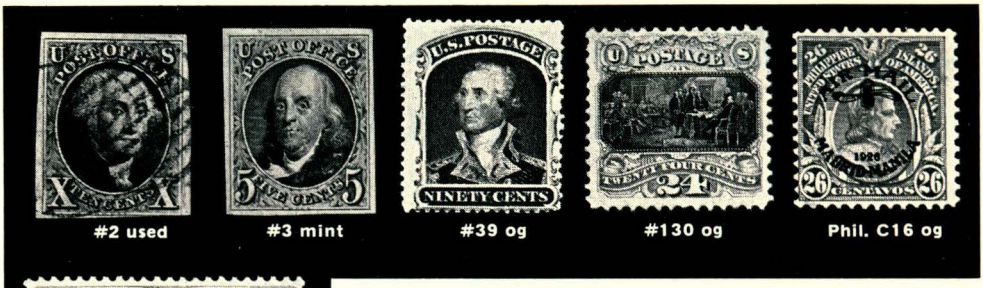
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The Collectors Club PHILATELIST

Volume 57, Number 5 **September 1978**

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Letters to the Editor

CAPEX '78 — AN EDITORIAL REPLY

Recently several letters of condemnation containing half-truths and inaccuracies concerning CAPEX*78 have appeared in the philatelic press. As a director of CAPEX and of the Vincent G. Greene Philatelic Research Foundation, as well as president of the Royal Philatelic Society of Canada and of the Philatelic Specialists Society of Canada, I feel that to leave these comments unanswered would constitute a grave injustice to organized philately in Canada. I therefore ask that you seriously consider publishing this article in your publication. I am convinced that it presents CAPEX*78 in its proper perspective.

Thank you for your anticipated cooperation.

Dr. Fred G. Stulberg.
Toronto, Canada

CAPEX COMMENTS — THE AFTERMATH

No sooner have the victory trumpets sounded and the success of the operation proclaimed, when the wails of the wounded are heard.

How great is the hurt of the individual who feels that he was not afforded the deference he expected. How loud are the screams of anguish when someone is denied the special privileges that he felt should have been his. How deep is the trauma when one finds that the sterling qualities of his exhibit have been recognized only with a medal of like colour. There is little doubt that some of the voices now being raised in pain and indignation against CAPEX*78 have been the consequences of these wounds.

It would be facetious, however, to suggest that administrative and operational perfection had been achieved and the only people who had suffered were those who had been slighted. There were large numbers of people, unfamiliar with international exhibitions, who were totally unprepared to cope with the long queues common to all successful shows. Certainly a few people were inconvenienced by the erroneous publication of two different times for the Preview Reception. Some phtographer-philatelists were understandably disturbed when they discovered that the use of cameras is restricted at most international exhibitions. Those conditioned to previous marathon Awards Banquets found it difficult to accept a condensed version. Many older people would have benefited if more lounge areas had been provided.

On the other hand, many sought and found solace among the many CAPEX offerings which included Beaver Club membership, banquets and receptions, seminars and meetings, special souvenirs, on site banking and tour services, shuttle bus service and special facilities for the handicapped.

However, no matter how well the needs of the individual are satisifed, the true success of the undertaking must be measured by how well it has fulfilled its obligations to the four facets of the philatelic fraternity. These are, of course, the

collectors, exhibitors, societies, and trade.

It is certainly significant that tens of thousands of collectors failed to raise their voices in anguish upon being provided with the finest display of stamps, postal history and topicals ever seen in Canada and rivalling many elsewhere. No moans were heard from the people who had waited to see the Court of Honour containing some of the rarest gems of the philatelic world in general and of B.N.A. in paricular. Absent were complaints from the many who flocked to the dealers and postal administrations in such numbers that it was soon apparent that these were bigger attractions than the exhibits themselves.

There was no cry of pain from the exhibitors when they discovered that their collections were greatly enhanced by what is acknowledged to be one of the most tasteful and attractive frame arrangements for exhibitions ever concieved. Certainly, none could claim having suffered as a consequence of exceptional care in handling; near perfect display conditions as to light and humidity; and of intensive protective security. Not many were annoyed at the thought that their treasures were assessed by an unusually large jury, renowned for its extensive knowledge.

Few participating societies had time to complain because they were far too busy signing up new members in numbers that exceeded their expectations. Unscathed, also, were the many organizations who were provided space and facilities within the exhibiton area for their receptions, seminars and meetings.

The dealers, usually proned to battle scars, came away relatively intact because many of their inveterate problems with customs, equipment and security were anticipated, minimized and, in most cases, eliminated. Actually, the usual 'battle of the bourse' never did materialize because most dealers and postal administrations found little time to deal with other than the ubiquitous buyers.

If the number of congratulatory messages that have been received is any indication of 'victory', then the battle has been won. Hardly a day passes without additions to the already impressive collection. Some suggest that we do it again in five years. Many insist that we put in our bid to again be hosts ten years hence.

Thus, despite the wails of the few who feel that they suffered permanent scars from CAPEX exposure, there is little doubt that the vast majority of survivors were victors, not victims, and the image of philately in Canada shines much brighter throughout the world because there was a CAPEX*78

In the course of doing further research on the stamps of Dungarpur State in India, I have found a very serious error in my original article on that state which appeared in Vol 53, No. 4 of the C.C.P. This error appears on page 209 where I list the denominations and the colors of the stamps. The color of the ¼ anna stamp is given as green. In actuality the ¼ anna is printed in a yellow orange color. How this error occurred is a mystery. It may have been a slip of my typewriter or made by the ever present "Printer's Devil."

My new research also enables me to add an additional denomination to the set of stamps bearing the Rajah's protrait, the 1½ annas printed in deep violet. The design is the approximate format of the 1 anna 3 pies stamp illustrated on page 207 of that issue.

A further bit of infromation that will be useful to students of the stamps of the Indian states is that Mr. Theodore Neu of New York City has found that the New York Public Library owns a number of the published reports of the State Governments. He is currently going through these to see what information can be gleaned from them.

I do hope that you will give this letter a prominent place in the next issue of the Collectors Club Philatelist as I do not want the error compounded through inclusion in one of the catalogues.

H.D.S. Haverbeck
Bernardsville, N.S.

A PHILATELIC MYSTERY SOLVED

By Calvet M. Hahn

What was the strange marking, a 25mm double bordered reverse circle reading NEW YORK/P.O. in red, found on a cover dated May 7, 1838. Calvet Hahn's intriguing solution presents a plausible answer.



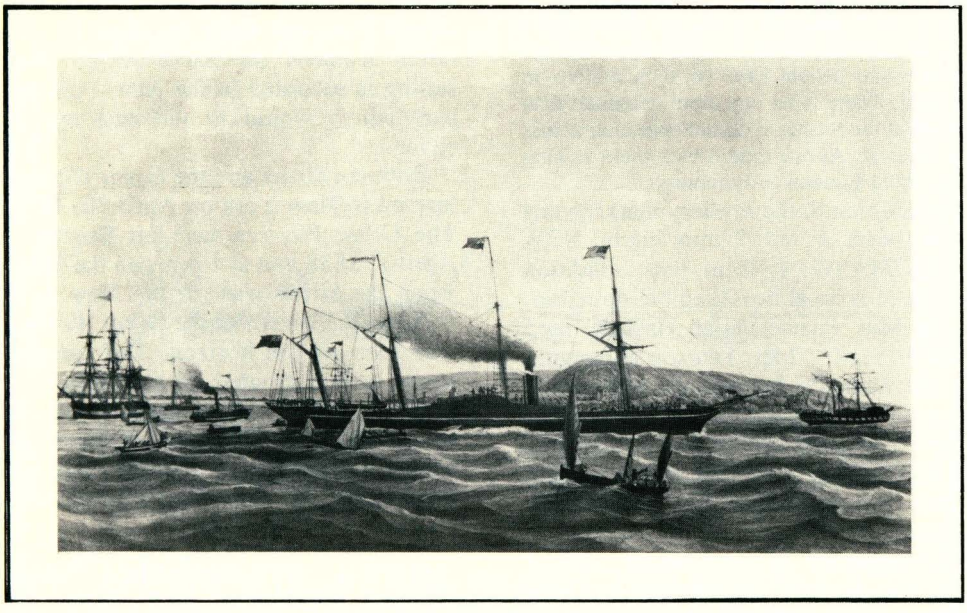
Mystery cover bearing a red handstamp seal of the New York post office and a circled date stamp of May 7, 1838—the sailing date of the return maiden trip of the *Great Western*.

In 1975, Henry Spelman III, one of our leading students and postal history dealers, was kind enough to allow me to acquire a mystery cover. This item, one of three in a correspondence, bore a strange 25mm double bordered reverse circle reading NEW YORK/P.O. in red.

Calvet Hahn is a leading authority on early U.S. postal history. Widely published, he has written extensively in this highly specialized field.

Neither of us knew what it was although I suspected it might be connected with the 'freight money' service of 1838-1847—one of the least reported, least documented and most fascinating of transAtlantic mail services.

Since the proposed solution does involve the freight money service as well as a knowledge of the opening of the Atlantic to steam navigation it is necessary to provide the reader with information in those areas so that he can decide if the



***Great Western*, a wooden-paddle steamer of 1,340 tons, carried seven passengers on her maiden trip. She sailed 37 round trip voyages to America, from her maiden trip in April 1838 until 1846. She was on a Bermuda run in 1849, the Great Western Steamship company having been dissolved following the grounding of the *Liverpool* in September 1846. (Photo courtesy National Maritime Museum).**

solution is adequate. Therefore, after describing the cover and its provenence data on the initial regular steam communication and the first freight money advertisements are set forth before the solution and its relationship to those advertisements is discussed.

The Mystery Cover

Because of the nature of the markings on the three covers, I took the key cover to a good half dozen leading postal history experts to see whether they knew of the marking and to obtain their opinion on its genuineness. The unanimous opinion was that the mystery marking was genuine, although some question was raised about markings on the two other letters in the correspondence. Several experts mentioned having a vague impression of seeing such a marking before, as had I.

That vague impression turned out to have a solid foundation. In Harry Konweiser's column in *Stamps* of August 17, 1940, he reported such a marking on a cover dated May 7, 1838, which was then in the possession of one Julian Black. As this is the date on the cover I own, it would seem they are the same. Searching the literature in the intervening years shows that no one has proposed a solution to Mr. Black's query as to what the item was.

The correspondence is from the Gash family of Cumberland, England. The earliest, with the unusual marking, is from John Gash to his brother Thomas. Datelined Lockport, May 1, 1838, it discusses family affairs and the opportunity to get wealthy in Lockport now that the Erie Canal is passing by. A paragraph of particular interest reads:

"In the letter I wrote to Mother I said the steam ships Syrius and Great Western had not arrived in New York (he had written 'not over one week' previous) however I was mistaken, they was both in at the time though unknown to me. One crossed in fifteen and the other in eighteen days. All well they expect to return in nine days. They were gallantly received in N.

York. Quite a number of American gentlemen is going to return in them for the purpose of seeing the Coronation of Queen Victoria. If I was as near as you be I should see it though Cumberland people have no such notions in General. There is no one more delighted than myself at the Sweep of Steam operation across the Atlantic. At one time it took them as long to go from London to Edinburgh . . .''

In addition to the mystery marking this letter bears a red 27mm circle NEW YORK/MAY/7. It is in poor condition and there is an almost illegible direction, ''care Mrs. Pearson High Haskett'' and ''via N.York.'' Mrs. Pearson apparently ran the White Ox Inn near the addressee's home in Cumberland, as the other letters show. The letter also bears the step box BRISTOL/SHIP-LETTER in black, 40 x 12mm (Robertson Type S7) applied upon arrival there. The manuscript rate is difficult to interpret. It could be 10/-, 1/7 or 10d. The distance from Bristol to Cumberland is about 270 English miles so a 10d rate would cover inland, but so would a 1/7 (11d inland for over 270 miles plus 6d ship and 2d captain). Very faint, in the upper right, is what appears to be a pen 'f' for free, which is the only item which might be an American rate.

The other two letters in the correspondence are from John's brother, Thomas Gash, written in 1841. One is from Hamilton, Ontario and the other from Lockport, N.Y. They are not significant to the story other than to tell us that the writer of the letter with the mystery marking died at Lockport in September 1841, and that the family may have sent their letters to England via ships that charged freight money.

The First Steamers

Regular steam navigation across the Atlantic began in the Spring of 1838. It is also the first year in which we record freight money charges. The first regular steam ship crossings were those of the *Sirius* and the *Great Western*. These ships are known to have charged freight money on some voyages and the *Great Western* made its maiden return voyage from New York to Bristol on May 7, 1838, the very date stamped upon the mystery cover. In light of Mr. Gash's interest in steam navigation it is almost certain that his letter traveled on the *Great Western* on that trip. No other sailing is recorded in the New York papers which would fit the date on the cover.

Both the *Sirius* and the *Great Western* arrived in New York on April 22, 1838. The *Great Western* had left Bristol on April 7, 1838 and at 1 p.m. on the 22nd, when the *Sirius* was off the New York Battery, the smoke of the *Great Western* was seen on the horizon. The simultaneous arrival created an atmosphere of excitement that was almost unparalleled up to that time. However, it should be noted that the *Great Western* was not unexpected. The *New York Post* of April 18 carried the following:

''BRITISH STEAM-PACKET SHIP ''GREAT WESTERN'' NEW YORK TO BRISTOL. The new and splendid Steam Ship ''Great Western'' Lieu'nt James Hosken, R.N. Commander was intended to sail from Bristol for New York about the middle of this month and will return from New York within 14 days after her arrival here—probably about the 15th May next . . . RICHARD IRVIN, 96 Front st. April 18-2w''

This initial trip did involve a freight money charge on letters although it has been alleged that no freight money charge was made on letters from England to the U.S. and none that I have seen offered for sale are described as freight-money letters into the U.S.

