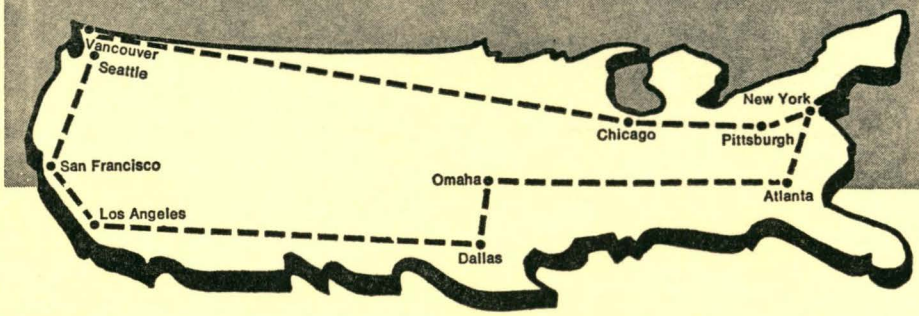


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Volume 51 Number 6
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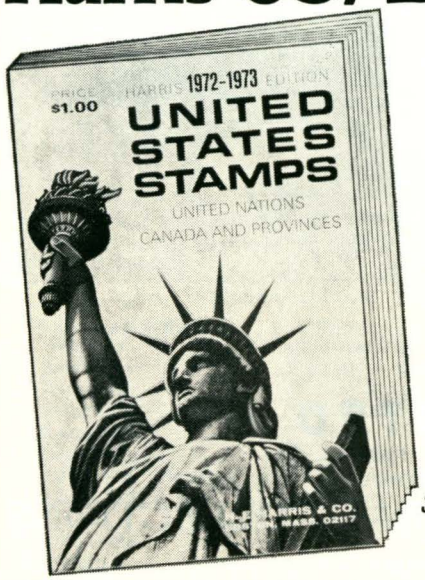
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Beethoven Letters

By Alex L. ter Braake

More than forteen-hundred letters written by Ludwig van Beethoven and a few of those which he received from others have been preserved in European archives, and a few of them in the United States. If one adds thereto other Beethoven papers still in existence, such as his will, the so-called conversation books, which he used during his years of deafness, and the famous never-dispatched letter to the "Immortal Beloved", it is clear that an abundance of documents are available to the historian who tries to draw a picture of this great man's life and personality.

Beethoven lived during a period of time when the old map of Europe was torn to pieces, when ancient crowns were discarded and new ones were created, when systems of government were shuffled like a pack of cards, including the continent's postal services. Old frontiers disappeared with the stroke of an imperial pen and the Congress of Vienna, when it finally came to doing business, redrew them in an effort to satisfy the incongruity of many national desires. But Napoleon did not leave the scene without a postal heritage of some value, because his military exploits relied on a speedy and dependable system of communications, and his practical ideas in this and other fields were not entirely lost of the succeeding administrations.

A substantial number of Beethoven's letters have found a resting place in Bonn, Germany, where the great man was born, December 16, 1770. The Beethoven House there has become a center of research activities by numerous scholars who have been and are trying to unravel the sometimes puzzling details of the composer's character, his loves and hates, his motives and impulses, his hopes and ideals.

Other Beethoven letters are scattered over the world. They rest in archives in Vienna, Paris, Darmstadt, Berlin, Mainz, Stockholm, Geneva, the Hague, London, New York and Washington, and in a few private collections. This writer was fortunate to find archivists very cooperative and he succeeded in obtaining copies of almost all the material that was of interest to him from a postal history point of view. When he started researching it soon became evident that only the smallest portion was of value for this particular study, since the majority of Beethoven's letters were addressed to Viennese correspondents and were not processed by any post office. Consequently the following observations are largely based on his foreign correspondence, mostly letters which Beethoven wrote himself and the replies he received. In view of the not too methodical filing methods of the master — to put it very mildly — not many of the latter have survived.

After a short visit to Vienna in 1787, interrupted by the death of his mother, Beethoven travelled for the second time, five years later, from Bonn to the Austrian capital. He settled there, never to reside anywhere else. It was the same year that France declared war on Austria. During more than a decade or two, until Napoleon's forced departure for the island of St. Helena in 1815, the great composer experienced all the vicissitudes and hardships of life in an embattled country, occasionally even within the fighting zone. Naturally his life, his music and his correspondence are reflecting these conditions. Inflation hit the economy, Austrian money lost much of its value, and the country went virtually bankrupt. People who lived on fixed incomes became paupers. Beethoven had serious financial problems, since he largely depended on a stipend

allowed him by the Elector in Bonn for services rendered to the princely court during the early years of his musical career. These payments stopped. The annuities which were promised him by a few noblemen, great lovers of his music, were either reduced in size or failed completely to materialize. Consequently it became necessary for him to find a paying market for his compositions or sponsors for them. He threw all the vigor and perspicacity he possessed into these endeavors which by their nature were so foreign to him. It partly explains why during the latter years of his life so many letters were mailed to other countries, to publishers, to concert organizers, and to prospective sponsors, prominent men whom Beethoven offered to dedicate his future musical works in exchange for a remuneration..

During Beethoven's life time Austria's postal administration underwent numerous reforms, many of them internal. Some changes found expression in markings on letter-covers, today's remnants of an unsettled postal era. Letter rates often changed and so did the basis for those rates. At times a letter's weight and the distance it had to travel formed the basis. In 1789, however, its weight, regardless of the distance it had to go, became the only determining factor. Then, twelve years later, the old system was reverted to again. At that time the country was divided in seven zones which were used for establishing the postal rates. In 1817 a letter's weight, for which the lowest rate was applicable, changed from 1 loth (about ½ ounce) to ½ loth. Prior to that year one half of the postage had to be prepaid by the sender, while the addressee was supposed to pay the balance, but the principle had to be abandoned, and all postage became due again upon delivery, except in very few cases.

Such were the erratic variations in the Austrian postal structure with which the student of old letters has to be familiar in order to understand their marking's meaning. Nevertheless, the proper interpretation often remains a problem, partly because many postmasters and their clerks either misunderstood the instructions from Vienna or ignored them. When distance was no longer the determining factor for the postage rates there was no good reason for marking the name of the post office of origin on the cover. However, when that system was dropped, an order went out to resume the use of town marks, but few postmasters heeded it.

It is surprising to find that in that same country where ancient rulers of the Holy Roman Empire used to appoint Turn and Taxis their postmasters, all activities of the princely house had stopped as early as 1722, whereas in several neighboring countries it continued to operate. From that year on all postal returns flowed into the Austrian state treasury. The only exceptions were those parts of Austrian territory which were occupied by the Bavarians, such as the Tyrol and the Salzburg area.

Beethoven seldom left Vienna except for the summer resorts in its vicinity. Consequently few letters were written by him which originated outside that area. As a great exception he undertook a concert tour of five months in the latter part of 1796 which carried him to Prague, Dresden, Leipzig and Berlin. But otherwise he stayed in Austria. The Bohemian health resorts were as far as he went.

On the way home from his concert tour in the north, while staying in Pressburg for a few days, he received word from his good friend Johann Andreas Streicher, a famous piano maker, that he had presented Beethoven with one of his brand-new instruments as a token of his warm esteem. Naturally Beethoven was delighted. Without delay — a great exception when it came to letter writing — he dispatched from Pressburg a note to Streicher in which

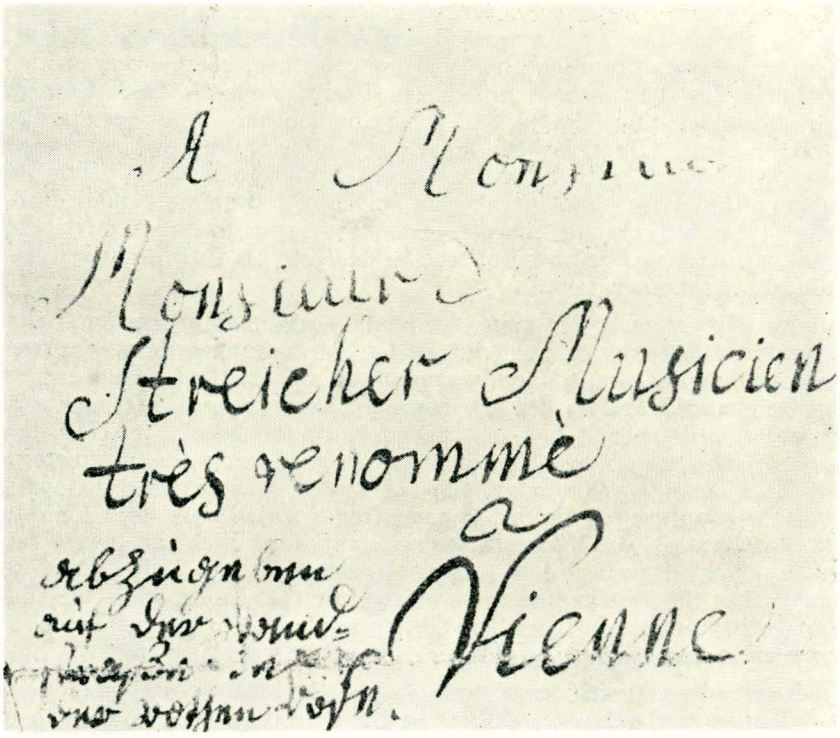


Figure 1. Pressburg, November 19, 1796. By private carrier. To be delivered at the "Rothe Rose" inn.

he expressed his gratitude in an abundance of exuberant words. The cover of this note is depicted in figure 1. In the early days of the "enlightenment", of which he was a great admirer, Beethoven loved to use the French language. Hence this address. Later when he fathomed the course of the revolution, he completely changed his mind.

In the lefthand corner of this cover he wrote the words: "abzugeben auf der Landstrasse in der rothen Rose" (to be delivered at the Red Rose on the highway). This instruction was for the driver of the coach between Pressburg and the capital.

Far from being as distinctly differentiated as the French "poste aux letters", the "poste aux chevaux" and the "messageries", the Austrian postal organization had its letter mail service, its parcel post, which also handled money letters, and its public transportation system. Along the highways travellers could take the "Diligenz" or stage coach. Local passengers and packages went by the slow-moving and cheaper "Stellwagen", the drivers of which were prohibited from exchanging their horses at the post-stations. Heavy cargo was shipped by "Brancardwagen-fahrten", and the letter mail went either by stage-coach or by "Kurirfahrten". The latter was operated with fast moving light carriages. Many a message was carried as "Fuhrmannsbrief" (wagoner's letter) outside the official postal service. So did Beethoven's letter to Streicher, which was to be delivered at the "Rothe Rose".

During the visit to Gräz in Silesia, where he was a guest of his good friend Prince Karl Lichnowsky in the summer of 1806, Beethoven wrote a letter to his

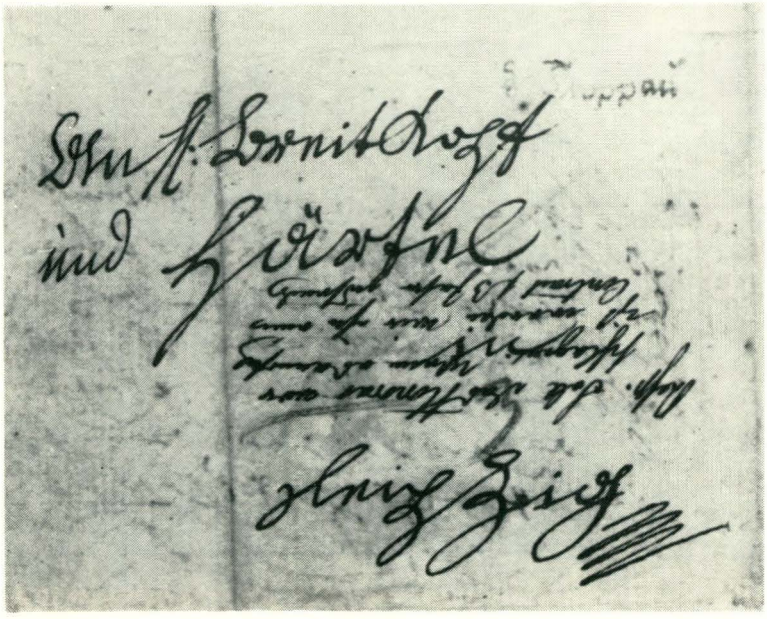


Figure 2. Troppau, September 3, 1806, to Leipzig.

publishers in Leipzig, the firm of Breitkopf und Härtel. It is one of the oldest letters in existence which he sent by the official mail. Figure 2 depicts the cover. Unfortunately it is marred by a notation in ink made by the addressee. However, the two postal markings are clearly visible. One is the handstamped "V. Troppau", the other a numeral "3" in red crayon. Troppau was the nearest post office to Prince Lichnowsky's estate. Its rare postmark belongs to the very few that remained in use during the 28 years period, from 1790 to 1817, when townmarkings had almost completely disappeared in Austria (1). The "V", preceding the town's name, was an abreviation of the word "von", meaning "from" (2).

This letter travelled a distance of 24 posts (approximately 420 kilometers) on Austrian territory before it reached Saxony's borderline at a point not far from Dresden and continued its course to Leipzig, which was another six posts. Though there is no indication on the cover that Beethoven prepaid the Austrian postage, it is almost a certainty that he did, as was required for all letters with a foreign destination. The charge was 16 Groschen. The post office in Leipzig gave the letter a "3" marking, which indicated that the recipient had to pay that many Silbergroschen.

Beethoven was very anxious to re-establish contact with friends and publishers in England and Scotland. He wrote to them as soon as postal communications with the British isles had been resumed after Napoleon's abdication in 1814. Beethoven's sympathies had completely changed by then. The Duke of Wellington's accomplishment on the battlefield of Viktoria, where the French were badly beaten on June 21, 1813, had greatly impressed him. Thus he wrote

1. Edwin Mueller: Handbook of the Pre-Stamp Postmarks of Austria (New York, 1960), p. 22.

2. Historical details on Beethoven's visit to Gräz in the writer's article in the Am. Philatelist of Dec. 1970, p. 1087.

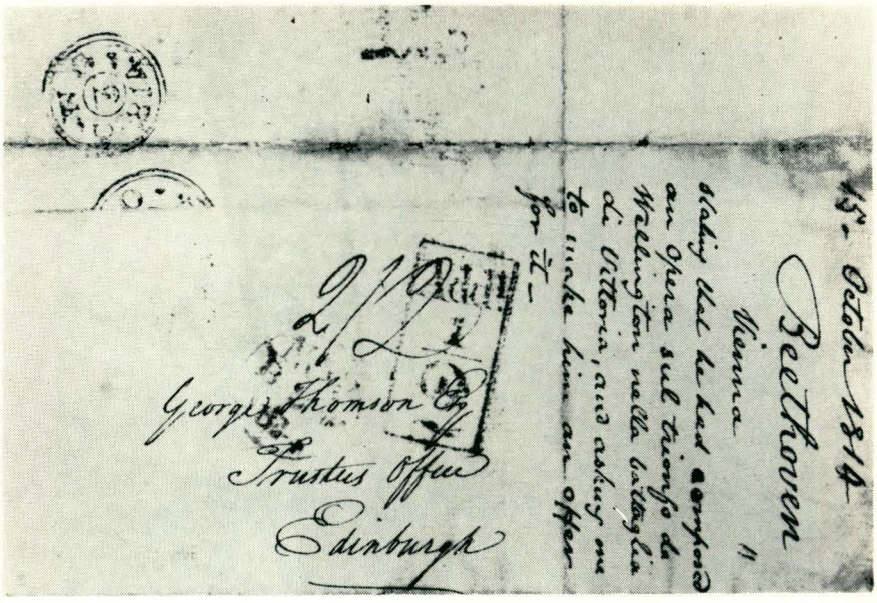


Figure 3. Vienna, October 15, 1814, to Edinburgh. British rate 2 shillings, 2 pence. Scotland's turnpike charge ½ penny.

a symphony in commemoration of this victory and in honor of the victor. With the reopening of the mail services across the North Sea an opportunity presented itself to sell his musical character picture to the British. He logically assumed that his composition would be an even greater success in England than it had already become in his own country.

