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March 25, 1946	New York dealer Y. Souren acquired this arrow block in Col. Green auction sale #26.
April 5, 1947	L.D. White, New York collector, buyer from Y. Souren.
October 5, 1949	L.D. White sold the block to Raymond H. Weill Co.
November 2, 1950	Eastern collector, Mr. B. bought it from Raymond H. Weill Co.
December 2, 1968	Raymond H. Weill Co. purchased block from estate of Mr. B.
January 29, 1970	Western collector, Mr. P. bought block from Raymond H. Weill Co.
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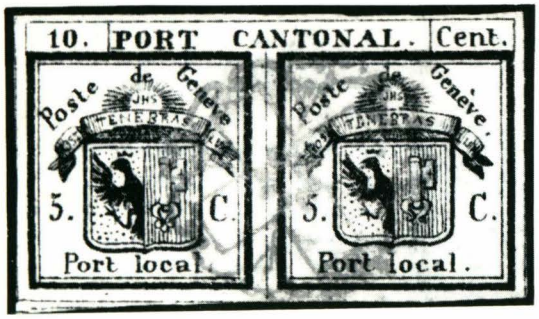
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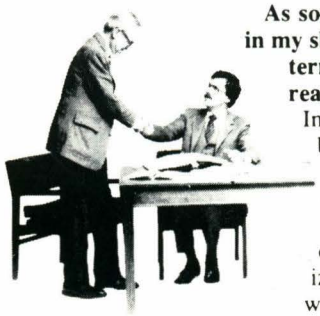
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Volume 63, Number 4 **July-August 1984**

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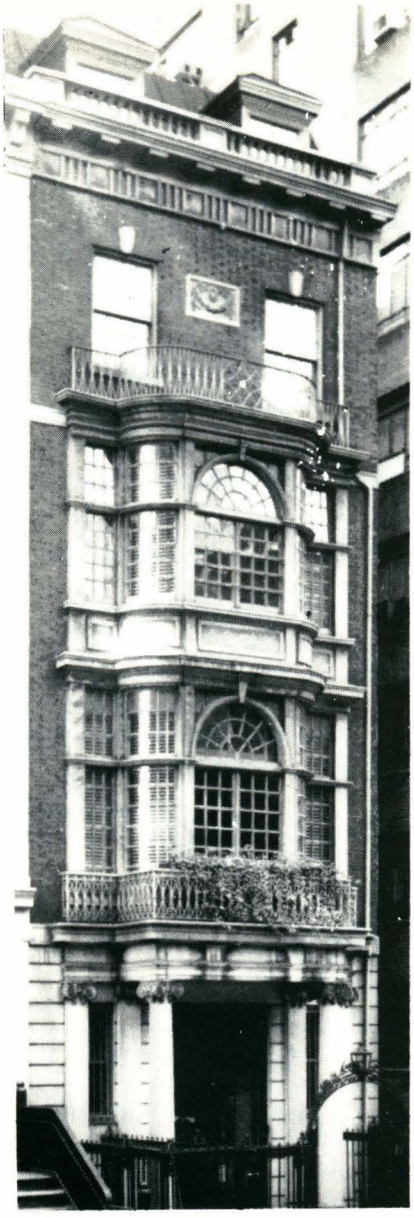
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1981 TAIPEX, Silver medal for volume 59
1982 STAMPSHOW '82 (APS), Gold Medal for Volume 60
1982 Dorothy Colby Award for best original article appearing in the philatelic press, to Abbot Lutz for "Post Office Machines: Metered Mail—Coin Fed for Public Use," July 1981.
1983 ESPAMER '82 Medalla de Plata Grande for Volume 60.
1983 Dorothy Colby Award to Philip Silver for "United States: The Beacon Air Mail Stamp of 1928 Revisited".

Austrian Feldpost Interruption—1888 "A new find extends research"

by Henry Laessig

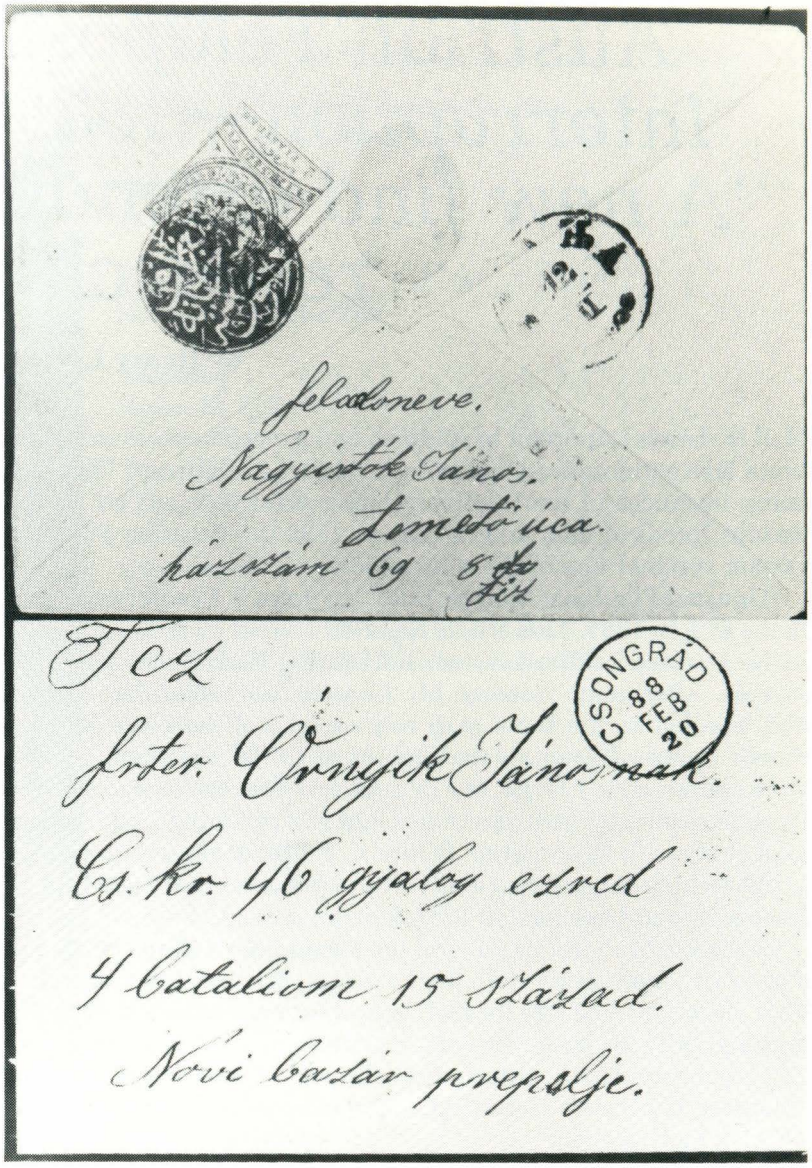
Mail is always important to soldiers, and governments must sometimes take extraordinary measures to assure its delivery. There are many instances of mail delivery being slowed or cut off by the various forces of man and nature. In 1888 the Austrian Feldpost system suffered one of these breakdowns.

"Unusual Fieldpost Mail in 1888," by John F. Connor appeared in the *CCP* in 1951. This article reported on four covers originating in the Austrian Feldpost system, but bearing Turkish stamps on the reverse. After much research Mr. Connor concluded that all four had traveled in the same mail bag, as they all bore the Serbian transit stamp of Vranja dated February 10 (Julian calendar). All were addressed to Plevlje, one of three towns in the Sanjak of Novi Pazar occupied by Austrian troops, but still retaining Turkish civil mail along with the Austrian Feldpost. A fifth cover has now come to light which supports his analysis and indicates that there were at least two mail bags treated in this manner.

When Austrian troops entered the Sanjak they set up "Feldpost-Expositur" (temporary field mail stations) for their exclusive use. First class mail was free for mail to and from the troops, fees being required only for money orders, registration etc. A few purveyors and others close to the troops were allowed to use this system after obtaining a permit. The Turkish population had to rely on the Turkish mail system.

Connor's four free Feldpost covers all originated in southern Hungary and were all addressed to Plevlje, the largest of the occupied towns. All four covers were mailed between February 15, 1888 and February 19, 1888 (Gregorian calendar), and were turned over to the Serbian post, receiving the February 10 transit strike of Vranja as above. This would be February 22, Gregorian calendar. At Vranja they were turned over to the Turkish post, and upon arrival in Plevlje received 2 piasters in Turkish stamps and a "Tashlije" (Plevlje) cancel. Turkey of course was under no obligation to honor Austrian "free" soldiers' mail.

Another similar cover has been found that was posted in Csongrad, Hungary on February 20, 1888, and apparently missed the mail reported above. It is addressed to a soldier in the Kings 46th



Inf. Regt., 4th Bn. 15th Co., Novi Bazar, Prepolje. This was a much smaller town than Plevlje. The same Serbian transit mark appears, dated February 12, 1888 (February 24). It too was assessed 2 piasters postage, and bears the Pirépol (Prjepolje) reverse cancel. This office opened in 1885. The cover was undoubtedly delivered, although it does not have the Austrian arrival cancel "Feldpost-Expositur No 1A", in use at this time.

Connor speculated that the normal feldpost route through Bosnia, to Sarajevo, and south over the mountains to Plevlje, Prjepolje, or Priboj, was interrupted by snow, landslides, or disorders blocking the normal mail service. This must have been of some duration to cause the Austrians to divert some quantity of mail through the

Turkish post and pay the Turkish postal fees. Putting aside their pride, they obviously bit the bullet to maintain their soldiers' morale.

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Additional reading on Austrian Novi Pazar Cancellations:

"Austrian Occupation Cancellations of the Sanjak of Novi Pazar 1878-1908," H. Laessig: *Collectors Club Philatelist*, Sept. 1981

"The 15 Cancellations of the Austrian Occupation of Novi Pazar 1878-1908," H. Laessig: *The Congress Book*, 1983.

Correction

"Listed Service," which begins the third paragraph of the right column on page 328 of the November—December 1983 issue is a typographical error. It should be corrected to "Limited Service."

The statement that Roessler was a publisher of "The Air Mail Collector" (see page 329 of the November—December 1983 issue) is incorrect. That was a publication of A.V. Dworak of Holton, Kansas. Roessler's publications were "Air Plane Stamp News" and "A.C. Roessler's Stamp News."

Philatelic Judging: The Critique

by Robert P. Odenweller

The judge's critique at national level exhibitions is almost as important as the judging itself. Planning for this vital function can make the difference between, on the one hand, an acceptance by the exhibitors that the judges arrived at fair conclusions in a well considered session, or, on the other hand, a feeling that the findings were arbitrary and inaccurate.

Critiques have not always been a feature of stamp shows. In recent years they have evolved from an experiment that proved to be popular, to a requirement at all major national shows. Prior to the existence of the mandatory critique, and very often now, many judges would make themselves available to the exhibitors to explain what they perceived as drawbacks and to offer suggestions on how to improve the exhibits for the next show. Unfortunately, some of the advice was based more on personal opinion and prejudice rather than a sound statement of good exhibiting practice. Equally unfortunately, those judges who felt that the inadequacies of their work might not stand up under close scrutiny managed to flee as soon as the results were finalized — which often was long before they were announced.

With the advent of the critique, the latter problems have been reduced. By having a team of judges to respond to questions, a questionable opinion by one can be "balanced" or gently refuted by the others unless the "one" has a considerable reputation that the others may fear to challenge. Even so, the more outrageous recommendations that have happened in the past seem to be less likely to appear now. On the other hand, those who would flee are now required to stay to face the exhibitors. Many, if embarrassed by the inappropriateness of their comments and the possible corrections of their would-be peers, seem to respond either by refusing invitations to judge, or are gluttons for punishment, or are too insensitive to the criticism to respond appropriately. In the case of the latter two, organizers eventually should get the word, either directly or indirectly, and can fail to reissue the invitation.

The mechanism exists for the organizers to screen the potential judges before inviting them. Major national shows are obliged to use accredited judges as part of the formula which is intended to encourage consistency and quality of results. Although prior approval is not required, a check with the "clearing house" of the Judge Accreditation Committee could yield information which might help organizers to decide to withhold an invitation to a

specific judge who might not be considered up to normal standards, even if previously accredited. This will be the subject of a later part of this series.

The Purpose of the Critique

Exhibitors usually have a very healthy opinion of the importance of their exhibits. This evaluation may not, however, match that of the judges. When the awards are announced, the disappointed exhibitors will be very anxious to know how and where they went astray, or if the judges really knew what they were looking at. Attendance at critiques indicates that a majority of exhibitors who could attend the show are present to ask about their, and occasionally other, exhibits. Ideally, they should leave the critique satisfied that the judges were competent, that any questions they may have had about their exhibits were adequately answered, and that suggestions on how to improve the exhibit had been offered.

Often, however, exhibitors will enter the critique in an aggressive mood, convinced that all the judges were misguided idiots, and unwilling to hear any words to the contrary. In such cases it may only be enough to hope that the critique will be handled skilfully enough to convince the rest of the exhibitors that justice had prevailed, but in many cases a little perseverance can even convince the unhappy exhibitor himself.

The critique should be handled in such a way that each exhibitor has the opportunity to ask about his own exhibit if he so desires. Often there will be non-exhibitors who will ask about exhibits or who will offer comments that take up the time of the critique. Certainly these can be very constructive additions, but they should usually be discouraged until all the active exhibitors have had their chance, to avoid running out of time and disappointing exhibitors who could not ask their questions.

To gain time during the critique, it is often best to start with some general observations, both on the character of the exhibits at the show as well as on specific problems that were encountered with a number of them. These may be referred to when giving specific comments later, so that a lengthy repetition of the same problem, symptoms and recommended treatment may be avoided each time. The opening remarks can and should contain positive features as well as negative ones, so that the audience will not be put on the defensive by hostile and patronizing statements. Each judge should be introduced, giving his qualifications and a brief resumé of his other philatelic achievements, particularly as an exhibitor. If carefully planned, these introductory remarks will develop a feeling of confidence in the audience and should help to control the more antagonistic exhibitors.

The chairman of the jury should control who is to ask questions, limiting the questions at first to active exhibitors. He should then indicate which of the judges should be first to answer, picking the one in whose particular specialty the exhibit fell, or, if he does not

have a feeling for a particular exhibit, ask which of the judges would like to comment first. After these remarks, he may ask if any of the other judges would care to expand or add comments, and may do so himself if he feels that further comments are justified. In the earlier responses, he should indicate, where appropriate, those comments that may have been missed in the opening remarks that apply to a number of the exhibits.

If there are apprentice judges, the chairman should ask each of them to comment first on at least one exhibit so that he may give them the experience of the critique. In this way he will have the opportunity to observe their handling of the question and will thereby be able to add remarks in the personal recommendation he must write on their performance. When such training opportunity is used, the chairman should be prepared to correct or to clarify any statement that might be incorrect or subject to misinterpretation.

It is preferable to have a critique scheduled so that there be no time pressure to finish before all have had their chance. A relatively free period following the critique session is often put to good use in going directly to the exhibits with the exhibitors to discuss specific items and to make recommendations in detail without using the common time of the critique itself. This follow-up can be very effective when it is used constructively, and often is the agent that results in the greatest improvement in a given exhibit. Not all exhibits need this in-depth treatment and to continue the critique on the floor is not required and can soon become above and beyond the call of duty; nevertheless, it is this personal treatment that, if given, will long be remembered. Few experiences are quite so rewarding as given by an exhibitor who comes to you and says "Remember what you told me at 'X' show? I followed your advice, and it sure paid off."

In the critique session, few exhibitors will come out and say "What's wrong with my exhibit?" Often they will want to know, but will usually say "What can I do to improve my exhibit?", partly daring the judges to show their knowledge of the particular specialty being shown and partly to show their disappointment with the award. Even gold medal winners might ask this if they felt that they should have won the grand award. Although the statement of the question may seem to be casual or even off-hand, the careful judge should treat it as a genuinely concerned request to comment on its content and to offer suggestions on how it may be improved. Indeed, at some critiques the exhibitor will only state the number of the exhibit, with the implied request for comment, and this approach may be a good technique to get people to start the ball rolling if they are tentative about being the first to ask.

Rarely will there be very specific questions about an exhibit; the specific nature starts when the judge responds, and he should not be too general. Vague comments such as "I liked it" or "It was nice material" should be avoided if they are all he has to say — the exhibitor wants specific comments from which he can judge how

well the judge's remarks fit his exhibit.