The fact that freight money was charged on the maiden voyage of the *Great Western* cannot be overlooked by anyone reading the advertisement for the maiden voyage illustrated by Robertson, pg. B50A1 of his monumental *History of the Ship Letters of the British Isles*, where the following line if found.

''No Letters will be taken except on payment of 1s, the single sheet each. Newspapers and Slips, 3d each . . .''

Yet, the only maiden voyage *Great Western* covers I have seen for sale do not indicate such a rate was charged. Figure 1 is such an item which I recently acquired.

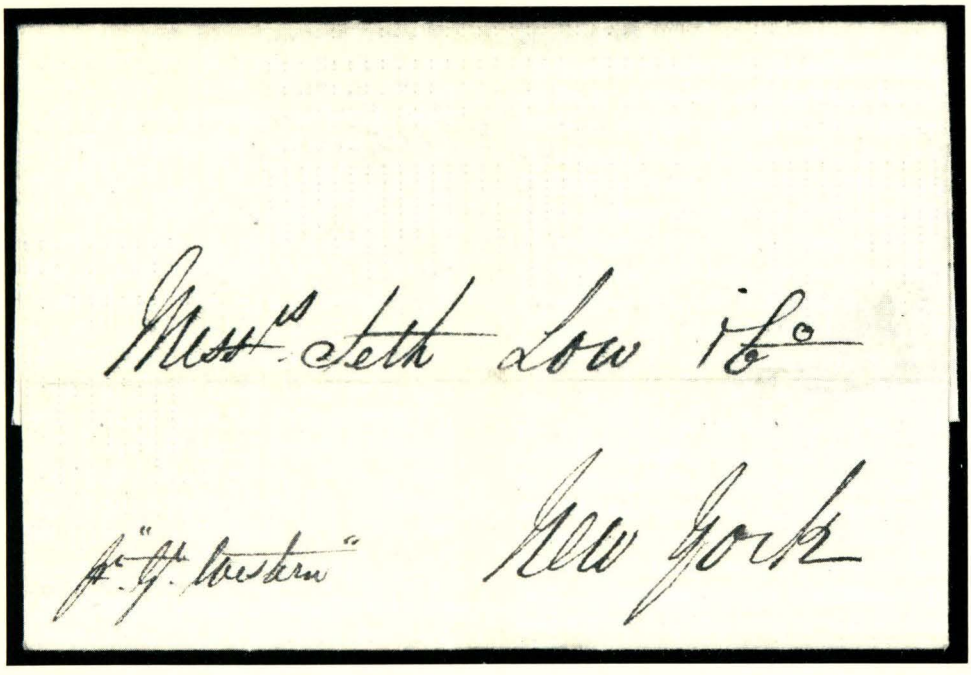


Fig. 1. Liverpool prices current of April 6, 1838, sent to Seth Low of N.Y. 'pr Gt. Western'. This is the sole copy recorded so-far from the *Great Western*'s maiden trip of April 8, 1838. Robertson, pg. B.50, states there is "no evidence of having carried mail" yet discovered, for he did not know of this example. As his illustration of the advertisement notes, freight money was charged on this cover which represents the first-day-cover of freight money.

Freight Money

Freight money, as the advertisement indicates, is a special charge or fee imposed by the owners of steam and sail packets for carrying letters across the Atlantic. It is infrequently recognized or studied except by the more advanced postal historians. While students such as Susan McDonald, Bill Peterman, Henry Spelman, Edith Faulstich and myself all own or have owned freight money covers, the little that has appeared in print is almost completely summarized in two sources. First, is Frank Staff's *Transatlantic Mail,* pgs. 155-7, the pioneer work known on this side, and the Zimmerman 31st Auction (March 1974), pg. 45 which gives a fair amount of information despite some interpretational and typographical errors.

The leading U.S. student of freight money, Leon Reussille, has not published on the subject so far as I know, although he did make numerous notes available to me and credit must be given for his pioneer work in the 1950's and subsequently. Further, freight money covers have been illustrated in Robertson's *History* and Boggs' *Postage Stamps and Postal History of Canada* (pg.61, figure 3B) among other places, yet neither tells us very much about the subject. It is strange that even Robertson's illustration of the freight money initial advertisement has escaped the analytic attention of the students of freight money, for it indicates that the service began with the first regular transatlantic steam packets.

Freight money was apparently initiated by the owners of the *Great Western,* for no advertisement is reported regarding the *Sirius* on its maiden trip and no indication is shown in the history of LeRoy Pond's *Junius Smith,* the story of the founder of the line. Further, the *Sirius* did not charge freight money on its return

trip from the U.S. to England, although it did on its second and last trip back to England. After the first few transatlantic trips, we find freight money becomes a standard feature of the early steamers. The *Royal William,* for example, advertised on July 28, 1838 and included a freight money notice, while both the *Royal William* and the *Liverpool* advertised freight money charges on October 1, 1838. Such charges go right on through until the mid-1847 period and we find a number of entries in Boggs' *Robert Morris, Postmaster of New York* devoted to freight money problems in 1847.

Both Susan McDonald and Leon Reussille have been kind enough to supply me with copies of official post office letters on the subject of freight money charges from Canada, a separate and fascinating subject, while the U.S. post office collected freight money charges on the letters from 1839 through 1847 and marked the letters accordingly.

The fact that the *Great Western* charged freight money on the letters it carried, whether they originated in Canada or Baltimore is well-known. However, almost all known freight money letters date from 1839 or after. Thus, it has always been a question of what happened in the first year of sailing. The advertisement cited by Robertson makes it clear that freight money began with the first voyage so that the mystery cover logically should have been charged freight money. It is for this reason that I originally associated the mystery cover with freight money.

The First Return Trip

First notice of mail service via the two steamships on their return trip back to England can be found in the *New York Post* of April 24, 1838. The *Sirius* ad was signed by its agents Wadsworth and Smith while the *Great Western* ad was signed by agent Richard Irwin. They read:

"Sirius . . . A letter bag will be made up and sealed at the Post Office and Ship Letter Office Reading Room Merchants' Exchange until 11 o'clock A.M. on the day of sailing. No charge for letters or papers . . ."

"Great Western . . . will leave on Monday 7th of May next at 2 P.M. . . . No charge for letters or papers . . ."

This pair of advertisements make it clear that freight money was *not* charged on the maiden return trip of the *Great Western.* Thus, the mystery mark does not represent a freight money notation. However, the *Sirius* notice indicates that the maiden return mail did go through the New York Post Office, in at least some cases.

Both the arrival and the departure of the two steamships was a great occasion of celebration in New York. The *Great Western* and its crew were singled out for special attention. Some of the flavor of the period can be found in the contemporary notices of departure. The *New York Post* of May 5th reported,

"Excursion in company with the *Great Western.* The Steam Boat *James Madison,* Capt. Perry will accompany the *Great Western* to Sandy Hook on Monday. Fare $1."

"Excursion . . . *Highlander,* Capt. Robett Wardrop . . . Fare 50¢."

Two days later the *New York Post* reported.

"The *Great Western* departs today with 75 passengers . . ."

The issue of the 8th had a detailed writeup discussing the departing celebration. However, even better is the historically important diary writeup of Phillip Hone, ex-mayor of New York. Ralph Wheeler's *Sidewheeler Saga,* pgs. 93-4 quotes from it in regard to the first departure of the *Great Western,*

"This has been a gala day in New York. The British steamer . . . sailed at two o'clock from Pier No. 1, North River. All the city went to behold the sight. The Battery was a mass of living witnesses to this event. Castle Garden was filled, and all the adjacent wharves and houses were thronged with spectators. When the steamer started she was accompanied by a dozen large steamships . . . I went with a party on board of the *Providence*. The day was very fine, and the gallant fleet presented a scene in the bay not unlike that at the great Canal celebration, when Dr. Mitchell mingled the waters of Lake Erie with those of the ocean, and I was the fugleman to nine cheers so loud and astounding that it is doubtful if the highlands of Neversink have to this day recov-

ered from the trembling which they occasioned.

Having reached the bay below Staten Island, the *Great Western* stopped, and the *Providence* went alongside and took off a large party of gentlemen who went down in her, among whom were Governor Marcy, Mr. Seward, and many other distinguished persons. We then left her with shouts and good wishes for her safe and speedy return . . .''

Just as both the *Sirius* and *Great Western* carried mail on their maiden voyages, as I have illustrated, so did they on their return maiden trips. According to Robertson, pg. B.50, the *Great Western* carried 20,000 letters back to Bristol. Yet, in checking through three or four important transatlantic collections I have found only one recorded. The mystery cover is such a Great Western return item.

Freight Money on the Great Western

The advertisements that immediately followed the first return of these ships from the U.S. did not mention letters. On May 12, 1838, the *New York Post* ran the following,

''BRITISH STEAM PACKET SHIP ''Great Western'', 1300 tons burthen. James Hoskens, R.N. Commander. A regular packet between New-York and BRISTOL. The days of sailing of the above ship for the remainder of the year are fixed as follows:

From BRISTOL	From NEW YORK
28 May	21 June
14 July	9 August
1 September	27 September
27 October	18 November

She has accomodations for 128 first class passengers, besides berths for 20 servants, and cargo space for 100 or 200 tons merchant goods. Provisions, wines, &c. are provided on the most liberal scale.

From the entire success of the first trip no doubt can be entertained but that her days of sailing as above will be punctually maintained.

Passage for any of the above trips from New York may be secured on application by letter or personally to,

My 12 RICHARD IRVIN, 98 Front street''

The *Post* of June 17th carried a notice that the *Great Western* had returned to New York, while the issue of the 18th reported,

''Arrived yesterday, about 3 o'clock in the afternoon sailing from Bristol on 2d . . . She brought £41,350 in specie . . .''

Thus, from the start, it is clear that the proposed schedule was not precisely adhered to. It was not until the following day, June 19th, 1838 that the first notice of freight money in the U.S. appeared in the advertisements of the *New York Post*. This date is well before Reussille and others have reported. The notice reads as follows for the *Great Western*,

''STEAMSHIP ''GREAT WESTERN'' FOR BRISTOL.

The sailing of the above ship is postponed until MONDAY the 25th inst. on which day she will positively sail at 4 o'clock P.M. . . . Letters received on board will be charged 25 cents per single sheet; larger letters and parcels in proportion. For passage or freight of about 100 tons apply to RICHARD IRVIN, 98 Front St. Je 19''

New sailing dates were also reported as follows:

From BRISTOL	From NEW YORK
July 21	August 16
September 8	October 4
October 7	November 22

In regards to freight money, a significant notice appeared in the *New York Post* of June 20th,

''Steam Ship ''Great Western'' . . . Letter bags will be put at the office of consignees, also at the Exchange and Hale's News room at which place letters will be received on payment of the postage. Parcels will be received at the office of the consignees only . . .''

The *Post* of the 23rd contained further freight money notices, one of which records a new postal rate which I have never seen discussed in regard to freight money covers,

''STEAM SHIP ''GREAT WESTERN''

A LETTER BAG by this ship will be appropriated to Letters for the Continent of Europe and they will be placed there at the Agent's Office on payment, in addition of the ship postage, of the English Postage from Bristol to their port of departure for the Continent which Port shall be named on the Letters. Je 22''

Explanation of the Mystery

The series of advertisements regarding the early steamer sailings makes it clear that only one of the early *Great Western* trips did not involve freight money—the

maiden return voyage upon which the mystery cover traveled. Further, until the official arrangements were made with the U. S. and Canadian governments to collect freight money from the writers and turn it over to the shipping companies, this maiden return of the *Sirius* and *Great Western* was the only trip where letter bags were available at the post office.

The *Great Western*'s owners did attempt to gain a post office contract from the British government early in September 1838. The politicking of Joseph Howe, the Nova Scotia statesman who wanted a line to Halifax, blocked the contract, and he succeeded in obtaining a British Treasury decision on September 24th calling for a Halifax route. That decision set the stage for Cunard, a fellow Halifaxer, to win the mail contract which was signed May 4, 1839, and which began the Cunard line operations.

Freight money charges are reported on letters from Philadelphia in December 1838 via the steamer *Liverpool* and via sail packet in late November while an earlier sail packet freight money cover of September 12, 1838, from Philadelphia is reported on a letter to the Rothschild firm. Contemporary newspaper accounts do not support a September charge and further research is needed to determine the actual dates of the initial post office charges of freight money. We do know that Canadian Postmaster General Stayner issued an order on December 26, 1838, regarding freight money in that country and that the earliest recorded letters bearing such charges come from February 1839.

Why do not the *Sirius* covers from the maiden return bear the mystery marking and what is the likelihood that other *Great Western* covers from the maiden return will bear the mystery mark? The answer rests upon two elements.

Out-of-town letters designed for the maiden return trips would naturally be addressed to forwarding agents or the ships agents so that they would not receive any post office seal. The *Sirius* covers, via various forwarders, illustrate the procedure. New York letters are not known with freight money markings at any time. It is most likely that they would be taken direct to the ships or to the letter bags and payment made at the time so that no notation would be needed. The excitement surrounding the arrival and departure of the two steamships was such that most New Yorkers anywhere near the dock area made a trip to see the new marvels. Thus, most merchants would have visited the ships themselves or have runners who would take the letters to the ships. It is very likely that a) only a very small portion of the 20,000 letters carried on the return trip of the *Great Western* originated in New York and b) that of that proportion an even smaller number would have gone through the post office free bag rather than the bags at the reading rooms or at the docks.

