The Collectors Club

Philatelist

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The Collectors Club
Philatelist

MAY, 1950. VOL. XXIX, NO. 3

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Should We Give Russia Money?

In these days of the cold war with Communism and the countries that embrace Communism, collectors are faced with a problem of considerable magnitude. That problem has been brought to a head recently when one of the Communist countries, with which we are maintaining a cautious relationship, made a bold bid for more U. S. dollars by appointing a philatelic agent and launching its campaign with a commemorative set for one of the Communist holy days, May 1.

Philately in the past has conventionally risen above nationalism, politics and the shifts and changes of government. Collectors had continued to collect Germany and Japan, though war raged with them. One of the great values of the hobby has been that it penetrates transient political conditions and acts as a kind of universal language between peoples. But now, in the atomic age, when the ideas of the western nations and those of the Communist block clash in mortal conflict, can that continue to be true? Should collectors in this country pour money into the coffers of Russia, Hungary, Romania, Jugoslavia, China and the other countries that subscribe to Communist doctrine? Whenever you buy a new Hungarian set, for instance, you are making a direct contribution to the Hungarian treasury, a contribution which will aid in the cold war against us.

It may properly be argued that the collector cannot be troubled by questions as these, and is removed from any worry as to the use his money is put to by the recipient government. It may equally be argued that considerations of taste and prudence require him to think carefully of the consequences of his actions. Stamps are a wonderful propaganda medium. Journals like the *New York Times* and the *World-Telegram and Sun* which would not dream of printing the usual kind of Communist propaganda, have no hesitancy in recording Communist stamp issues and in effect advertising them to innocent potential purchasers. The issues of Russia, distributed by a Soviet philatelic trust and widely offered here, form an incredible gallery of propaganda, both in kind and in quantity, and have given the Kremlin hundreds of thousands of U. S. dollars. Should we continue to make such money contributions to the Red economy? There is no easy answer, and certainly suppression of philatelic information or

a ban on imports is no proper solution. On the other hand should philatelic writers and dealers continue to promote Communist propaganda in the form of postal paper with the same impartial energy as they promote the issues of friendly countries? It is a question philately has not heretofore had to answer, but it is one that now must be given the most earnest and soul-searching thought. Stamps reflect history, and that too is one of their values, but the unparalleled world situation, plus the ruthless dishonesty of the Communist propaganda, today, may merit a caution in dealing with enemy issues which has never before been necessary.

MALCOLM JOHNSON

Broaden the Scope of Exhibitions

There is a strong, traditional tendency among philatelists to concentrate on the stamp itself as an object of study, to subordinate the design to the method of production and to the usage. There are other groups to whom the design is the ultimate reason for collecting. Each is examining a portion of the whole, that which appeals to his own particular fancy. It must be the purpose of organized Philately to integrate these parts so that the whole is evident to the spectator. This purpose can only be achieved by the education and broadening of the outlook of the individual. It should be the purpose of the Philatelic Societies to promote such a program. For it is only in these Societies that the devotees of the various aspects can have a common meeting ground.

More important, however, is the presentation of stamp collecting to the public. This is the function of the International and National Philatelic Exhibitions. These are failing of their purpose if they do not present the whole panorama of Philately to all who come to see what stamp enthusiasts collect.

Unfortunately, this purpose has not as yet been entirely accomplished. There is still a lack of understanding of the universality of appeal of stamps. There is a concentration of effort to only one aspect of collecting. This is the traditional approach to the stamp itself, which must be studied from the point of view of its method of production. The current ideal in collecting is the study of the plates it was printed from, the papers it was printed on and the methods of separation used. It is even more remarkable that certain groups of countries whose stamps, even if studied down to the last fly-speck, have never yet won a top award in an International Exhibition. The reason being given that the stamps themselves are not "worthy." If Philately is to progress, this approach must be abandoned. *All* traditional studies must be judged on the basis of completion, knowledge and research.