Generally, the best way to start one's comments is to begin on a positive note. The key pieces or highlights of the exhibit should be mentioned right away. This will show the exhibitor that you saw and obviously counted what he considers to be the best feature(s) of the exhibit in your deliberations. A little praise for the material can go a long way toward smoothing the feathers of an agitated exhibitor before he has a chance to get carried away in a fit of indignation.

After starting with as many positive comments as possible, the "but . . ." comments can be softened by referring, as applicable, to the problems mentioned in the opening remarks. Since these were mentioned as being general in nature, the exhibitor will be made aware that he is only one of a number of transgressors of that particular sin. When specific remarks peculiar to only the exhibit in question are addressed, they may further be eased by referring to similar problems found (and overcome) by exhibitors at previous shows. The judge should then finish with some thoughts, presented in the form of how others with similar problems overcame their difficulties, as suggestions for how to improve the exhibit.

The need to be gentle in these remarks may strike some as being unnecessary, as the severity of the faults may be more than just a minor deviation from normal exhibiting practice. However, the critique is a moment of high stress for many, and an unfeeling approach can affect even the most reasonable person negatively. Be thoughtful of their needs, however charitable or uncharitable you may feel toward their problems. If nothing more, they will be more likely to listen to what you have to say, and at a later time may be willing to admit that there was some truth to it.

If done in this, or a similar manner, the problems will have been identified in a friendly way and suggestions may be offered in a sense that does not suggest a command. This approach is particularly helpful when an antagonistic questioner is suspected. It certainly need not be followed in every case, particularly after the mood of the critique has been established.

If an insistent exhibitor keeps trying to give a rebuttal to the judges' remarks, techniques other than a cutting off of that discussion by the chairman may be necessary. Perhaps the most effective is to say "Why don't we discuss this further at the exhibit?", and then to move on to the next exhibitor's question. For the arguing one to continue beyond that point will be graceless. If even that invitation should prove unsuccesful, the chairman must then be forceful in terminating the discussion.

Some comments should be avoided as trite and overworked, such as:

"It's the best of an underappreciated area."

"You've gone as far as you can go with this material." — It may be true, but find a different way to say it.

"It was nice, but look at all the other powerful exhibits you were

up against." In an open competition, exhibits compete against a standard, not each other, and such a statement would indicate that the judge had forgotten this basic idea.

"It's just not gold medal material." This has been said by some of the most highly respected of international judges, but in two different cases, the collections subsequently won top awards, including a grand prix, and, of course, there have been others.

"You misspelled two words and your pages don't match" or something similar to indicate that the only problem was in the presentation. If this is used to explain why a lower award was given, it is probably an overconcentration on the presentation of the exhibit and an unfair downgrading.

"You were missing the [obscure item, perhaps known only to the judge and probably so esoteric that no one cares] so you were dropped from a gold to a silver." Sad as it may seem, variants of this have actually happened far too frequently to be funny. An even more serious version may betray the judge's ignorance, such as "Your exhibit of Nauru did not have the One Pound Seahorse" (a value which was never created). In this latter case, the judge got carried away and applied general knowledge to a specific case for which it was not valid. The moral: If you don't know, then either say so or keep your mouth shut. Few judges will know as much about a specialized study as the exhibitor himself, even though in this case the lack of knowledge betrayed was more elementary.

Many more examples could be given, but the picture should seem clear. Petty personal dislikes have no place in judging, and are best left unspoken, as are imagined superiorities with which the judge may speak down to the exhibitors.

Sometimes there will be judges in attendance at the critique who have not been a part of the panel of judges at that particular show. They often will have areas of specialty or known abilities which can be used to great advantage by the panel, sometimes in reinforcing the conclusions reached by the panel in the ability to make even more specific comment than the judges have been able to. Obviously, use of their talents should be done with discretion, but the potential advantages should be quite apparent to the knowledgeable jury chairman.

Preparing for the Critique

Having looked at what the critique should do, how do you prepare for it? First, you take notes on the exhibit, both its good and bad points. Try to single out the half dozen or so items that impressed you the most for quality, rarity, or eye appeal. Remember, rarity does not only mean dollar value, but difficulty of acquisition. A relatively unimpressive item can be quite rare. If there are any features that impress you, note them; any that need correction, list them along with thoughts for how to improve them. Finally, if some notable lack indicates a way in which the exhibit may be improved,

list it prominently in your notes.

During the judging session, these notes will help you to remember why you graded an exhibit as you did, and may give you reason to compare thoughts with another judge who ranked it differently. It could be that your reasons are more valid than those of the rest of the judges, and that by being specific, the other judges may change their opinions based on your comments. On the other hand, in an area in which you are not as knowledgeable, perhaps the depth of the notes taken by others will help you. Don't be afraid to write their comments in a different area of your worksheet, and make a point to review the exhibit in light of their comments at a later time.

Try to inspect the exhibits at least once after the judging has been completed. The results of the consensus of the judges will be more concrete than your initial feeling, particularly in the case of the exhibiting areas with which you are less familiar, and the reviewing of the exhibits will help you to feel comfortable with the results that you have reached as well as to reinforce the experience for future shows. While reviewing the exhibits, make further notes that you might not have had time for in the crush of the judging process. Look at each exhibit in terms of its final award and refine your thoughts as to why it reached that level, particularly if your initial feeling was different from that which it finally attained. There will be times when you are right, but were in the minority.

While reviewing the exhibits, think of them also in terms of recommendations you would make to the exhibitors when asked. Consider some of the following approaches when planning your remarks.

When asked to suggest how an exhibitor may improve his exhibit, try not to preach. If possible be specific. If presentation needs improvement, don't harp on the subject as though that were the source of the lower than desired award. Instead, talk about how presentation, of itself, is worth very little, but how it can help the judge and the public to see what the exhibitor is trying to show, either directly or obscurely. If a logical approach to presenting an exhibit is used (and there are many different and valid ways to choose from), the exhibit will lead from one aspect to the next, leaving the judge or viewer content that he has seen what was meant to be seen, and has not missed anything.

Control any urge to say "You are exhibiting for the judges", since this is only partly true, but has become popular to say. Good exhibiting should be equally pleasurable to the public. It is often the very unusual approach to presentation that spurs this remark, yet the careful judge should not be too quick to dismiss the attempt of the exhibitor. The material on display should be of paramount concern, and the approach taken by the exhibitor, though it may offend some of the less flexible judges, should not be too harshly treated for this reason alone. If the exhibitor is new, a few gentle suggestions might be helpful, particularly if the approach he has chosen appears to be a considerable departure from most of the

normally accepted techniques and has no particularly redeeming grace to make it worthwhile. In any case, you can make the point that collectors are free to choose the way in which they mount their material for their own pleasure, but that a number of more acceptable conventions have been adopted which, while they still give latitude of choice to the exhibitor, follow any of a number of approaches which help exhibits to be viewed more easily. This is a somewhat softer and less arrogant way of saying "You are exhibiting for the judges", and might get more easy rapport with those who are attending the critique.

I am particularly fond of suggesting a single, general way of thinking to the exhibitor, which permits him to use it in his own way on the exhibit, rather than my getting too specific. After all, it's his exhibit, and if all of them looked the same, they might get boring. My suggestion is usually phrased something like this:

"Assume that I have only about 60 seconds in which you can show me your exhibit. Pick the five to ten key pieces you are proudest of, tell me what makes them your choice, and how they fit into the exhibit as a whole. Then take those items and showcase them. The rest of the exhibit is an army and those are the generals. They can't fight by themselves and need the army, but the success of the army depends a lot on how good the generals are."

Then I suggest that writeup be kept to a minimum as higher level shows are approached, particularly of the facts that are obvious. In this sense, mint stamps rarely need any writeup, used stamps a small phrase on occasion, and covers a line or two, with notable exceptions. Thus, if only two or three items in a frame warrant a short paragraph, it may entice the judges to read it. If all have a paragraph or more, time is too short to allow a full reading, and very likely little if any will be read. The showcased items can be made to stand out in such ways as having a hand drawn map with a cover to show instantly an unusual destination. (This means to leave off any maps that are not important; otherwise the unusual nature may go unnoticed.) Important cancellations may be shown with a neat reproduction next to them, but the exhibitor should suppress the urge to show them all. Unusally notable mint or used singles or blocks can have the "short paragraph" where others have none. Many *tasteful* ways can be found to do it.

This may seem like a short discourse on presentation, but rather it is to show how to use the subtleties of presentation to best advantage and to show the exhibitor's philatelic knowledge, not so much in how much he says, but in how he chooses to show and talk about what he has. The advice on showcasing the important items has, in my experience, been the most widely appreciated, followed, and subsequently successful technique I have used. It also results in a very varied range of approaches to the problem, many quite successful.

For postal history exhibits that sometimes become bogged down in the many directions that the complex area being shown could go,

I suggest, in addition to the others above, that an outline be prepared for use with the title page, giving natural sections by concentration, listing subdivisions of them, and mentioning highlights shown in the exhibit. By looking at the outline, the judge and other viewers attending the show can get an overview and then can look at the exhibit, mentally checking off the features mentioned in the outline. The feeling of satisfaction that a complex area has been seen in clear detail is a long step toward achieving the goal of showing "the rates, routes, and markings as they combine to form a postal system" that is my definition of postal history (and much like that of other postal history collectors).

When discussed in this manner, the presentation (which is not really "presentation") is the single area over which the exhibitor has most control. Surely he could be advised to get more stamps, unused or used, or multiples, or more covers. Except for the few collectors who are better off financially, this would result in a comment such as "That's easy enough for you to say" or the like. Besides, they are often acutely aware of their missing material and what it might cost if they were able to find it.

Some judges have offered improper advice in the past and have thereby caused major problems with exhibits. The most unfortunate example I can recall was one who demanded "If you show one cancellation, you must show them all" and "If you mount two covers to one page, all other pages with covers must have two as well." The judge who spoke those words is now deceased, but as he was highly regarded in his area with none around to refute him, three major collectors who have outstanding material fell into the "railroad-track" syndrome — a view of the exhibit from a few yards away showed only an unbroken line of covers stretching into the distance. Correcting these mistaken ideas was a difficult step, but once a little freshness was introduced, each of the exhibitors went on to win much higher honors.

In essence, then, the critique can have as long lasting an effect on the exhibitor as the medal he receives. If handled improperly, it could cause a reaction so strong as to result in a collector resigning completely from further exhibiting. If handled skilfully, the critique can give him the impetus needed for major improvement and future success.

Pen Cancels of the Niger Coast/ Gana Gana

by J.F. Ince

Robson Lowe's *Encyclopaedia Pt II (Africa)*, in the section on the Niger Territories, refers to a pen cancellation—the only example known—on a G.B. 1887—92 5d with manuscript "Forcados, Niger Territories, 23/6/94" (sic) and, in the bottom left hand corner of the envelope, also in manuscript "D.A. Gana Gana." This cover changed hands at the Robson Lowe London sale on 17th April 1980 whereat the auctioneer announced the existence of a second, similar cover. This was done at my request and, at the West Africa Study Circle's London meeting in September, I was able to view the first cover and compare the handwriting of the manuscript cancellation with my own cover.

Both covers comprise identical sized official Royal Niger Company envelopes addressed to the London office and my cover similarly carries a G.B. 5d adhesive, the manuscript cancellation being "Forcados 25/5/94" (sic). Both covers have the straight line Paquebot handstamp and the handwriting of the cancellation appears identical, although my cover, the earlier by one month (possibly the previous sailing?) does not include "Niger Territories" or "Gana Gana." However, the similarity of format and handwriting and the proximity of dates would indicate the same author and origin.

Apart from the question of location of Gana Gana, the most obvious is why the stamps should be canceled "Forcados" in manuscript at a date when the post office in Forcados had been open for over two years and all mail passing through that office carried the Niger Coast Protectorate c.d.s. type 1.

The answer lies in the realization that the Forcados river, on the west side of the Niger delta, constituted the boundary between the Protectorate and the Niger Territories and that the seaport of Forcados, on the west bank, was in the Protectorate.

The Royal Niger Company's main port of entry had been Akassa, further to the east in the delta, but already severe problems of silting were being experienced in the river Nun which were, in the next few years, to render that port unnavigable for ocean going vessels. This was a continuing problem in all rivers throughout the delta.

Pedler, in his history of the United Africa Company (successor to the Royal Niger Company) entitled "The Lion and the Unicorn in Africa" writes, on page 132: ". . . it is interesting to record an enterprise . . . namely . . . the building up of Gana Gana. This was originally no more than a sandbank in the river. The Royal Niger Company beached a number of old vessels on the sandbank and silt gathered around them and formed an island.

"In this way it was possible to find room for warehouses and staff quarters and so Gana Gana became a port of entry."

It seems reasonable, in view of the manuscript cancellations of "Forcados" on both covers (especially the addition of "Niger Territories" on the later one), to deduce that Gana Gana was sited on or near the east bank of this navigable river probably close to the port of Forcados. This location would enable imports and exports from both territories to be handled by the same ocean going vessel without the problems of clearance, payment of duties etc. if goods relating to the Niger Territories first had to pass through the Protectorate's wharves of Forcados. The two covers, both of which are of a size which could have contained covering shipping documents, were probably "posted on board" the carrying vessels to which the goods related, the Paquebot handstamp being applied in view of the manuscript cancels.

The river Forcados additionally provided a direct navigable (for river steamers) route to the Niger Company's riverine ports along the Niger up to Lokoja and, in fact, within some two years Burutu, approximately 20 miles upstream, became the Company's terminus for the riverine steamer service, passengers and freight by that time being ferried between Forcados and Burutu.

Gana Gana's life as a port of entry would appear to have been short-term, possibly due to the continuing problems of silting, while the incorporation of South Nigeria on 1st January 1900 uniting the two territories obviated any continuing desire for a separate port. In fact the rise of Burutu from the end of 1896 as an inland port may have hastened the demise of Gana Gana but it is of interest to record, in my possession, a Niger Coast protectorate postal stationery card written on 23rd February 1898 from "Gana Gana, The Niger Territories, W. Coast of Africa via Forcados" while the printed 1d stamp bears the boxed cancellation of Burutu.

Brasil Postal Stationery

Part II by Rufino R. Pernes

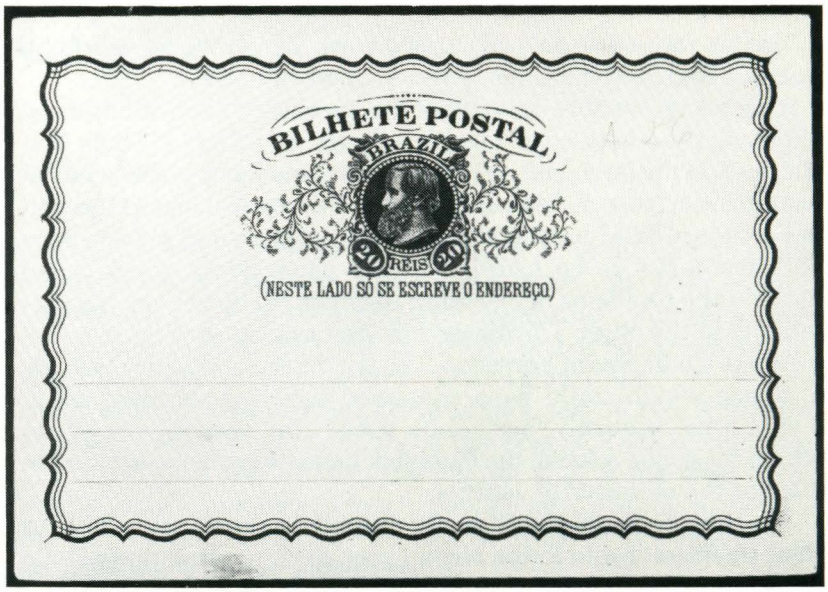


Fig. 17. 20 reis card of 1883 with Scott A-26 design.