It is not unreasonable, considering the atmosphere of the time, that the post office would put a seal on the letters that passed through its bag. Postmaster Coddington may have even decided to commemorate the event by creating a special handstamp. However, it is more likely that a regular internal post office seal was used for the purpose. If so, we may someday locate non-letter documents bearing this handstamp.

The rarity of the marking would evolve not only from the small number of items that went into the post office bag but also from the fact that the post office may have only marked the top letter in a bundle. Just a few years later, post office agent Harnden, who handled the express mail to Boston for the Cunard packets, followed the practice of only marking the top letter. This practice explains the scarcity of the handstamped ship markings—Acadia, Caledonia, Hibernia etc.—of the period. It also explains why a number of items carried by Harnden do not have markings. If a similar procedure was used in May 1838, it is not unreasonable to assume that less than a handful of letters were ever struck with the mystery post office seal marking out of the comparatively few

(Continued on page 324)

THE DAK ZARURI STAMP of JAMMU and KASHMIR

By Dr. Wolfgang C. Hellrigl

Only two copies of the Dak Zaruri stamp of Jammu and Kashmir are known to exist. One is owned by Harrison D. S. Haverbeck, the trail of the other seemingly ended at a 1945 Harmer auction. What happened to it and what is its history? Now, 33 years later, Dr. Hellrigl supplies the answer.



The Dak Zaruri (or Khat Zaruri) from Captain Godfrey's collection, one of only two copies in existence. Now owned by Dr. Hellrigl.

Dr. Hellrigl lives in Eppan, Italy. An ardent student of Nepalese and Tibetan postal history as well as that of the Indian States, he has done much research in those areas.

In his article in the March, 1977 issue of the Collectors Club Philatelist, Mr. H.D.S. Haverbeck tells the story of the Dak Zaruri stamp of which only two copies are known to exist.

Mr. Haverback, who owns one copy, searched the literature, sales catalogues and private sources in a bid to find the other copy. His investigation led him right up to 1945, when a "Mr. Atkinson bought the stamp in an H.R. Harmer auction sale. However, the trail ended there. Mr. Haverbeck hoped that perhaps one of his readers could furnish further information. That hope is fulfilled.

I am in the happy position to give full details on this "other" copy and I would like to take this opportunity to offer my thoughts on this rare stamp.

The "Mr." Atkinson was of Jammu and Kashmir. Major W.H.B. Atkinson who formed an excellent Jammu and Kashmir collection which included many rare and unique items. A number of them are illustrated in Safi and Mortimer's book. Apart from the Dak Zaruri he also possessed several proofs, essays and seals from Rahat Ju, the Strinagar engraver's, sample book.

My late father purchased Major Atkinson's collection about 1952. The Dak Zaruri (or Khat Zaruri)—illustrated above—is now in my brother's collection. It was first purchased by Captain Stuart H. Godfrey, Assistant Resident in Kashmir, whose following manuscript notes accompany my brother's copy:

1. Postage Stamps

"The 'Khat Zaruri'[1] stamp above is one of *two only* found in the seal cutter's (Rahat Ju) book who cut the dies for the Kashmir and Poonch stamps[2]. One of these stamps I gave to Sir D.P. Masson for his collection or rather sold it to him—at his own valuation—R. 400 plus some Kashmir stamps now among my records: These included a 1 anna green watercolor circular, ditto oil, and ditto a block of 1 anna red and ½ anna red oil—said to have been little if ever used—but of which I think I have a specimen.

The 'Khat Zaruri' is referred to in Masson's album of Kashmir stamps—an account corroborated apparently by the Pandit with my note in his book.

There is no evidence that it was used on letters. It was used, however, on postal despatches in His Highness the Maharaja's Mails in the form of a seal over the fastening and was therefore usually destroyed in opening the bags or packages. The red color was always a favorite with the Kashmir Court and was returned to in several issues.

Stuart H. Godfrey

(1) Urgent(or necessary)letter.Persian. Persian was used as the Court language in the Moghal days and lasts even now. SHG.

(2) I bought these from Rahat Ju!"

Sir David Masson was present when Captain Godfrey interviewed the old engraver, Rahat Ju, who had cut the Dak Zaruri as well as the dies and plates of all other Jammu and Kashmir issues except the Circulars and one of the plates of the New Rectangulars of 1878.

It was Masson who first recorded and illustrated his newly acquired copy of the Dak Zaruri (the very copy now in Mr. Haverbeck's collection) in an article entitled "More Kashmir Notes" which appeared in the Philatelic Journal of India (1898?).

"As the inscriptions show, the stamp was used for urgent letters. A letter or parcel so stamped was forwarded urgently, by night and day, passing from the hand of one runner to another, and accompanied by a 'time table' to show the hours it passed from one tehsil to another. Having been used only on the Maharaja's or State Service, it may be classed as a genuine service stamp.

The Revd. Mr. Knowles informs me he has seen used specimens. It was printed in red."

However, Sir David was undecided whether these two copies of what he calls "The Oldest Service (Native State) Stamp of India" were to be considered as proofs or originals. After all, they were cut out from Rabat Ju's specimen book, so his hesitation was understandable.

Having examined six original pages of this specimen book, I believe I now know the correct answer to this problem. But



Page from Rahat Ju's specimen book showing various non-philatelic seals he engraved.

first I must mention that these pages contain a number of single die proofs, plate proofs and essays as well as various non-philatelic seals. Some of these items were pasted in while others were impressed directly onto the pages. The items selected by Captain Godfrey were circled with red crayon before being cut out from the book. What were they?

Now, the amazing thing is that all of these many "proofs" are struck in black. The only exception is the Dak Zaruri, which is in its actual color, red, and of which the book contained two copies, both of which were pasted in!

I am of the opinion that this fundamental difference in color clearly demon-

Continued on page 329

COLOMBIA

PLATING THE "CUBIERTAS" OF 1890

By Alex Rendon

The third of Alex Rendon's series on plating the colorful "Insured Letter Stamps" of Colombia brings us to the 10 value set of 1890.

A "Cubierta," which in Spanish means "to cover," is an adhesive insured Letter Stamp which was affixed to the back of a cover for which the sender wished to have the contents certified. Used mostly for sending cash or similar negotiables through the mails. (The maximum amount that could be sent with this service was 100 pesos). "Cubiertas" were in use from 1865 until 1912. They paid both postage and insurance fees and, since no other postage was required (except in very special cases), should be considered adhesive stamps for insured Mail and nothing else. They should be listed, therefore, or relisted, in all major catalogues in the proper category: Insured Letter Stamps.

Figures 1 through 17 show the plating characteristics for each position of the "Cubiertas" dealt with in this article. The portion of each stamp in the sheet has been numbered as follows"

10c to 50c, Stone I
1 Peso, Stone III

1	2
3	4
5	6
7	8
9	10
11	12

60c to 1 Peso, Stone I
60c to 1 Peso, Stone II
1 Peso, Stone IV

1	2
3	4
5	6
7	8
9	10

To avoid confusion the term "Stone I" is not used in either the text or the illustrations when dealing with the 10¢ to 50¢ stamps.

The blue "Cubiertas" of the 1890 Issue apparently led to a great deal of confusion due to all values being the same color. Because of this, early in the same year a completely new set of 10 values was issued, with each denomination in different colors of paper or printing. The 10c, 20c, 30c, 40c and 50c were printed, respectively, in black on rose, yellow, orange, blue and green papers. The remaining values were printed in color on white paper, the 60c yellow, the 70c blue, the 80c green, the 90c brown and the 1 Peso vermilion.

Many changes were made in the design. A new Coat of Arms was put in the center and the denominations set forth in both left and right ornaments. The reference to contents was omitted and the printed date is "189 . . ."

There were four printings of this issue. The *First Printing* of 1890 (Stone I) covers all

the values from 10c to 1 Peso. The earliest use known to me is April 25, 1890, for the 20c. Characteristic of this Stone is a color dot attached by a line to the top left corner.

The *Second Printing* was made in 1893 (Stone II) as a supplement to the Villaveces Issue and contains only the 60c, 70c, 80c, 90c and 1 Peso. The earliest use known to me is January 19, 1893, for the 1 Peso. The color dot mentioned as a characteristic for Stone I does not appear on Stones II, III or IV.

In 1896 a new printing was made of the 1 Peso (Stone III) and I have used October 8, 1896. The 1 Peso was once again printed in 1903 (Stone IV) and the earliest recorded date of use is April 18, 1903.

The size of the printed sheets varies, even within the same printing. In the first printing (Stone I) the 10c to 50c values were printed in sheets of 12 (2 x 6), the 60c to 1 Peso in sheets of 10 (2 x 5) as were the values of the second and fourth printings (Stones II and IV). The third printing (Stone III) produced sheets of 12 (2 x 6).

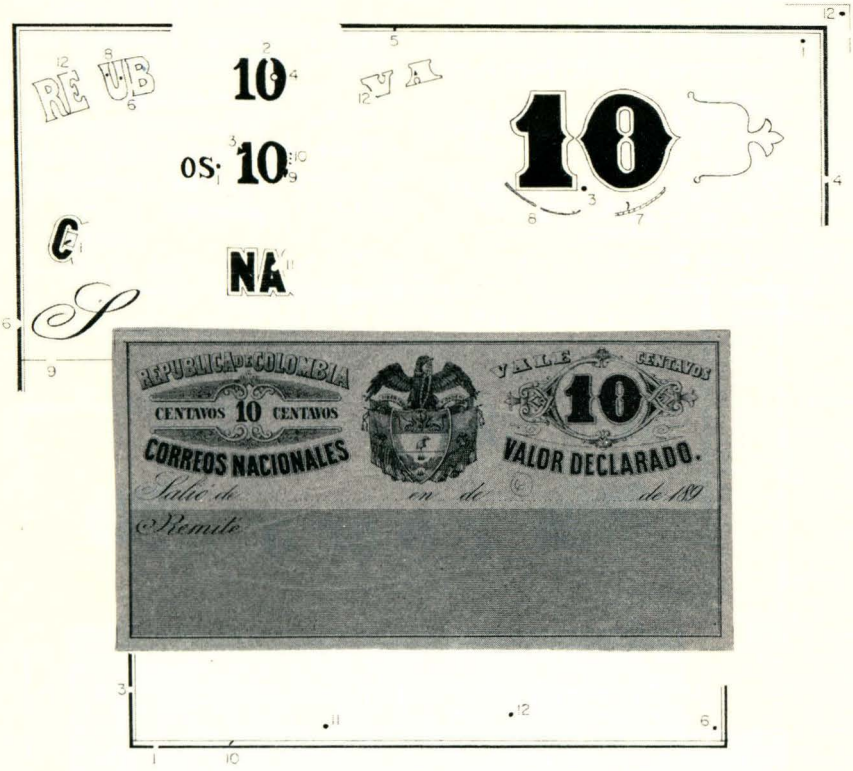


Figure 1. 10 Centavos.

10 CENTAVOS (Figure 1)

Pos. 1—Break in bottom frameline, 5mm. from left corner. Dot in front of "S" in left CENTAVOS. Dot inside top right corner, above "OS" of CENTAVOS and 1mm. below inside top frameline. Heavy line inside square outline between "C" and "O" of CORREOS.

Pos. 2—Break at top of "0" in small "10".

Pos. 3—Several breaks at top of "1" in

Alex Rendon specializes, amongst others, in the stamps of Colombia and Bolivia. He is the first to completely plate the "Cubierta" issues.

small "10." Small dot 1mm. to the right of "1" in large "10." "V" shaped indentation in left frameline, 12mm. from bottom corner.

Pos. 4—Break in right frameline 16mm. from top corner. Small white spot on inside right of "0" in small "10."

Pos. 5—Dot between top framelines, above "V" of VALE.

Pos. 6—"V" shaped indentation in left frameline, 32mm. from top corner. Break in lower back of "B" of REPUBLICA. Dot in sixth line of ruled background from bottom, 1mm. from right frameline.

Pos. 7—Comma-shaped scratch below "0" of large "10."

Pos. 8—Small dot inside each leg of "U" in REPUBLICA.

Pos. 9—Break in top line of ruled background, 3mm. from left frameline. Small perpendicular line attached to the right of the "0" in small "10."

Pos. 10—Three tiny dots to the right of small "10." Small line connecting bottom line of ruled background to bottom frameline, 21mm. from left corner.

Pos. 11—Large white flaw in first "A" of NACIONALES. Black dot in ninth line of ruled background from bottom, 41mm. from left frameline.

Pos. 12—Break at bottom of "E" of REPUBLICA. Large dot in ruled background, 6mm. from bottom and 45mm. from right framelines. Large dot outside top right corner next to right guideline.