In September and October 1814 Beethoven resumed correspondence with his friend Ries in London, who had been the master's pupil in earlier days, and with George Thomson, a printer in Edinburgh. In a letter from Vienna of October 15th he offered his Wellington Victory composition to the Scottish publisher. Its cover is shown in figure 3. Though nothing indicates the letter's routing, it is almost certain that the Netherlands port of Brielle was the continental terminal for the mail to England in those turbulant days. Apparently the British postal charges were 2 shillings and 2 pence, to which the Scots added their turnpike fee of ½ penny. It must be assumed that Beethoven had prepaid the Austrian postage.

He often solicited the cooperation of his friends when it came to corresponding in a foreign language, though he was well versed in French and Italian. It is almost certain that postal clerks welcomed such epistolary assistance from others because it resulted in addresses which were more legible. A comparison of figure 3 and 4 illustrates the difference.

With the conclusion of the Congress of Vienna and the signing of the Holy Alliance by all European rulers on September 26, 1815, the map of the continent underwent several changes. Many frontier lines were redrawn. Among numerous other things it merged the two Netherlands, Belgium and the former United Provinces, and created the Kingdom of the Netherlands. The big powers were anxious to establish a bulwark against France in the north. This arrangement was confirmed by the Congress on June 19th of 1815.

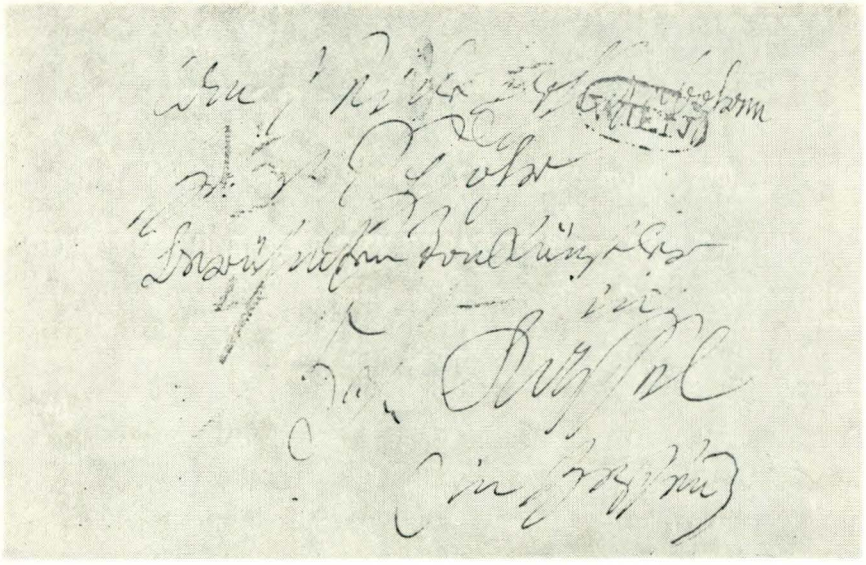


Figure 4. Vienna, July 24, 1823, to Kassel (Saxony), in Beethoven's characteristic handwriting.

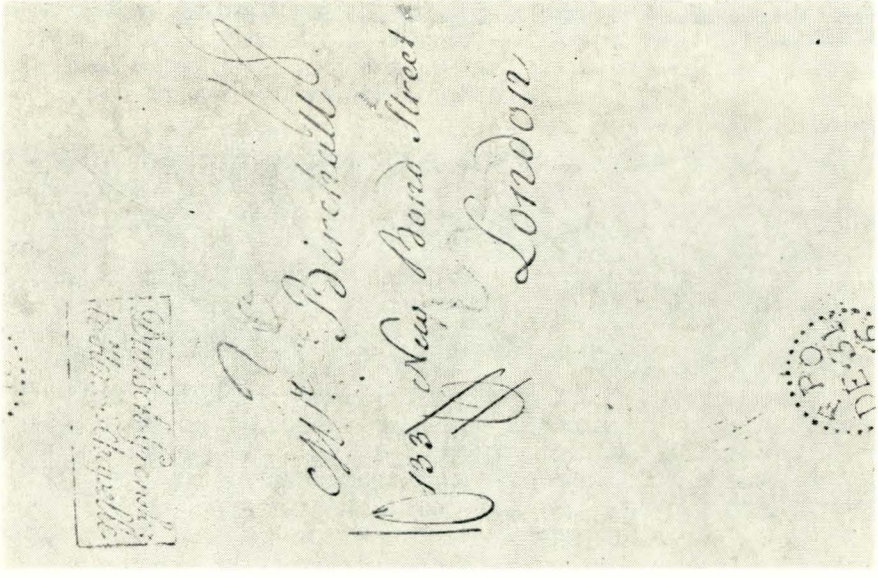


Figure 5. Vienna, December 14, 1816, to London, via Cologne, Henri Chapelle, Ostend. Dutch border marking.

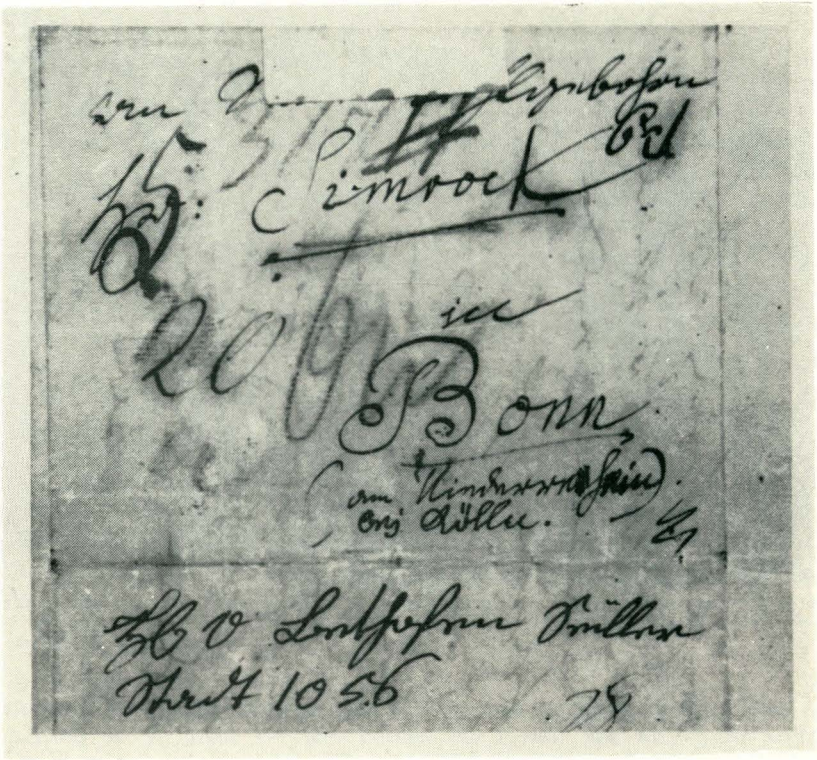


Figure 6. Vienna, February 15, 1817, to Bonn. Cross-hatched registration marking. Beethoven's return address.



Figure 7. St. Petersburg, October 28, 1822, to Vienna. Circular townmark and RUS country mark.

Naturally this merger affected the postal services, locally and internationally. And thus we find that Beethoven's correspondence with his British friends in 1816 was routed via Cologne, the Dutch border exchange point of Henri Chapelle (Belgium), and the port of Ostend. Figure 5 shows a letter, dated December 14, 1816, that was dispatched through Belgium and handstamped "Duitsch Grensk./te Henri Chapelle" (German Border post at Henri Chapelle). Austria charged it with 20 groschen and Prussia with 6. The Dutch rate was 10 stuivers, and the British finally collected one shilling and 8 pence.

When Beethoven wrote a letter to his personal friend and publisher, Nikolaus Simrock in Bonn, on February 15, 1817 (figure 6) the Austrian postal services were in period of transition again. A new tariff was about to become effective on June 1, but during the preceding year the value of the country's monetary unit, the Gulden, had been revalued. In 1811, when the State had gone bankrupt, mostly due to the exorbitant levies Napoleon had burdened it with, the old Gulden (Konventionsgulden) had lost 4/5 of its value. The so-called Wiener Währung (Vienna Currency) had been created. But in 1816 the Konventionsgulden was reinstated (3). Consequently the postal historian has to be very careful in interpreting the postal rates of that period.

The rate markings on this piece of mail to Bonn are further complicated by the fact that it was a registered letter. The Vienna post office had given it the number 317 and used a crosshatched type of crayon marking, a registration symbol which has been used in several countries and during more than two centuries (4).

In this letter to Simrock, Beethoven complained about the poor postal services:

> ". . . I never received your letter of October 23rd. That is another of the exellent arrangements for which we have to thank the age in which we live. It has happened to me that four or five letters were sent to me from a place abroad, whence the receipts were forwarded to me immediately so as to assure me that the letters had been dispatched. But I received not a single one of them . . ." (5).

Beethoven made postal history by writing the sender's address on the reverse folded letter. In the early part of the nineteenth century this was a great exception.

One of Beethoven's great admirers was the Russian prince Nickolaus Galitzin, who was a talented violoncello player. During the mid-eighteen twenties a lively correspondence developed between Vienna and St. Petersburg, dealing with compositions which the prince had subscribed to and other works which he hoped to receive for his enjoyment. Beethoven's famous Missa Solemnis experienced its world premiére in the Russian capital in April 1824 as a result of Galitzin's enthusiastic promotion.

The composer was anxious to cultivate this market for his work and the prince's active sponsorship. Unfortunately this fruitful relationship was broken as a result of tragic circumstances leaving the master with a bitter feeling of having been badly cheated by this Russian nobleman. Much later, after Beethoven's death, the true situation was brought to light.

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3. George R. Marek: Beethoven (New York, 1969), p. XVII.

4. Alex. L. ter Braake: Case of the Cross-Hatched Markings. The American Philatelist, July 1971, p. 605.

5. Translation by Emile Anderson in: The Letters of Beethoven, 3 vols. (London, 1961).

Very few letters which Beethoven received through the mail have been preserved. Among these are a number written by this princely correspondent, or by his secretary. The address-side of such a message from St. Petersburg is illustrated in figure 7. It carries the date of October 28, 1822, in its circular town-marking and a handstamped "RUS", indicating the country of origin. The exact interpretation of the red crayon rate markings, which are Austrian, is uncertain. Beethoven probably had to pay 28 kreuzer upon delivery.

Another of these rare letters addressed to the master, coming from his publisher in Leipzig, is shown in figure 8. It is dated June 17, 1822. Again the postage due seems to have been 28 kreuzer.

One of Beethoven's letters to St. Petersburg, via the branch-office of a Viennese bank in that city, is depicted in figure 9. It is dated December 13, 1823, and received the oval postmark used by the capital's post office during a period of six years. Beethoven prepaid the Austrian postage. This prepayment was confirmed by a diagonal in red chalk, initialed by the post-master. The Russian postal service charged the addressee an additional one rouble and 72½ kopecks.

This letter reveals in interesting detail how Beethoven tried to protect himself from dishonest imitation of his compositions at a time when no International Copyright Union existed. He explained to the prince that the first page of the Gloria-part of the Missa Solemnis had not been included in the shipment "pour

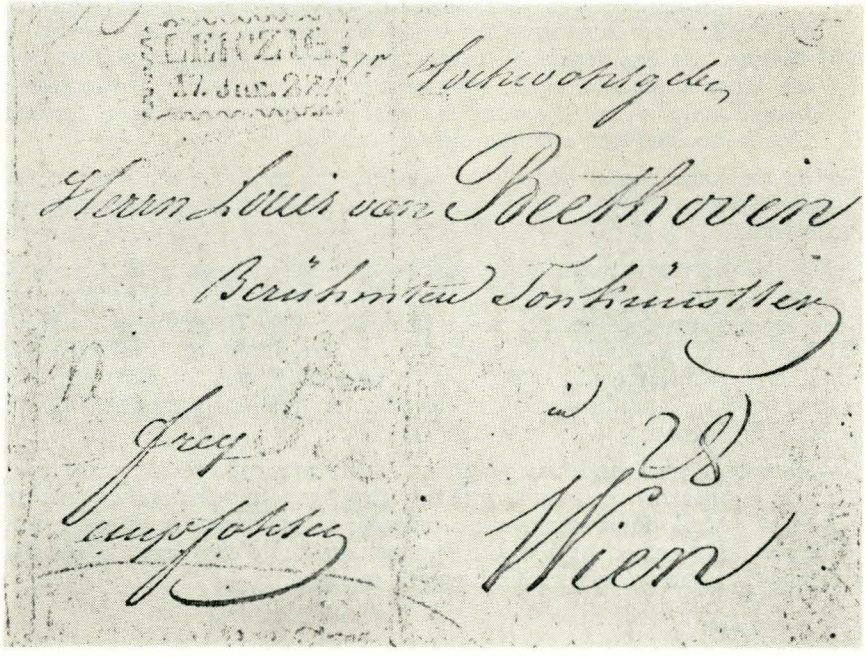


Figure 8. Leipzig, June 17, 1822, to Vienna. Postage due 28 kreuzer.