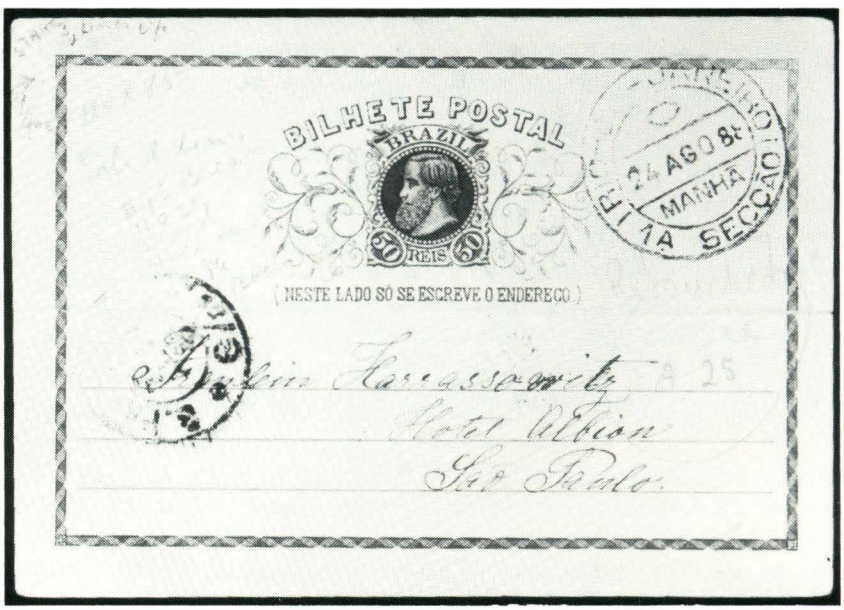


Fig. 18.

1882

8 — 80 reis orange on cream, hard, medium paper. Scott retouched type A-25 stamp at center between "Bilhete" and "Postal." The floral design was removed and the UPU inscription added. A thick and

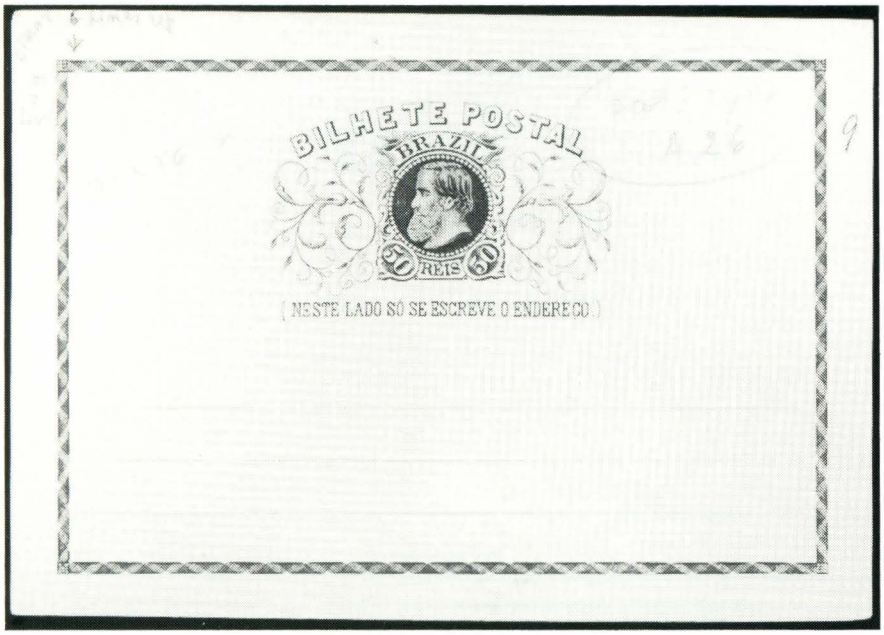


Fig. 19.

two very thin wavy-lines form the frame which is 2 mm wide. Sizes B and C. Solid lines for the address.

1883

9 — 20 reis chocolate on light buff medium paper. Same text design as 7 with the 8 frame of 2¼ mm wide. Stamp is the Scott type A-25. Size A.

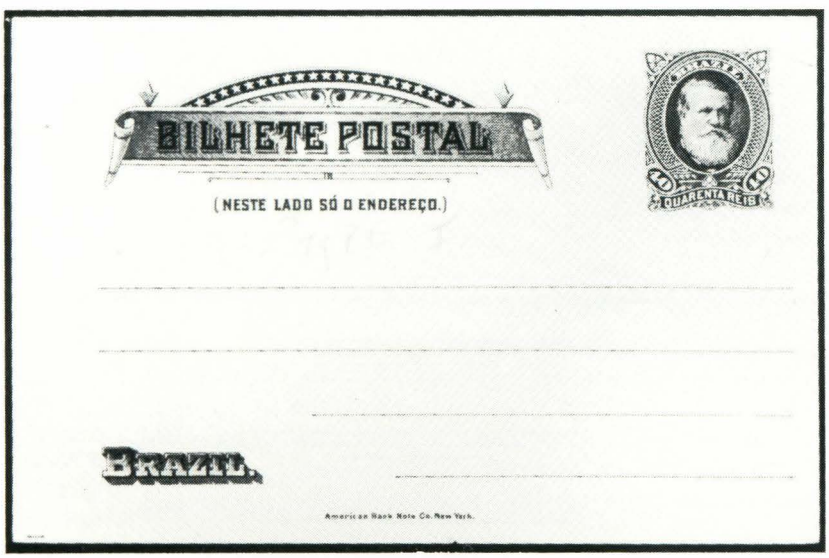


Fig. 20. 40 reis card of 1889, type I.

9a — 20 reis black brown. Same features as 9 but the frame is 2½ mm wide and the stamp is Scott type A-26.

10 — 50 reis blue on bluish toned paper. Stamp Scott

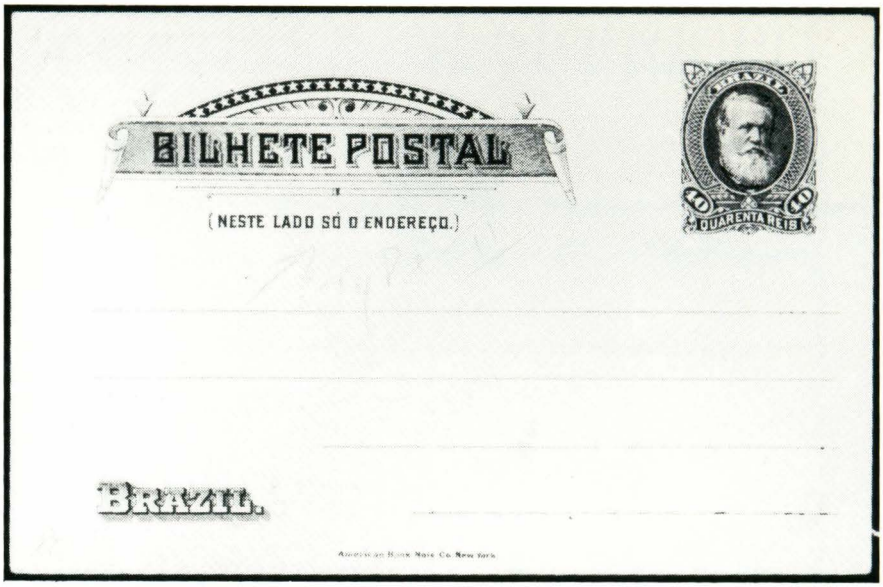


Fig. 21. 40 reis card of 1883, type II.

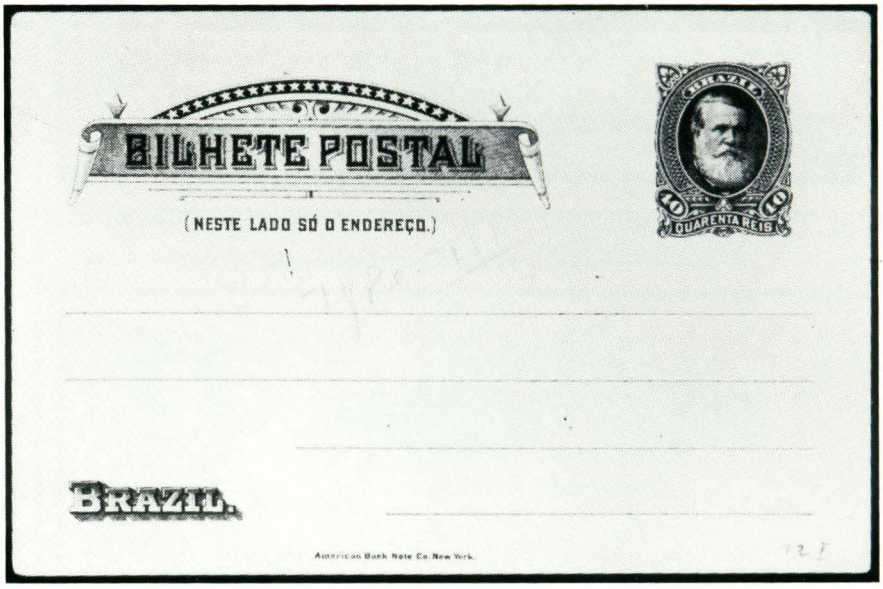


Fig. 22. 40 reis card of 1889, type III.



type A-25. Text design similar to 7, but "Bilhete Postal" in open letters and the floral design less

		elaborated Single 9 lined spiral frame *type I* (Fig. 18). Size A.
10a	—	Same as 10 but frame *type II* (Fig. 19).
11	—	50 × 50 reis blue on white paper. Same design as as the single cards. Frame *type I* on both cards.
11a	—	Same as 11 but frame *type II*.

The stamps on the 20, 50, and 80 reis of the Imperial postal cards show the large head type of the Emperor issue of 1881-1884. These were retouched several times. There are noticeable variations on the nose, beard, eye brows, hair, etc., by which the dies can be differentiated. This article limits its observations to the major differences.

1889 issue

40 reis blue on pinkish thick paper. Size: D. Same text and stamp as letter card of 1889. Solid lines for the address. Brazil at lower left and the printer's name "American Bank Note Co. New York." at lower center. There is a period after the words New York, which is omitted at times. These cards are classified in three types by the small bars between the two last lines under the "Bilhete Postal." These cards have no frame, and are the only Imperial cards with four lines for the address.

Combination types

Types:

I — Three bars. One thin and two thicker but wide spaced.
II — Three bars. One thin and two thicker and very close.
III — One thin and one thick.

There will be a combination of 9 varieties to make a complete set of these printing errors. However, it is this writer's opinion that the type III may be an overinked type II.

Table III

1889
List No.

12	40 reis blue on medium to thick pinkish white paper. Type I — Size D.
12a	Same as 12 without period.
12b	Same as 12 with bars of the type II.
12c	Same as 12 with bars of type III.
13	40 × 40 reis blue on medium pinkish white paper. Same text design as 12. Bars type I — I (type I on message card — type I on reply card).
13a	Same as 13 — Type I — II.
13b	Same as 13 — Type II — I.
13c	Same as 13 — Type II — I.
13d	Same as 13 — Type II — II.

13e Same as 13 — Type II — III.
13f Same as 13 — Type III — I.
13g Same as 13 — Type III — II.
13h Same as 13 — Type III — III.

Letter Cards

This type of postal stationery was invented by Akim Karoby and placed in use for the first time in Belgium on December 15, 1882. Brasil and Uruguay followed in 1883. The letter cards were created with the same intent as the envelope, to mail an enclosed message. It was not intended or permitted to be a vehicle to carry any enclosed object. However, some paid reply letter cards conveyed a second stamped letter card inside, which would be detached, closed, and mailed to the sender with the requested answer. This is observed on the Portugese letter card issues as Portugal was one of the few countries that used this type of paid reply letter cards.

The Brasilian letter cards were first sold to the public on November 15, 1883. The Imperial issues were franked with four values, all showing the effigy of the emperor in an oval inner frame of the indicium. A different portrait was used for each value of each issue. Various perforations are found not only from card to card but on the same card (see the 1889 issue). One printing was made almost annually from 1883 to 1889. The Imperial letter cards had no inside lines except for the last two issues. The 1887 issue, printed on a trial watermarked paper, has 22 blank lines inside due to a printing error. These lines were erased at the mint but can still be seen and counted on most cards. The 1889 issues were printed with 19 blue lines as ordered. The lines for the address are solid lines, spaced dots, or narrower dashes. On some of the 1884 printings, these lines extend over the perforations at right. At the beginning of the top



Fig. 23. 50 reis letter card of 1883, effigy no. 1, ILL.^{mo} 16 mm. Solid address lines stop short of perforations.

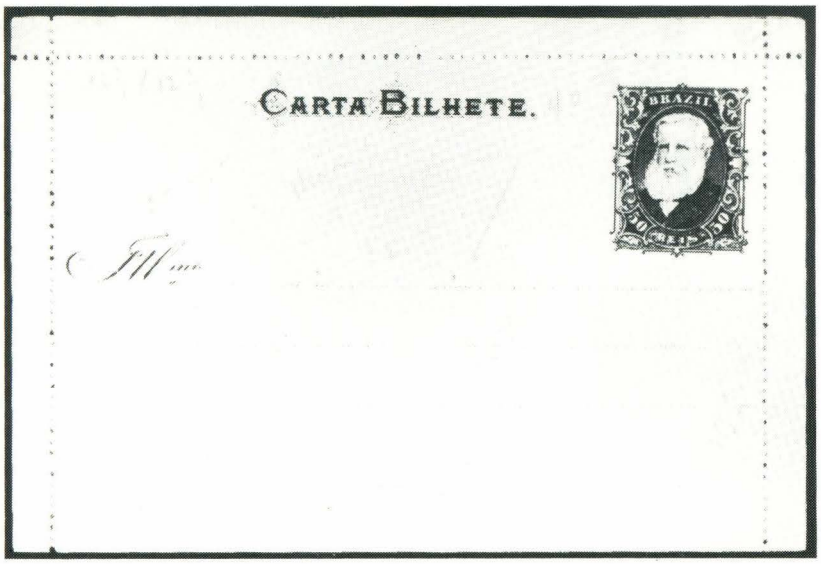


Fig. 24. 50 reis letter card of 1884, ILL.^{mo} 20 mm. Address lines of spaced dots.

lines of the 50 and 100 reis is the abbreviation "ILL.^{mo}" for "Illustrissimo," 16 or 20 mm long. On the 200 reis, an "M" is seen for "Mr." or "Mrs." as this value was intended for international mailing. The paper is thin to medium and surface tinted. There are various heading settings and the 200 reis of 1884 has an additional inscription in French. The later printings of 1885 and 1887 show ornamental designs around the indicia in different color shades and styles.

Shortly before the printing of the regular issues, a type of letter card lacking an indicium (so-called "formula" cards) was distributed to several branches of the Rio de Janeiro post office. Postage stamps were to be applied by the clerks prior to mailing. The postage rate would be according to distance as these formula cards

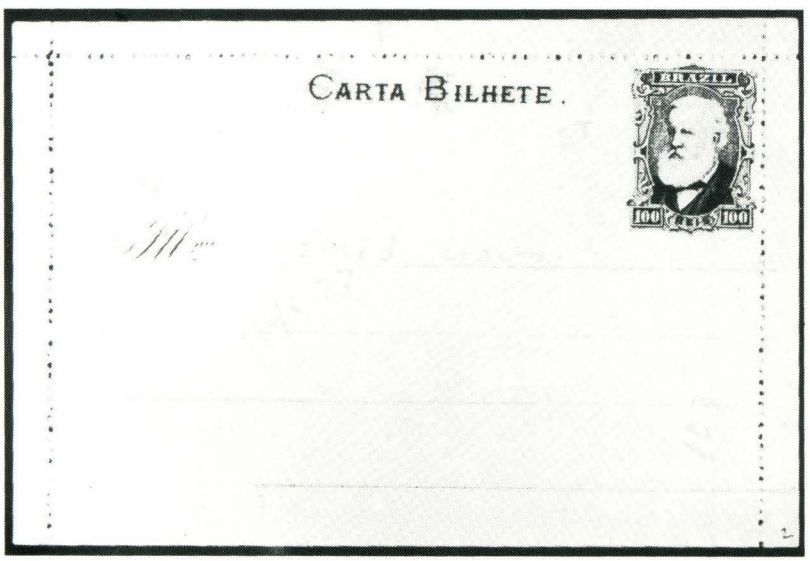


Fig. 25. 100 reis letter card of 1884, effigy no. 2. Solid address lines 3 mm across perforations.



Fig. 26. 100 reis letter card of 1886, effigy no. 5, perforated 12½.