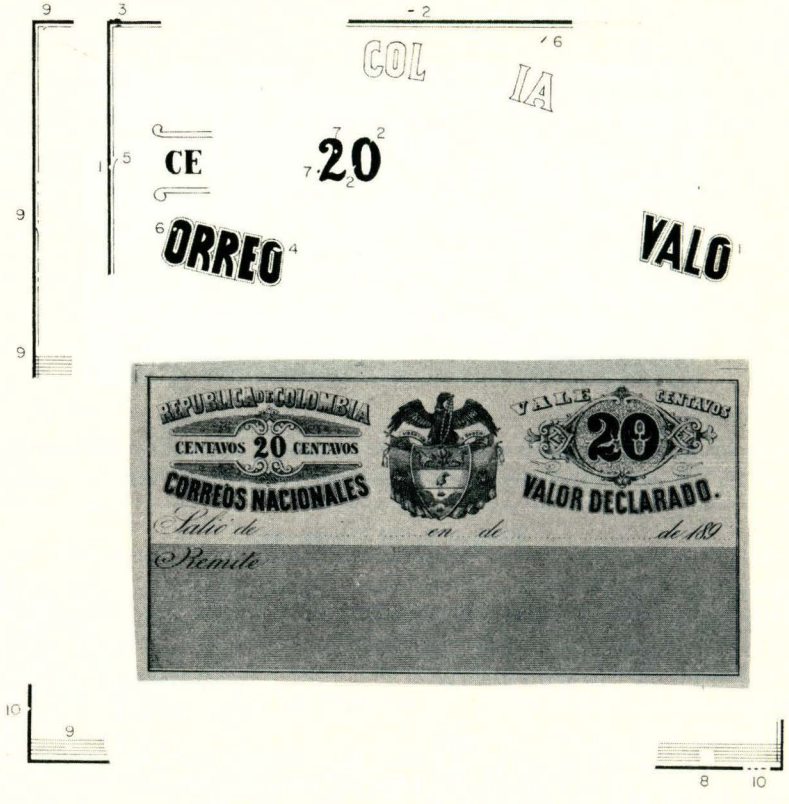


Figure 2. 20 Centavos.

20 CENTAVOS (Figure 2)

Pos. 1—White flaw at top right of "O" in VALOR. Small nick on the inside of outside left frameline 15mm. from top corner.

Pos. 2—Small indentations in "0" of small "20," one at top, the other at bottom left. Small dash outside top frameline above "OL" of COLOMBIA.

Pos. 3—Thickennings of top outside and inside framelines very close to left corner.

Pos. 4—White flaw at top right of second "O" in CORREOS.

Pos. 5—Inside left frameline broken and bent slightly inwards, 14mm. from top corner.

Pos. 6—Dash above "IA" of COLOMBIA, 1mm. from top frameline. White dot inside top left of first "O" of CORREOS.

Pos. 7—White dot in body of "2" in small "20" and black dot to the bottom left of same "2."

Pos. 8—Break affecting bottom 3 lines of ruled background, 8mm. from right frameline.

Pos. 9—Inside top frameline broken and bent downward next to left corner. Inside left frameline broken in several places (see Fig. 2). In ruled background, 3rd. line from bottom is broken 2mm. from left frameline.

Pos. 10—Small indentation outside of left frameline 5mm. from bottom corner. Several interruptions in bottom frameline, starting at 4mm. from right corner.

30 CENTAVOS (Figure 3)

Pos. 1—Small white spot on outside left of "0" in small "30."

Pos. 2—Small black spot attached to outside right of "0" in large "30." White flaw inside bottom of "3" in small "30."

Pos. 3—Large break at bottom of "E"

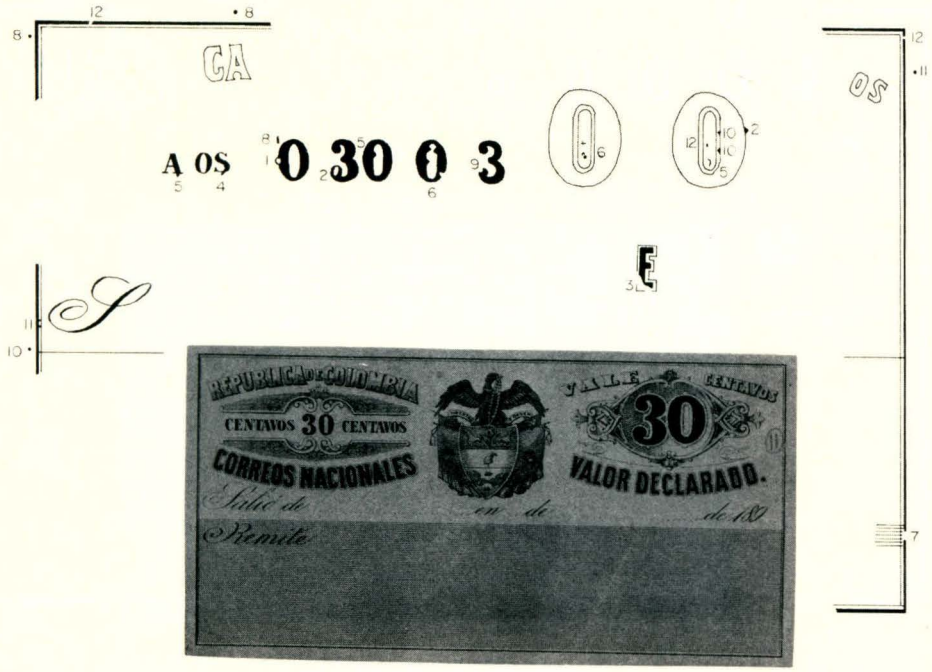


Figure 3. 30 Centavos.

in DECLARADO.

Pos. 4—Small black dot attached to bottom of "S" in left CENTAVOS.

Pos. 5—Small dot attached to bottom of right leg in "A" of left CENTAVOS. Small projection in inside left of "0" in small "30." Small curve at bottom of space within "0" in large "30."

Pos. 6—Two dashes and dot in bottom half of space within "0" in large "30." "0" in small "30" has three projections in the inside and small indentation outside at right bottom.

Pos. 7—Break in left frameline, 8mm. from bottom corner.

Pos. 8—Dot just outside left frameline, 1mm. below top corner. Dot 1mm. above top frameline, over "A" of REPUBLICA. Dash to the top left of "0" in small "30."

Pos. 9—Indentation in the front of bottom tassle of "3" in small "30."

Pos. 10—Dot just outside left frameline opposite top line of ruled background. Two projections inside "0" in large "30," at right.

Pos. 11—Dot outside of right frameline, 4mm. from top corner. Two dots inside left framelines, 1mm. apart and 33mm. from top corner.

Pos. 12—Break in top frameline, 6mm. from left corner. Break in right frameline, 1mm. from top corner. Dash just below center left of space within "0" in large "30."

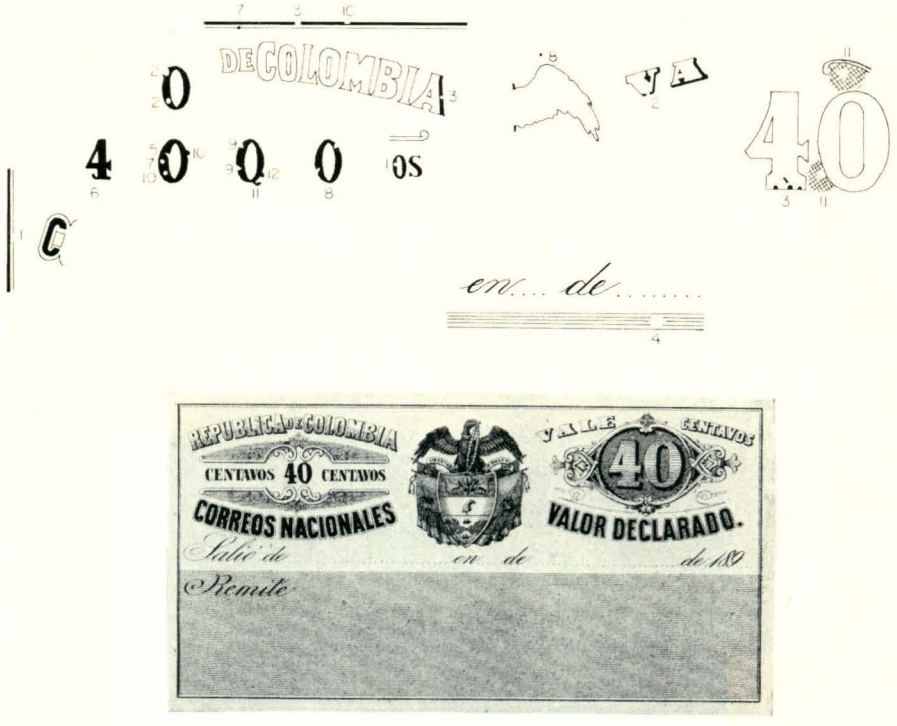


Figure 4. 40 Centavos.

40 CENTAVOS (Figure 4)

Pos. 1—Break on inside left frameline, opposite "C" of CORREOS. Indentation on inside left of "O" in right CENTAVOS.

Pos. 2—Break at bottom of "V" in VALE. "0" in small "40" has two projections at top left and white dot at bottom left.

Pos. 3—Break in top frameline, above "L" of COLOMBIA. Several dots at bottom of "4" in large "40." Break in center of outside thick line of "A" in COLOMBIA.

Pos. 4—Break at top of ruled background affecting 2nd., 3rd. and 4th. lines, 44mm. from right frameline.

Pos. 5—Inside of "0" in small "40" has an indentation at left.

Pos. 6—Small line attached to bottom left of "4" in small "40."

Pos. 7—Dot in inside top frameline above "E" of DE. White dot at left center of "0" in small "40."

Pos. 8—"0" in small "40" has two indentations on the outside, one at top right, other at left bottom. Dot just above center of right wing of Condor.

Pos. 9—Two indentations on the outside left of "0" in small "40."

Pos. 10—Indentation in top frameline above left leg of "M" in COLOMBIA. "0" in small "40" has a projection at right and small white dot at left center.

Pos. 11—Several white flaws in grid background of large "40," one above "0," other just to the bottom left of "0." Small line attached to the bottom of "0" in small "40."

Pos. 12—Small projection at bottom right of "0" in small "40."

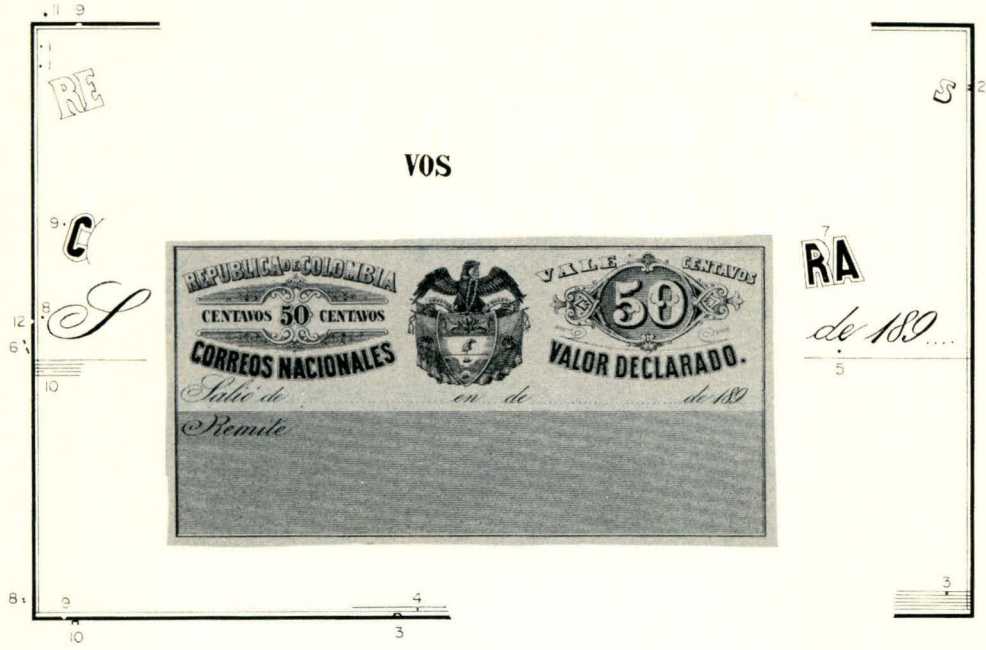


Figure 5. 50 Centavos.

50 CENTAVOS (Figure 5)

Pos. 1—Two small dots just inside left frameline equally spaced between top corner and top of "R" in REPUBLICA.

Pos. 2—Two small lines attached to inside of right frameline, 6mm. from top corner.

Pos. 3—Small thick line between bottom line of ruled background and bottom frameline, 37mm. from left corner. Small dot between fifth and sixth lines from bottom in ruled background, 2.5mm. from right frameline.

Pos. 4—Dot between last two bottom lines of ruled background, 40mm. from left frameline.

Pos. 5—Dot between "e" of "de 189.." and top line of ruled background.

Pos. 6—Dash and dot outside left frameline, 34mm. from top corner.

Pos. 7—Break in top right of "R" in DECLARADO.

Pos. 8—Two tiny dots 1mm. outside left frameline and 2mm. from bottom corner. Dot just to the right of inside left frameline, 4mm. above top line of ruled background.

Pos. 9—Indentation on inside of top frameline, above "E" of REPUBLICA. Tiny indentation on inside of bottom frameline, 3mm. from left corner.

Pos. 10—On ruled background, fourth line from top is interrupted 2mm from left frameline. Small projection on outside of bottom frameline 4.5mm. from left corner.

Pos. 11—Dot 1mm. above top frameline, 2mm. from left corner.

Pos. 12—Indentation on the outside of left frameline, 31mm. from top corner.