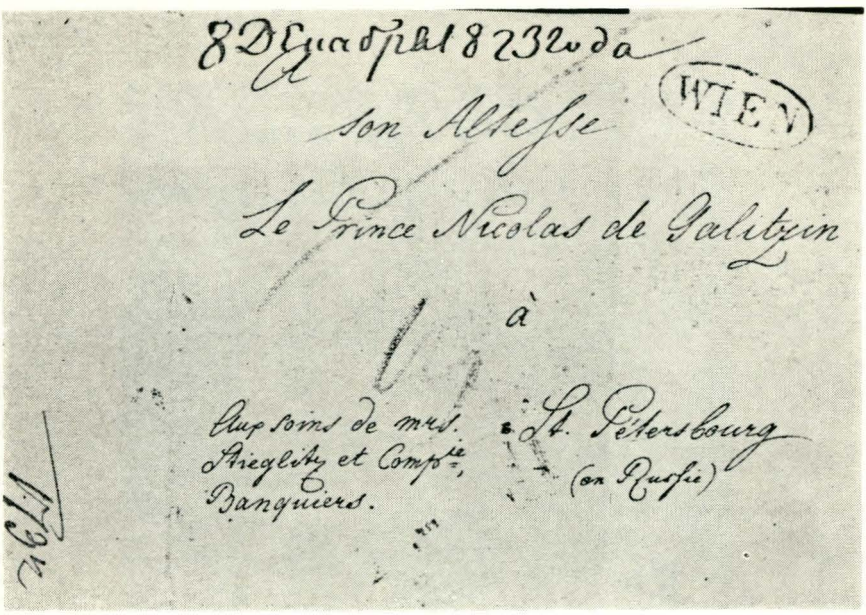


Figure 9. Vienna, December 13, 1823, to St. Petersburg. Austrian postage prepaid (red crayon diagonal). Russian charges on reverse: one ruble 73½ kopecks. Oval WIEN marking.

empêcher toute fraude ou vol de la part du copiste'' (to prevent any fraud or misappropriation on the part of the transcriber).

Beethoven was not an easy man to deal with when it came to marketing his compositions. There was his constant fear of being taken for a ride, which made him suspicious of other people's intentions. He often backed out of a transaction already decided on, his promises were seldom final, or when he made one he used to procrastinate in fulfilling it. But in 1824 he established successful relationship for some of his most famous music. Among those are the Missa, the Ninth Symphony and several quartets, for which he received substantial payments equivalent to well over $10,000. These transactions resulted in a voluminous correspondence of which many pieces have been preserved.

One of these letters to ''B. Schott Söhne in Mainz'', in the master's own handwriting and dated August 19, 1826, is shown in figure 10. It carried an ornamented WIEN postmark which was being used that year for the first time. As usual Beethoven had paid the Austrian postage, confirmed by the letter ''f'' (for franco) in the lower left hand corner, and by a red crayon diagonal. Additional postal charges were 16 kreuzer in Bavaria and 6 kreuzer in Hesse-Darmstadt. A registered letter to one of Beethoven's great admirers in London, which he dictated to a friend, is illustrated in figure 11. It is dated March 14, 1827, and marked ''V.WIEN RECOM.'' (rekommandirt) in blue, a marking which remained in use from 1824 to 1833. On its way to England it passed through German and Dutch territories and received additional registration markings. Two ''CHARGE'' handstamped imprints are remnants of the days when Germany and the Netherlands were occupied by Napoleon. The British postal administration stamped it with a circular ''REGISTERED'' marking which is faintly visible above the street address. ''LA'' indicates that it was an Austrian letter (Lettre Autrichienne), and upon arrival in England the postal Foreign Office placed a dated entry marking on the cover's reverse. As usual the

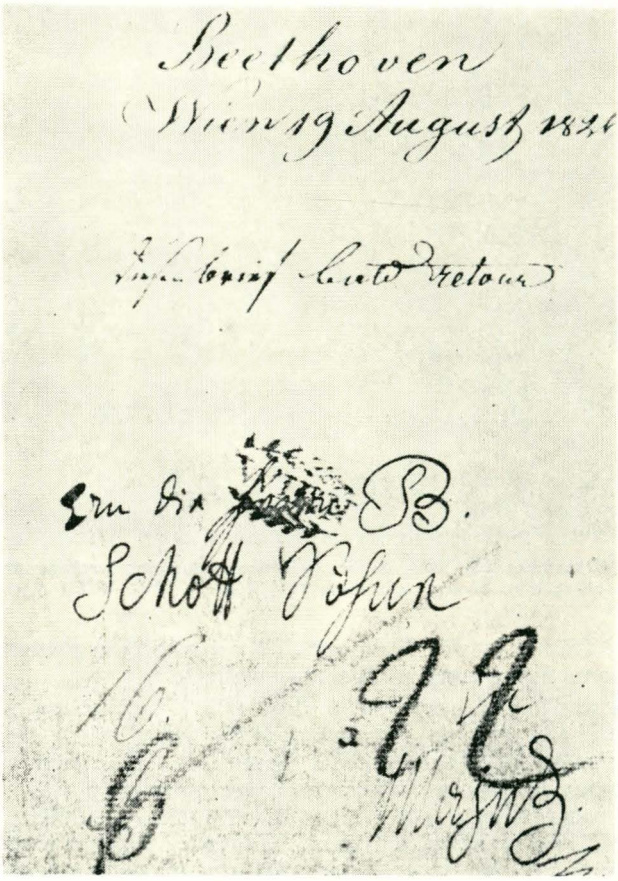


Figure 10. Vienna, August 19, 1926, to Mainz. Austrian postage prepaid ("f" and red crayon diagonal). Ornamented WIEN postmark.

Austrian postage was prepaid. The English collected 3 shillings 4 pence from the addressee. It took from 8 to 12 days for these two letters to reach their destination.

In his letter to his publisher in Mainz the ailing Beethoven asked Schott to send him a few bottles of Mosel wine, which his doctor had recommended to him. On March 24 shipment arrived in Vienna.But the aqua vitae came too late. Three days later the great man died.

One week prior to his demise the exhausted composer signed a document on sealed paper concerning the rights to his last "Quartett in Eis moll, Opus 131" (figure 12). The weak fingers, which had served him so well, barely succeeded in scrawling his name. Schindler and Breuning, two long-term friends, were the witnesses to Beethoven's last words on paper.

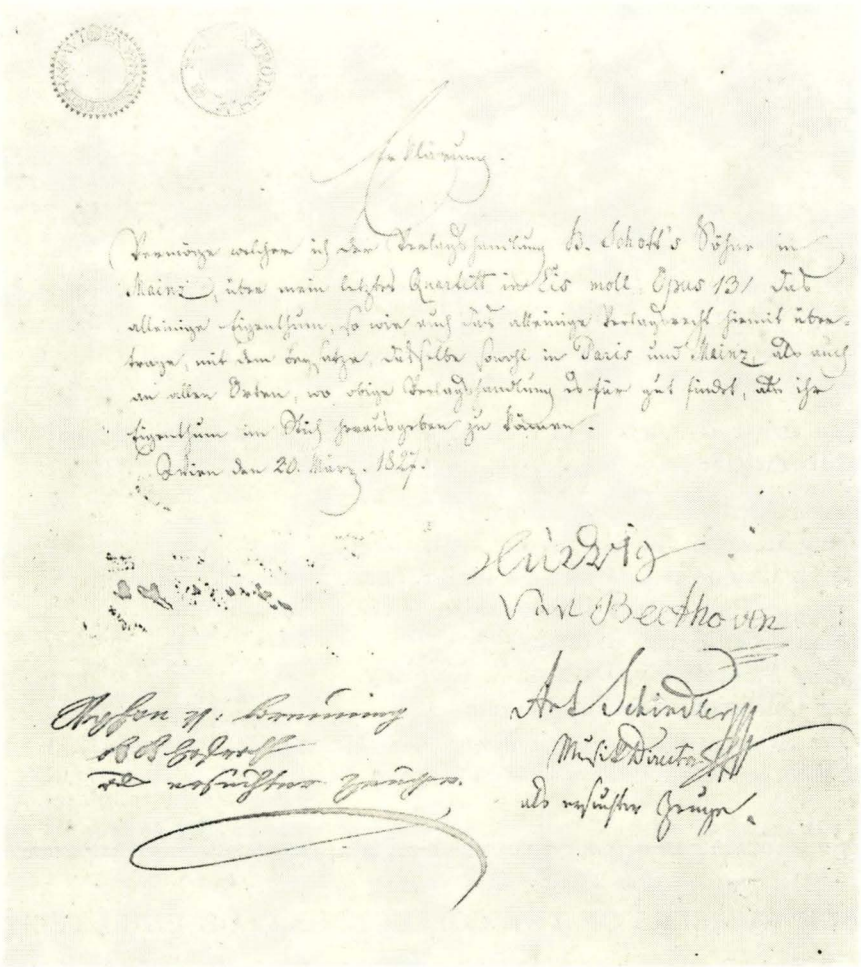


Figure 12. Vienna, March 20, 1827. Beethoven's last disposition of one of his compositions.

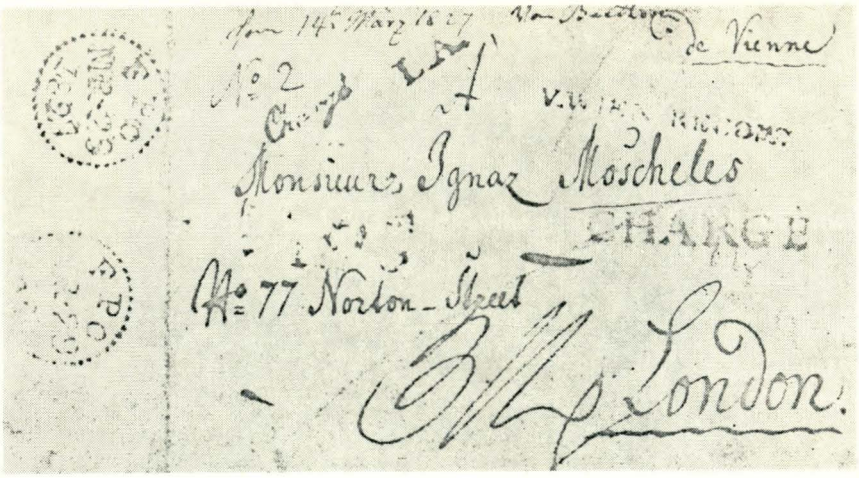


Figure 11. Vienna, March 14, 1827, to London. Four different registration markings, a land of origin marking L. A., and a London arrival marking on the flap.

The writer is indebted to the following archives who enabled him to illustrate this article:

Beethoven Archiv, Bonn, Germany.
Gemeente Museum, the Hague, the Netherlands.
Société Historique et Litéraire Polonaise, Paris, France.
Bibliothéque Publique et Universitaire, Genéve, Switzerland.
Stadtbibliothek, Mainz, Germany.
Hessisches Staatsarchiv, Darmstadt, Germany.
Wegeler Collection, Koblenz, Germany.

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If interested in back numbers of the magazine, write to — Executive Secretary, 22 East 35 Street, New York, N. Y. 10016 for further information.

The Carrier Service In Baltimore Prior to 1863

By Denwood N. Kelly (Continued from page 290)

The "GOVERNMENT ONE CENT CITY DISPATCH" Stamps (Scott Type C3)

Of the three types of carriers' stamps issued in Baltimore the third, or "Horseman", type is the least scarce. Several interesting multiple pieces still in existence have aided the study of these stamps, but even so the size of the printing plate has not as yet been determined, nor has the size of the sheet been discovered.

For some years it has been common knowledge that ten minor types of this design existed and specialists have enjoyed reconstructing the setting. Many collectors have thought that the printing plate consisted of ten subjects, but it is now virtually certain that the setting of ten cliches (2 x 5) was only an intermediate one and that a stereo, or more probably, stereos, were taken therefrom to form a printing plate of an unknown number of subjects in panes of ten. Figures 47 and 48 illustrate such panes of ten and the major characteristics of the ten types are described herewith:

Type 1. Break in left outer frameline opposite the "G" of "GOVERNMENT"; small spur of color projecting out from the background toward the left outer frameline about on a line with the top of the horse's rump.

Type 2. The fourth, fifth, sixth and seventh rays from the left are shorter than the others; flaws in the curve of the top part of the "R" of "GOVERNMENT".

Type 3. The upper two-thirds of the right outer frameline contains a series of breaks; small convex irregularity in the bottom outer frameline under the right end of the ribbon bearing the inscription, "CITY DISPATCH".

Type 4. Lower left corner contains a small blot of color between the inner and outer framelines; many copies show a pronounced flaw in the lower right corner.

Type 5. Lower left corner contains a small blot of color between the inner and outer framelines, similar to, but slightly larger than that in Type 4; top frameline broken and largely missing for the first half of its length.

Type 6. Small break in the bottom outer frameline below the end of the ribbon; most copies show a colorless flaw in the right edge of the background opposite the horse's front hoofs.

Type 7. Left outer frameline very irregular, the most noticeable outward bend being opposite the horse's tail; "C" of "CENT" broken so that it appears as an "S"; gash in the top line of the horse's tail near its base.

Type 8. Curved bulge in the bottom frameline below the "D" and a break below the "T" of "DISPATCH"; lower right corner open.

Type 9. Right frameline thickened for about 40% of its length.

Type 10. Irregular thickening of left end of the bottom frameline about 2mm. in length.



Figure 47. Pane of 10, back "Horseman" carrier stamp, showing the 10 minor types. (Ex F. A. Hollowbush Collection).



Figure 48. Another pane of 10, black "Horseman" carrier stamp, showing the 10 minor types.

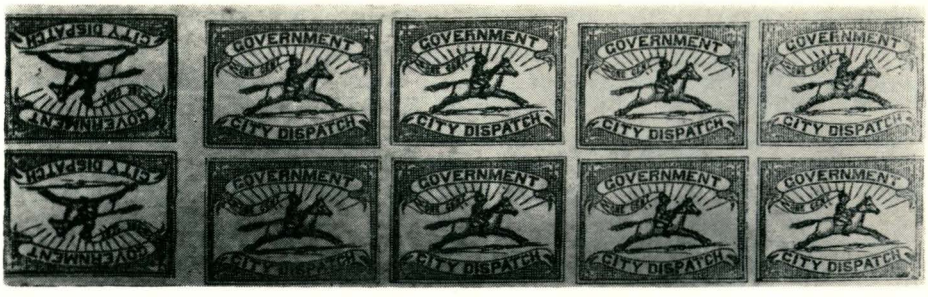


Figure 49. Rare block of 10, black "Horseman" carrier stamps, showing a tete-beche pair in addition to portions of two panes. A perfect example of the "work-and-turn" method of printing. (Ex-Caspary Collection).



Figure 50. Rare block of 9, black "Horseman" carrier stamps, comprising parts of two panes. (Ex F. A. Hollowbush Collection).