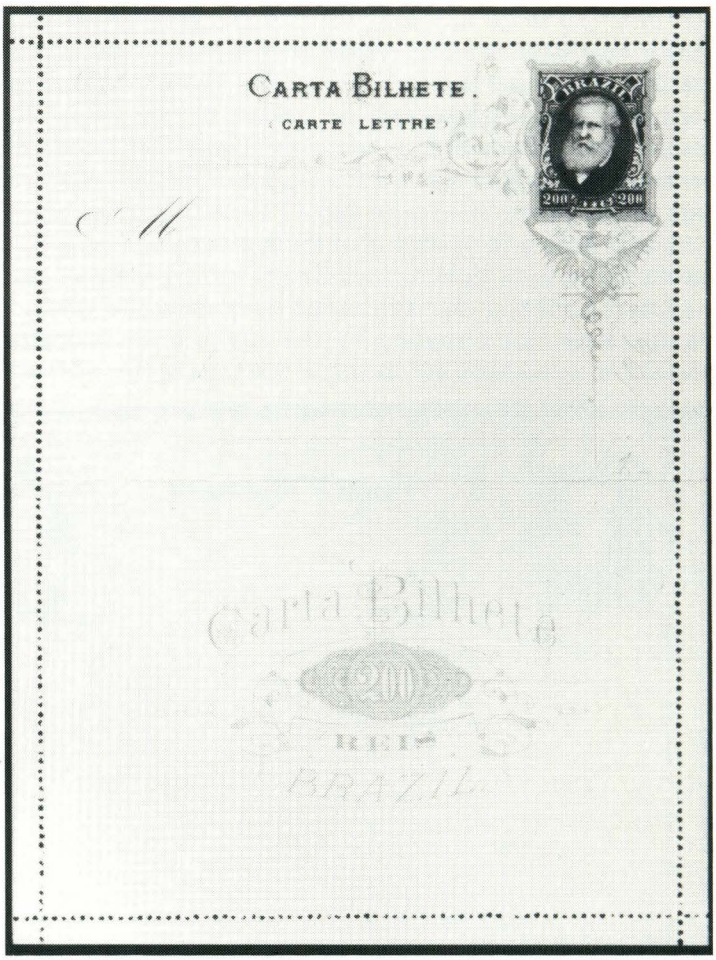


Fig. 27. 200 reis letter card of 1886 showing design on back folder.

were intended for inland use only.

There are some noticeable differences on the frames of the indicia, nos. 1 to 6, such as three different tablets with the word Brasil, three types of words of value: normand open letters, solid color without serifs, and solid with serifs, various scroll designs, and color shades. The indicium design no. 7 was also used on postal cards of the same period.

Because the printing of the Imperial issue shows an overall lack of workmanship, the study of this postal stationery becomes more interesting. One always finds something different or incorrect in every value of this limited issue. For example, in all Imperial issues, the word Brasil is spelled with a Z. However, on the watermarked issue of 1887, it is spelled with an S.

Table IV

Sizes: A - 113/114 × 77/78 mm
B - 115 × 77/76 mm
C - 116 × 77/79 mm
D - 124/126 × 76/79 mm

Portrait design for nos. 1-3; effigy of Emperor Pedro II
Surface tinted thin paper; Heading 37 mm; Perforated 12½; solid lines for the address.

List no.

November 15, 1883

1 50 reis red on greenish paper. Lines for address stop at perforations. Effigy design no. 1. ILL.^{mo} measures 16 mm. 11 mm space between the first and second line for the address.

1a 50 reis red. Same as no. 1 but ILL.^{mo} is 20 mm long and there is only 10 mm between the first and second lines.

2 100 reis blue on bluish gray paper. Effigy design no. 2. Address lines run 3 mm across the perforations at right.

2a 100 reis blue. Same as no. 2 but address lines do not cross perforations.

3 200 reis dark green, light green paper. Effigy design no. 3. Solid address lines are 2 mm across perforations.

3a 200 reis dark green. Same as no. 3 but no lines crossing perforations at right.

1884

Effigy designs nos. 4-6. Perforated 12½: Sizes B and C: Address lines of dots and dashes; surface tinted paper.

4 50 reis red on light green paper. Heading 40 mm. ILL.^{mo} is 16 mm. Effigy design is no. 1 Size B. Address lines of narrow spaced dots. Printing error.

5 50 reis red on brown paper. Heading 37 mm. Size B. Effigy design no. 4. Address lines of narrow spaced dashes.

6 100 reis blue on brown paper. Effigy design no. 5. Size B. Address lines of narrow spaced dashes.

7 50 reis red on light green. Heading 40 mm. Size B. Wide

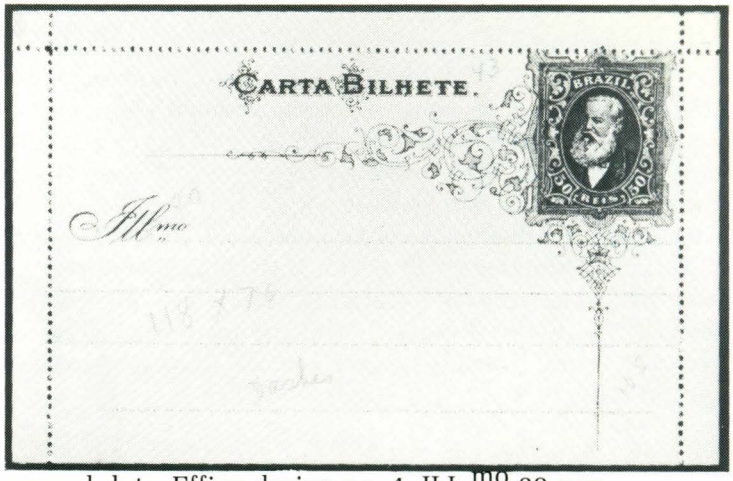


Fig. 28. 50 reis letter card of 1887 on watermarked green paper.

spaced dots. Effigy design no. 4. ILL.mo 20 mm.

8 100 reis blue on blue grayish paper. Wide spaced dots. ILL.mo 20 mm. Heading 38 mm. Effigy design no. 5. The address lines cross the perforation about 1½ mm.

8a 100 reis blue. Same as no. 8 but no lines cross the perforation.

9 200 reis blue green on pale green paper. "CARTE LETTRE" added to text. "M" at beginning of first line for the address which crossed the perforation about 3 mm. Effigy design no. 6. Size C. Heading 38 mm long.

9a 200 reis blue green. Same as no. 9, but no lines across the perforation.

1885

Three different ornamental designs added to the stamps. Lines of spaced dots. Perforated 11 and 12½. Sizes A and C. Three special designs were imprinted on the back folder. They consist of the Brasil coat of arms, Emperor's crown and the value in numerals surrounded by Carta Bilhete, value, and Brazil.



Fig. 29. 50 reis letter card of 1889, retouched die, address line spacing 9½, 9½, 9.

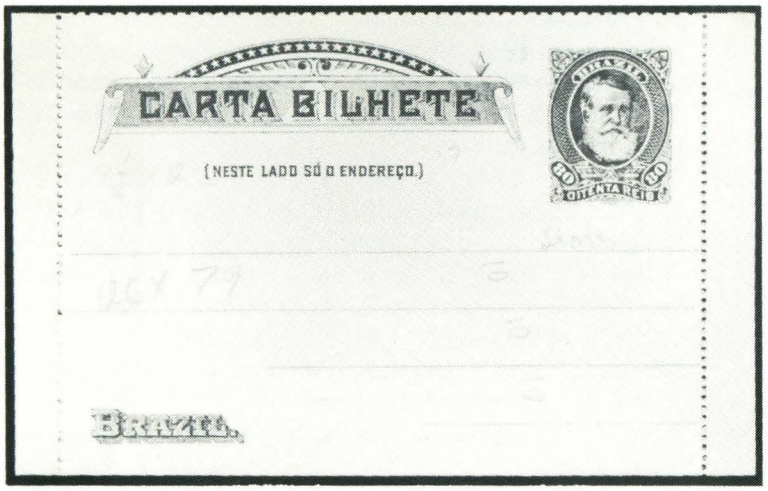


Fig. 30. 80 reis letter card of 1889, effigy shaded with lines, address line spacing 10, 10, 10.

10 50 reis red on pale blue. Effigy no. 4. Perforation 12½. Ornament style I. Heading 40 mm. Size C.

10a 50 reis red. Same as no. 10 but perforated 11.

11 100 reis blue on gray bluish paper. Effigy no. 5. Size A. Perforated 12½. Heading 37 mm. Ornament style II.

11a 100 reis blue. Same as no. 11 but perforated 11.

12 200 reis blue green. Heading 38 mm. Perforated 12½. Ornament style III. Size C.

12a 200 reis blue green. Same as no. 12 but perforated 11.

1887

Watermarked "CORREO GERAL DO BRASIL" and the coat of arms.

13 50 reis carmine on green paper. Perforated 12½. ILL.^{mo} is 20 mm. 22 black lines inside. Heading 43 mm. Lines for address of narrow spaced dashes. Special design on the back (Crown type).

1889

Printed by American Bank Note Company of New York, with changes of the entire concept of the original type of the Imperial letter cards.

Text: "Carta Bilhete" within an elaborate tablet of 73 or 75 mm. Inscription "Neste lado etc." of 37 or 38 mm including the parentheses.

Format: Twice folded with a perforated, gummed, pointed or rounded sealing flap.

Paper: Thin, soft, wove, creamy white.

Perforation: 6, 9½, 12½ × 12. Perforated only on the sides and at the top, as type "F" of Higgins & Gage.

Indicium: Portrait of Emperor Pedro II. Scott type A-14 of 1778-9. Effigy shading of dots or lines.

Sizes: D - 124/26 × 76/79 mm.

Color: Rose or rose pink.

Value: 80 reis.

Inside: 19 blue lines for the message.

14 80 reis rose pink on creamy white paper. Heading 73 mm "Neste lado etc." 37 mm. Space between lines for the address: 9½, 9½ and 10 mm. Emperor's effigy shaded with dots. Size D. Perforated 9½ × 12. Rounded flap. 19 blue lines inside.

14a Same as no. 14 but perforated 6 × 12 and pointed flap.

15 80 reis rose or pink on white paper. Tablet of heading 75 mm long. "Neste lado etc." 38 mm. Space between lines: 9½, 9½ and 9 mm. Size D. Effigy shaded with dots (retouched die). See no. 17.

16 80 reis pink on white paper. Effigy shaded with lines. Space between lines: 10, 10, and 10 mm. Size D. Perforated 9½ × 12. Rounded flap. 19 lines inside.

16a Same as no. 16 but perforated 6 × 12 and pointed flap.

17 Same as no. 15 but perforated 12½ × 12. Retouched die. This die is recognized by right ear lobe which is covered by the beard, while on the original die it is well outlined.

Wrappers Issue of 1889

The Decree of December 15, 1888, which created the unwatermarked envelopes, letter cards, and postal cards of 1889, also ordered the production of stamped wrappers. They were needed due to the increased mail traffic of newspapers and other printed matter. These new postal forms for Brasil, used frequently in most countries, have the same indicia type as for the 100 reis envelopes but with different values. The 20, 40, and 60 reis denominations are encased at the sides interrupting the continuity of the oval around the effigy where the word "CORREISO" was added to BRAZIL at the upper curve, while the value in words is beneath the effigy.



Fig. 31. 20 reis wrapper of 1889, Portuguese printing.

The 20 reis was printed in violet. However, the order for the printing of this issue specified red for the 20 reis, blue for the 40 reis, and brown for the 60 reis. This color error and the incorrect spelling of the first issue are attributed to an erroneous translation from Portuguese, which was thought to be Spanish.

The order specified *vermelho*, written in Portuguese. The translation to English was made from Spanish instead of from Portuguese. Therefore, vermelho (red) was interpreted as *rojo* (red in Spanish). However, at the printer's establishment, he took the translation from the Portuguese. *Roxo* in Portuguese means violet and the 20 reis was printed in violet (English), *violetta* (Spanish), or *roxo* (Portuguese).

Table V

Sizes: A - 126/127 × 253/255 mm
B - 126/127 × 316/320 mm
C - 126/127 × 380/382 mm

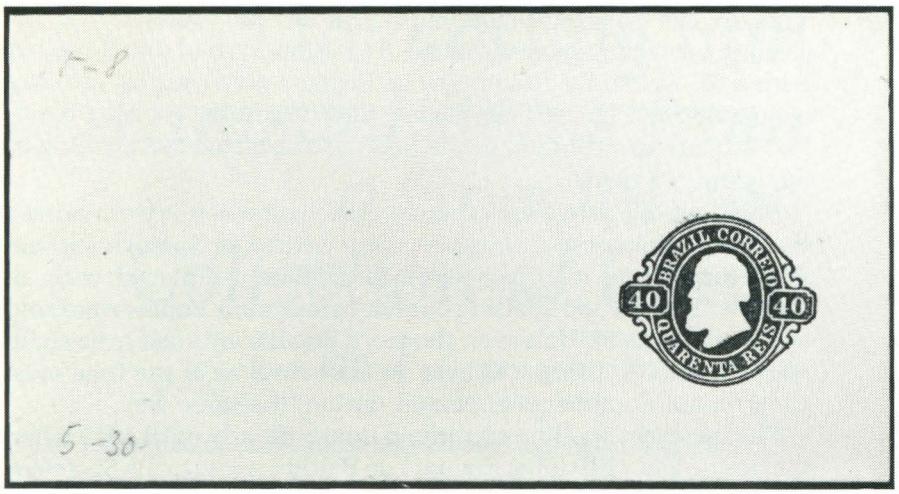


Fig. 32. 40 reis wrapper of 1889, Portuguese printing.

List no.

Spanish printing

1 20 reis violet. Size A. Veinte reis.
2 40 reis blue. Size B. Cuarenta reis.
3 60 reis brown. Size C. Sesenta reis.

Portuguese printing

4 20 reis violet. Size A. Vinte reis.
5 40 reis blue. Size B. Quarenta reis.
6 60 reis brown. Size C. Sessenta reis.

Brasil with a Z and with an S.

From 1843 until 1866, Brasilian postage stamps were produced at the Brasil Mint. After 1866 all postal issues were printed in New

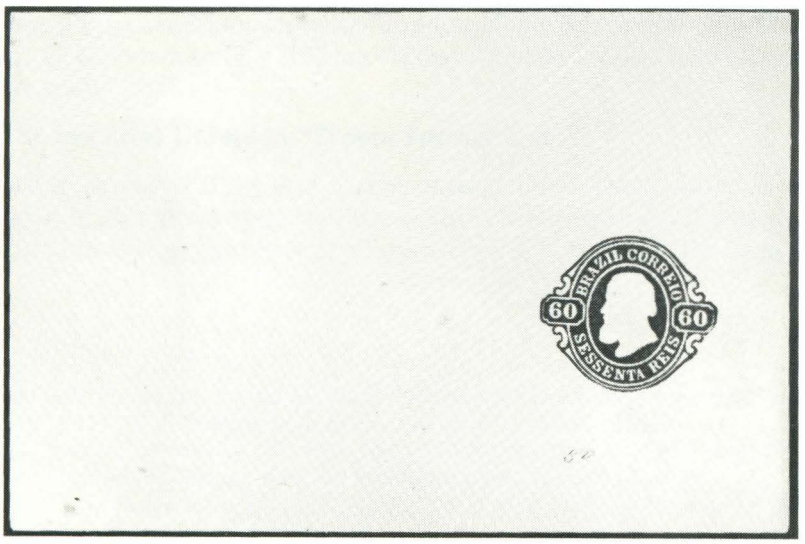


Fig. 33. 60 reis wrapper of 1889, Portuguese printing.

York by the banknote companies. Almost all postal forms, including postage stamps and certainly stationery, had Brasil spelled with a Z. Evidently the choice of designs given to the printing companies and the careless review of typesetting proofs by Brasilian officials contributed to the long-lasting erroneous spelling of the country's name.

Brasilian officials were severely criticized when it was realized that the indicia on the wrappers were written in Spanish and not Portuguese. The wrappers were immediately replaced with an issue with corrected spelling but not before some copies were sold and postally used. However, the word Brasil continued to be spelled with a Z. Nothing was ever done about it as at the time even government documents appeared written the same way.

The incorrect spelling continued intermittently until 1919 when the prominent philatelist Remigio de Bellido wrote to the Secretary of the Treasury, João Ribeiro, asking for a uniform spelling on all postal issues. As an example, he mentioned the postage stamp set of 1918-19 with the republic effigy which has the "S" on values 10 to 600 reis and shows "Z" on 1$000, 2$000 and 5$000 reis.