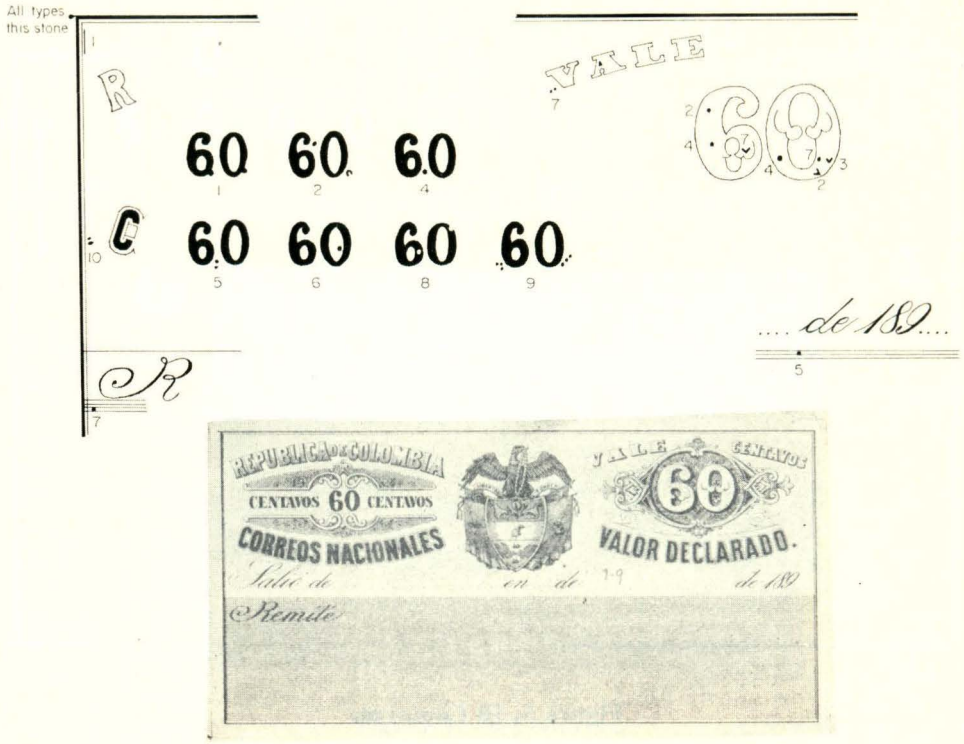


Figure 6. 60 Centavos—Stone I.

60 CENTAVOS—Stone I (Figure 6)

Pos. 1—Color line just to the right of inside left frameline, just below top corner. In small "60" there is a small projection at bottom right of both the "6" and the "0."

Pos. 2—Color dot between "6" and "0" in small "60" and horseshoe-shaped color flaw to the bottom right of Checkmark-shaped flaw at bottom of large "0."

Pos. 3—Checkmark-shaped flaw at bottom of right of large "0."

Pos. 4—Color dot to the bottom right of the "0" in small "60." Color dot just below center of body of large "6." Color dot in bottom left of large "0."

Pos. 5—Color dot between top two lines of ruled background, 18mm. from right frameline. Two color dots at bottom of space between the "6" and the "0" in small "60."

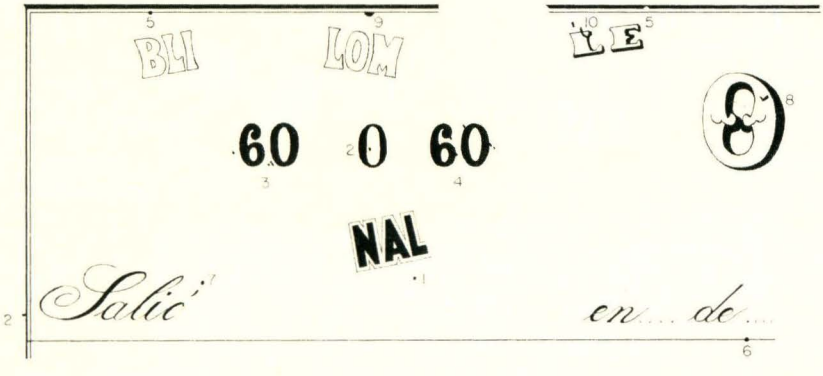
Pos. 6—Large color dot in the space inside "0" in small "60."

Pos. 7—Two small color dots to the left of the "V" in VALE. Checkmark-shaped flaw attached to ornament in front part of large "6." Color dot at bottom right of large "0." Color dot in ruled background below "R" of "Remite" and next to left frameline.

Pos. 8—In the small "60," the "6" has a white dot at right and the "0" small indentation at top right.

Pos. 9—In the small "60" there are three small color dots to the bottom left of the "6" and four color dots to the bottom right of the "0."

Pos. 10—Two color dots just inside left frameline, 23mm. from top corner.



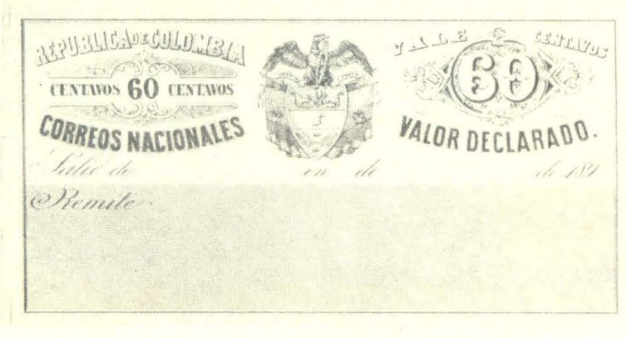


Figure 7. 60 Centavos—Stone II.

60 CENTAVOS—Stone II (Figure 7)

Pos. 1—Color dot below right leg of second "A" of NACIONALES.

Pos. 2—Color dot in the space inside "0" of small "60." Small color dot attached to outside of left frameline, 33mm. from top corner.

Pos. 3—In the small "60" there is a color dot just to the lt of the "6" and color dot and dash at botton of space between the "6" and the "0."

Pos. 4—Two small projections in each the "6" and the "0" in the small "60." (see drawing)

Pos. 5—Small color dot attached to the inside top frameline above "B" of REPUBLICA. Tiny indentation in the inside of top frameline, 31mm. from right corner.

Pos. 6—Color dot in top line of ruled background, 49mm. fron right frameline.

Pos. 7—Color dot above accent over "o" in "Salio de."

Pos. 8—Checkmark-shaped flaw at top right of large "0."

Pos. 9—Large color dot attached to inside top frameline above "OM" of COLOMBIA.

Pos. 10—Thick semi-circular line cutting across top right of the "L" in VALE, and a large color dot just to the left of the line.

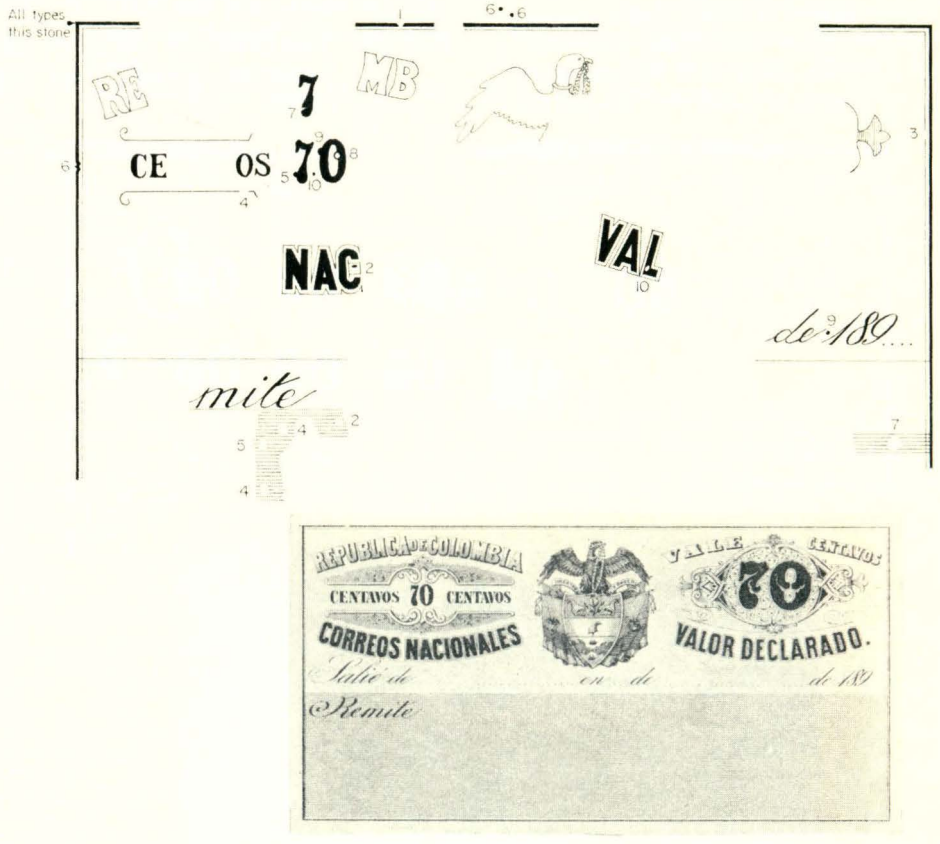


Figure 8. 70 Centavos—Stone I.

70 CENTAVOS—Stone I (Figure 8)
Pos. 1—Break in top frameline above "B" of COLOMBIA.
Pos. 2—Dot inside square outline within "C" of NACIONALES. Small break affecting two lines of ruled background. 6.5mm. from the top line and 28mm. from left frameline.
Pos. 3—Break in inside right frameline, 13mm. from top.
Pos. 4—Two small breaks in ruled background, one 2mm. below second "e" of "Remite", the other 8mm. below "t" of "Remite." Line under left "CENTAVOS" broken below the "O."
Pos. 5—Small break in ruled background, 3.5mm. below "t" of "Remite." Small projection in front of body of "7" in small "70."
Pos. 6—Small deformity in left frameline, 14.5mm. from top corner. Two dots, 1.5mm. and 2mm. above top frameline, over left wing of Condor.
Pos. 7—Small break in ruled background, 9mm. from top line and 5mm. from right frameline. Indentation in bottom of "7" in small "70."
Pos. 8—Small white spot on inside right of "O" in small "70."
Pos. 9—Projection at top left of "O" in small "70." Tiny dot next to tail of "e" in "de 189 . . ."
Pos. 10—Small white flaw in "L" of VALOR.

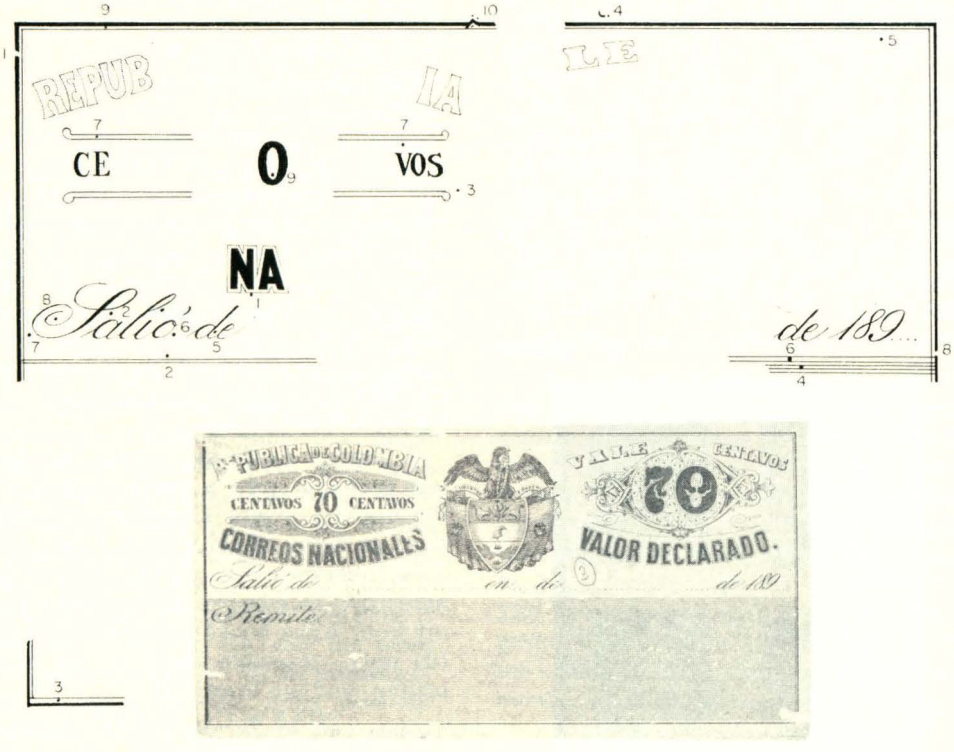


Figure 9. 70 Centavos—Stone II.

70 CENTAVOS—Stone II (Figure 9)
Pos. 1—Break in left frameline, 3.5mm. from top corner. Tiny dot attached to outline below right leg of first "N" in NACIONALES.
Pos. 2—Dot between "S" and top of
(continued on page 328)

THE STAMPS OF BARWANI

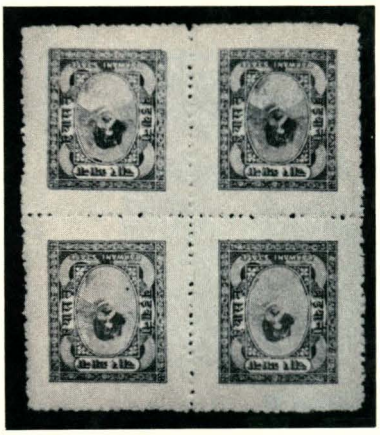
by A. Mac Gillycuddy

Continued from page 247, Vol. 57, No. 4, July 1978

Setting IV

In common with the three previous settings, setting IV has a sheet margin at left only; it is the only "wide" setting to show this.

Setting IV yields yet another mystery—two distinct sub-settings of the Four Anna value. In the earlier tabulation of these 1932-1948 printings these two sub-settings were shown as (i) and (ii). Congreve, in 1949, had recorded only (ii)—the olive-green shade, but I have several commercially used copies of the yellow-olive shade which from its dimensions and paper type clearly belongs here. The development of the flaws settles the matter of sequence and, incidentally, is of assistance in distinguishing the two sub-settings. The differences between the two are as follows:



Setting IV, Four Annas, sub-setting

First Sub-Setting

Cliché 1: No ink clot between "CAR" and "ANA" in top tablet.