Figure 49 illustrates an exceptionally interesting multiple piece of the black "Horseman" stamps, comprising the two top rows of two panes plus the two lower left stamps from a third pane tete-beche, the positions being arranged:

6 1 2 1 2
L 3 4 3 4

This piece shows that the "work and turn" method of printing was used in the preparation of this issue as well as in that of the first, "POST OFFICE ONE CENT DESPATCH", design. The block of nine from the F. A. Hollowbush Collection, also of the black stamps, shown in Figure 50 is most unusual, showing as it does, part of two panes, the positions being arranged:

4 3 4
6 5 6
8 7 8

Figure 51 illustrates the only multiple of the red "Horseman" stamps so far recorded, the type arrangement being: 3 4
5 6
7 8

The block of four and halves of two other stamps shown in Figure 52 show the following arrangement: 6 8
L 10
1 2

This block is important in that it shows the close spacing of two panes of ten one below the other, thus being a further indication of a multi-paned printing plate. Had the plate contained only one pane of ten subjects it is unlikely that, in the "work and turn" method of printing employed, so regular and close an alignment of panes would have been possible.

A most unusual multiple piece is shown in Figure 53, and, enlarged, in Figure 54; it comprises a strip of three (Types 1 2 1) on the cover of a magazine. This piece is interesting both from the standpoint of plate research and as an example of a most unusual rate.

The various multiples illustrated, when compared one with the other, show numerous interesting variations in the types themselves, these "sub-types" being typical of those found in stereotypy of the period. A readily seen example

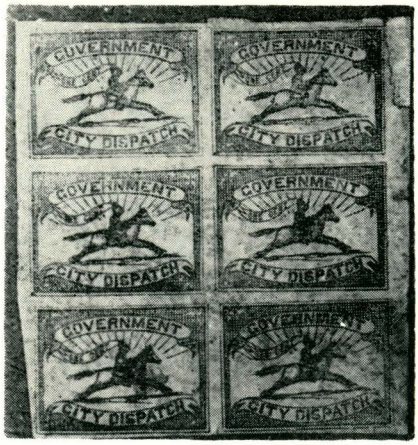
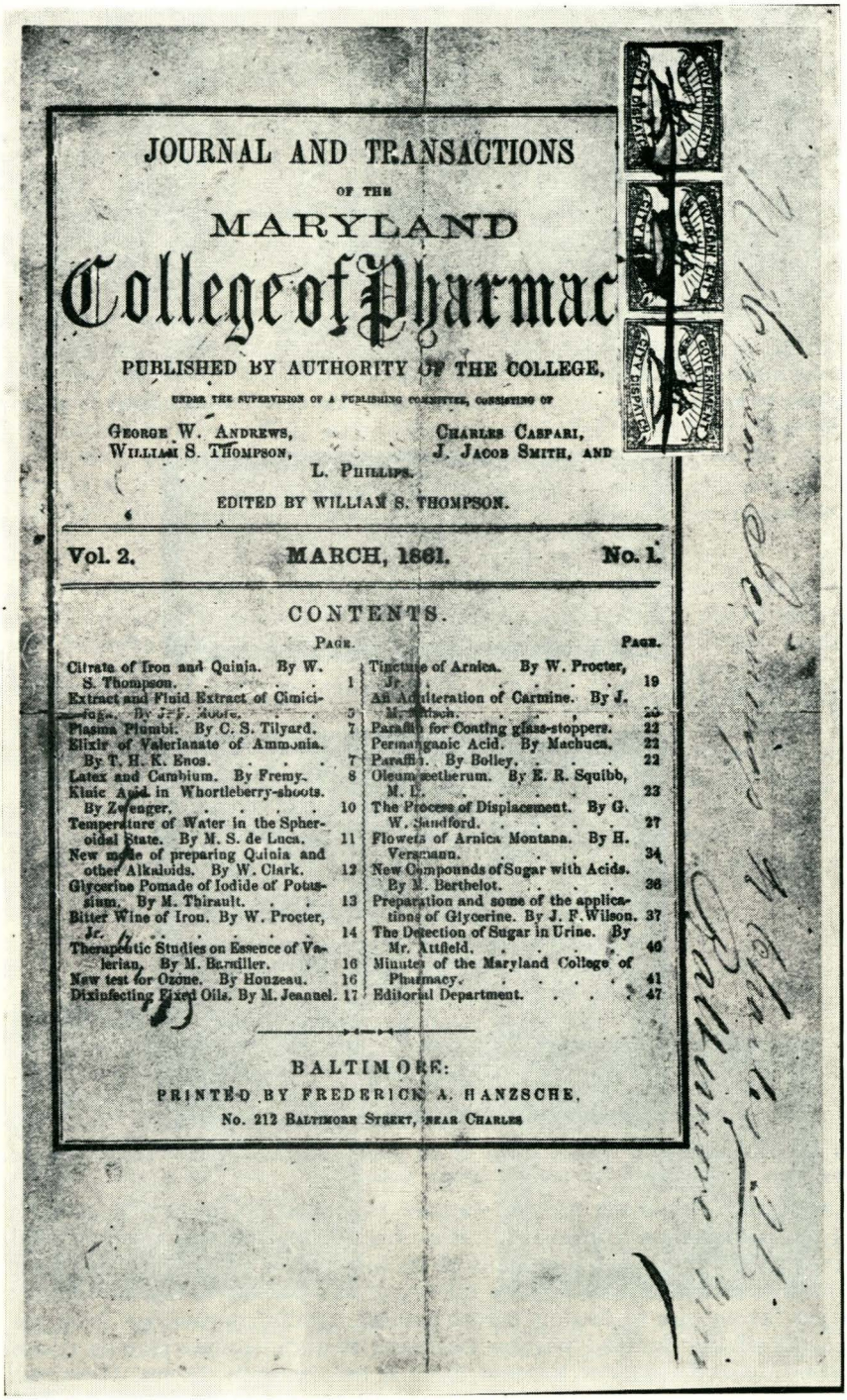


Figure 51. The only recorded multiple of the red "Horseman" carrier stamp, block of six.



Figure 52. Partial block of six black "Horseman" carrier stamps, showing parts of two panes, one above the other.

is that in the Type 4 stamps: in Figure 49 two examples are shown, the first having no flaw whatsoever in the lower right corner and the second having a very prominent flaw; in Figure 50, it is easy to distinguish two stages of the flaw in the first and third stamps of the top row, the flaw in the first being larger than that in the third; in the pane of ten in Figure 48 the smaller flaw is seen in Type 4; in the pane of ten in Figure 47 the larger flaw is seen; and, finally, in the block of six red stamps in Figure 51, Type 4 again shows no flaw. Thus it becomes obvious that there must have been at least three stereos, one showing no flaw in Type 4, one showing a minor flaw, and a third showing the major flaw. This type of flaw would occur, of course, when there was a progressive breaking down in that particular part of the plaster mold from which the stereos were cast. Similar comparisons can be made on other types; as an example, there are variations in Type 2 stamps in which bits of color appear over the "short rays" in varying sizes. The block of four black stamps shown in Figure 55 also clearly shows this latter variety.



JOURNAL AND TRANSACTIONS

OF THE

MARYLAND

College of Pharmac

PUBLISHED BY AUTHORITY OF THE COLLEGE,

UNDER THE SUPERVISION OF A PUBLISHING COMMITTEE, CONSISTING OF

GEORGE W. ANDREWS, CHARLES CASPARI,
WILLIAM S. THOMPSON, J. JACOB SMITH, AND
L. PHILLIPS.

EDITED BY WILLIAM S. THOMPSON.

Vol. 2. MARCH, 1861. No. 1.

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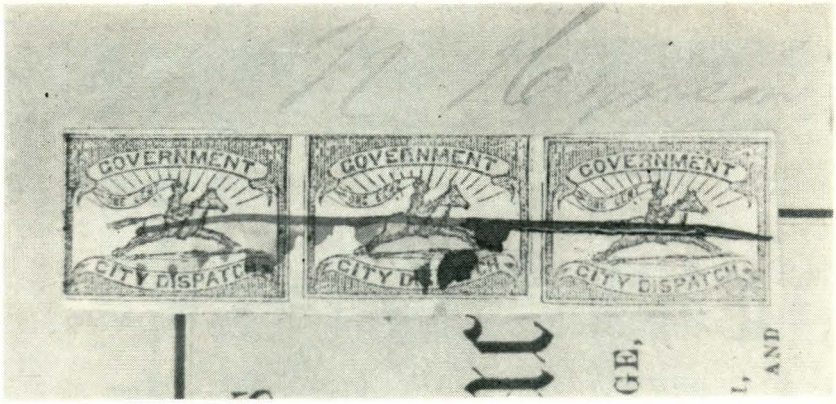
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BALTIMORE:

PRINTED BY FREDERICK A. HANZSCHE,

No. 212 BALTIMORE STREET, NEAR CHARLES

Figure 53. Strip of three black "Horseman" carrier stamps on the cover of a magazine, again proving a printing plate of more than ten subjects. (Kelly Collection).



Figue 54. An enlargement of the strip of three black "Horseman" stamps shown in the preceding illustration. The types are 1, 2, 1.



Figure 55. Block of four black "Horseman" carrier stamps, comprising the top two rows from the setting of ten. (Kelly Collection).



Figure 56. Horizontal pair, Types 4 and 3, of the black "Horseman" carrier stamp, again proving a printing plate of more than ten subjects. (Kelly Collection).

Another interesting variety caused by printing from a relatively small plate is illustrated in Figure 57. Here, one of the red stamps (Type 10) has received on its right side a portion of an impression of the left side of another stamp, the cause being simply the failure of the printer to move the large sheet of paper far enough to the left before making another impression from the plate. The angle of the doubled portion indicates that the upper stamps of the pane were not affected, hence it was not deemed necessary to discard the sheet. The only other recorded example of such a variety, also one of the red stamps, is illustrated in Figure 58. A variety of this type is not constant, of course, but is merely an accidental one that occurred in one printing only.

An interesting "dry print" variety is shown in Figure 59, the Type 2 black stamp having much of the design incomplete.

The strip of three shown in Figures 53 and 54 is puzzling, to say the least, due to the indicated fee of three cents. As the strip is not tied in any way it is impossible to say with complete certainty whether or not the stamps "belong" on the cover, but the writer is convinced that the entire piece is legitimate in all respects. The presence of the manuscript name which appears just above the stamps and parallel to them indicates an address written along the edge of the magazine cover to facilitate reading and delivery of a large number of similar pieces of mail. The placement of the stamps also suggest bulk stamping. While the Act of 1860 standardized the fees for carrier delivery at one cent, neither this act nor its predecessor, the Act of 1851, prescribed a fee for magazines, the closest approximation being a one cent fee for circulars and a half-cent fee for newspapers and pamphlets in 1851. The table of contents shown on this "cover" makes it obvious that the magazine contained over forty pages and probably closer to fifty. This strip also proves the printing plate size to have been more than ten subjects, as does the pair illustrated in Figure 56 where the types are in 4, 3 order. The supposition is that the Carrier Department made a special rate for delivering such heavy pieces of mail, as the magazine illustrated.

As in the case of the other Baltimore carriers' stamps, numerous imitations of the "Horseman" types exist. The originals have several characteristics of sufficient importance to warrant description before dealing with the imitations. There are sixteen rays under the ribbon containing the word, "GOVERNMENT". In each of the upper corners of the genuine stamps a faint, irregular and colorless ornament appears which has not been found on any of the imitation types. The design is framed by a heavy line with a thinner line outside. Parts of this outer line are often thin or broken. The first vertical background line inside the frame at left and right is composed of colored dots. The lower part of "G" of "GOVERNMENT" ends in a down stroke with no horizontal stroke. Two dashes under the "NT" of "CENTS" appear as sections of the third and fourth rays.



Figure 57. Red "Horseman" carrier stamp, Type 10, with part of an impression of another stamp at the right. (Kelly Collection).



Figure 58. Red "Horseman" carrier stamp, Type 2, with parts of impressions of three other stamps at the right. (Ex Burger Stock).



Figure 59. "Dry print" of a black "Horseman" carrier stamp, Type 2. (Kelly Collection).

The imitations fall into five major types as described below:

Imitation XI Figure 60. Eighteen rays under "GOVERNMENT". No dashes under the "NT" of "CENT", and no crossbar on the "G". The crossbar of the "H" is above the middle and usually does not connect with the upright members. This imitation is very similar to the illustration used by Coster in 1877 and Scott in 1887. It is known in rose and in black.



Figure 60. Imitation, Type XI, of the "Horseman" carrier stamp.

Imitation XII Figure 61. This imitation so much resembles XI as to suggest one was copied from the other. Seventeen rays. Differences noted are that the right leg of the "R" of "GOVERNMENT" is slanting; the value appears as one word—"ONECENT"—with the "C" short, heavy and rounded; and the letters "A", "E", "H", "R" and "T" often have disconnected strokes. It has been recorded in black, blue, and several shades of red or rose.



Figure 61. Imitation, Type XII, of the "Horseman" carrier stamp.

Imitation XIII Figure 62. Very heavy outer frameline, no dotted verticals, and no dashes under "NT". The "G" has a bar pointing inward, "ONE" is in tall, narrow letters and the whole impression is rough. Imitation XIII was used to illustrate a price list and/or other piece of philatelic literature and imitation stamps of this type have been noted.



Figure 62. Imitation, Type XIII, of the "Horseman" carrier stamp.

Imitation XIV Figure 63. Sixteen rays. The first and last verticals of the background are dotted as on the original stamps. The rider's head is small, his hat is tall and narrow, and both are separated from the raised arm which holds the streamer containing "ONE CENT." which is with a period and is in larger letters than appear on the genuine or previously described imitations. Four dashes appear under "TEN" and the lower part of the "G" terminates in a long bar pointing inward. This imitation has been noted in black, rose, violet and, occasionally, other colors on white or colored papers and is credited to S. Allan Taylor.



Figure 63. Imitation, Type XIV, of the "Horseman" carrier stamp.

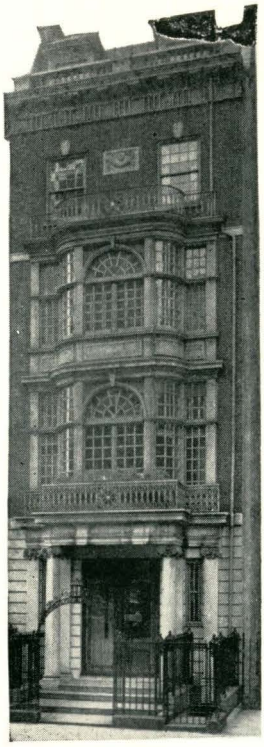
Imitation XV Figure 64. This variety is very similar to XIV, but has no dashes under the "ENT" and shows differences in the letters of "DISPATCH", particularly the "H" which has no cross-bar. Fifteen rays. Colorless diagonal scars cross the upper right corner. This imitation has been seen in black and several shades of red.



Figure 64. Imitation, Type XV, of the "Horseman" carrier stamp.