Consequently, on July 24, 1919, the Brasilian Mint ordered the printing of all postal issues with the "S." Ironically, while the spelling may have been with a "Z," all watermarks were written with an "S" except the Coat of Arms type used only in 1933.

Interesting and Unusual Items from a Specialized Collection of China

Part VIII of an Article by Carl A. Kilgas

The existence of these surcharges was not generally known until 1922, when Baron Vinck de Winnezeele published an inventory of the M.G. Caroly Collection, which contained examples of three types of the surcharge.[82] In 1933, Willy Gruber is reported to have also listed them in a catalog of Belgium essays. Type I is reported to have "CHINE" in plain block letters without any values surcharged—to the best of my knowledge it has never been offered in the major auction sales.

Types II and III are shown in Fig. 106. Type II and III have "CHINE" in seriffed block letters with values indicated. Both Types shown have "Specimen" overprints.

Type II: "CHINE" is 11 mm long—letters thin.

Type III: "CHINE" is 10 mm long—letters thick.

Types II and III appear tete beche vertically.[83] [84] The Brussels Postal Museum is reported to have examples of Types II and III only.

The "Temple of Heaven" issue of 1909 turned out to be the last of the Manchu dynasty although it was issued to commemorate the first year of the reign of Emperor Jsuan T'ung. He is better known as Henry Pu-yi and later became Emperor Kang Teh of Manchoukuo in 1934. Shown in Figs. 107 and 108 are blue and black "samples of the trade" (S.T.).

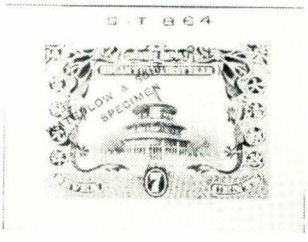


Fig. 107. Type I imperforate single mounted on card, S.T. no. 864. Waterlow and Sons overprint, 23½ mm long, thin letters; 4 mm spaced between "WATERLOW" and "SONS."

The Imperial Unissued "Brown Postage Dues"[85]

When stocks of the 1 and 2 cent postage due stamps, which had been in use since 1904, required additional printings, it was decided to change the color of all dues to brown, although the design

82. deWinnezeele, Baron de Vinck "Les Essais des Timbres de Belgique 1841 - 1920" *Philatelists Belge,* Laeken-Bruxelles 1922.
83. Robson Lowe, Ltd. "Gordon China" Auction April 21, 1964, Lot 275
84. Chien, E.K. *Rocpex Selections* "Belgium Specimens" page 28.
85. Chow, M.D. "The Unsurcharged Brown Postage Due Stamps of the Imperial China Post," *China Clipper*, Vol. 3, No. 2, December 1938, p. 16.

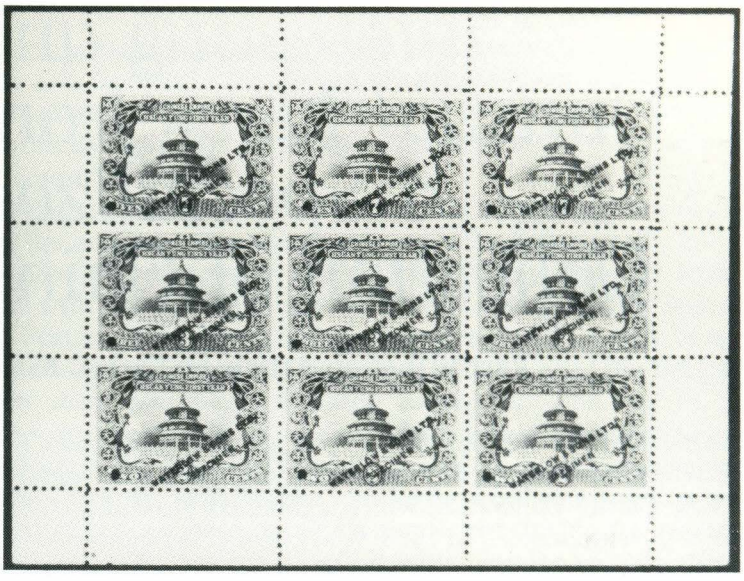


Fig. 108. Type II miniature sheet of nine (3 × 3), overprint 22 mm long, thicker letters; 3 mm spacing between "WATERLOW" and "SONS." Each value designation in sheet punched out with a small hole. Top row: 7 cent; center row: 3 cent; bottom row: 2 cent.

and denominations were to remain the same. The 1 and 2 cent in brown arrived in 1910 and were immediately placed upon sale. The other values were put in storage in Shanghai and were to be issued as stocks of the other color were depleted.

The unexpected success of the 1911 revolution resulted in the abdication of the Manchu emperor and marked the end of the 268-year rule of the Ch'ing dynasty. Imperial stamps were then obsolete, but to serve the new republic, they were overprinted with the four characters "Chung Hwa Min Kuo" or "the Republic of China." The stored brown dues were also included.

For 16 years it was believed that all the brown dues (other than those kept in the official files of the Inspectorate General of Posts) had been properly overprinted. Then, in 1927, an unoverprinted used 5 cent copy was sold in London. In 1928, a 4 cent used copy was reported by M.D. Chow in Shanghai. In 1930, a ½ cent used copy was reported by G.G. Uong in Foochow and in 1931, a 20 cent mint copy was seen by Church Chu in Shanghai.

No others came to light until 1946 when Chiang Kai-shek's gift album of Chinese stamps presented to President Roosevelt in 1940 was auctioned by H.R. Harmer in New York. Lots 156-158 offered mint copies of the ½, 5 and 20 cent values. The 4 cent mint surfaced later and is the rarest; even the postal archives in Taipei do not have a copy although the other three values are present in full sheets. All four mint unsurcharged copies are shown in Fig. 109.

The Republic of China's First Overprints

The provisional republican government in Peking requested all postmasters to recognize the new republic and delete all references to the imperial dynasty. The four characters, referred to above,



Fig. 109. The four mint unsurcharged copies of the Brown Dues.



Fig. 111. A complete set of the Kienyang Fu locals overpaid the postage and registration fee by 5½ cents (probably to use the entire set) on this cover from Kienyang Fu, near Foochow, to Shanghai. The boxed vertical registration chop, with no. 934, was adopted in 1912. The cover was canceled September 26, 1912.

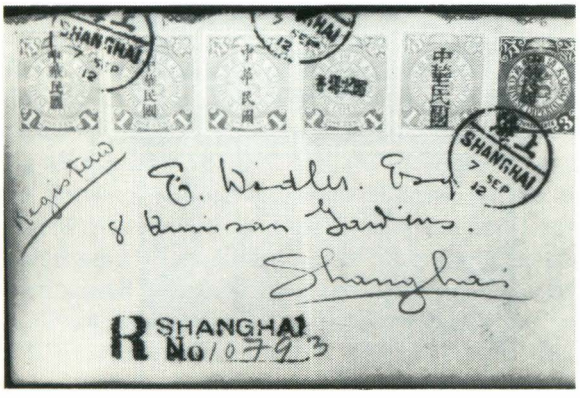


Fig. 110. A local use cover of the first republican overprint issue from Shanghai. The rate, including registration, of 8 cents was paid for the three types of official overprints (at the left) plus two Tuchanghsien postmaster locals, one upright, the other horizontal (not normal) on either side of a Kienyang Fu local. The Shanghai registration chop — no. 10793 — is one of the older types in use since 1906. The cover is dated September 7, 1912.

Fig. 112. Another cover similar to that in Fig. 111 but not of native origin.



Fig. 112a. Interestingly, the cancel has the character for the "1st" year of the republic and was used on the other two covers as well.

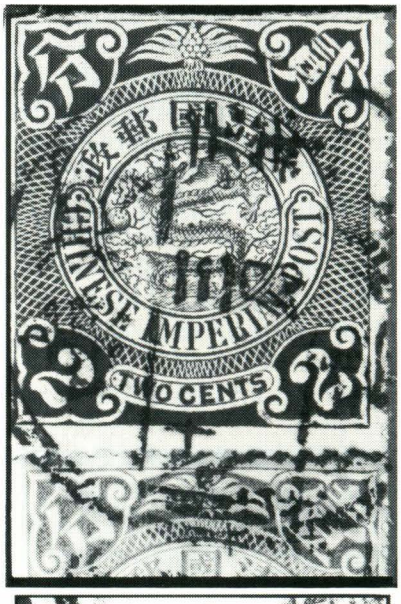
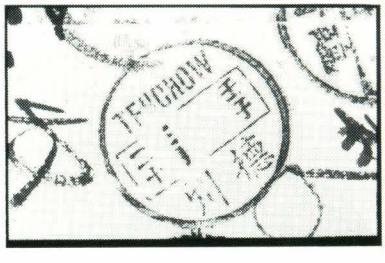


Fig. 112b. The reverse showing backstamps.



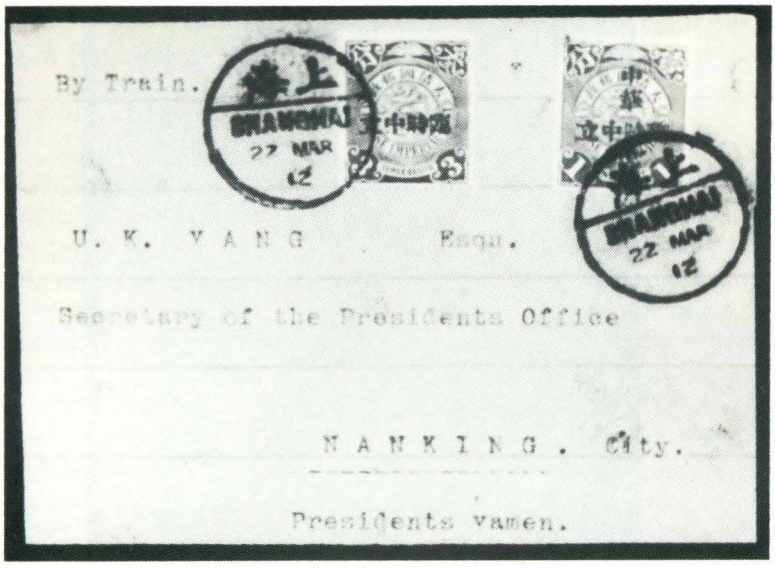


Fig. 113.

were to be used as an overprint where necessary. The initial instructions were rather vague and some postmasters interpreted them to also include stamps. They proceeded to overprint their current imperial stock with the approved characters with chops made locally. Although this action was later disavowed by officials, these locally prepared overprinted stamps did much actual postal duty and were recognized as valid even after the officially prepared overprints were issued. Three interesting examples are shown (Figs. 110, 111, and 112).

Initially, there was considerable confusion on the form the new overprint should take. T. Piry, then postmaster general, authorized a four character horizontal overprint which read "Ling Shih Chung Li" or "Provisional Neutrality" and sent a small supply to Foochow. The wording proved very objectionable to various officials — "The Republic was NOT Provisional, it is PERMANENT." The issue was quickly withdrawn and returned; however, not before a few had been sold in Nanking, nearby Hankow, and Changsha.

To salvage the stamps previously overprinted with the objectionable meaning, an additional horizontal four character overprint similar to the one authorized for the local issues was applied to the eight values with the undesirable characters. The result was in the shape of a cross; hence the name "cruciform" was given to the issue appearing March 20, 1912 and sold for only a few days. Figure 113 illustrates some of the early day confusion within the republic. Neither the 3 cent Provisional Neutrality nor the 1 cent cruciform on the cover were officially issued in Shanghai. Yet this cover was properly canceled there and sent to the office of the first president of China, Yuan Shih-kai during the very short period of 26 days between his inauguration, March 10, 1912, and the decision to move the capital from Nanking to Peking on April 5. Figure 114



Fig. 114. The $5 cruciform overprint.

Fig. 115. Pane of 8 with cracked plate in lower right margin.



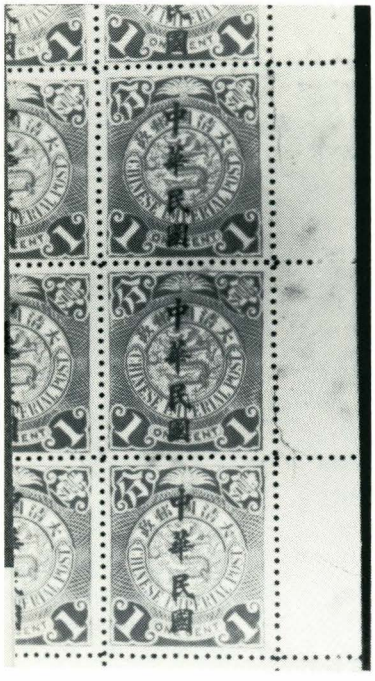


Fig. 115a. Detail of corner showing crack.

Fig. 115b. Diagram of crack.

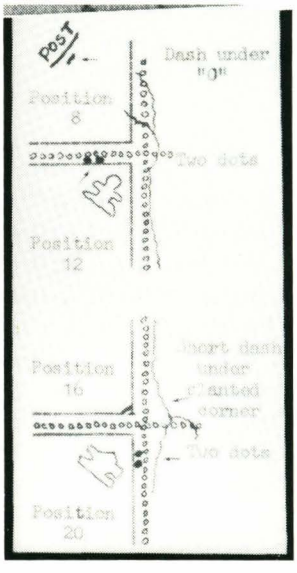
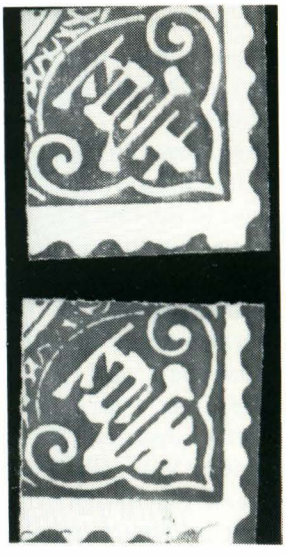


Fig. 115c. Detail of repair — recut at top; normal character at bottom.



shows the $5 cruciform; only 32 copies were sold in Nanking and 20 in Hankow.

Republic Overprints on Defective Waterlow Stock

It is apparent that a few Waterlow plates that had been set aside for recutting or destruction were used in the mad scramble to find overprinting stock. Most of the basic stamp varieties were found long after overprinting had been completed, hence their scarcity.

During the final printings of the 1 cent from plate 6, a major plate crack developed, visible along the lower right half of the pane of eight (Fig. 115). It damaged the character for "one" in the upper right corner of the two stamps. The plate was sent to Waterlow for repair. Position 20, although somewhat damaged, was not repaired but the repair in position 12 was startling — at least to a Chinese. The recut was in a form that did not exist in Chinese calligraphy.[86]

This variety is not too elusive in the Statistical Department nor the Commercial Press and Waterlow overprints but was unknown to exist on the cruciform overprint until 1965 when the corner block in Fig. 116 was found. Even Allan Goskson did not believe it existed.

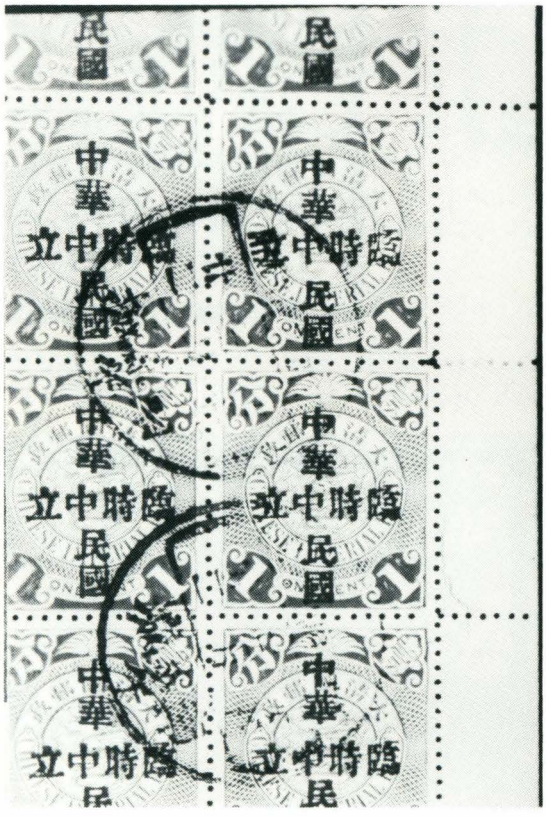


Fig. 116. Enlarged cruciform with repair upper right; damaged character, but not repaired, at lower right. Crack visible.