Cliché 2: No dent in bottom frame at right.

Cliché 3: No large ink clot before "CAR" in top tablet.

Cliché 4: Bottom left corner missing; no dents in bottom frame.

Second Sub-Setting

Ink clot between "CAR" and "ANA" in top tablet.

Dent in bottom frame at right.

Large ink clot before "CAR" in top tablet.

Bottom left corner intact, but possibly reconstructed; dents in bottom frame.

There are several other interesting developments in the plates to be recorded here. Cliché 2 of the One Anna, in No. 29, showed heavy damage to the top right corner. This has now disappeared, although the affected corner does show some signs of what might be re-working. Cliché 2 of the Two Anna shows a dent at Th.C1 in the left frame.

A further confusing aspect of what was probably quite a small printing, in the Booklet covers. Congreve recorded them as being of plain card. I have the Two Anna on a cover of this type (with numerous manuscript annotations) but my Four Anna booklets—unfortunately (ii) only—resemble those of the next setting, and are inscribed:

"BARWANI STATE
Postage Stamps
(Rs. 8)
32 4 Annas

The interleaving paper is very toned.

Setting V

Setting V can be dated roughly to 1938, since it includes the Revenue type

One Anna (SG 42; Scott 29) which appeared in that year. It was evidently a large printing, as examples of most denominations from setting V are not uncommon. (A little while ago I acquired a "set" of the Devi Singh types in blocks of four, stuck onto what looks suspiciously like booklet interleaving paper, all with the pencilled annotation "from P.O. April '47." The Quarter and Two Anna values from the set were from setting V.)

I have quoted Mr. Röver's explanation for the Revenue Type One Anna earlier, and that certainly does seem to be the right one. However there is one small point I have not yet been able to explain. I have a single copy of the red Revenue stamp, used as such, on a small piece, which obviously does not belong to any of the four recognized clichés of the brown stamp. The most striking and obvious feature is that the head of the Rana is far longer, occupying almost all the central oval. The existence of this separate type has been confirmed by others, but so far no definitive explanation has emerged. It may well be that there was another plate of the One Anna Revenue type, which for some reason was not used for the printing in brown.

In his article, Congreve recorded a separate setting, Va, consisting of only one stamp—a Quarter Anna Devi Singh type, whose dimensions etc. were more or less the same for those of the setting V equivalent, but in a blue-black shade. While this stamp certainly exists, I doubt that it deserves a setting all to itself: I have a booklet in which the first pane is Congreve's setting Va, and the other seven panes setting V. As the printing of the setting V Quarter Anna was undoubtedly a large one, there was probably room for a distinct shade such as this to appear. As I suggested under setting IV, the details for booklet format for settings IV and V seem to have been reversed in Congreve's article. Setting V booklets have printed covers, as for setting IV or plain covers, with very toned interleaving. I do not know whether the Revenue type One Anna was issued in booklets—even in sheets it is uncommon.

Three flaws appeared on the Devi Singh Half Anna in this Setting, curiously enough, apparently during the course of printing rather than while the plate was in storage. On cliché 1 a gash appeared in the top frame line over the "BA" of "BARWANI" and a colored flaw appeared on the "A" of the same word. The top right corner of cliché 4 seems to have suffered some damage, becoming rather flattened.

Setting VI

This seems to have been another large printing—of some denominations at least. The paper used is quite distinctive.

The right frame of cliché 2 of the Devi Singh type Four Anna had begun to show signs of deterioration during the last Setting, when the small "air bubbles" appeared in the top right corner. With this setting the bottom right corner begins to show signs of weakness, as well. In addition, Cliché 2 of the Ranjitsingh Two Annas developed a small break in the top frame 2 mm from the left corner.

Setting VII

Yet another large issue for most values the Ranjitsingh Four Anna from setting VII is the most commonly met of this value, while the Ranjitsingh Quarter Anna is unaccountably scarce. From the Devi Singh "set" referred to earlier, I have the Half, One and Four Anna values, all "bought from P.O. April '47." The paper, with small flecks of undigested wood fibre in it, and the shape of the sheets, are both quite distinctive. A number of flaws appeared in this Setting:

Devi Singh types:

Half Anna, cliché 1—a bulge appeared over the "NI" of "BARWANI" in the top frame; the upright in the "T" of "RIYASAT" in the right tablet is missing and the gash in the top frame over "BA" of "BARWANI" is gone.

cliché 4—the damage to the top right

corner and bottom corner, which had appeared earlier, has become more severe.

One Anna, clichés 1 and 2—damage to the bottom right corners of both.

Four Annas, cliché 1—the Rana's mouth has suffered some damage producing the appearance of fangs—Devi Singh appears positively vampirish!

Ranjitsingh types:

Two Annas, cliché—small crack in the left frame opposite the "A" of "POSTAGE".

cliché 2—small crack in the left frame opposite the "G" of "POSTAGE".

Four Annas, cliché 2—small dent and thickening of the frame 1.5 mm from the top right corner.

cliché 3—two breaks in the top line, 4 mm and 1.5 mm from the top right corner.

The booklet cover is plain interleaving paper, with, in heavy letters, the capitals measuring 5.75 mm high:

"32 STAMPS
Value Rs. 8/-"

Setting VIII

This is another very distinctive Setting: it comprises the two One Annas, perf. 8,5, SG 33a and 38a/Scott 20b and 25b; the catalogues date it to 1938, and this seems reasonable.

In a reversion to the practice of earlier days, the booklets were not stapled, but were bound with a length of twine, about 32 mm long. The booklet cover is plain card, rubber-stamped in violet "32 Stamps." This setting has all the hallmarks of a rather hurried "provisional" last issue before the Barwani P.O. was absorbed by the Indian P.O.

Setting IX

Setting IX yields the only example of the Devi Singh types being rearranged—the Quarter Anna. This is not a common stamp, and the other Quarter Anna from this setting is even less common.

The booklets have covers of interleaving paper. They read, in black capitals 2.5 mm high:

"32 STAMPS.
Value As. 8."

Following is Congreve's table of the Settings, with a few additions:

Setting	SG No.	Color	Dimensions I H	I V	II H	II V	III H	III V	Clips	Paper	Cliché
I	31A	Soft grey-slate	..	..	..	..	42	48	1–18	1	1,2,3,4
	32A	Soft green	56	50,5	43	50,5	41	49	1–18	"	1,2,3,4
	33A	Chocolate	54	49,5	42,5	49,5	40,5	47,5	1–18	"	1,2,3,4
	34A	Dark purple	56	50	43	50	41,5	48	1–18	"	1,2,3,4
	35A	Slightly yellow olive	..	50,5	..	50,5	..	47,5	1–18	"	1,2,3,4
II	31A	Blue grey	58	52	44	52	42	49	2–14	1	1,2,3,4
	32A	Deep green	..	..	43	52	..	..	2–14	"	1,2,3,4
	33A	Yellow-brown	..	..	44	50	..	..	2–14	"	1,2,3,4
	34A	Bright purple	57	51	44	51	41	48,5	2–14	"	1,2,3,4
	35A	Yellow olive	..	..	44,5	..	40,75	..	2–14	"	1,2,3,4
III	31A	?	59	54	48	54,5	42	49,5	1–18	1/1a	1,2,3,4
	32A	Deep green	58,5	55	46	55	43	50,5	1–18	"	1,2,3,4
	33A	?	57,5	53	49	53	41	48,5	1–18	"	1,2,3,4
	36A	Dark grey-black	57,5	58	49	58	45	54	1–18	"	1,2,3,4
	37A	Dark green	59,5	58	49	58	45,5	53	1–18	"	3,3,3,3
	38A	Deep chocolate	66	58	50	57	45,5	54	1–18	"	1,1,1,1
	41A	Slightly yellow olive	..	..	50	60	..	..	1–18	"	4,4,4,4

IV	38B	Greyish chocolate	77	70	61,5	70	52	61	2–14	2	3,1,2,4
	39B	Purple	77	70	62,5	70	52,5	60	2–14	"	3,1,2,4
	41B	(i) Yellow-olive	..	..	62,5	70	54	62	2–14	"	1,2,3,4
		(ii) Olive-green	71	70,5	62,5	70	54	61	2–14	"	4,2,3,1
V	31A	Grey-slate	58	54	46	54	42	50	2–14	1/1a	1,2,3,4
	32A	Green to dark green	58	54	46	54	42,5	50	2–14	"	1,2,3,4
	33A	Dull chocolate	58	54	46,5	54	42,5	49,5	2–14	"	1,2,3,4
	34A	Bright purple	57	54,5	47	54,5	42,5	50	2–14	"	1,2,3,4
	35A	Dull greenish olive	..	54	46,5	54	41,5	49	2–14	"	1,2,3,4
	42	Chocolate	58	54	46,5	54	42,5	50	2–14	"	1,2,3,4
	37A	Green	63	60	51	60	46,5	55	2–14	"	?
VI	31B	Bluish grey	70	65	46,5	57	42	52	1–14	3	1,2,3,4
	32B	Dark–light green	70	66	47,5	57	42,5	51,5	1–14	"	1,2,3,4
	33B	Chocolate	70	66	46	57,5	41,5	52	1–14	"	1,2,3,4
	34B	Bright claret	70	65	46	58,5	42	52	1–14	"	1,2,3,4
	35B	Yellow-olive	70	65	46,5	57,5	41,5	51,5	1–14	"	1,2,3,4
	36B	Bluish grey	70	74	56	65	50,5	58	1–14	"	3,2,1,4
	37B	Green	70	73	57	65	50	62	1–14	"	1,3,2,4
	38B	Chocolate-brown	70	74	59	66	51	58,5	1–14	"	4,3,1,2
	40B	Bright claret	70	74	57,5	65	51	58,5	1–14	"	4,1,3,2
	41B	Green	..	..	..	..	..	..	1–14	"	?
VII	32B	Bright green	67	95	45	57	42	52	2–14	4	1,2,3,4
	33B	Dull chocolate	67	95	46	57	41,5	51,5	2–14	"	1,2,3,4
	35B	Dull yellow-green	70	95	46	56,5	41,5	51	2–14	"	1,2,3,4
	36B	Deep grey-black	71	96	61,5	69	52,5	60	2–14	"	1,4,2,3
	40B	Rose	71	96	61	69	53	60	2–14	"	2,3,4,1
	41B	Yellowish olive	75	96	60	69	53	61	2–14	"	3,2,4,1
VIII	33a	Chocolate	71	69	46	57	41	51,5	1–32	4	1,2,3,4
	38a	Deep brown	71	73	52,5	62	47,5	56	1–32	"	4,2,3,1
IX	31B	Grey-black	73	74	46	58	41	52	2–14	5	3,4,1,2
	36B	Grey-black	85,5	75	56	63	49,5	57	2–14	"	1,4,2,3

NOTES:

Dimensions I : Overall measurements of the sheet — horizontal/vertical, in mm.

II : Overall measurements between center of perforations — horizontal/vertical — in mm.

III : Overall measurements of printed impression — horizontal/vertical — in mm.

Clips : Staples in booklet — number and length (NB — Setting VIII bound with twine.)

Paper : 1. Fairly thick, creamy meshed wove.

: 1a. Fairly thick, white meshed wove.

: (NB: Congreve listed Settings I to IV as on Paper 1, and Setting V as on Paper 1a. I believe the papers as described above are more accurate.)

: 2. Medium, toned, fine-grained wove.

: 3. Medium, white, smooth, fine-grained, unmeshed wove.

: 4. Thickish, rather rough and coarse, slightly toned wove, often with small pieces of undigested vegetable matter evident.

: 5. Medium, white, unsurfaced wove, more widely meshed and softer than Paper 4.

Booklets : All contain 8 sheets, except Setting III, which contain 20 sheets. Indications of value on cover, where present, therefore vary according to value. (I.e.: Quarter Anna x 4 (per booklet pane) x 8 (sheets) = 32 x Quarter Anna = 8 Annas, and so on.)

PROOFS

What seems to be proofs of the Devi Singh and re-issued Ranjitsingh types exist, but they are very scarce. Dr Benders reports that he has the following Devi Singh type proofs:

Quarter Anna, clichés 3 & 4, 3.5mm between stamps, in grey-black

Half Anna, clichés 3 & 1, 5.5mm between stamps, in dark green

One Anna, clichés 1 & 2, 5.0mm between stamps, in brown

all are imperf. on thick, gummed paper. I have proofs of the re-issued Ranjitsingh types of two denominations, Quarter Anna and One Anna—single copies of cliché 1 and 2 for the Quarter Anna, and cliché 1 for the One Anna. The state of the flaws is inconclusive, and the tablets are free of ink clots; the shades are reminiscent of those of Setting III, but are not close enough for a positive identification with that Setting. (Incidentally, the copies I have are all "cancelled" with the Kuala Lumpur CDS!)

FORGERIES

All the issues of Barwani have been forged in recent years. They were described, and some were illustrated, in an article "Flourishing Frauds," by Mr. P.M. Medhora in India's Stamp Journal for September 1974. They agree in type with the genuine stamps, but the printing is usually distinctly blotchy and the clichés are usually in the final states achieved in the 1932-1948 and 1935-1948 issues. They are often provided with faked postmarks. In isolation they may give trouble, but beside the genuine stamps they are unmistakable.

CONCLUSION

This completes my survey of the postal issues of Barwani, but it probably leaves us further from the last word on the subject than before. As can be seen, there are still many questions remaining to be resolved and many more which I have not yet tried to tackle—dates of issue, postal history and the revenues. I shall be delighted to receive comments on any or all of these points.