The 1894 Scott Catalogue contains a picture of the genuine "Horseman" stamp except that no ornaments are visible in the upper corners. The 1895 edition contained a new and similar picture, but with heavier framelines and with the lower end of the "Y" and "P" touching the edge of the lower ribbon. A faint dot appeared under the "N" and a dash under the "T" of "GOVERNMENT". From a date between 1915 and 1919 a third picture was used. There is a vague colorless ornament in each upper corner; the "S" of "DISPATCH" is low; the "P" is high; and no marks appear under "NT". None of the imitation types described as XI to XV above agree exactly with any of the catalogue pictures.

(To Be Continued)



THE COLLECTORS CLUB

22 East 35th Street, New York, N.Y. 10016

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The Clubhouse

Dr. S. Ichida Honored At Awards Dinner of Collectors Club

On May 10th, 1972, the annual Collectors Club Awards Dinner was held at the Tavern-on-the-Green, Central Park West and 76th street in New York City.

More than 100 members, their wives and guests, were welcomed by Vice-president Alex Rendon, who acted as Master of Ceremonies.

The Collectors Club Medal, for the best article in the *Collectors Club Philatelist* for 1971, was presented by Harrison D. S. Haverbeck, the editor, to Mr. Denwood N. Kelly of Baltimore, Md., for his superb treatise: "Private Posts of Baltimore 1844-1860" and was accepted by the author himself.

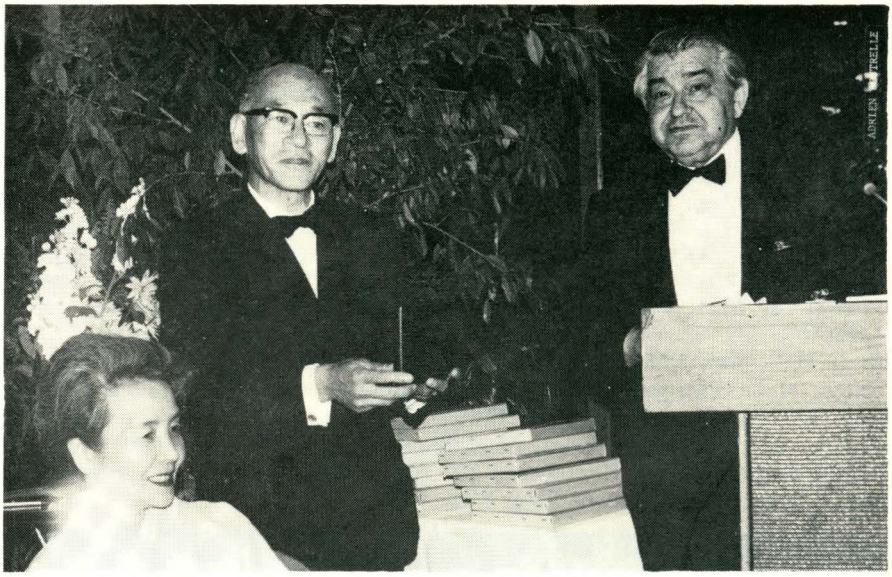
Next, the Collectors Club Medal for the best program during the jubilee year of 1971 was presented by Mr. Ernest A. Kehr, the chairman of the program committee, to Mr. Arthur Salm, of Chicago, Ill., for his excellent presentation of "German States" on Spetember 22, 1971. The medal was accepted by his daughter, Miss Linda Salm of New York City.



Mr. Denwood N. Kelly receiving the Collectors Club Medal for the best article in the COLLECTORS CLUB PHILATELIST.

In fact, the programs of the 75th anniversary year were of such high calibre, that there were three "runners up" who received a certificate of Honorable Mention. These were: "Bureau of Engraving and Printing, Washington D.C." (Messrs. James A Conlon and Walter Keagey), accepted by Mr. Keagey. "Royal Philatelic Society of London" (presented by Messrs. Geo. South and John Hubbard), accepted by Mr. Sellers; and "Bermuda and Gibraltar," by Geoffrey Osborn, of Bermuda; accepted by Mr. Robson Lowe.

After these events, the President of the Club, Mr. Burton F. Sellers, took the floor and presented a special award, the President's Medal, to Mr. Philip A. Silver, of Brooklyn, N. Y., for his long and meritorious service to the Club. Mr. Silver has been a member of the organization for 25 years and served for 11



Dr. S. Ichida receiving the Alfred F. Lichtenstein Memorial Award from Herbert Bloch, Mrs. Ichida in left foreground.



Dr. S. Ichida making the acceptance address.

years on the Board of Governors. He is at present immediate past president, and a member of the Board of Trustees. Mr. Silver said, in accepting this award, that he was honored and pleased and quoted Yogi Berra in saying: "Thanks for making this necessary."

Mr. Sellers announced that Dr. Ichida had presented all the members of the Board of Governors and the Library of the Collectors Club, with a copy of his famous book: "The Dragon Stamps of Japan 1871-1872." This was gratefully accepted.

The highlight of the evening was the presentation of the Alfred F. Lichtenstein Memorial Award for distinguished service to Philately. Mr. Alex Rendon read off the names of the previous winners, who were present and then turned over the podium to Mr. Herbert Bloch (the 1968 recipient), who read a letter of congratulations from Mr. John R. Boker, the 1967 recipient, and announced that this year the selection of Dr. S. Ichida by the Lichtenstein Award Committee and the Board of Governors was unanimous. Mr. Bloch mentioned that Dr. Ichida collected since boyhood, and since then had made innumerable valuable contributions to philately. He received many international awards for his superb collections of early Japanese stamps, and he served on several international juries. Dr. Ichida represents Japan on the F.I.P. Council and is a signer of Roll of Distinguished Philatelists. His greatest achievement is the study of the early Japanese issues, and he did considerable plating where no complete sheets were known. At this point Mr. Bloch turned poetic and recited: "Don't judge Japanese stamps by their looks/ Many are faked by crooks/I flatly stated/ They all should be plated/ by Dr. Ichida's books."

Mr. Bloch mentioned that this evening was in homage to Japanese Philately, which takes no backseat to any other country and he concluded his speech with a few short phrases of welcome in the Japanese language, and "Congratulations Dr. Ichida, with this honor for a job well done."

Dr. Ichida, who travelled from Tokyo, was accompanied by his lovely wife and daughter, in national dress, accepted the medal and remarked that this job was not done all by himself. With characteristic humility he paid homage to his many collaborators and told of the many difficulties encountered in the project, since there were very few official records, and many stamps and covers were destroyed by earthquakes and the war. Also the early Japanese stamps were exported, but they are now coming back into the country. There were many collectors of the early Japanese issues abroad, such as A. H. Caspary, Dr. Allen and Arthur Hind, but now 80% of the great pieces are back in the country.

Dr. Ichida formed a study group 20 years ago and they started to work on the study of the 1871-1872 issues of Japan. The fact that these are getting more and more expensive does not help matters any. He compared his project to the steel industry, where through the saving of heat, waste can be avoided.

Dr. Ichida received a round of well deserved applause, and this brought one of the most memorable Lichtenstein Award dinners to a close. *(Theo. Van Dam)*

The Meeting of May 17, 1972

Saga of the Mails, 2600 B.C. to World War I — Edith M. Faulstich

To trace the history of the mails and its component parts, to include the story of writing surfaces and tools and the development of the envelope, as well as markings on the mail from 2500 B.C. to the early part of the 20th century, is a garantuan task. To have treated it fully would have taken far more space

and time than was afforded at this meeting. Nevertheless, after outlining her theme the speaker displayed and discussed a cross section of material from many countries.

The early material was displayed in a glass case at the front of the room. From this the speaker took flat clay tablets of the Babylonian era of some four thousand years ago. She told us that when man needed a flat writing surface he baked clay into little tablets and used them for his messages. After showing us the tablets, the history of writing surfaces was discussed by showing examples of papyrus, parchment, handmade paper from rags, manufactured paper from rags, and finally handmade and manufactured paper from wood. The trend in writing surfaces from the first plain, crude, paper to tinted paper and then finally to the many gorgeous pictorial letterheads which were on display, gave evidence in the trend for man's desire for finer material on which to write his messages.

The papyrus examples were dated from 132 A.D., parchment from 1304 A.D. and a paper letter from 950 A.D.

Tools from the stylus to the ball point pen were discussed and the members were shown models of a scribe and of monks, who were the letter writers of the day.

In the beginning man had no self-seal envelope. Rather his first cover was the baked clay one which was put over his clay tablet. An exceptionally fine example was shown, with the tablet inside, circa 2600 B.C.

We were told that papyrus was rolled and tied with a string and that parchment had self-ribbons cut from the skin of the message; these were tied through slits. With paper, man was able to seal his envelope with more success. He used string, wax, tab seals, wafers, and finally gum. All methods of covering a message from ancient Babylonia until today came about because of man's desire to keep his message safe from prying eyes.

After man had his writing surfaces, his tools, and his covers, he found the need for marks of identification. Those on display ran the gamut from original cylinder seals, circa 2500 B.C., scarabs of ancient Egypt, glass seals of Victorian England, to corner cards as we know them today.

Having written, covered and identified his message, man next wanted to put markings on his mail to show delivery, payment, points of origin and other salient points. These, of course, were of most interest to the average historian. To show these the speaker moved from the display case to the twenty frames that were on display.

Throughout the twenty frames there were examples of the evolution of the envelope from the first simple message that was tied to the intricate hand folded messages made to look like envelopes and on to hand-cut envelopes, manufactured envelopes, and finally to the type we know today. The rare Marion envelope, envelopes with huge fluted seals, and others were shown.

Under the theme of envelope the gamut from the early days to the all over advertising of the 19th century with propaganda envelopes, valentines, patriotics, envelopes calling attention to hotels, newspapers and various products, were displayed.

The earliest cover in the frame was dated 1304 and the last one was just before World War I.

A great many collectors had clustered around the frames before the meeting, but as considerable time had been spent in discussing the ancient material, which is seldom seen at the Club meetings, the speaker could not do more than touch briefly on many of the rare items in the frames.

From the early manuscripts to the most modern handstamps we saw a cross-section of the mail from the Cradle of Civilization through Venice in all its glory up through the European countries, into England, and finally to North America.

There were merchant marks, trademarks, ship letters, haste markings, Monk's mail, cloister letters, prepaid mail, mail with gallows and stirrups, and markings for prepayment or for postage due. Also Cavalcata letters, early manuscript town of origin marks, letters from famous people, from the University of Paris, Venetian Courier Companies, Petite Poste, AQ sheets, Provincial Bishop marks, Fancy Town Marks, Crown Marks, and many others too numerous to mention.

Postal marking highlights included the first handstamp of Switzerland, the Dry Impressions of Italy, the prepaid 1838 envelope of New South Wales, the 1661 Bishop Marks, the 17th century Dutch handstamp with denomination, the Penny Black, the Mulreadies, a New York Postmaster Provisional, and the first U. S. stamp.

Colonial America was represented with letters from 1672 on. Some 17th century covers had forwarding agents marks, a Bishop mark, the Dutch red crayon XI marking, and others. There was the first prepaid mark from America (1736) and the first handstamp year date postmark (1789). Other covers had Stagecoach markings and such rare towns as Pensacola, Savannah, Williamsburg, Charles Town, and others, in handstamp. Manuscript marks included the unlisted NP, for Newburyport, and WE for Woodbridge; Trenton, Freds Burg, etc. Not to be forgotten was the mail from the Revolutionary War and the French and Indian War.

Foreign covers at this period were represented by mail from a desert caravan, campaign mail, early Quebec markings, mail of the Fischer posts and the Turn and Taxis posts, blockade covers, Italian, French, Scandinavian, Swiss and German mail, Dockwra types, fumigated mail, newspaper stamps, foot posts, pedestrian posts, pneumatic tube mail, wagon cancels, balloon mail, ship mail, railway mail, and others.

There was also disaster mail, canal boat mail, and mail of the express companies, up until the brink of World War I.

The Meeting of June 7, 1972

THE "DALE-LICHTENSTEIN" AUSTRALIAN STATES STAMPS

exhibited by courtesy of the

ANNE BOYD LICHTENSTEIN FOUNDATION

The paper presented by Ethel Harper

It is my privilege again to present a display and lecture on behalf of my co-Trustees, based on the stamp collections that are entrusted to the Anne Boyd Lichtenstein Foundation under the terms of the will of Mrs. Louise Boyd Dale.

The first stamp issues of any one of the Australian States, indeed any one issue, or even one stamp could form the subject of an entire exhibition.

The purpose of this display is to reveal some of the charm that these stamps hold for the general collector as well as for the specialist.

No particular attention is given to postal rates, postal markings, cancellations or exhaustive specialization. A general discussion is included on the compositions of the sheets of the stamps of Victoria ,and the distinguishing characteristics of the respective printings.

NEW SOUTH WALES

Sydney Views

The first issue of New South Wales—the "Sydney Views"—Comprises this exhibit, the one penny, the twopence and the threepence.

The fascination that has drawn students to these stamps is based on the unusual and attractive primitive designs. Also the various papers, the progressive deterioration of the copper plates through wear, the consequent re-engraving, the distinguishing features of the original and the re-engraved plates by different craftsmen, and the individual characteristics of each stamp on each plate that provide the fun for the "plater."

The basic design for all three values is taken from the Great Seal of New South Wales that was granted in 1790. It depicts a view of Sydney, with Industry seated on a bale in the foreground, releasing convicts from their irons and pointing to the oxen in the field.

All three values were printed from their original plates, which were engraved as follows: the One Penny by Robert Clayton, the Twopence by John Carmichael and the Threepence by H. C. Jervis.

The One Penny was re-engraved once, the Twopence four times and the Threepence not at all. In each case the re-engraving was carried out by H. C. Jervis. The re-engraved plates are referred to as Plate II for the One Penny and Plates II to V for the Twopence. The Twopence Plate also received some retouching during its life.

Examples of all three values are all included here, with illustrations of the major paper, printing and sheet varieties, many of which are also shown.

The *ONE PENNY, PLATE I,* with clear sky or "no clouds," engraved by Robert Clayton, was issued in *January 1850,* in sheets of 25, printed in 5 rows of 5.

The first slide shows a corner block of nine from a proof sheet, in red orange. This conveys a vivid impression of the engraver's art and the fine detail incorporated in this design.

The next one illustrated the different papers and shades, with many stamps identified as to their positions in the plate of 25.

This slide shows a cover from Sydney to Parramatta, bearing two singles. Twopence was the rate for a single weight (half ounce) inland letter. It is dated January 15, 1850, which so far as we know is the earliest date of use recorded.

The *ONE PENNY, PLATE II,* "with clouds," represented by a series of horizontal lines, was engraved by H. C. Jervis and appeared in *August 1850.* This slide shows the printing on grayish-bluish paper, and of particular interest is the unused marginal copy.

The next slide shows some of the varieties including "no tree on hill" on pos. 7, the "hill unshaded" on pos. 8 and "no clouds" on pos. 15. The latter was normal on plate I, but is a variety on plate II.

The stamps printed on HORIZONTALLY LAID PAPER come in a distinctive shade, and also include the variety "Hill unshaded" on pos. 8.