More important must be a recognition of the differing aspects of collecting. The Postal History collection must cease being a stepchild. The topical or thematic collection must be given recognition. A step in the right direction would be the *establishment of multiple Grand Awards,* one each for traditional study in both the 19th. and 20th. centuries, one for Postal History and one for Topical collections.

The issues of the 20th. century, now in its 50th. year, must gain their rightful place. It may be that they cannot compete with the old classics. But certainly they should not be treated as not "real Philately." Many of these issues are as interesting to the traditional student as the old classics, and certainly there is much more material available for study than there is of the classics.

It must be recognized by the organizers of Philatelic Exhibitions that Topical collections cannot be judged by the same set of standards as collections of postal history or research collections. The approach is totally different. It emphasizes the design and subordinates both method of production and usage. Its field is the symbolism or iconography of the design. There can be as many topical collections as there are types of design. It can

(Continued on Page 193.)

UNITED STATES

Alexandria

in the Civil War

By GEORGE N. MALPASS *

The Alexandria Bicentennial celebration in 1949 had focused considerable attention on and aroused great interest in this old historic Virginia city. Several interesting articles have been written and probably others will appear in the philatelic press, dealing with colonial events and places of interest in Old Alexandria. It was certainly a rendezvous of the great during colonial days—not only for those who lived nearby, but for numerous other famous persons who gathered there or paused in traveling. Historic spots and landmarks abound everywhere, and a fine description of colonial Alexandria has been given by G. L. Geilfuss in his "Vignette for Two Centuries." **

Perhaps in projecting most of our thought backward through two centuries we are apt to forget that Alexandria was an important and historic spot during the Civil War, and that some of its landmarks and events have been recorded for us by means of those interesting fragments of Americana which collectors designate "Patriotic Envelopes."

Occupying a strategic position just across the Potomac from the city of Washington, Alexandria was of immense military importance, a fact readily appreciated by the Federal general army staff.

The citizens of Alexandria had figured prominently in the early events leading up to armed conflict between the Northern and Southern States. In 1859, when John Brown seized the arsenal at Harper's Ferry, the alarm soon spread, with exaggerated reports of the numbers and acts of the insurgents. Some of the larger towns in the vicinity sent out troops in an attempt to restore order. Alexandria furnished Duffey's Artillery, composed of 49 officers and men, in service 38 days; Smith's Mount Vernon Guards, 52 officers and men, in service 19 days; Mayre's Alexandria Rifles, 58 officers and men, in service 21 days. These troops were all present at the execution of John Brown, but the actual capture was made by a detachment of United States Marines sent out from the Washington Navy Yard, and under the command of Lieutenant-Colonel Robert E. Lee, destined to become one of the greatest military leaders of all time. It has been stated that the orders were delivered into his hand by Lieutenant J. E. B. Stuart while Lee was making a purchase in Leadbeater's drug store, Alexandria, one of the oldest pharmacies in the country.

When President Lincoln issued his call for seventy-five thousand volunteers "to serve *three months* in suppressing the rebellion," troops poured into Washington and took up quarters in various positions surrounding the city. One of the first regiments to reach Washington was the New York 11th, also called the *First Fire Zouaves,* commanded by twenty-four year old E. Elmer Ellsworth.

On the morning of May 24, 1861, when the Union forces crossed into Virginia, Ellsworth's Zouaves occupied the city of Alexandria. Then occurred what is now called the "Ellsworth Incident," an event of great importance in arousing the people of the North,

* See page 193.

** *Weekly Philatelic Gossip,* March 26, 1949, page 112.

who, up to this time had been lethargic in their acceptance of the Secession movement. In order to fully appreciate the incident it is necessary to have some knowledge of the man Ellsworth, and his earlier exploits.

Ephraim Elmer Ellsworth was born in Mechanicville, New York, in 1837. His ambition was to attend West Point, but he was too poor to afford the preliminary education required, and went to work instead.