Following is an attempt, no more than tentative, to give the order in which the pre-1932 issues of Barwani appeared. (For the time being, I think Congreve's Table is as good a guide to the issues from 1932 on as can be offered.)



Recent forgeries of Barwani, Indian origin.

ADDENDA

Value/ Description	Article Number	Scott Number	Gibbons Number	Year
QUARTER ANNA				
— Greenish blue-grey, medium wove, perf. 7	1	2	1	1921
— Green, wove paper, perf. 7	3	2	3	1921
Green, laid paper, imperf.	5	—	8	1921
— Blue, glazed wove, perf. 7 (dull ultramarine)	7	—	5	1922
Blue, thickish wove, perf. 7, clear impression	8	—	—	1922
Blue, thickish wove, perf. 7, blurred impression	9	—	6	1922
Blue, thin wove, perf. 8,5	13	1	16	1922
Blue, laid paper, perf. 11	19	6	19	1926
Blue, thin hard wove, perf. 7	20	1	20	1927
Blue, thick glazed wove, perf. 7 (deep bright blue)	25	—	25	1928
Blue, glazed wove, perf. 10,5 - 11	27	14	27/29	1928
— Rose, laid paper, perf. 12, compound 6 & 12, or 7	18	5	18/18c	1923
— Black, wove paper, perf. 7	17	11	17	1923
Black, perf. 11	(1935-48 issues.)			
HALF ANNA				
— Blue, perf. 7 all around	2	3	2	1921
Blue, perf. 7 on two or three sides only	4	3	4	1921
— Green, laid paper, imperf. or perf. 11 at top or bottom only	6	7a	9/9ba	1922
Green, thin wove paper, perf. 11 (rough)	14	12	13	1923
Green, thickish wove, perf. 7	15	—	7	1923
Green, thin hard wove, perf. 7	21	4	21	1927
Green, thick glazed wove, perf. 7	26	—	26	1928
Green, glazed wove paper, perf. 10,5 - 11	28	15	28/30	1928
Green, ordinary wove, perf. 11	(1935-48 issues.)			
ONE ANNA				
— Vermilion, glazed wove, perf. 10,5	10	8	10	1922
Vermilion, thin wove	16	—	14	?
— Rose, perf. 11	29	—	11	1931
— Brown, perf. 11	(1935-48 issues.)			
TWO ANNAS				
— Purple, glazed wove, perf. 10,5	11	9	12/12c	1922
Purple, toned wove, perf. 10,5	12	—	15	1922
Purple, ordinary wove, perf. 11	(1935-48 issues.)			
FOUR ANNAS				
— Orange-brown, thin wove, perf. 7	22	13	23	1927
Orange-brown, ordinary wove, sewing machine perf, about 7	23	—	22	1927
Orange-brown, ordinary wove, perf. 7	24	13a	22a	1927
Orange-brown, perf. 11	30	16	24	1931
— Green, perf. 11	(1935-48 issues.)			

1932-1948 Printings: Correlation of Denominations by Settings

TYPE/ VALUE	PERF. 12	I Cmpnd 11	II 11	III 11	IV 11	V 11	VI 11	VII 11	VIII 8,5	IX 11
Devi Singh Types										
¼ An.	X	X	X	X		X	X			X
½ An.	X		X	X		X	X	X		
1 Anna	X		X	O		X	X	X	X	
2 Anna	X	X	X			X	X			
4 Anna	X		X			X	X	X		
Devi Singh Revenue Type										
1 Anna						X				
Ranjitsingh Types										
¼ An.				X			X	X		X
½ An.				X		X	X			
1 Anna				X	X		X		X	
2 Anna					X		X	X		
4 Anna				X	X		O	X		
DATE +		1932	1932?	1935	1938-40	1938-40	1945?	1945?	1948	1948

Note: X = Recorded and seen.
O = Recorded but not seen.

POST OFFICES IN BARWANI STATE

TOWN	PARGANA (= DISTRICT)	STATE P.O. OPENED	IMPERIAL P.O. OPENED	COMMENTS
Barwani	Barwani	1861	188?	I.P.O. also acted as Telegraph Office — the only one in the
Anjar	Anjar	1861	189?	State. S.P.O. closed between 1905-1920.
Talwada-Khurd	Anjar	?	1939	
Talwada-Buzurg	Anjar	?	1939	
Mandwada	Anjar		1939	No State P.O.
Rajpur	Rajpur	1861	188?	S.P.O. closed between 1905-1920.
Jalwania	Rajpur	1861	19??	I.P.O. periodically closed, and I.P.O. opened at Newali.
Silawad	Silawad	1861	1939	
Palsud	Silawad	1861	1939	
Pati	Pati	189?	1939	
Bokrata	Pati	?		No. I.P.O.; S.P.O. open only around turn of century.
Newali	Pansemal (later Newali)	1861	1939	I.P.O. periodically closed, and I.P.O. opened at Jalwania.
Pansemal	Pansemal	1861	1939	
Khetia	Pansemal (later Khetia)	189?	190?	

(continued on page 328)

The Clubhouse

ANOTHER CAPITAL FUND MESSAGE

Apart from the "update" in the May 1978 issue of the Collectors Club Philatelist, in which we listed those members whose generosity had impelled them to pledge shares in the future of The Collectors Club, those who had raised their sights to larger shares and those who had achieved completion of previously set goals for giving, the members have not heard from us.

Lest any think we have been asleep at the switch or that we have given up on our announced $500,000.00 goal, let us quickly disabuse you of such unwarranted thoughts. True, there is the normal summer hiatus when enervating heat dulls the mind and slows the thinking process. But in anticipation of those summer doldrums, your co-chairmen met while on vacation in Florida during the past February to map new strategies to elicit funds. This is not too difficult an exercise; our members are aware of the Club's difficulties and their generous natures need little or no prodding from us.

So, as last year, our appeal will be inserted in this September issue. This is to alert you members to the slow but inevitable running out of the calendar and to perhaps instill early in your minds that when decisions are later made on how much and to whom annual givings are to go. The Collectors Club will be among those that are remembered.

In passing, we would like to inform you that we have just received a $5,000.00 gift from Mr. Richard S. Taussig in honor, of his father, the late Noah William Taussig. Noah Taussig was a member of the club who wrote to President Wilson in 1918 and for whom the President signed one of the May 15, 1918, first flight covers. It was auctioned at The Collectors Club in June 1918 for the benefit of the American Red Cross and Mr. Taussig was the successful bidder at $1,000.00. The famous cover was "rediscovered" by one of your co-chairmen. Through his efforts and with the generous consent of Noah's son, Richard, the cover is now part of the nation's heritage and reposes in the collection of the Smithsonian Institution for all to admire. It was exhibited recently at the CAPEX '78 international exhibition in Toronto, Canada. Incidentally, Noah William Taussig was member number 74 of the Club having joined in 1896, the year of its organization.

So, having alerted you, may we count on your continued support? The question is rhetorical, of course. Actions speak louder. . . Your continued past support of our annual appeals augurs well for this year and for all future years.

John R. Boker, Jr.
Philip Silver
co-chairmen, the Capital Fund

NEW MEMBERS

NO.	NAME	ADDRESS	COLLECTING INTEREST
6060	David W. Parsons	Bournemouth, England	Channel Islands
6061	Jeffrey L. Purser	Brookfield Ctr., CT	US-Parcel Post, 19th Century, Pre 1940 Commems (Also Topical Issues Worldwide-Ships (Sailing) & Steam Locomotives), Canada & BNA
6062	Charles Seabury Ward	Nutting Lake, MA	United States, Confederate States

6063 David Boyd	Surrey, England	Philatelic Auctioneer
6064 Christian H. Aall	Paris, France	Hawaii, secondary USA
6065 Albert F. Chang	Granada Hills, CA	US Classics & US Possessions, especially Guam
6066 Alfonso G. Zulueta, JR	San Francisco, CA	Nepal
6067 John E. Bell	Basking Ridge, NJ	19th Century USA & Gt. Britain, Literature, Postal History
6068 Gary A. Clark	Maplewood, NJ	KGVI Commonwealth, Pitciarn
6069 Anne Bialos	Brooklyn, NY	Ballet on Stamps, Netherlands, French Impressionism, Switzerland
6070 Merrill F. Auckland	Arlington, Va.	British Africa & British America, US Stamps & Covers
6071 Kenneth Trettin	Rockford, IA	Revenues (World Wide)
6072 Franklin P. Holder, III	Eastman, GA	US Stamps, Postal Stationery, Postal History, Covers, First day Covers
6073 Edwin C. Kettinbrink, JR	Midland, TX	US State Revenues, USIR Taxpaids, US Postal Hist.
6074 Dr. Pierre Couvreur	Les Issamres, France	Nepal & Tibet
6075 Albert Boerman	Heemstede, Netherlands	Literature & Postal Hist.
6076 Ronald Belton	Bournemouth, England	France & Colonies, Latin America
6077 Kenneth Robert Lake	London, England	Pacific, Tunisia, Laos, Picture Postcards & Ephemera
6078 Nathan Zankel	New Brunswick, NJ	US Classics, Holy-Land Forerunners, Palestine & Interim Period
6079 Nancy B. Zielinski	Rochester, NY	Maine Postal History-ESP, Stampless Covers
6080 Nikhil M. Pattnaik	Ithaca, NY	India-Postal History & most everything else, USA-general, Topicals
6081 Thomas W. Lane	Columbus, OH	First Day Covers, Medicine on Stamps, UN Postal History
6082 Lawrence Sherman, M.D.	Great Neck, NY	US Patriotic Covers-Civil War and World War II, Australia & Australian States; China; Netherlands, US plate # Blocks Pre-1940
6083 Philip Lefkowitz	Bronx, NY	Greece & Greek area
6084 Helen M. Galatan	Woodside, NY	United States

MYSTERY COVER (Cont'd.)

which originated in the post office free bag. The cover may be the sole survivor.

In summary, I would suggest the explanation of the mystery is that the marking was placed on a maiden voyage return letter via the *Great Western*. Further, it was deposited in the post office free bag and was probably the top letter of a group handled by that means. Inasmuch as this set of maiden returns was the only time the post office handled the mail in this fashion, the letter is a most unusual item. If the proposed solution is correct, then if only the top letter was stamped, this is probably the unique survivor with the post office seal marking.

Book Reviews

1979 Scott standard Postage Stamp Catalogue, Vols. I and II, Editor-in-Chief, James B. Hatcher. Vol. I - 864 pages, Vol. II - 960 pages. Flexible binding. Scott Publishing Co., 3 East 57th St., N.Y., N.Y. 10022. Available from dealers and the Scott Pub. Co. $16.00 per volume.

The big news for scott catalogue users besides the new listings, revisions and more than 85,000 price changes to be found in this year's volumes I and II (50,000 in Vol. I and 39,375 in Vol. II) is the long awaited change in paper stock and upgrading of the quality of the illustrations.

Gone, for the most part, are the dark rectangles that challenged the user to decipher unreadable inscriptions and pictorial content obcured by heavy inking on unsatisfactory paper. Here and there a darkling remains, but even so details are discernable. The improvment is marked.

As in past years, prices show a steady rise, especially in the 19th century issues of the U.S., Great Britain, Australia and New Zealand in Vol. I and increases of 20% to 50% throughout Vol. II.

The U.S., in addition to price changes, has many new listings. Color errors and perforation varieties have been added for some of the newer issues such as the 1968 6c Christmas issue with the light yellow missing, the 8c Copernicus minus the orange color, the 8c Emily Dickinson with the pale rose omitted and 10c flags, imperf. Oddly, the 1c Jefferson coil of 1968 (1299b) has dropped from $400 to $200.

Heavy upward moves are shown among such classics as the 5c 1847—going from $800 to $1,000 mint, $225 to $325 used. The 10c 1847 does even better, going from $5,250/$650 to $6,750/$825. Really spectacular is the $40,000 jump of the 1c blue with Z grill (85A) from $50,000 to $90,000.

The ever popular, but hardly rare Columbians, move upward substantially as do the 1869 inverted centers. The 15c type II of that issue jumps $10,000—from $60,000 to $70,000. And so it goes from the definitives through the air mails—the 24c invert leaping $15,000 from $45,000 to $65,000—postage dues, envelopes, revenues and confederates.

Great Britain, the Commonwealth and former colonies have also been extensively revised pricewise. Canada and her provinces account for 1,943 changes alone. The penny black of Great Britain through the early Elizabeth II issues show increases of 25 to 50% and in some cases 100%.

Australia and New Zealand show especially remarkable increases following a trend that showed last year. 100% leaps are frequent and the kangaroo issue are really jumping. Most Famous Australians from 1968 on have tripled in price with dues and officials following.

The one new arrival in Vol. I is the rebel Caribbean island of Anguilla which has apparently earned catalogue status.

Volume II containing the A-F countries of Europe, Asia and Latin America also reflect the upward trend in pricing. The increases, mostly found in the issues produced by the popular countries in their first hundred years of stamp production range from 20% to 50%.

Belgium leads for a second year in the number of price changes—3,693, with France and Austria close runners up (2,875 and 2,596 respectively). Colombia shows considerable movement with 1,753 new pricings. There is also a big jump in French Offices Abroad.

A few examples of this strong upward trend are the 1fr "Vervelle" of France moving ahead $1,000 to $6,750, the 10c 1852 Presidency (10a) leaping $2,000 for a mint copy ($9,000 to $11,000). The 1fr lake (21a) does even better, getting a substantial boost from $100,000/$40,000 to $110,000 to $55,000.