Covers are quite scarce, and here we have a really nice one at the top of the page. It went from Sydney to London, England, franked by a strip of 3, in December 1850. This illustrates the established rate of threepence for a single weight ship letter, independent of charges in the country of destination.

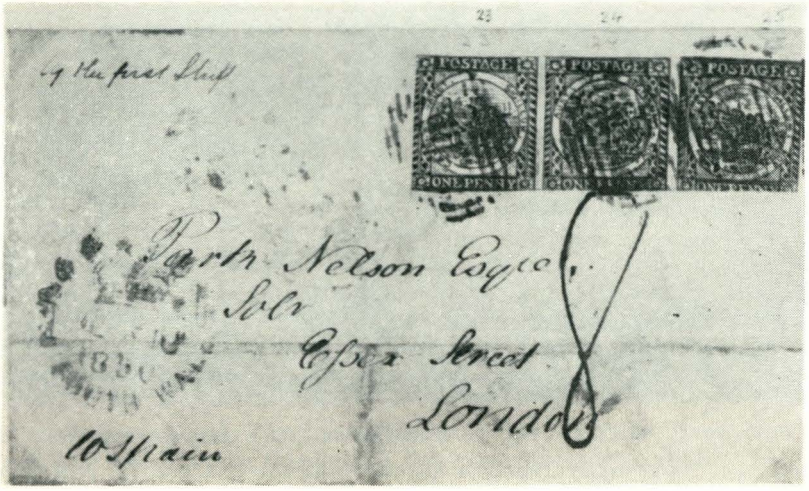


Figure 1.

In this case, the rate for an incoming ship letter was eightpence, as indicated in manuscript. (Figure 1)

The combined use of New South Wales (one penny) and Victoria (threepence) is shown on part of an official document — a convict's pardon.

TWO PENCE, PLATE I, engraved by John Carmichael, with vertical lines in the background, was issued in *January 1850,* in sheets of 24, in 2 rows each of 12 stamps.

This slide shows examples of the different shades, and also the distinguishing features found on pos. 10, 11 and 19 which incorporate 10 loops instead of 9 in the vertical framework on each side of the stamps. In addition there are examples from the bottom row of the plate, i.e. positions 13 to 23, all of which were extensively retouched.

TWO PENCE, PLATE II, appeared in *March to April 1850,* and was reengraved by H. C. Jervis, with horizontal lines in the background. In addition the bale is still dated, and there is a dot in each corner star as in Plate I. In Plate III the bale has no date, and there are no dots in the corner stars. Typical examples of Plate III are exhibited in the wall frames.

This slide shows what is probably one of the most desirable items in all Australian philately. It is an official cover inscribed "O.H.M.S." from Sydney to Melbourne, franked by a *VERTICAL TÊTE-BÊCHE MARGINAL PAIR of Plate II.* As already stated, these stamps were prepared from plates of 24, in 2 rows each of 12 subjects. Sheets larger than those produced by a single impression of the plate were obtained by repeat impressions. Because of the small press in use, it was necessary to turn the sheets of paper in order to print the second and subsequent impressions, if any.

For all normal purposes the Post Office Sheet distributed was that including 24 stamps. For larger users, such as Government Departments, uncut sheets were most likely supplied. Therefore when a vertical pair of stamps was cut from the bottom row of the top pane, and the top row of the se-tenant bottom pane from one of the larger sheets, the tête-bêche resulted.

In the specialized handbook *"THE STAMPS OF NEW SOUTH WALES"* by G. J. Hutson, published by the Royal Philatelic Society, London, there is a



Figure 2.

statement . . . "One unsevered pair survives on cover, Plate II, Nos. 1 and 12, tête-bêche" . . . This is the cover. (Figure 2)

TWO PENCE, PLATE IV, was issued in *January 1851,* re-engraved by H. C. Jervis, with double lines on the bale, and a circle in the center of each star in the corners of the stamps.

This slide gives typical examples of shades, also the variety "hill unshaded." The vertically laid paper issue gives us another major and rare retouch, which is on the left vertical outside line of the sheet. The unused vertical pair displayed here is an unusually fine illustration of this retouch. It is also referred to in Hutson's book, as well as illustrated in Basset Hull. Robson Lowe's Encyclopeadia states "very few have survived as in the great majority, it (the retouch) was cut off by the scissors." (Figure 3) This page includes also an example of the "Papermakers" watermark, "S E" from "STACEY WISE RUSH MILLS."

The *THREE PENCE* value was engraved by H. C. Jervis and was issued

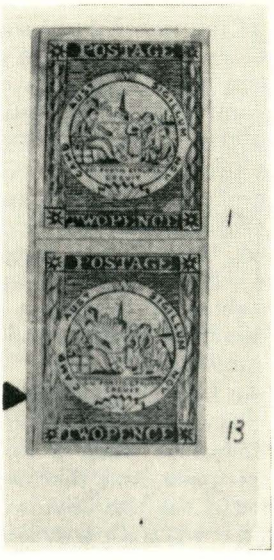


Figure 3.

January 1850 in sheets of 25. There was the one plate, printed on a variety of papers in several shades of green.

This slide shows the varieties — the S.W. ray in the left upper and lower stars missing on pos. 7, 12 and 17, and N.E. ray in the upper left star missing on pos. 16.

The later issues of course, are equally as fascinating and offer enormous scope for philatelic study.

QUEENSLAND

Queensland was the last Australian State to issue its own stamps, on November 1, 1860. Prior to December 10, 1859, when it was proclaimed an independent colony, it had been included in the territory known as the Moreton Bay District, with New South Wales. Its postal services had been administered by New South Wales, and New South Wales stamps had been used since May 1854.

The new Queensland administration purchased stamps from New South Wales and continued to use them until their own became available.

1860–1875 issues

This exhibit includes examples of the issues from 1860 to 1875.

The first stamps were issued *November 1, 1860.* They comprised three values — the one penny, two pence and six pence. The design is simple and dignified and incorporates the familiar Chalon head of Queen Victoria. The dies and the plates were engraved by William Humphreys, and the stamps were printed by Perkins, Bacon & Co., London, on paper watermarked with a large star. They were issued both imperforate and perforated 14-15½, in sheets of 240 — 20 rows of 12.

The first slide shows the imperf. set, including a most attractive used strip of three of the twopence — that denomination being the scarcest of the three values.

The next is a really beautiful copy of the sixpence on a Ship Letter from Maryborough to Sydney, NSW.

Examples of the 1860-1861 set on watermarked small star paper rough perf. 14-16, with the added values of the "Registered" and the one shilling are in the wall frames.

The *1865 twopence perf. 13* comes with the variety *imperf. between horizontally,* which is shown here in a mint block of six.

The *1863 One Shilling perf. 13* variety *imperf. between vertically* is included on this slide in a used pair.

The later issues, including the wide range of perforations, watermarks, papers and the different engraved and lithographed methods of production, as well as the postal stationery, offer a vast range for the general collector, and the tsudent for relatively modest outlay.

SOUTH AUSTRALIA

1855–1869 issues

The first issues of South Australia follow the most popular prevailing pattern and include a portrait of Queen Victoria in the design. In this instance, a profile that was engraved by Wm. Humphreys from a drawing by Henry Corbould.

The first set came out *January 1, 1855.* It was imperforate, printed on watermark star paper by Perkins Bacon Co., in sheets of 120 — in 10 rows of

12 stamps — and comprise three values — one penny, two pence and six pence.

The first slide gives an indication of the fine workmanship. The one penny stamp at the top of the page is obliterated "CANCELLED" in oval bars, in the bottom left corner.

The next slide illustrates the six pence value and the top stamp bears portions of two of the "CANCELLED" obliterations, at top and bottom right corners.

In 1861 Rowland Hill and Ormond Hill and other members of the family received from Perkins Bacon Co., a set of the then available stamps of each colony "CANCELLED" with this device. It is believed that six sets were made. From the positions of the obliteration on the majority of existing examples it appears that a vertical block of six of each stamp was obliterated twice, so that a quarter of the "CANCELLED" handstamp would appear on the four adjoining stamps.

The six pence value shown here would therefore be the left stamp of the middle pair in the block of six.

This cancelling device is also known across the middle of stamps as well as on the corners. There were two singles of the Newfoundland 1860 fourpence orange, originally a pair, in the Dale-Lichtenstein collection, that were so "CANCELLED." This is the exception rather than the rule.

In any event stamps obliterated thus are very rare.

Another great Australian rarity is the *1855 Watermark Star Imperf. One shilling* violet printed by Perkins Bacon Co. Five hundred thousand were delivered to South Australia but were not issued. It is thought that the color might have been confused with the blue of the six pence value, and the printing was destroyed June 5, 1857.

A few copies escaped destruction and the example displayed in this exhibit is a remarkably fine copy, with full gum, excellent color, and well worth another look. (Figure 4)



Figure 4.

The 1856-1859 issue, imperforate on watermark star paper, was printed by the Government Printer at Adelaide from the Perkins Bacon Plates. The colors of the stamps are quite distinct from the Perkins Bacon printings, being generally much paler and less rich nn depth of color. The one shilling value was now issued in bright orange, as will be seen from this slide.

The 5858-1859 set was printed on similar paper by the Government Printer from the Perkins Bacon Plates, and was rouletted to facilitate separation.

This slide shows this issue with the first roulette; note that the colors are identical to the preceding imperforate issue. There is also a fine example of

the variety on the one shilling — "printed both sides" —. The used stamp is at the bottom of the page and shows a portion of two adjacent positive impressions printed on the back.

The 1859-1869 issue with the second roulette is exhibited in the wall frames.

In the *1868-1869 issue* the nine pence yellow, watermark star, perforated 11½-12½ was surcharged "TENPENCE" in bue and in black.

The stamp with the blue surcharge comes with the variety printed on paper watermarked "CROWN & S A" 'which was used for the succeeding issue. This slide includes a used example, the second stamp on the page from the top. It also shows the six types of the overprint in blue, and a single example of the black overprint at the bottom of the page.

These overprints, and the later issues which include the rouletted stamps subsequently perforated, also the different perforations throughout the remaining issues can provide a most absorbing study.

South Australia was the last State to adopt perforation as a means of separating the stamps. In 1867 a machine was imported from Perkins Bacon Co., London, and a second one in 1870. The different guages of these two machines, produced something like fifty different combinations of perforation, according to Lowe's Encyclopeadia, which also states . . . "Some collectors have specialised in these various permutations, finding great pleasure in the discovery of a hitherto unrecorded combination. Others feel its is a form of philatelic insanity."

TASMANIA

1853–1869 issues

The stamps of Tasmania were originally inscribed "Van Diemens Land" as the stamps on this slide testify. Van Diemen was the Governor of Batavia who commissioned Tasman to explore the great southern area. He discovered the island, some 120 miles off the south east of the Australian Continent, and in 1642 took possession of it for the Netherlands and named it "Van Diemens Land."

Subsequent explorations were made until in 1803 a small band of soldiers and convicts arrived and settled the British Penal Colony. The following year another, larger party of soldiers and convicts arrived, and the Penal Settlement at Hobart was established, from which sprang the flourishing whaling industry.

In 1824 Van Diemens Land was proclaimed independent from New South Wales and was renamed Tasmania.

The first stamps were issued *November 1, 1853* and comprise two values, the one penny and the four pence. The design includes the head of Queen Victoria in profile, which was engraved by C. W. Coard, and the stamps were printed by H & C Best, locally, at the "Courier" Newspaper Office. They were in sheets of 24, composed of four rows each of 6 subjects.

This first slide includes a particularly nice one penny, unused with full gum; also 2 used strips of four, one of which is cancelled in manuscript, with the numeral "29."

Prior to the enactment of the "Stamp Duties Act" October 1, 1863, all issues of Tasmania with manuscript cancellations indicate genuine postal use. After that date, stamps with manuscript cancellations are not necessarily fiscally used, and merit further study.

Some manuscript obliterations recorded the name of the town of origin spelled out in full; others show the appropriate numeral, and "29" was that for Falmouth.

The next slide shows the four pence value, and includes an extremely nice example of an unused copy with full gum and the bottom margin.

At the foot of each sheet of stamps are the inscriptions "Printed by C H Best" at the left and "C W Coard Sc" at the right. The latter appears in bottom margin of the second stamp from the bootom on this page.

The second set, which was issued in *August 1855* bears the classic Chalon Head, engraved by Wm. Humphreys, and printed by Perkins Bacon & Co., London, on watermark large star paper, in sheets of 240 in twenty rows each of 12. The inscription "Van Diemens Land" is maintained. This slide shows the one penny including a used pair, the two pence and the four pence.

The *1856 and the 1857-60 issues*, watermarked double line numerals, are of the same design as the preceding set, but were printed locally by H & C Best of Hobart. These are exhibited in the wall frames with a fine representation of shades which are quite distinctive from the Perkins Bacon printings.

In *1858* two new values in a new design appeared. These are the six pence and one shilling with the Chalon Head in an octagonal frame, which includes for the first time, "Tasmania" instead of "Van Diemens Land."

They were printed by Perkins Bacon & Co., on paper watermarked double line numerals "6" and "12" respectively, in sheets of 240 composed of 20 rows each of 12 stamps.

Die proofs are very scarce and the six pence in black is exhibited in this slide. The used pair of the one shilling at the bottom of the page is also an attractive piece.

The *1860-1867* issues of the six pence were printed in the Colony, and came in a variety of shades of slate, lilac and purple according to the display in the wall frames. How many of these shades are original or due to fading is open to conjecture.

The later issues of Tasmania have been extremely well studied and documented, although there is yet room for further concentration. The bibliography forms an imposing list there being a score of recognized handbooks, and authoritive articles, most, if not all of which will be found in the extensive library maintained by the Collectors Club.

WESTERN AUSTRALIA

1854–1864 issues

On *August 1, 1854,* the first stamp of Western Australia was issued — the one penny.

It was engraved by Wm. Humphreys and printed by Perkins Bacon & Co., of London, in sheets of 240 — 12 rows each of 20 stamps.

Not only is the Swan the subject of the design of the stamps, but the paper on which they are printed is watermarked with the device of a Swan as well.

The first slide shows four copies with black, red and blue cancellations.

The second issue which appeared in *1854* comprises the four pence and one shilling, and was lithographed by M. Samson at Perth, on paper also watermarked with the Swan, in sheets of 240 produced by transfers from the Perkins Bacon one penny plate.

The transfers for each value were taken from 60 impressions of the Perkins Bacon plate, using only the central portions of the design which include the Swan. These 60 impressions were evenly spaced in 12 rows of 5; around each design the respective octagonal and oval frames with the inscriptions, were added.

Each transfer of 60 settings was then repeated four times on the stones to make up the sheets of 240 in 12 rows of 20 subjects.