While still quite young he took a position in Chicago, as a patent solicitor, and studied law. He was still interested in military matters and while in Chicago organized a regiment known as the National Guard Cadets, and later as the U. S. Zouave Cadets. Its members were bound to abstain from liquor, tobacco, profanity and all excesses. With their picturesque uniforms and excellent performances the cadets became famous, and large crowds attended their drills. Ellsworth also served as an officer in the Illinois National Guard, and was appointed to the governor's guards.

In 1860 he entered the law office of Abraham Lincoln in Springfield, Illinois as a law student, but devoted himself principally to the presidential campaign of that year. After the election, Ellsworth accompanied the president-elect to Washington and proposed the formation of a militia bureau, with himself as chief. While he was awaiting the outcome of his proposals, the War broke out. Ellsworth then went to New York and organized a regiment of volunteer firemen, which became known as the New York Fire Zouaves. This regiment was mustered into service and was among the first troops that were sent to Washington.

On the morning of May 24th, when Ellsworth's Zouaves entered Alexandria, the colonel, with a few of his officers and a squad of soldiers were proceeding toward the center of the town when they saw the Confederate Stars and Bars flying from the rooftop of the Marshall House. Ellsworth determined to remove the flag, so ascended to the roof with two of his companions and tore down the flag with his own hands. As he descended the stairs with the flag in his arms Ellsworth was shot through the heart by James T. Jackson, proprietor of the hotel. Jackson in turn was promptly shot dead by Francis E. Brownell, of Ellsworth's escort.

Ellsworth's body was taken to Washington, where it lay in state in the East Room of the White House. It was later taken to New York, and finally to his birthplace for burial.

The event was commemorated far and wide, and numerous Patriotic Envelopes appeared with portraits of Ellsworth, the death scene, or quotations from his letters. His act was described as one of "great bravery" in the North, while Southerners labeled him "Housebreaker and Thief." It seems strange that the actual hero of the little drama, Jackson, has been forgotten over the passing years. Here was a man, too! In the face of certain death he chose to avenge the wrong done to his beloved Stars and Bars, and quickly paid the penalty with his life.

Charles Magnus, that great innovator of Patriotic designs, issued an envelope bearing a reproduction of the Marshall House. He also combined this with the death scene on both envelope and song-lettersheet, as shown in the accompanying illustration, (See Figure 1). These are executed in black, with beautiful coloring applied by hand with a brush-stencil. Both the envelopes and songsheets are great rarities. There are other fine Ellsworth Patriotics by Kimmel, Whittemore, and other publishers. The writer has 42 different major designs on the subject of Ellsworth, totaling over 100 varieties, so you can readily appreciate the importance of this event to the envelope makers. They had run out of ideas for expressing sentiment, and needed only some little dramatic event to stimulate further production.

A set of six Patriotic stickers soon followed, and Ellsworth was honored with Washington, Lincoln, Scott, Anderson, and a shield commemorating July 4th, 1776. These are extremely rare applied to Civil War covers. (See Figure 2)

Figure 1. Rare Magnus Song Lettersheet showing two different views of the Ellsworth Incident combined into one design. At the left is the Marshall House, where Ellsworth lost his life. At the right is the proprietor of the hotel in the act of shooting Ellsworth. The song was composed in commemoration of the death of this popular young officer. (See opposite page).



Ellsworth's Avengers.

AIR.—Annie Lisle.—By A. L. HUDSON.

Down where the patriot army,
Near Potomac's side
Guards the glorious cause of freedom,
Gallant Ellsworth died.
Brave was the noble Chieftain,
At his country's call,
Hastened to the field of battle,
And was first to fall.

Chorus.—Strike, freemen, for the Union,
Sheath your swords no more;
While remains in arms a traitor,
On Columbia's shore.

Entering the traitor city,
With his soldiers true,
Leading up the Zouave columns.
Fixed became his view.
See that rebel flag is floating.
O'er yon building tall!
Spoke he, while his dark eye glistened,
Boys, that flag most fall! Chorus.

Quickly from its proud position,
That base flag was torn,
Trampled 'neath the feet of freemen,
Circling Ellsworths form;
See him bear it down the landing,
Past the traitors door,
Hear him grown, Oh! God, they've shot him
Ellsworth is no more. Chorus.