Austria and Belgium show similar activity as prices advance steadily from year

to year. The same may be seen in almost all the stamp-issuing countries in the A-F volume.

There are, however, occasional reversals. For example, the Italian colonies of Cryrenaica and Eritrea show general decreases in price as do Chilean postage dues and officials. A few of the sports sets from Costa Rica show price drops and some 1950 issues of the Dominican Republic have gone down. All in all, though, the trend is ever upward.

Once again, we must congratulate Jim Hatcher and his doughty band for a painstaking job. They must suffer a twinge of editorial pain when they contemplate the first Scott catalogue issued in 1867 which was printed on one long sheet. There are now over 1,800 pages in just Vols. I and II. That's an increase!

(Ira Z.)

A Catalog of Telegraph Message Covers 19th Century by Wm. Rapp and John Willard. 78 pgs. softcover. J-B Publishing, 430 Ivy, Crete, Nebr. 68333, $4.00 postpaid.

A telegraph cover catalog has long been sorely needed and the price on this one is right. Nevertheless it has serious shortcomings so that while it is useful to have, its value is sharply limited, by the following factors:

First, despite 71 illustrations covering all types known to the authors, only a fraction of the known telegraph covers have been reported. Checking my holdings for the first half of the alphabet I found only one item was listed. Other collections have been assembled in the past five years with triple the examples known to the authors.

Published source material has not been carefully examined. Rich's seminal work, *Some Notes on the Telegraph Companies of the United States* published in the American Journal of Philately in 1900 was omitted as were several articles by Sherman Rogers in *Stamps* in 1971, on Speed's and O'Rielly's telegraphs, my 1970 work on the Magnetic Telegraph and Herbert Dalton Harris's recent and important contributions in his 1977-8 *P.5.* quarterly. The *Postal History of Vermont* illustrates a nice cover, while Abt's study of the Boyd's local illustrates a TELEGRAPHIC handstamp.

Neither dealer stocks nor auction catalog sources seem to have been tapped either. Otherwise such items as appeared in the Knapp sale, Bingham auction and various Zimmerman and Siegel auctions would not be omitted. Dealer stocks would have drawn attention to the Adams and Stait's local telegraph items. The Peterman sale would have yielded the first telegraph cover.

A second problem is sloppy editing. Except for a reference to Rich's 1947 work on telegraph stamps, the text only refers to post-Civil War material, yet it illustrates covers from the 1840's and 1850's. On page 50 an item is ascribed to 1836 when it is clearly 1856. The earlier date is impossible since the first exhibit of an experimental unit was in 1837 and the first telegraph line was opened in 1846—Washington to Baltimore.

Thirdly, many of the covers are undated. Modern postal history research techniques have not been used to date these examples. Many would yield to a study of local newspaper advertisements and searches of both the companies and recipients in local city directories so that adequate dates might be developed.

(C.M.H.)

CATALOGUE OF THE RUSSIAN RURAL STAMPS by William Herrick. Originally printed in 1896. 128 pages, illustrated. Reprint 1978 published by Giorgio Migliavacca, Via Pollak 14-27100 Pavia, Italy. Limited edition of 150 copies. Price 30,000 Lira.

As stated in the flier, this volume is a reprint of a catalogue of Russian Zemstvo stamps prepared in 1896 by a then acknowledged expert in the field. Today it is a curiosity and is only referred to by serious research students. Both its listings and its prices have been made obsolete by the Schmidt-Tchuchin catalogue published in the mid-twenties of this century.

The volume is produced by the photo-offset process. Some of the illustrations did not reproduce as well as they might have, but it is evident that considerable care was taken in their preparation. The binding even follows that of the original edition.

Your reviewer is not going to comment on the contents as they have been known and in the public domain for over eighty years. But one does wonder at the thought behind this presentation. There was certainly no educational need for the volume since, as we have said, it is long obsolete and serves no requirement of the average collector of the Zemstvo stamps. The only possible reason for this publication would be to give a bibliophile or researcher access to a book which may now be practically unobtainable in its original form.

(H.D.S.H.)

IMPERIAL RUSSIAN STAMPS USED IN TRANSCAUCASIA, Part III, TIFLIS GUBERNIYA. by P. T. Ashford. 70 pages, illustrated. Published by the British Society of Russian Philately. Copies are obtainable from P. T. Ashford, 9 Pentre Close, Ashton, CH3 8BR, England. Price $3.00 (£1.65).

This, the third volume in the exhaustive and continuing study of the Imperial Russian Postal Service in Transcaucasia, covers the postal markings used in Tiflis province outside of the city of Tiflis itself. The latter was covered in Part II of this work, while Part I was an introduction to Transcaucasian Postal History. It is six years since Part I was published and three years since the appearance of Part II. Both volumes may still be obtained from Mr. Ashford.

This new entry carries on the scholarly tradition established in the previous parts. There are sufficient illustrations and they are of good enough quality to be of use to the reader. Although the volume is printed by photo-offset from typewritten text. Proper spacing and the use of a suitable type face renders it fully legible. It is an excellent example of economy combined with intelligent planning.

There is little that your reviewer can find to fault in this study, perhaps a disagreement in a transliteration or in a translation from the Russian, but that is all. He finds it a distinct pleasure to review these and other works of the British Society of Russian Philately as well as the previous studies by Mr. Ashford and Mr. Tchilinghirian covering other aspects of Transcaucasian philately and postal history. Their publication provides great scope for continuing search and study.

This volume and the preceding ones of the series should be included in the library of any serious student of philately and postal history.

(H.D.S.H.)

1978 PROGRAM AND CALENDAR OF EVENTS

September 20	— *HAITI*—Dr. Norman S. Hubbard, Cove Neck, N.Y.
October 4	— *POSTAL HISTORY OF THE U.S. BANKNOTE ERA.*—Seymour H. Kaplan, Dobbs Ferry, N.Y.
October 18	— *COLOMBIA AIR MAILS*—Bernard D. Harmer, New York, N.Y.
November 1	— *PANAMA REGISTRY STAMPS. Study by cities*—Dr. James B. Helme, Nashville, Tenn.
November 15	— *JUNIORS AND ASSOCIATES NIGHT.*
December 6	— *POSTAL HISTORY OF OUTER MONGOLIA 1870-1940*—Edward M. Tolman, New York, N.Y.
December 20	— *BOARD OF GOVERNORS' OPEN HOUSE.*

BARWANI (Cont'd.)

RULERS OF BARWANI STATE DURING THE PERIOD OF THE OPERATION OF THE STATE POST OFFICE

Rana Jaswant Singh	(ruled) 1839-1861
State placed under Imperial rule owing to incapacity of Rana Jaswant Singh	(ruled) 1861-1873
Rana Jaswant Singh (restored)	(ruled) 1873-1880
Rana Indrajit Singh	(ruled) 1880-1894
Rana Ranjit Singh	(ruled) 1894-1930
Rana Devi Singh (Born 1922)	(ruled) 1930-

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—"The Stamps of Barwani," R. F. Stoney, Philatelic Journal of India, July to October 1943.

—"Barwani 1932-1948," P. Congreve, Philatelic Journal of India, November 1949. (This article summarizes and brings up to date his article in PJI for August 1948).

—"Indian Native States—Some Notes on Their Postal History," P. Röver. (India Study Circle) "India Post," January/March 1971.

—"Flourishing Frauds," P. M. Medhora, India's Stamp Journal, September 1974.

—Barwani State Administration Reports.

CUBIERTAS (Cont'd.)

"a" in "Salio de." Large dot on top of first line of ruled background below "o" of "Salio de."

Pos. 3—Dot between bottom framelines, 2.5mm. from left corner. Large dot below and to the right of "S" in right CENTAVOS.

Pos. 4—Dot and arched line over top frameline, above "LE" of VALE. Dot between third and fourth lines of ruled background, under "e" of "de 189 . . ."

Pos. 5—Dot 1mm. below inside top frameline, 4mm. from right frameline. Dot between "d" and "e" in "Salio de."

Pos. 6—Dot between "o" and "d" in "Salio de." Dot between top two lines of ruled background below "d" of "de 189 . . ."

Pos. 7—Dot between left frameline and "S" of "Salio de." Dot between the two lines above the left CENTAVOS, over the "E." Dot above "V" of right CENTAVOS.

Pos. 8—Break in right frameline just above top line of ruled background. Dot in center of back curl of "S" in "Salio."

Pos. 9—Dot inside of "O" in small "70", at bottom. Dot between top framelines, above "U" of REPUBLICA.

Pos. 10—Break with dash and dots in top frameline, above "A" of COLOMBIA.

(To be continued)

The Collectors Club Philatelist is Interested in Receiving Articles Pertaining to Your Field of Philatelic Endeavor whether it be specialized information, research or postal history.

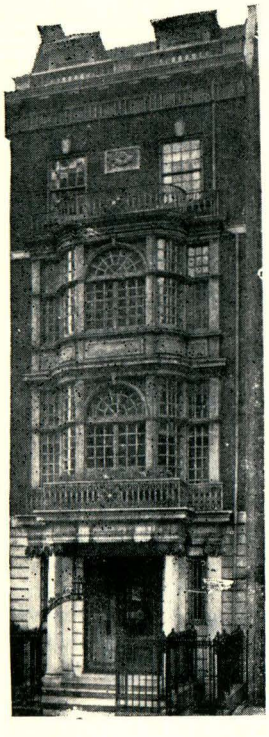
If you have such material for publication or in the process of preparation please contact Executive Editor, Ira S. Zweifach, The Collectors Club, 22 E. 35th St., New York, N.Y. 10016, for its possible inclusion in a future issue of our journal.

strates that both copies of the Dak Zaruri are definitely not proofs, but original copies of the issued stamp! We must remember that his was most probably the first stamp Rahat Ju ever engraved; perhaps this was before he used to print black proofs or before he even started his specimen book.

Another point which I consider to be of the utmost importance in establishing the status of this stamp, is Sir David Masson's information on used copies—through Mr. Knowles—which confirms Captain Godfrey's independent statement regarding the use of this stamp on postal despatches.

When was the Dak Zaruri issued? I can find no reference in the old records to the date quoted by Mr. Haverbeck, i.e. 1866. Instead, Mr. Anthony Bard, a Jammu and Kashmir specialist, points out that the Jammu Press records list the issue of a "Round Stamp, Red Color" (undoubtedly the Dak Zaruri) on 1st Jeth S.1913, corresponding to May 13th 1856, thus making it the earliest Indian Native Stamp produced.

There can be no doubt that the Dak Zaruri is one of the rarest stamps in the world. Only two copies exist, both of which have been traced back to the very man who cut the die and who saved them for posterity by pasting them in his book. Thus the name of Rahat Ju, the stonecutter, long forgotten in Srinagar, will continue to live through his Dak Zaruri.



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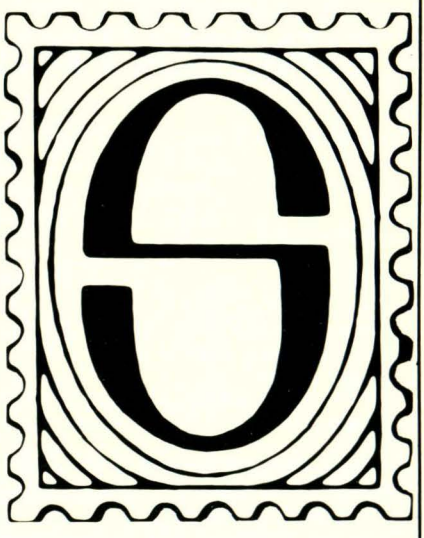
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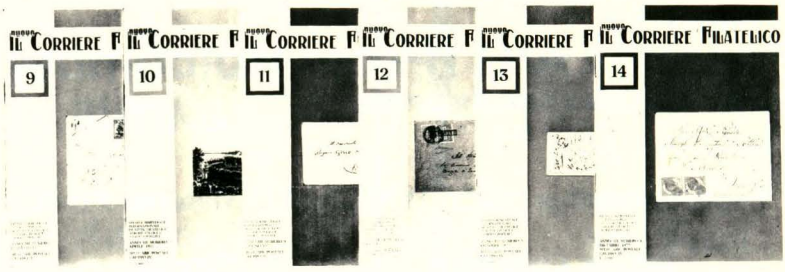
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5/6 **(Bournemouth)** A general sale strong in British Empire and Overseas rarities and high values, a valuable collection of Great Britain formed by the late George Chamberlain with the 1879 tender essays, 1882 £5, etc. Also a section of Revenue stamps with comprehensive Holy Land, Palestine and Israel.

10/11 **(London)** ***GREAT BRITAIN*** including part of the J.O.A. Arkell and the J.B. Houston collections with a used block of six 1840 2d and a mint block of ten 1841 1d plate X perf. 11 at Somerset House.

11 pm **(London)** ***GREAT BRITAIN*** — the incomparable R.M. Phillips ***SEA-HORSES*** with die and plate proofs, colour trials, ***CANCELLED*** and ***SPECIMEN***, corner blocks to £1.

12 **(London)** ***FALKLAND ISLANDS*** — the Walter C. Hetherington and T.P. Palmer collections with an 1842 letter, the small frank on cover and other rarities, die proofs, etc.

24 **(Basle)** I ***EUROPE AND COLONIES, GERMAN STATES.***

25 **(Basle)** II ***GREAT BRITAIN*** and ***BRITISH EMPIRE.***

26 **(Basle)** III The Gold Medal ***AIRMAIL*** collection of France, French Colonies and Switzerland.

27 **(Basle)** IV ***THE FAR EAST*** and ***THE NEAR EAST.***

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