There are numerous transfer varieties on the four pence value (and less on the one shilling value) the major variety being the inverted frame. This occurs on the first stamp of the 8th row of each pane of 60, so there would be 4 examples in each sheet of 240.

It is stated that 10 copies of this error are in private hands; the error was quickly noticed and corrected.

The next slide shows a copy of the imperforate one penny used on cover to London, England with two examples of the four pence lithographed and rouletted.

The third issue appeared in *1857* and was lithographed by A. Hillman, the Government Printer, on watermarked Swan paper, in sheets of 240 as before. This issue includes the two pence brown black on red paper and the new value, six pence printed in black — bronze and golden — bronze on creamy white paper. Both stamps were issued imperforate and also rouletted.

The variety "printed both sides" on the two pence, is included on this slide — a very fine example which shows portions of two stamps printed on the back of a used single.

Among the transfer varieties is the "tail-less" Swan on the six pence, an example of which is also shown.

In 1860 a new set comprising the two pence, four pence and six pence was printed in the Colony from engraved plates produced by Perkins Bacon and Co., London.

The design is the same as that of the first type, i.e. with complete corners. The examples in the wall frames demonstrate the superior workmanship and production in contrast to the preceding issues.

Subsequent perforated issues of type I were printed by Perkins Bacon & Co., and also by De La Rue from the Perkins Bacon Plates.

The *1861* set, rough perf. 14-16, printed by Perkins, Bacon and Co., is illustrated on this side, and includes the one penny, six pence and the one shilling with the rare "CANCELLED" obliteration, which was described under South Australia. The six pence happens to be scarcer item on blue paper.

The later De La Rue and Government Printings and those by J. B. Cooke, provide a fascinating field for philatelic study for relatively nominal outlay.

VICTORIA

With the exception of three stamps, Victoria produced her own dies, plates and stamps, which was not customary in the British Colonies. Consequently the primitive productions that resulted from local workmanship in a remote area, have always captivated the philatelic student.

"Half-Lengths" — 1850 to 1859

In 1953 the Royal Philatelic Society of London published Purves' book on the Victoria "Half-Lengths" which is the most logical presentation, with a degree of clarity never before achieved, on these hitherto confusing and still challenging issues.

This reference is in no way a reflection on the work published by Pack thirty years earlier, nor on those other students of Victoria whose recorded researches preceded those of Pack. As Mr. Purves states, had it not been for the pioneers who had studied Victoria, his own book would never have got off to a start.

This collection is arranged on the basis of Purves' book.

ONE PENNY

Thomas Ham produced the *first printings* during *1850.* These stamps have the letters "E" and "W" in the lower left and right corners, believed to be the initials of the engraver E. Wilson.

There are *six main printings* by *Ham* which can be identified by

1. the different succeeding retouches to the die
2. the characteristic shades of each printing, made from
3. four compositions of the lithographic stones
   (a) the original stone (and sheets) of 30 — 5x6
   (b) the "intermediate" stone of 5x6 transferred 4 times to make 120 impressions (10x12)
   (c) the "intermediate" stone of 6x5 transferred 4 times to make 120 impressions (12x10)
   (d) the "intermediate" stone of 6x2 repeated 10 times to make up 120 impressions (12x10)

The first slide shows what is probably a unique block of 19 from the Ham *Fifth printing,* with "white veils," lithographed in sheets of 120 from the "intermediate" stone of 6x2, so that the bottom 12 stamps represent one complete transfer.

The *second group of printings* were lithographed in *March 1854* by *J. S. Campbell & Co.,* from a stone of 192 impressions, made up of 2 panes of 96 prepared from the "intermediate" stone of 24 (6x4). The good quality paper and bright shades are the main identification factors.

The *third group of printings* were lithographed by *Campbell & Fergusson* between *1854 and 1856,* from 4 different stones of 400 subjects that were composed of 2 panes of 200, made from 6 transfers of the "intermediate" stone of 24 which made 144 impressions. To these were added horizontal and vertical "cuts" from the original transfer, of 12, 8 and 4, to make up 200. The diagrams which demonstrate the compositions of the different stones, and show how the abnormal sheet positions occur, are taken from Purves' book.

The poor quality of the paper and the shades help to identify each of the Campbell & Fergusson printings, and also distinguish them from the Ham and Campbell printings.

This slide shows the one penny *from Stone 2, brown shade,* including a vertical strip pos. 2, 8, 2, 8, resulting from a horizontal "cut" of 12 placed above a complete transfer of 24 in the sheet composition.

The next slide from the same stone, shows the abnormal pos. 10, 11, 12 and 7 also 18, 13 and 14 in horizontal strips caused by vertical "cuts" placed adjacent to the complete transfer groups.

This slide illustrates the *pink shades* from *Stone 4,* and includes an example of a "squeezed transfer" on the middle stamp, and a major retouch on the bottom one.

"Squeezed transfers" are peculiar to lithography. Purves' theory, which so far as I know has not been contested is that the "squeezed transfer" varieties occur only from Stone 4 of the one penny Campbell & Fergusson printing.

With regard to the other stones, the transfer and the transfer "cuts" from the "intermediate" stone were stransferred directly on to the printing stones.

For Stone 4, Purves believes that the transfers from the "intermediate" stone were not laid down directly on the printing stone, but were used to make up a "paste-up" of 20 0or 400 subjects, which was then transferred intact to the printing stone. The "squeezed transfer" and "creased transfer" varieties

are due to the contraction and distortion of the material used for the "paste-ups" during the course of drying.

Such varieties are not common but they make a fascinating study.

Here is another slide from *Stone 4, the pink group,* including a block of 6, pos. 18, 12 and 2 over 24, 7 and 8. This comes from the bottom right corner of a pane, composed of parts of a horizontal "cut" of 12 and 4.

The single stamp shows another example of a "squeezed transfer" with the "RIA" below "VICTO" of VICTORIA.

TWO PENCE

This value was lithographed by *Thomas Ham* only, during *1850.* There are *8 different printings,* examples of which are displayed in the wall frames. The letters in the lower corners are "T" and "H" the initials of Thomas Ham.

As with the One Penny, the shades of the stamps are peculiar to each printing, which with the distinguishing features of the retouching and the different composition of the sheets, are the factors for identification.

The diagrams for the two pence are from Pack's book.

This slide is from the *Sixth Printing,* and the strip of 3 includes two major retouches that are listed by Pack. The first stamp shows the thick horizontal line with three vertical lines below, under the "A" of Victoria and the third one, the retouch on "VIC" of Victoria, with the large blot beneath it. The bottom stamp on the page is the major variety "no value" on pos. 26.

THREE PENCE

This value was produced by *Thomas Ham (1850-1854), Campbell (1856-1858) and by Campbell & Fergusson (1856-1858).* All show the letter "E" in the bottom left corner. with an ornament in the bottom right.

Like the other values, the retouches and different compositions of the plates are distinguishing features, which with the shade groups identify each of the five Ham printings, and also are the main factors which distinguish the Ham printings from the Campbell and Campbell and Fergusson issues.

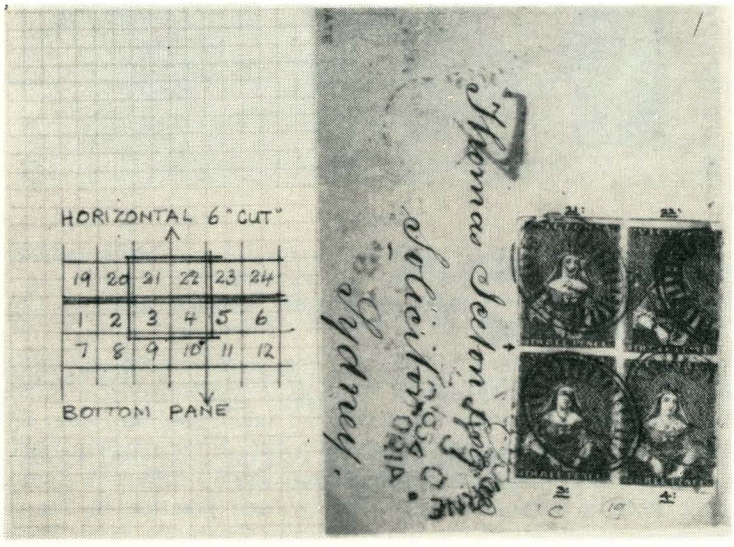


Figure 5.

The diagrams are from Pack's and Purves' books.

The first slide includes the remarkable used block of 16 from the *First Printing* — the scarcest of all. This block, with the unused vertical strip of 4 on the same page, contributed to the plating study that proved conclusively that the original printing was from one stone of 30 (5x6) and not 120 as assumed by Pack. Unused examples are scarce.

The *Fifth Printing* is represented on this slide, and includes an example of pos. 6, with the pronounced retouch Pack variety D in the right framework.

The *J. S. Campbell* printing is shown on this slide with an example from *Stone A* from a sheet of 320 subjects. The vertical pair on cover is pos. 20-20 resulting from a horizontal "cut" of 6 pos. 19-24 placed below one of the original transfer groups of 24 in the composite sheet.

This slide also comes from *Stone A* and shows a block of 4 on cover pos. 21-22 over 3-4 — from a horizontal "cut" of 6 placed above a complete transfer of 24. Used July 8, 1854 believed to be the earliest date of use recorded. (Figure 5)

The *Campbell & Fergusson* comes next, with a slide from *Stone D* — a very distinctive group of shades from blue to indigo. Here we have a horizontal strip of 5 with abnormal pos. 9, 10, 11 and 7.

This slide also is from *Stone D* with a pair of three pence on a Ship Letter from Melbourne to Sydney, and the unusual address: "Formerly of Geelong, Pawnbroker, but now believed an Innkeeper, Sydney."

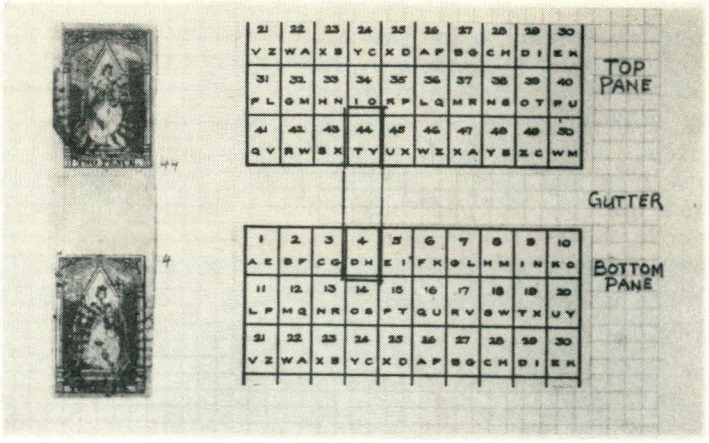


Figure 6.

"QUEEN on THRONE" — 1852 to 1855

Popularity termed the "Queen on Throne" issues, actually the Queen is seated on the Coronation Chair.

The two pence value was printed by *Thomas Ham* from an engraved steel plate of 50 in 1852; was lithographed by *J. S. Campbell & Co.* during *1854 to 1855* and by *Campbell & Fergusson* in 1855, from transfers taken from Ham's plate. Distinct color groups help to separate the different printings.

All the stamps differ in detail, apart from the 50 different combinations of letters in each bottom corner, which identify each position in the plate. The diagrams of the composition of the plate and the sheets are from Pack's book.

The first slide shows *Ham's* engraved printing.

The second one includes *Campbell & Co's* lithographed issues and shows a pair from the top and bottom panes with a 17 mm gutter between.

The next slide shows the *Campbell & Fergusson Printing* with a similar vertical pair with 15 mm gutter between the two panes. (Figure 6)

The November 1853 Postal Act which raised charges necessitated new values, a *"Registered"* stamp and a *"Too Late"* stamp which were issued in 1854.

The one shilling was lithographed by *Campbell and Fergusson* and this cover shows the use of a strip of 5 with a pair of 1850 threepence and an 1857 twopence on a Registered letter from Melbourne to Locarno, Switzerland.

The *"Registered"* and the *"Too Late"* stamps give us the Australian "woodblocks." The main design of both was engraved by S. Calvert and printed from a plate of 25 "woodblock" impressions, repeated 4 times to make up sheets of 100. "Registered," "One Shilling," "Too Late," and "Sixpence" were added from stereotype metal plates in the second colors.

This slide of *"Registered"* includes an unusually fine mint copy of the rouletted stamp with full gum.

These two covers show the use of the "Registered" together with the preceding Campbell & Fergusson one penny and three pence, and the current 1854 six pence orange yellow.

The *"Too Late,"* is represented by unused and used examples, as well as a single used on cover with the 1850 one penny and three pence.

This very brief introduction to the first issues of the Australian States cannot convey more than a mere glimpse of the extensive field that is open to the general collector as well as the specialist.

It has been my great pleasure to work on these collections these past months, and to make this presentation. I hope you too derived a little pleasure, and perhaps an impulse to pursue a phase of Australian philately. *(Ethel Harper)*

1972 PROGRAM OF MEETINGS

November 15th — *SOLANO COUNTY (California); Express Covers, Ghost Towns, California Penny Post, Generals Vallejo and Denver, and other Fascinating Historical Characters*—William C. Robbins III, Oakland, California

December 6th — *UNITED STATES*—Wilber H. Schilling, Minneapolis, Minnesota

December 20th — *BOARD OF GOVERNORS OPEN HOUSE*—Robert P. Odenweller, Theo Van Dam, Co-chairmen

Book Reviews

Ryu Kitte (The Dragon Stamps) by Soichi ICHIDA, 209 pp. in Japanese with English legends to figures and tables. 115 figures (2 in full color), 2 colored plates, plus 17 photographs of sheets. Accompanied by summarized English (27 pp.) and French (29 pp.) translations. Published by the author, Tokyo, 1971. Price $90.00.

The first edition of this book, published in 1959, was a most valuable contribution to knowledge and a useful reference work. While it had some deficiencies, it was a pioneering effort which could not be faulted. Almost daily use frayed my personal copy, but it gave me insight into those areas in which additional information was needed. Consequently, the announcement of a revised edition developed expectations that inclusion of the results of philatelic studies of the last two decades, as well as of others previously omitted, would result in a truly superior handbook on the Dragons. Let us examine these areas individually to see if these expectations have been fulfilled. My comments on text refer to the English version; those on figures, plates, tables, and supplements to the main volume.

Perhaps the most surprising omissions from the first edition were photographs or sketches of plating characteristics for seven positions of plate III of the 1-sen stamp. Tracey Woodward had illustrated a reconstructed sheet in 1928, and this reconstruction remained intact when his collection was sold in 1939, but information in Ichida's 1959 volume was incomplete. It is complete in the revised edition with clear illustrations and the customary excellent, detailed drawings by Y. Kanamori provided for every position. A glossy photograph of a completely reconstructed sheet of 40 accompanies the text. These are excellent improvements.