First to fall, thou youthful martyr,
Hapless was thy fate;
Hastened we as thy avengers,
From thy native state.
Speed we on, from town and city,
Not for wealth or fame,
But because we love the Union,
And our Ellsworth name. Chorus

Traitors hands shall never sunder,
That for which you died;
Here the oath our lips now utter,
Those our nations pride.
By our hopes of you bright heaven,
By the land we love
By the God who reigns above us,
We'll avenge thy blood. Chorus

Ten Illustrated Songs on Notepaper, mailed to any Address on receipt of 50 Cents

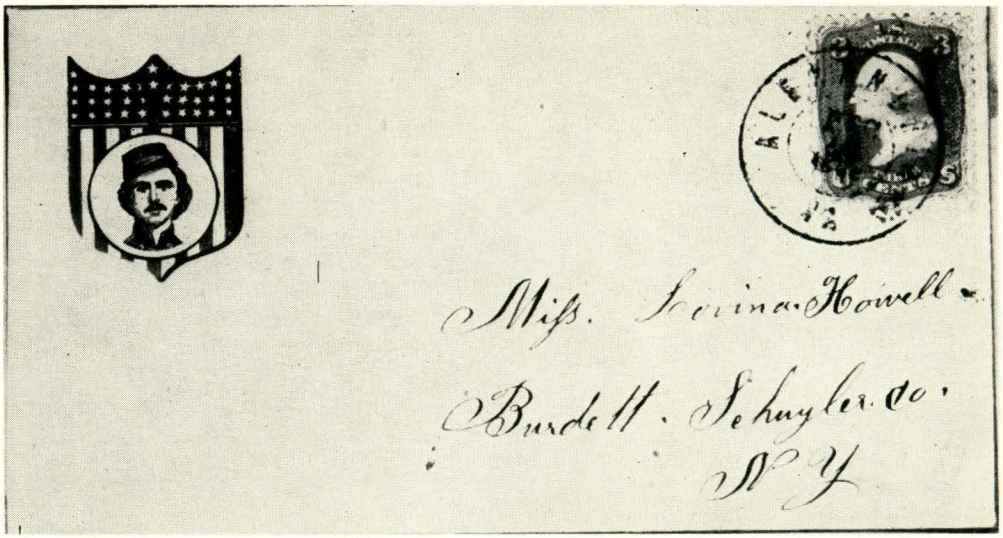


Figure 2. Rare combination of Patriotic sticker applied to envelope bearing other Patriotic sentiment. The reverse side of this cover shows red and blue border on flaps, and an embossed eagle and shield, with the inscription "Union and Constitution." The sticker applied to the front bears the portrait of Ellsworth and the cover was mailed from Alexandria, a scarce and interesting combination.

Only one reference to the Ellsworth Incident is known to have been made on the Confederate side. A portrait of Northern manufacture was overprinted in black, with a hand pointing toward the head, and the words "Housebreaker and Thief," inscribed at the right of the hand.

Magnus issued a number of Patriotic Envelopes with maps showing military centers and sites of battles. The specimen here