86. Chow, M.D., ed. "One Cent Recut," *China Philatelic Society Monthly*, Vol. 2, No. 11, September 1930, p. 1.



Fig. 117. Recut on stamp without any overprint.



Fig. 117a. Repair on left stamp character, normal on right.

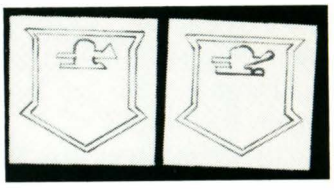


Fig. 117b. Detail showing comparison with normal on left.



Fig. 119. Mint and used copies of the Statistical Department inverted overprint.



Fig. 118. Lines of reentry visible in large character for "2" at right.



Fig. 120. Mint and used vertical pairs, horizontally imperforate.

This block was canceled "Nanking City, March 22, 1st Year" — 1912.[87] Official records show only 12 copies of the recut were sold before the issue was withdrawn. It is doubtful if more than four or five blocks have survived. A single on cover was sold recently in an Alevizos auction.

However, the rarest of the recut corner is the one *without* any overprint.[88] M.D. Chow, in 1926, stated that he knew of only three used copies (Fig. 117) and since then no others have been recorded. Only two mint copies are on record, making this one of China's rarest stamps.

High values, such as the 1 dollar, were printed in sheets of 48 (8 × 6). Towards the last, printings were made from a plate with position 39 damaged. Unnoticed, it was overprinted by the Commercial Press in Shanghai. The variety has been referred to as a "retouch"; however, no repairs were made to correct the damage. Not too many can exist since it was not discovered until 1940 — some 28 years after it was issued.

On the 2 dollar, a re-entry occurs in the upper right character for "two" (Fig. 118). A few used copies were found with upper Yangtze River cancels: Hankow and Kiukiang. The dates are 1909 and later indicated the recutting was done rather late. It is also found on the Statistical Department as well as on the Waterlow overprints.

The invert is found only on the Statistical Department overprint. The used copy, scarcer than mint, is dated December 23, 1912 (Fig. 119).

There are quite a number of perforation varieties but the 4 cent imperforate horizontally was not found until the late 1960s. Both mint and used pairs are shown in Fig. 120. No more than five pairs are believed to exist. They were discovered so late and none have appeared in any major auction.

The Unofficial United States Overprints — 1913

All of the foreign post offices in China used stamps overprinted for use in China except the United States and Britain. John N. Darragh



Fig. 121. US Postal Agency overprints.

87. Chien, E.K. Rockpex Selections, "Cruciform with Recut," p. 235.
88. *Ibid.* "Unsurcharged Recut," p. 171.

was appointed US postal agent in September 1907. He was continually pressured to issue US stamps overprinted for use in China and to "put the U.S. Office on the Map."[89,90]

In 1913, Darragh arranged to have all values in stock at the agency overprinted "SHANGHAI CHINA" in thin letters, probably a sheet or two of each value. He did not obtain official approval from Washington, under the impression he was preparing "precancels" which were well within his authority. However, within a month, a "STOP" order was received from Washington, along with a severe reprimand. This abruptly ended any further distribution of the overprinted stamps. Few were sold. Certain aspects of the issue give it a private philatelic flavor; note the invert in Fig. 122.



Fig. 122. Inverted US Postal Agency overprint on 1 cent Parcel Post.

The Republic's First Regular Issue

With the establishment of the republic, a set of regular postage stamps was needed. Subjects for the set were chosen by Lorenzo J. Hatch (1856-1914), a cofounder and First Director of the Chinese Bureau of Engraving and Printing at Peking. The mint at Peking was not ready to print postage stamps so the contract was given to Waterlow in London, using as a basis the designs suggested by Mr. Hatch. The set was issued May 5, 1913. A "Sample for the Trade" miniature sheet of 9 is shown for the 15 to 50 cent values with the usual punched hole in each value.

To be continued



Fig. 123. Republic of China first regular issue miniature trade sheet of nine.

89. Canman, Richard. "Special Postage Stamps for the United States Post Office in Shanghai," 20th American Philatelic Congress Book, 1954, p. 17.
90. Stollnitz, Henry. "United States Mail—Shanghai, China," *Postal History Journal*, 1975, Parts I and II.

Postmaster Robert Morris Revisited

by Calvet M. Hahn

Almost a quarter of a century ago, the Collectors Club of New York published selected letters from the original 1847-8 letterbook of New York City postmaster Robert Morris. The work was edited and annotated by the late Winthrop S. Boggs who extracted some 226 of the letters. The original manuscript comprised 887 tissue "carbons" of the original letters.

The work is an important original source document for postal historians and as such is one of the outstanding treasures of the Collectors Club library. I have long wondered what Mr. Boggs might not have extracted that more up-to-date information on postal history would suggest was interesting. We do know that this letterbook is the source for the "proof" that the 1847 issue was released July 1, 1847. It tells us how stamps were distributed to small offices, the names of some route agents, data about the "freight money" system in transatlantic mails, etc.

Having the original in hand, I can now affirm that Mr. Boggs did pick the more important letters. But his own notes in the book showed that he had to pass up a number of other interesting ones while there are others that can now be judged "interesting" that he might not have considered.

Following is a second selection of letters. They will be noted against the pages in the original manuscript rather than renumbered as was the case in Mr. Boggs' editing. None of the letters he extracted will be included unless it is to transcribe a phrase with which he had difficulty.

> 1 P.M. Columbia, Fluvanna Co. Va. June 11, 1847
> Sir: The accompanying draft in favor of Messrs D. Williams & Co. drawn by you, cannot be paid for the reason that the amount is greater than the regulations of the department will permit.
> If you will please divide the amount (say $6.00 each) in (pencil insert) (amounts of drafts paid) and send it to me by return of mail, in order that the publishers may receive the money—Your attention will oblige.

Postmaster Morris here is trying to accommodate a fellow postmaster by showing how to work around a regulation.

> 2 A.C. Switzer Esq. 47 Front Street. June 11, 1847
> Dear Sir: Yours of the 9th, I found on my table this

morning. I imagine the difficulty you allude to grows out of you and your young man not being aware that at the Post Office there is a separate window for the delivery of Newspapers from that where the letters are delivered—and that your enquiries are made at the "letter window" and not at the "newspaper window".
If you or your young man will call upon me, I will shew you how, I suppose, the error has occurred.

In this letter Morris gives us data about the layout of the post office in mid-1847 and the separation between letter and newspaper mail.

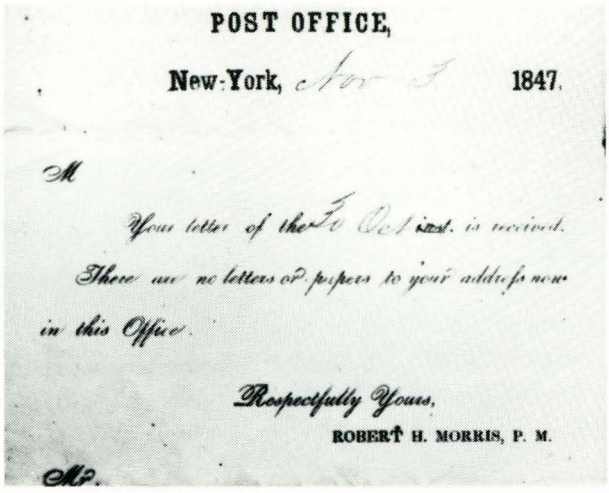
9 J. Wyman Jones Esq. June 17, 1847
Dear Sir: Yours of the 14th with its enclosure was duly received. Occupation out of my office has caused this delay in acknowledging it. Your letter was the first intimation I had upon the subject. The Clerk in whose handwriting the note was, stated he wrote it because some person who called for Mr. Peabody's letters refused to take yours, or after he had taken them, returned them, (which was the statement I do not now remember) which made a double delivery—The rule of the office is if the person calling for the letters in a box, will not take all the letters, the letters similarly addressed with those refused are not to be placed in the box again for the reason that it makes a double delivery from the same box.
Mr. Peabody informed me that such practice is not habitual, and that the clerk who calls for the letters in the box takes all.

This letter had been selected for publishing by Boggs but it didn't make it. It tells us how the box letter drop operation worked in New York. It might be noted that Mr. Morris was away from the office from the 12th through the 16th and the clerks handled the mail in his absence.

Boggs illustrated as letter no. 4 one of June 18, 1847 to George Lehman which commented upon letters bearing "paid 35 cts" and "paid 17 cts" that did not make the packet of June 6th, noting the unusual rates, from Philadelphia. The former is a double sailing packet freight money letter (2 × 5 cents postage + 2 × 12½ cents freight money) while the second is a single freight money letter short one-half cent (5 cents + 12½ cents). He does not tell us what happens when a prepaid freight money letter doesn't make the ship!

16 June 21, 1847 E.H. Butler Esq. Philadelphia
Sir: Yours of the 19th inst. is received. Many papers are daily deposited in this office on which the postage should be prepaid, they are placed by themselves for a season and are then destroyed. Search has been made for one addressed to you, among those remaining on hand, and it cannot be found.

A major portion of the letterbook is devoted to Mr. Morris' ongoing battle with the publishers to properly prepay, address, and wrap newspapers. This tells us what happens to those not prepaid.



POST OFFICE,

New-York, Nov 1 1847.

M

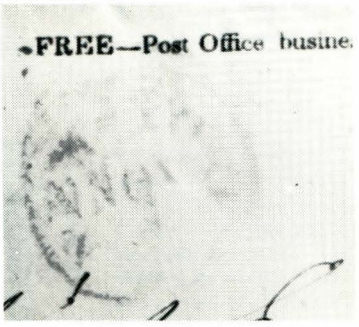
Your letter of the 29 Oct inst. is received.

There are no letters or papers to your address now in this Office.

Respectfully Yours,

ROBERT H. MORRIS, P. M.

Mr.



FREE—Post Office busine

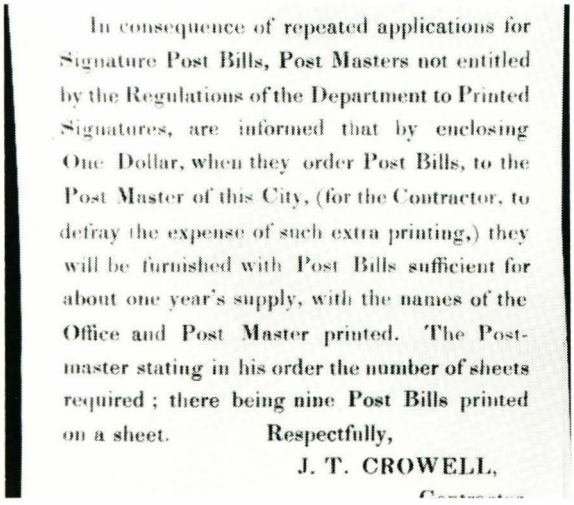
16 Robert Morris had enough requests for possible missing letters or papers that he developed a form stating that no letters or papers addressed to the party were in the office. It bears a black printed "FREE-Post Office business." and a red 30mm NEW-YORK/NOV/1 cts.

It had been selected by Boggs but didn't make it.

18 June 21, 1847 Joseph G. Cresswell Contractor to furnish blanks to the P.O. Dept. Dear Sir: I this day received a letter from the 2nd Assist. PMG dated 18th of June requesting me to call your attention to the enclosed letter of E. Thompson Esq. Postmaster at Williamsburgh, Pa. dated June 11, 1847 complaining that you have not furnished blanks acknowledging orders.

This letter shows how the New York postmaster was regarded as an intermediary to solve problems by the authorities in Washington.

25 June 23d 1847 Thomas J. Durant Esq.
Dear Sir: Yours of the 11th inst. was duly received in relation to the letter addressed to Mrs. Sarah B. Durant. My clerks found the letter. Instead of its being directed to 33 St. Marks place, as you stated it was, it was directed to



In consequence of repeated applications for Signature Post Bills, Post Masters not entitled by the Regulations of the Department to Printed Signatures, are informed that by enclosing One Dollar, when they order Post Bills, to the Post Master of this City, (for the Contractor, to defray the expense of such extra printing,) they will be furnished with Post Bills sufficient for about one year's supply, with the names of the Office and Post Master printed. The Postmaster stating in his order the number of sheets required; there being nine Post Bills printed on a sheet.

Respectfully,

J. T. CROWELL,

Contractor.

18 Typical of the form requests is this of Cresswell marked in ink "P.O.B." and a red FREE. It is typical of the forms sent by Cresswell to solicit orders for blanks.

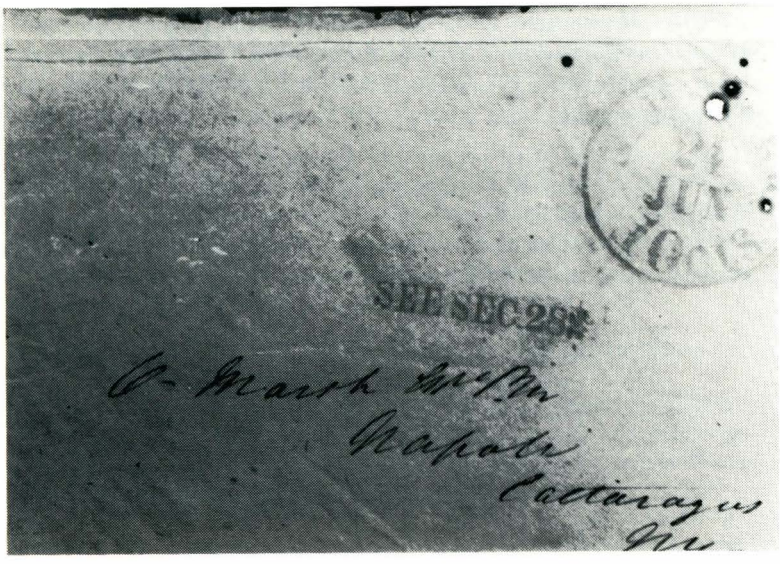
No. 23 St. Marks place which is the reason the letter has not been delivered. The letter had been regularly advertised. I have deferred answering your letter until I could inform you it had been delivered. The letter has been delivered to Mrs. Durant.

This letter was misdirected by ten doors on a fairly short street which an efficient carrier service would have corrected. At this time the City Despatch operation had been abandoned by the Post Office for almost seven months so the carriers used were the old structure "from the mails" that had existed in New York continuously since the eighteenth century. They were not as efficient as their private competition at this point. It might also be noted that the street address was considered the authority to deliver.

31 June 28, 1847 Chas. B. Boswick, Esq. 70 William St.
Sir: I have this day been instructed by the Auditor of the Post Office Department that there is now remaining on the books of the department a balance against you as PM at Pine Plains, N.Y. the amount of Thirty One 91/100 Dollars, and also to ask whether you will be prepared to discharge this amount upon the issuance of a draft therefor. Please call at my office tomorrow morning in relation to the subject.

This letter, which had been selected but omitted in the Boggs work, shows how the post office collected monies due after a postmaster resigned. Note again the street address and that Mr. Boswick was expected to receive the letter in time to come in the next morning which was only possible if the letter were domicile delivered.

32 June 29th 1847 Wm. Strong Esq. Postmaster, Philadelphia, N.Y.
Dear Sir: Messrs. Townsend Sayer & Clark yesterday brought to me the letter of Mr. Woodward to them with a note on the bottom.
We rec'd your post bill of the 21st of May which calls for two letters unpaid 20 cts. It was rec'd by us on the 24th. Messrs. Townsand Sayer & Clarke have a box at my office into which their letters are immediately deposited. They have two boys who take their letters from the box. In May the mail from the north which brings your mail to us reached my office about 5 o'clock in the morning when all my clerks are in the office and rapidly occupied. Even had I a dishonest clerk in my office, which of course I do not believe or suspect, it would be next to impossible for him to [observe?] a money letter and abstract it without being discovered by the other clerks.
I wish you to ascertain and report to me who it was that put the letter into your office. At what time of day it was put there. Who directed it. Whether the person who put it in the office went direct to the Post Office from Mr. Woodward. Whether that person speaks from actual recollection or from a mere conviction that he does his duty. Also how many bills were in the letter, of what



45 A number of regulations dealt with transient papers or circulars. This is the only recorded example referring to Sect. 282 of the 1847 Act. It is a "Washing Pamphlet" dated 9/28/49 which was not prepaid and thus hit with the red 30mm circle NEW-YORK/24/JUN/10 cts. and the red 30×4mm SEE SEC. 282 notice. This is a large penalty. The section provides that postmasters cannot receive transient circulars under their franking privilege and must return them.

denomination and on what Banks. Please contact me at your earliest convenience.