Another deficiency of the first edition was the brevity (two pages) of the discussion devoted to paper. On the whole, the proper classification of paper types is the greatest single stumbling block confronting collectors of these issues. Ichida again devotes less than two pages to his major discussion of paper types, and although he identifies several by name, fiber length and degree of brittleness, descriptions of the varieties are totally inadequate. Nowhere in the discussion is "ductile" paper mentioned, yet that term is repeatedly applied later to categorize a durable paper capable of being *folded* without damage; "ductile," of course, means "capable of being *molded*."

In a comprehensive volume of this sort, one would expect a thorough description and an illustration prepared using suitably filtered, transmitted or oblique light of each variety of paper, preferably with cross-references to the Woodward classification system. One might expect samples of paper similar to those actually used for stamp production. At the very least, summary tables 5 and 6 should have been included in the English translation.

The author indicates that the laid and wove papers used for the *mon* Dragons are essentially of the same quality and sometimes both occur in the same sheet. In the case of the 100-mon value, a third classification, ambiguous, must also be utilized. This seems to lend support to the position adopted by W. Dorning Becton in 1907 when he stated that the so-called wove paper of this issue was unable to "stand the test of thorough examination." Incidentally, Woodward informed us that the laid lines were made by silk threads; Ichida now states wire grids but does not provide documentation. Many such details should have been discussed in a work purporting to be "the final and most concise work on Dragon Stamps . . ."

Because of the casual treatment afforded this complex and difficult subject, the serious collector must continue to rely, as he has for more than 40 years, upon Woodward's classification and detailed descriptions of the varieties of native paper used for printing the Dragon stamps.

In 1963, Willem Metzelaar published a brilliant article in *Japanese Philately* which established beyond doubt that the Dragan stamps were printed from etched, not hand-engraved, plates. In the present volume, no reference to this publication is made, and although an etching process for plate preparation is described, the older, inaccurate nomenclature is retained in several places. Nowhere are the stamps themselves referred to as etched issues. However, the most serious omission is the failure to note Metzelaar's cogent reasoning which supports the use of an original drawing of a single design rather than of an entire sheet of 40 in laying out the plate. If Ichida believes that Metzelaar's conclusion is incorrect, he should have offered an alternative explanation for the irregular placement of the individual designs on the plate and for the presence of the faint guidelines between them.

Other failures to incorporate the results of modern philatelic research in this revision occur in the discussion of the various inks and their effects on the printing plates. In discussing the 200-mon value, Ichida repeats Woodward's old statement to the effect that the copper plate was easily corroded by the vermilion ink. In 1967, Metzelaar showed conclusively that the natural vermilion pigment, cinnabar, used for printing this denomination had far less corrosive or abrasive action on the plates than the pigments used for either the brown or the green inks. Ichida also incorrectly identifies vermilion as mercuric oxide (it is mercuric sulfide). He further exhibits confusion as to whether the blackening of vermilion is due to reduction (p. 12) or oxidation (p. 20) of the pigment.

In the first edition, the author failed to distinguish between differences in the lunar and Gregorian calendars. This resulted in an incorrect attribution of the day of issue of the first Dragons to March 1, 1871 instead of the correct date, April 20, 1871. This problem is not solved, but it is avoided in the revised edition in which, even in the English translation, all dates are given in Japanese style (e.g., 1st day, 3rd month, Meiji 4). Appendix I does provide a conversion table for the pertinent period, but it certainly lacks the convenience of a date correctly designated by the accepted system in the appropriate text.

This edition continues to utilize the Ninomiya system for distinguishing between the two plates of the 1-sen Dragon. All who have attempted to employ it recognize the hazard involved in depending on differences of tenths of millimeters for identifying used copies on various papers which have almost always been soaked in water for varying periods of time. Uneven paper shrinkage can play a significant role here, and frequently plating is the only certain test. I deem it unfortunate that the author has not pointed out in this revision the hazards of using this system.

One of the greatest pitfalls lying in wait for the uninformed collector of Dragon stamps is the abundance of non-genuine material, including counterfeit stamps, forged cancellations, and faked covers. The latter, often-times referred to by the Japanese as "made" covers, from a too-literal translation of the German *Machwerk,* are especially dangerous. Although many can be detected by certain forged or bogus cancellations which were applied to them, Ichida does not even mention their existence, let alone illustrate the common types. He implies that many syllabic numeral and foreign mail cancellations on Dragons are forgeries, but the necessary details which would assist the collector in avoiding them are not provided.

The best feature of the book is the abundance of excellent photographs of Dragon stamps used on covers which serves to remind us how many of these treasured pieces originally in great European and American collections have returned to their homeland in recent years. Unfortunately, the excellent transparent overlays providing translations of the various marking which formed an invaluable (to non-linguists) part of the first edition are not included in this one. Nor are the designations of the color varieties, so well printed as part of Figs. 22 and 23, translated into English. The unique outside cover of the double envelope foreign mail system is again illustrated in an Ichida book (Fig. 8), but the story which properly goes with it is again omitted. If the reader wishes to know the intriguing tale of how Robert M. Spaulding, Jr. suggested that two stamps were missing from the cover when it was originally discovered and how one of these same stamps was subsequently located by Takashi TANI in Ichida's own collection, he must refer to Spaulding's 1960 and 1965 articles in *Japanese Philately.*

Announcement of the revision raised hopes that we would receive additional details on the *mihon* Dragons, so mysteriously prepared at a late date (1889?), but even the illustrations of them have been deleted. I had hoped for some definitive remarks on the perforated *mon* Dragons, one of which was certified genuine by the Expert Committee of the Royal Philatelic Society in 1950 and the genuiness of which has been stoutly defended by its owner, O. Koreywo. Certainly some discussion of that pioneer American stamp dealer, William P. Brown, and his role in the preparation and sale of the export sheets (reprints?) as well as the differentiation of such copies from "philatelically unused stamps" was to be expected. But all of these hopes came to naught for the only real improvements in this revised edition are completion of the coverage of plating characteristics of the 1 sen stamps from plate III and a large number of photographs of Dragon covers. For this reason, my advice to philatelists unable to read Japanese who are interested in the Dragon stamps but who are not bibliophiles is to buy a copy of Ichida's 1959 book on the subject. It has practically all of the necessary information, and even at out-of-print prices is an excellent buy. *(Varro E. Tyler)*

Imperial Russian Stamps Used in Transcaucasia, Part 1., Postal History, by P. T. Ashford. 56 pages illustrated. Published by British Society of Russian Philately, C/O P. T. Ashford, 9 Pentre Close, Ashton, Chester CH3 8BR, England. Price $3.00.

The writing of this book must have come about as a result of the collaboration of the author with Mr. S. D. Tchilinghirian on the magnificent study of the stamps and postal history of Armenia. The Transcaucasian area has always been fascinating. Those of us who have followed Russian philately have always been on the lookout for Caucasian usages as being a bit unusual. Under the Imperial Government, the Caucasus was a special area since it was ruled, on behalf of the Tsar, by a Viceroy. Both geographically and ethnologically, the Caucasus was one of the most interesting regions of the world. It thoroughly deserves a catalogue of cancellations so that devotees and would-be devotees may

have a guide to which they can add their own personal discoveries as time goes by.

The book covers the postal history of the area up to the beginning of the first World War in 1914. One of the most useful things in it is a list of the post offices (in Cyrillic as well as Roman characters) as they appeared in The Official List of Imperial Post Offices of 1914. The areas covered are: Tiflis Guberniya, Sukhum Okrug, Kutais Guberniya, Batum Oblast, Erivan Guberniya, Kars Oblast, Baku Guberniya, Zakataly Okrug, Yelizavetpol Guberniya.

The maps furnished give us a good idea of the routes and of the geography of the Caucasus. The illustrations leave something to be desired. The items shown are interesting, but it is hard to pick out the cancellations. We should have liked to have seen some drawings of the types and kinds of markings to be found on covers from the area.

The book is a worthy addition to the great series of publications put out by the British Society of Russian Philately. It deserves a place with the others on the shelves of any follower of Russian philately. *(H. D. S. Haverbeck)*

The United States One Cent Stamp of 1851-1861 by Mortimer L. Neinken. Published 1972 by the U. S. Classics Society, Inc. 551 Pages, illustrated (one color plate). Price $20.

On the title page this book is described as a "Revision of Volume I of Stanley B. Ashbrook's 'The United States One Cent Stamp of 1851-1857' (published 1938) with Comments on the 1875 Reprint Plate and on Demonetization."

The value of this book to students interested in the production of the plates of this one cent stamp is inestimable. Individual plating drawings of all identifiable known positions of Plates I through XII have been prepared by the author, with the exception of Plate I Late and Plate 8, which appeared in the earlier Ashbrook volume. Substantial changes have been made in the chapters on Plates 3 and 5. Plating and reconstruction of the Plates has been virtually completed for Plates 3, 4, 5, 7, and 12. Illustrations from Ashbrook's chapter on Plate 6 have been properly identified, as Plate 5. The few stamps identified from Plate 11 have been recorded for future students to complete. Basically, Ashbrook's text has been used, with Neinken's text interspersed in such a manner that continuity and readability are maintained. The most unusual feature of the book is an identification chart of the Types of the one cent stamp, which is removable from a flap in the back cover of the book, making, for easy comparison with stamps.

It should be noted that the Neinken volume *does not* replace the 1938 two volume Ashbrook set. It does revise and bring up to date the volume I, and add plating drawings for all known identifiable positions of the one cent stamp. It is one of the most important books on 19th Century U. S. Postage stamps to have been issued in the last thirty years.

(Rudolf G. Wunderlich)

The Library

The Library Committee reports the acquisition of the following:

Saffron Walden: Some Aspects of the Postal History of an Essex Market Town by M.V. D. Champness. 1969. Published on behalf of the East Anglia Postal History Study Circle, Peter A. Forrestier Smith. (#1 in a series of monographs) 28 pages. Illustrated. 4 Photographs. Spiral-bound. 1972. Published on behalf of the East Anglia Postal History Study Circle

Bishop's Stortford. An Outline Postal History by Peter A. Forrestier Smith. 1972. Published on behalf of the East Anglia Postal History Study Circle, Peter A. Forrestier Smith. 92 pages. Illustrated. Maps. Spiral-bound. Courtesy of the Study Circle.

Mail for the World. From the Courier to the Universal Postal Union by Laurin Zilliacus. 1953. Published by The John Day Co. 256 pages. Illustrated. Hard cover. Gift of Werner K. Elias.

Sight, Sound . . . and Stamps. Audio-Visual Programs — for the stamp clubs/ for the classroom teacher. An index to Philatelic Programs by Howard B. Webster. 1972. Published by The New Mexico Philatelic Association. 45 pages. Paperbound. Courtesy of the publisher.

Topical Issues of 1971 with 1972 Catalog Numbers by Ruth R. Wetmore. 1972. Published by the American Topical Association. 63 pages. Photograph. Paperbound. Courtesy of the publisher.

Post 2000 by Werner Dollinger. 1969. Published by Verlag 'die 5' GmbH. 213 pages. (+41 pages). Illustrated. Photographs. Paperbound. Gift of Berliner Post und Fermeldemuseum, Berlin.

Processing for Profit by M. J. Freeman. 1972. Published by Stamps Information Associates, Inc. 26 pages. Paperbound. Courtesy of the publisher.

Australian Post Office. Australian Commemorative and Air Mail Stamps 1927-1951. Published by Australian Post Office. 44 pages. Illustrated. Paper-bound. Gift of Werner K. Elias.

1972 U. S. Excise Tax Guide. 1972. Published by Commerce Clearing House, Inc. 456 pages. Paperbound. Gift of Louis S. Alfano.

Sir William Congreve and his Compound-Plate Printing by Elizabeth M. Harris. 1967. Published by Smithsonian Institution Press. 87 pages. Illustrated. Color Plates. Paperbound. Gift of Louis S. Alfano.

Das Postwesen von Appenzel A. Rh. Band I Das obrigkeitliche Botenwesen, I. Teil. 1965. Published by Verlag Schläpfer & Co. 168 pages. Illustrated. Paperbound. Gift of Mr. Stephen Pomex.

Das St. Galler Postwesen Band I Geschichte Der Fürst-Abtischen Post by Marc Moser. 1953. Published by Verlag E. Löpfe-Benz Ag Rorschach. 162 pages. Illustrated. Paperbound. Gift of Mr. Stephen Pomex.

Collect British Stamps by Eric Allen. Checklist of the Stamps of Great Britain. 1972. Published by Stanley Gibbons Ltd. 42 pages. Illustrated Color Photographs. Paperbound. Courtesy of the publisher.

Finnland Frühe Ortsstempel by Rolf Gummesson. 1964. Published by the author. 96 pages. Illustrated. Paperbound. Gift of the author.

Gifts were received also from:

Dr. Erwin Lindenfeld, Messrs. Robert G. Stone, John D. Dowd, Ernest A. Kehr and George F. Miller.

BOOKS FOR CHRISTMAS

The Colonial Posts in the United States of America 1606-1783

by *Kay Horowicz* and *Robson Lowe.*

The postal history of the thirteen American Colonies and the Floridas, internal and external, postmasters and mileage, and well illustrated by five maps of the period, sixteen letters—including the earliest known example in North America bearing a postal endorsement—with other illustrations of the many handstruck markings. £1.75 ($4).

The United States Postage Stamps of the 19th Century

by *Lester G. Brookman.*

This work in three volumes (864 pages and index) gives a detailed study of the stamps issued in this period, plus cancellations, special printings, essays and proofs, fully illustrated in photogravure on art paper. A considerable enlargement of the author's 1947 two-volume work on this subject. Invaluable to the student. £11 ($27.50).

The Private Local Posts of the United States by *D. S. Patton.*

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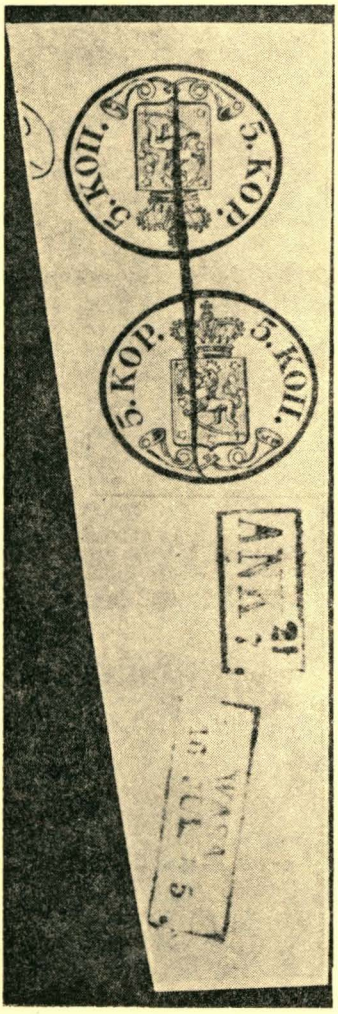
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