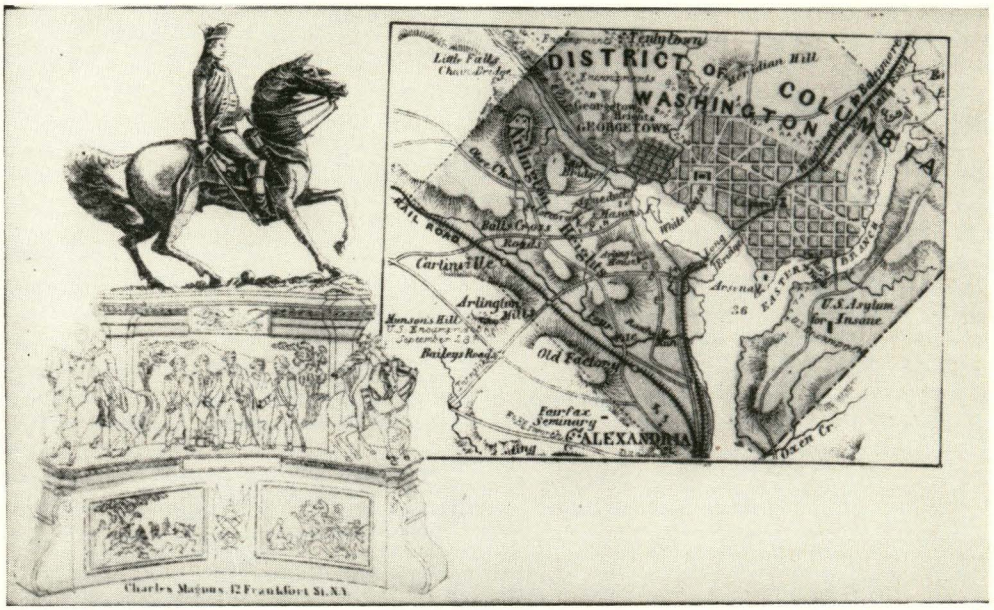


Figure 3. Rare Magnus print in colors showing equestrian statue of George Washington and map of the District of Columbia. The strategic position of Alexandria can clearly be seen.



Figure 4. Well executed Magnus print showing the Hospital on Queen Street, used for the Federal wounded and sick soldiers.

shown is a combination of the equestrian statue of George Washington and map of the District of Columbia. The strategic position of Alexandria is clearly shown. (See Figure 3) It was the terminus of the Orange and Alexandria Railroad, which led out to Manassas and the site of the two battles known in the North as "Bull Run," and in the South as "Manassas." Two forts were erected on either side of the city, and named for Ellsworth and General Lyon. Ellsworth had been the first Union officer killed, while Lyon was the first General to fall in battle. He was killed while leading a charge at the battle near Springfield Missouri, on August 10, 1861.

One of the large houses on Queen Street was used as a hospital for Federal wounded soldiers, and it is pictured on a fine Magnus print. (See Figure 4) The view is known printed in bronze, or in black, with hand coloring.

Perhaps the most interesting of all Magnus Patriotics is the series entitled "Bird's Eye View of Alexandria, Va." Magnus marked out a large view of the city into fifteen parts, and placed one portion on each of fifteen envelopes, in three rows of five each. These were identified by the letters A, B and C for the rows, and numbers 1 to 5 for each position in the row. On assembling the entire fifteen views a panorama view of the city of Alexandria is obtained, which is very striking indeed.

Not content with this original feat, Magnus altered the position of each view a little and thus created a second series, which were numbered by the same method. Thus the student of Patriotics has something to "plate." in a manner not unlike that used by the foremost students of stamps. Needless to state, complete sets are extremely rare, although individual envelopes are frequently encountered. The views are usually in bronze or black, or with colors applied to the black prints. (See Figure 5)

Confederate covers bearing Alexandria postmarks are scarce. There is only one hand-stamped *Paid* marking known, because the city was in Federal hands during most of the war.* On the other hand, Alexandria postmarks are frequently found on United States covers, particularly soldiers' letters, since many troops were either quartered there or passed through on the way to or from the

* Virginia passed the Ordinance of Secession April 17, 1861, and joined the Confederacy May 7. Federal troops occupied the city of Alexandria on May 24.