35 Benjn Case Late Pm Cutchogue N.Y. June 29, 1847. I have received from the Auditor of the P.O.Dept. the PMGenls draft on you for $34 dollars, being the balance against you as Postmaster at Cutchogue, N.Y. Please call at my office and cancel the same at your earliest convenience.

This shows how final accountings were handled when postmasters left office. Number 70 of July 6, 1847 for $24.70 went to Daniel Howell late P.M. at Sayville, New York. Mr. Case was again written on July 14 for a corrected draft of $44.45.

45 June 30, 1847 Peter A. Armstrong, PM at Morris C.H. Ill.
Dear Sir: Your draft of the 30th of June on this office in favor of Thomas Moran was duly received by Mr. Moran as was also the notice of the same by me.
Neither the Laws or Regulations of the Department give authority to Postmasters to receive money on deposit for other than subscription purposes in favor of Publishers of Newspapers, Magazines, etc. Herewith I send you an abstract of the regulations bearing upon this matter and also return the notice you sent me.
You had better buy an Exchange on New York for the amount and send it addressed the same as you did the draft to Moran.

Again we have Mr. Morris teaching the regulations and enforcing them.

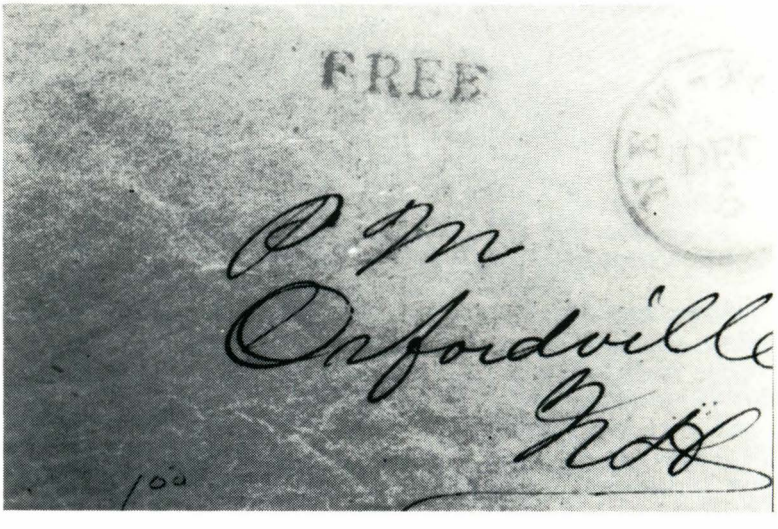
48 July 1, 1847 P.M. Mount Holley [N.J.?]
Dear Sir: Will you please see that Miss Langstroth receives the within letter which contains money—$35.
P.S. Has any thing ever been discovered of the last letter to the same address?

This is an example of how the New York post office handled money letters or what Philadelphia called "recorded" letters. As can be seen they were enclosed inside a free franked letter to the other postmaster.

> 55 July 2, 1847 Mr. Kinsey PM Bristol, Pa.
> Dear Sir: Your letter of the 24th ult is received. The letter addressed "to the care of Mr. James Coleman, for Ann Mangan No 541 4th Street New York" mailed at your office on the 13th ult. was received at this office in due course of mail and was delivered by my carrier to Mr. James Coleman.
> Mrs. Coleman informed the carrier that Mr. Mangan owed her for board for himself and wife—Sixteen Dollars and fifty cents ($16.50). Mrs. Mangan left for Bristol on the morning of the day on which the letter was received, and that an arrangement had been entered into between Mrs. Mangan and herself to the effect that if a letter should reach here after she left, it could be opened by Mrs. Coleman, and if any money was found therein it might be applied by Mrs. Coleman to the liquidation of the debt due for board.
> My carrier received from Mrs. Coleman the letter without the money which letter I herein enclose that it may be delivered to Mrs. Mangan.

Again, this letter confirms that there continued to be a carrier system outside the New York City Despatch operation and that it handled letters from the mail that were street addressed. It is part of the documentary backup to my remarks over a decade ago that use of the street address normally meant carrier delivery in New York City (and I believe in all other large cities).

> 92 July 8, 1847 Postmaster Pottsville, Pa.
> Dear Sir: I am requested by Wm. P. Moss, Esq. Late Superintendent of the Alms House in this City to whom the enclosed letter to your office, it was sent to his care



92 Typical of the way in which Morris handled money letters is this "Free" envelope to the Postmaster at Orfordville, N.H. with a red 30mm circle NEW-YORK/ DEC/5 and red FREE.

for John & Michael Malley and contains Eleven dollars. If the writer Patrick Gallagher is yet in your place, please deliver it to him and advise me of the fact.

This is a further example of the special care money letters were given at New York

Boggs letter no. 26 discussed the handling of the 1847 stamps and advised the postmaster at Steubenville, Ohio that he mishandled the so-called 3rd day use cover by not accepting the stamp as valid. Mr. Boggs originally also intended to publish the accompanying letter which follows:

122 July 13, 1847, D. Moody Esq. Cashr. Stubenville, Ohio.
Dear Sir: I enclose you my letter to the Postmaster of Stubenville, Ohio, for the reason that you may read it, and then deliver it to its address which you will please immediately do.
My principal object in taking so much trouble in the matter, is that the affairs of the Post Office Department may be correctly managed in the future at your office.

Presumably this somewhat undiplomatic approach indelibly impressed the proper method of handling stamped letters upon the memory of the Steubenville postmaster.

128 July 14, 1847 To the Post Master at Harlaem.
Dear Sir: Have you a letter in your office addressed, "To Malachy Montrose No. 233 st 'near third avenue NYC'." We suppose we have sent it to your office—it is from Boston. I enclose the handwriting of the man who directed the letter. If the letter is in your office, please enclose it to me.

Here we have the problem that a street address misread caused a letter to be shipped to a different city. The letter was apparently meant for 33rd or 23rd street.

132 July 14, 1847 Cashier of the Bank of Brattleboro, Brattleboro, Vt.
Dear Sir: A Mr. Joseph Steen of your place states that on the 19th of June he enclosed to M.W. Dodd Esq. of this City two $50 bills of your Bank marked 224 & 398 and on the same day mailed the letter. This letter has not been received by Mr. Dodd. We learn that what bills of your bank that have been purchased by our brokers have been sent to the Suffolk Bank Boston to be redeemed. My subject is first to ascertain whether these bills have got back to your Bank and if so where were they returned from.
You will also please show this letter to your Postmaster, the reason I do not write directly to him, is he may have clerks who if anything is missing in his office might intercept my letter to him. The letter says Mr. Steen did not leave Brattleboro before Monday which was the 21st. We have received the Post bill of the 21st. The letter was all day on Sunday in the Brattleboro office and something may have occurred with it there. That mail reached

me on Tuesday and came direct to my office. Therefore if it left Brattleboro, then the difficulty is at my office and whereever it is, I am determined to fid out. Tell the Postmaster to write to me. Excuse this trouble and believe me.

In this case, Mr. Morris is on the track of a possible theft from a money letter and is attempting to track the possible thief without alerting him.

133/134 July 14, 1847 Wm. Yates Albany
Dear Sir: Your letter of the 13th in relation to the letter sent to "Mr. Isaac F. Marks care of Charles P. Fays Box 1852 P.O. N.Y." is recd.
I enclose you Mr. Fays [subject?] which contains an enclosure both of which have been rec'd by me. You will see that the letter supposed to be lost was delivered on Tuesday [ ], after you wrote it, to its address.

P.M. Albany Dear Sir: Please deliver the enclosed letter to William Yates, Esq. in person, it will not answer to let it go into the hands of the persons who may call for his letters. It accounts for a letter he supposes has been lost, and those who say they did not get the letter would like to destroy the enclosed. Do this for me and oblige.

Mr. Morris demonstrates a talent for intrigue in this case. It is a pity we don't know what the letter was about.

138 July 15, 1847 E.P. Bridge Late Special P.M. Cambridge, Mass.
/s/ M. Monson jr. Asst. PM.

This letter gives us an authentication signature for Mr. Monson on the 1845 issue. There have been questions about the signature found on some copies. However, the most intriguing thing is the address of "Late special postmaster." I have not seen this phrase used before. In the *Federal Register* for 1843 we find Samuel Newell to 7th April 1843 as the Cambridge postmaster and E.T. Bridge (Sp'l)to 25th May 1843 and then Thos. J. Whittemore who continued to be the postmaster in 1847. Mr. Bridge thus served for under a month and a half.

In the back of the 1843 *Register* we also find under Mail Depredations a record of Mr. Bridge serving from 1841 to July 1843 as a Special Agent. Apparently thefts at Cambridge were such that it was necessary to make a Special Agent the postmaster for a while. Was this an off-campus rip-off at Harvard?

147 July 17, 1847 C.P. Loveland P.M. Corning, N.Y.
Dr. Sir. Yours of the 12th is rec'd making enquiries of a missing letter directed to Messrs. "Paige & Bond 27 William St., N.Y." The result of my investigation proves that the letter was properly delivered to its address, and the receipt of the same acknowledged by Messrs. P&B. on the 7th Inst.

This shows how receipts were used for carrier delivered letters of at least the money letter classification, for the receipt of the letter

was acknowledged before Mr. Loveland wrote to inquire. It might be noted that the late Arthur Bond inherited part of the correspondence of this firm from his family and that among those papers was a cover with the earliest known use of the 3 cent perforated. It sold at the 1976 Siegel Rarities auction and subsequently resold for $25,000 to a postal museum.

> 151 July 17, 1847 Messrs. J.C. Jenkins & Co. Philadelphia
> Gents: Yours of the 15th was duly recd. The letter addressed to D. Grogan was found in my office and as you request has been sent to G.D. Grogan 152 Christopher St. The direction on the letter was different in what you state it was. It was directed to 152 Christie Street. It is not in the least strange that G.D. Grogan 152 Christopher Street should not have receivd a letter addressed "D. Grogan 152 Christie Street."

Here again we have a case of street addressed letters being handled by the carrier and the failure to correctly mark the address causing a letter to miscarry. If they had been held at the post office, the name would have sufficed.

> 164 July 21, 1847 W.N. Cole Esq. Lyons, N.Y.
> Dear Sir: Yours of the 17th is ackd. The letter which you state was addressed to "Miss W.N. Cole" cannot be found at this office. The carrier states that he has, lately, left one or more letters for Miss C. but whether they are mailed at Lyons, N.Y. he cannot tell.

This again confirms carrier delivery of letters from the mail.

> 167 July 21, 1847 P.M. Otisville, N.Y.
> Dear Sir: You will oblige me by forwarding the enclosed letter to the father of William H. Wisner. I am not acquainted with the Christian name, or the place of his residence.
> Please add the Christian name to the address of the letter, and inform me by return of mail if you can accommodate me in the above request.

This letter relates to an order for money upon Col. Wisner that Postmaster General Cave Johnson had sent to Morris for collection.

> 171 July 22, 1847 Postmaster Havre de Grace, Md.
> Dear Sir: Yours of the 17th July received. The letter addressed to "John Desmond, c/o Owen Fromm No. 10 Franklin St. New York" remains in this office, the carrier not being able to find the person addressed. The letter is retained subject to your order which you will please give at your earliest convenience.

> 174 July 23, 1847 W.A. Thompson, Esq. 51 Broadway
> Dear Sir: Your note of this date directing that the letters &c. for Matthew Rudsdale be put into your box 1920 is rec'd. Please inform me of the authority you have for making such request as I find Mr. Rudsdale is a business resident of this city.

The first of these two again shows that street addresses were delivered by carriers, the second covers the authorizations needed to have box mail.

> 181 July 23, 1847 Postmaster Upper Middletown Connt.
> Dear Sir: I enclose this letter to you because Mr. Baker who wrote it says he had written some two or three letters to Mrs. John Baker, similarly addressed to the enclosed which have not reached her. The enclosed as Mr. Baker informs me contains money. Will you please ascertain and inform me whether the letters above alluded to have been rec'd.

This is another "registered" letter under the New York plan. Note the follow-through on earlier letters.

> 189 July 24, 1847 Geo. F. Lehman PM Philadelphia, Pa.
> Dear Sir: Yours of the 22d in relation to the letter of Thos. H. Biddle & Co. directed to Corning & Co. of this city and said to have been mailed at your office on the 19th inst. was duly rec'd.
> No such letter is found in my office and Corning & Co. state they have not rec'd it. I will keep watch for it, and inform you should it be rec'd.

It would appear that Philadelphia did not necessarily mark outgoing "registered" letters so that New York did not know to watch in advance.

> 200 July 27, 1847 Postmaster Boston, Mass.
> Dear Sir: Yours of the 24th requesting receipt for one No. 3 Mail Pouch is received; and also a notice from the Department that a No. 3 Pouch labeled for Mount Hope had been ordered from your office to be forwarded to them. Up to this time *no pouch* has been received.

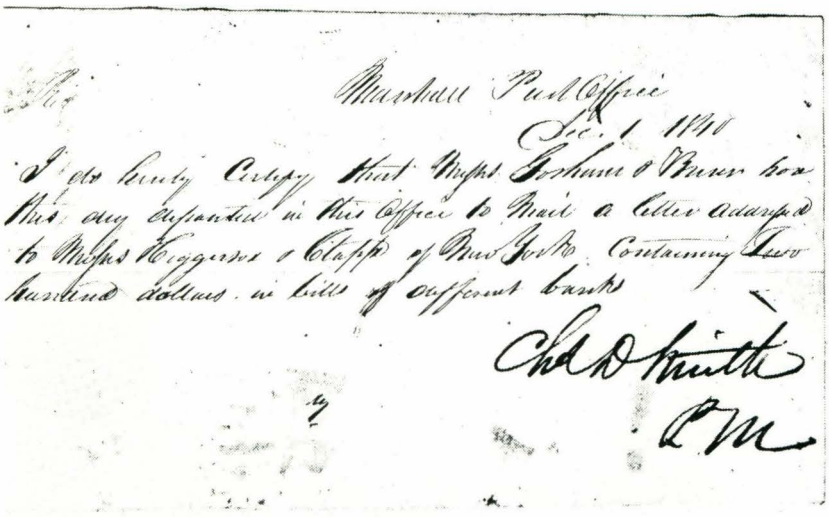
It would appear that New York was also involved in monitoring postal supplies for other offices that were made in the New York area. We find shortly after the following:

> 201 July 28, 1847 P.M. Pawtucket.
> Dear Sir: Mr. Thomas Miller of this City states that about the 21st inst. a letter was mailed a this city addressed to 'Thomas Miller c/o James Carburey Pawtucket Turnpike, Providence, R.I.'. I sent you a *fac-simile* of the original superscription and that such letter has not reached the person addressed. Please inform me whether the letter is in your office. If so, enclose it under cover to me, as Mr. Miller intends staying in this city. [Miller's address of 199 Varick is added in pencil.]
>
> 204 July 29, 1847 Rec'd from Postmaster Buffalo, N.Y. Eight hundred and seven Canvass Bags: viz/ No 1 494 No. 2 195, No. 3 118/ 807.

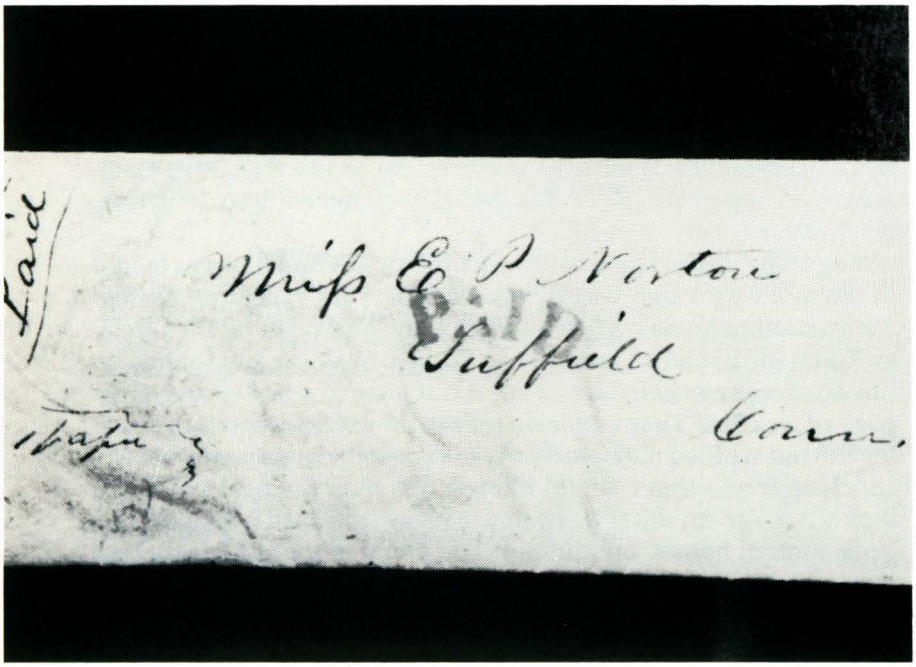
Again we have Mr. Morris trying to track a lost letter.

> 210 July 30, 1847 To the Editor of the New York Herald
> Sir: The four papers I herewith return to you, were re-

turned to me this morning with a note from the P.M. at Raleigh, N.C. of which I send you a copy.
[Copy] Post Office Raleigh N.C. July 28, 1847 Dear Sir: In addition to the 4 New York Heralds which I herewith return for proper direction, we record six others [Heralds] for same mail all [unclear word]. The other, sir, I was able to give a direction to with tolerable certainty, from the County or some other means. The 4 are beyond our reach.-x-x-x-


Marshall Post Office
Dec. 1 1840
I do hereby Certify that Messrs Gorham & Brown have this day deposited in this office to mail a letter addressed to Messrs Higgerson & Clapp of New York containing Two hundred dollars in bills of different banks
Chd D Smith
P M

189 While outgoing letters were not always "recorded" some were as far back as 1840. Here is a receipt given by the postmaster of Marshall, N.Y. receipting a letter to Messrs. Higgerson & Clapp of New York containing $200 in bills. It is the earliest registry receipt I have thus far recorded.


Miss E P Norton
PAID
Suffield
Conn.
1 Paper

210 Newspaper wrappers whether properly or improperly addressed are extremely scarce postal history items. Here is one mailed from New York with pen "paid" and "1 paper" as well as the red New York curved PAID, addressed to Miss Norton, Suffield, Conn.

Morris received some ammunition from a fellow postmaster here in his ongoing battle to get the newspapers to properly address their papers.

The job of tracing money letters was a major part of the letter book and we find Morris writing the Postmaster at Chester, Pennsylvania (August 2) and Cold Water, Michigan (August 2) to see if money letters had been received.

On page 235, an August 6 letter to the Cashier of the Suffolk Bank at Boston attempts to find out who redeemed the bills referred to above on page 132. In particular, Morris wanted to know if the bills came by mail and from where. He had just learned the bills had been presented.

To be continued

Letter to the Editor

To the Editor:

I was very impressed with the article written by Ernest A. Kehr, "Can We Continue to Afford Internationals?" Mr. Kehr's article was right to the point in that, while AUSIPEX is going to be a great exhibition, Australia certainly does not have the population nor the heavy collectors nor the philatelic organizations that come up with the type of money an organization really requires to help make it successful! Ausipex 84 is going to be successful because the Australians and their friends are working extremely hard to make it successful.

Anyone wishing to send a $50.00 contribution to Ausipex 84 will be recognized as a sponsor, and donors sending $250.00 will be qualified as patrons. Certainly any contribution will be appreciated by the committee. Donations may be sent to the Executive Committee, Ausipex 84, GPO Box 8484, Melbourne 3001, Victoria, Australia.

One of the things I hate to do is ask for money and this was taught to me in a very harsh way by one of New York's most prominent stamp auction houses when I was program chairman for the Chicago Philatelic Society. I was in New York on business and I called on this auctioneer to help buy an ad. A full page ad was $40 and a half page ad was $20! The auctioneer agreed reluctantly to write a check for $20 but scolded me fiercely not to expect the same next year! My conclusion was that I would not ask this man the next year but I took out the ad myself! I was going to name it "from a reluctant New York auction house" but did not! The moral of the story is that we may or may not continue to afford internationals, but a lot of personal help and a few spare dollars will certainly go a long way.

Stanley C. Jersey, F.R.P.S.L.

Publications Received

Werner Elias

Australia—States

Mogens Juhl, *Postage Stamps and Postal History of Western Australia*, Vol. III: The Colonial Postmarks 1829-1901. Published by the author c/o Svemo Trading Pty; Ltd., 71 Avalon Parade, Avalon Beach, N.S.W. 2107, Australia, 1983. 96 pp., ill., stiffbound. Price: Australia $12.75 ppd. Gift of the Author.

Baltic States—Serials

Eesti Filatelist (The Estonian Philatelist), Vol. 27—1981, 216 pp., Vol. 28—1982, 416 pp., Vol. 29—1983, 192 pp. Eesti Filatelist, Goeteborg, Sweden. Ill., softbound. Purchased with library funds.

British Commonwealth— Catalogues

Stanley Gibbons, *Elizabethan Catalogue of Modern Commonwealth Stamps*. 20th edition. Stanley Gibbons Publications, Ltd., London., 1984. 573 pp., ill., stiffbound. Price £9.95 plus 1.00 postage. Gift of the publishers.

British West Indies

L. E. Britnor, *British West Indies Postal Rates up to 1900*. British West Indies Study Circle, Great Britain, 1977. 52 pp., ill., softbound. Purchased with library funds.

Canada

David F. Session, *Canadian Stamp Handbooks: The Edward VII Issue 1903-1912*. Unitrade Associates, 127 Cartwright Avenue, Toronto, Ont. M6A IV4, 1984. 14 pp., ill., looseleaf. Price: Can $3.95 ppd. Gift of the publisher.

Catalogues—General

Stanley Gibbons Stamp Catalogue in Parts No. 20 South America, 2nd ed. Stanley Gibbons Publications Ltd., London, 1984. 619 pp., ill., softbound. Price £12.50 plus 1.00 postage. Gift of the publisher.

Colombia—Airmails

Eugenio Gebauer and Jairo Londonio Tamayo, *Los Primeros 50 anos de correo aereo en Colombia*. Eugenio Gebauer, Bogota, Colombia, 1975. 326 pp., ill., softbound. Gift of Deborah Friedman.

Denmark—Catalogues

Aarhus Frimaerkekatalog Danmark 1984-85 Aarhus Frimaerkehandel/Lars Boes, Bruunsgade 42, 8000 Aarhus C, Denmark, 1984. 216 pp., ill., softbound. Price Dan Kr. 68.00. Gift of the publishers.

AFA Danmark Fireblokke 1984-85. AFA Forlaget, Bruunsgade 42, 8000 Aarhus, Denmark, 1984. 32 pp., softbound. Dan Kr. 28.00. Gift of the publishers.

France

Stanley J. Luft, *The Regular Issues of France According to their Normal Postage Usage*. Vol. II: 1944-1959; Vol. III: 1960-1977. The France and Colonies Philatelic Society, c/o W. E. Parshall, 103 Spruce Street, Bloomfield, NJ 07003, 1979 and 1984 respectively. 76 and 80 pp., respectively, softbound. Price $5.00 ppd. each. Gift of the publishers.

Germany—Colonies

Jerome G. Newman, *A Postal History of German East Africa*. Published by the Author, 1973. 211 pp., ill., spiral binding. Gift of Diane Boehret.

Italy—Catalogues

Italo Pergolesi, *Catalogo dei Francobolli 1983*, Vol. I: Italy, Vatican, San Marino; Vol. II: Italian Colonies and Offices, U.N., Europa, etc. 2nd edition. Published by the author, 1982. 1138 pp., ill., stiffbound. Gift of Ira Zweifach.

Postal History—General

Luciana Frangioni, *Organizzazione e costi del servizio postale alla fine del Trecento*. (No. 3 of Quaderni di Storia Postale). Istituto di Studi Storici Posatali, Via dell'Arco 8, 50047-Prato, Italy, 1983. 69 pp., ill., softbound. Ital.L.11,500 ppd. Gift of the publisher.

Robert J. Karrer, Jr., *Mails Across the Isthmus 1840-1955*. Springfield Stamp Club., Springfield, Va., 1984. 22 pp., ill., softbound. Gift of Robert G. Stone.

Postal History—Maritime

L. E. Britnor, *The History of the Sailing Packets to the West Indies*. British West Indies Study Circle, Great Britain, 1973. 175 pp., ill., hardbound. Purchased with library funds.

Gustav J. Lund, *The Paquebot Marks of the Americas*. Published by the author, 6514 142nd Place

S.W., Edmonds, Washington 98020, 1984. 193 pp., ill., loose leaf. Price $15.00 ppd. in U.S., $15.75 abroad. Gift of the author.

Scandinavia—Catalogues

Facit Specialkatalog 1979-1980 (Sweden, Norway, Denmark, Iceland, Finland), Frimaerkehuset A/B, Stockholm, Sweden, 1979. No through pagination, ill., stiffbound. Gift of Ira Zweifach.

Spain—Catalogues

Filabo Catalogo de Sellos de Espana de 1850 à 1983, 4th edition. Filabo, Barcelona, Spain, 1982. 216 pp., ill., stiffbound. Gift of Ira Zweifach.

Switzerland

Anonymous, *Ersttag- Katalog Schweiz — UNO Genf 1981*. Verlag Philatelie & Postgeschichte, Switzerland, 1980. 75 pp., ill., softbound. Gift of Ira Zweifach.

Thailand

Bonnie Davis, *Royal Siamese Postal Service* (The Early Years). Siam Stamp Trading Co. Ltd., Bangkok, Thailand, 1983. 167 pp., ill., hardbound. Purchased with library funds.

United States

Fred Boughner, Ed., *Linn's U.S. Stamp Yearbook 1983*. Linn's Stamp News, P.O. Box 29, Sidney, Ohio 45365, 1984. 237 pp., ill., stiffbound. Price $9.95 ppd. Gift of the publisher.

United States—Confederacy

Francis J. Crown, Jr., Ed., *Surveys of the Confederate Postmasters' Provisionals*. Quarterman Publications, Inc., 5 South Union Street, Lawrence, Mass. 01843, 1982. 726 pp., ill., hardbound. Price $100.00. Gift of the publishers.

United States—Maritime

Dr. James W. Milgram, *Vessel-Named Markings on United States Inland and Ocean Waterways 1810-1890*. The Collectors Club of Chicago, 1029 North Dearborn Street, Chicago, Ill. 60610, 1984. 828 pp., ill., hardbound. Price $99.00 ppd. Gift of the publisher.

United States—Possessions

Lawson P. Entwistle, *The Postal Markings of the Canal Zone* (Supplement to Handbook No. 5). The Canal Zone Study Group, c/o Alfred R. Bew, 29 South Carolina Avenue, Atlantic City, NJ 08401, 1984. 43 pp., ill., softbound. Price not indicated. Gift of the publishers.

Book Reviews

Selos Clássicos de Relevo de Portugal by Armando Mario O. Vieira. [Classic Embossed Stamps of Portugal] 1983. Published by Núcleo Filatélico do Ateneu Comercial do Porto (Portugal), 360 pp. Available in USA from ISPP Literature Service, 64 Ricker Road, Kinnelon, NJ 07405. $27.50 postpaid.

Seemingly forever, the principal deficiency of Portuguese philatelic literature has been the lack of a standard reference text on the Portuguese classics (Scott nos. 1-51). Marques' "O Historica do Selo" and Melville's "Portugal—The Cameo Stamps" are 19 and 72 years old, respectively. Now we can rejoice at the appearance of a masterpiece, which will remain the standard for at least a generation.

Since the death of Col. Magalhães four years ago, Armando Vieira has been the acknowledged scholar of Portuguese philately. What he has assembled here is well stated in the foreword by H. Santos Viegas: "Not just an obligatory reference work, it covers a wide range of previously unexamined points, whose discovery is the work of the author." In 360 large-format pages, over 450 illustrations, with countless charts and tables, Vieira covers just about everything the collector needs to know about the classics.

After a 30-page discussion of prephilately, and 15 pages on how Portugal came to order, produce, and use adhesive stamps, over 200 pages are devoted to a detailed examination of the six classic issues: D. Maria, D. Pedro straight and curly hair, D. Luis cameo, curved label, and straight label. Clear diagrams and enlarged illustrations show how one can differentiate the various "types" of each issue. (Vieira prefers the word *tipo* to *cunho* (die); to avoid confusion with previous "die" designations, and also to emphasize that one die can give rise to more than one type—because several steps intervene between cutting of an original die and production of a stamp.) His "type" study has been aided by modern methods of optical analysis—notably use of the "Comparetec" pioneered by John Dahl of the Portuguese Philatelic Society (UK)—and access to actual dies in the possession of the Portuguese Postal Museum.

The book concludes with examination of postal rates in effect (25 pages) with clear tables for all sorts of destinations and classes of correspondence, postal markings (37 pages) with lists of all the main *and* branch offices from the 1853 and 1869 reforms, reprints (17 pages) with the clearest explanation yet of how these can be detected, proofs and essays (6 pages), forgeries (6 pages) including forged postal markings, and a short bibliography.

Even for the advanced student of the classics, there is something new to be found on nearly every page, while the beginner will find all the essential information clearly presented in easily understood form. The production of this volume was no easy task, and all collectors owe a vote of thanks to Sr. Vieira for his effort. This book is worth every penny—it could never be produced in America at the $27.50 price—and is a *must* for every serious collector.

Stephen S. Washburne

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

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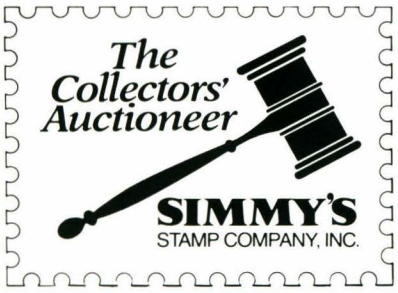
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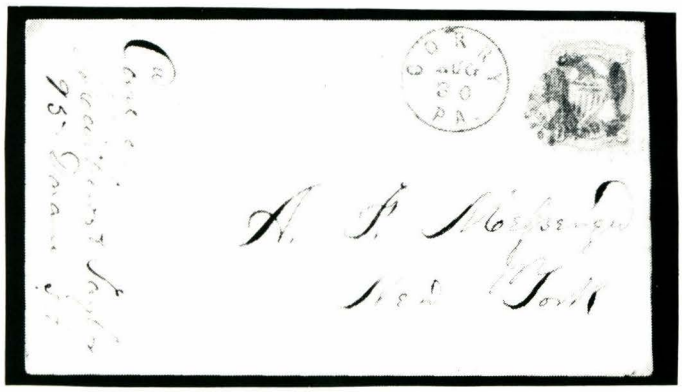
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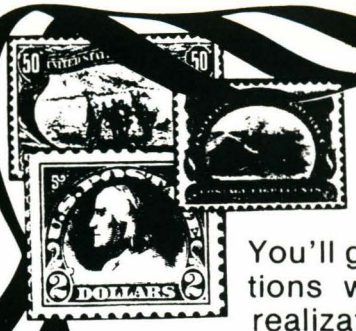
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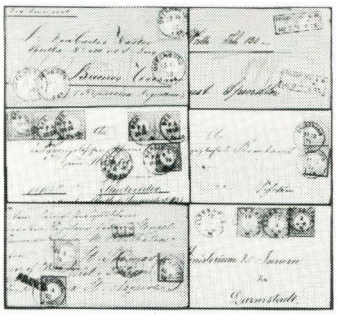
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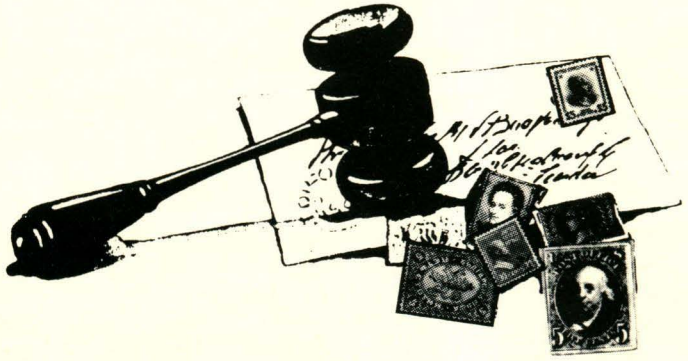
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