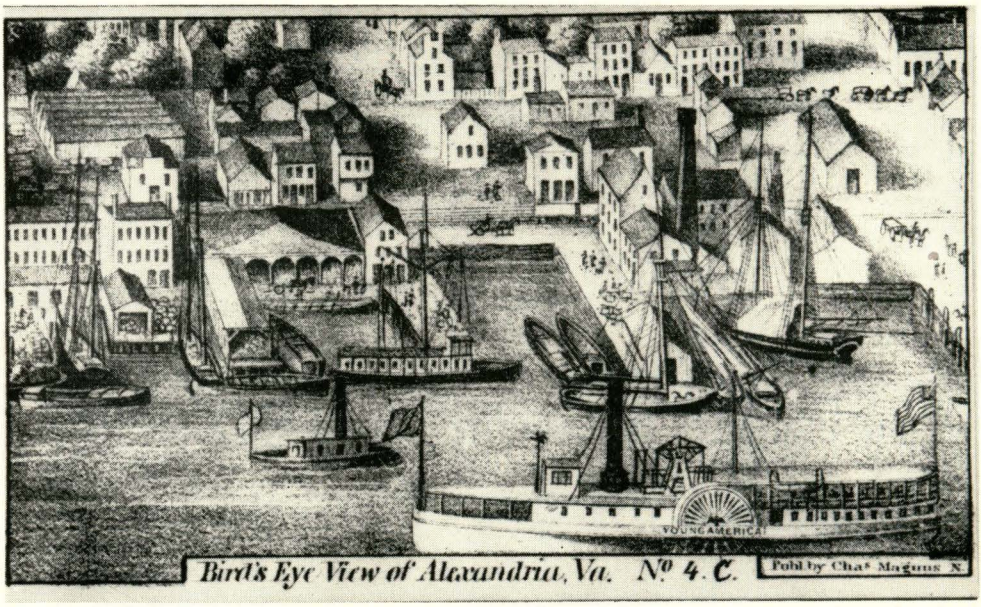


Figure 5. One of the series forming a panorama view of Alexandria, position 4 on the third row of Plate 2. Originated and published by Charles Magnus. This is one of the most interesting groups issued by that prolific innovator of Patriotic designs.

front lines. The common marking was the double circle town handstamped here illustrated, (See Figure 6) measuring 26 mm in diameter. It was sometimes used with a 20 mm target consisting of four concentric circles.

Not only did Alexandria have a glorious beginning, two centuries ago, but the events of the dark days of '61 also are of sufficient importance to render the city one of the most interesting fields of study for the Civil War specialist.

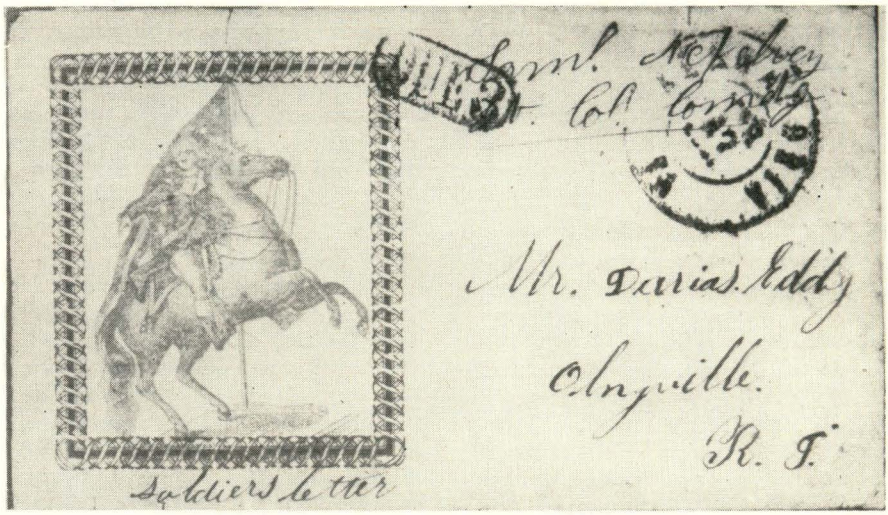


Figure 6. A scarce design showing our first President, who was a frequent visitor in Alexandria. The design is printed in gray-brown with red border. Publisher not known with certainty, but probably Wells, of New York. This is a soldier's letter, duly signed by the regimental commander and mailed collect, from Alexandria.

CHINA

Ancient Symbolism on the Stamps of the Empire

By ROY WALDO MINER, Ph.D., Sc.D.
(Member, The China Stamp Society, Inc.*)

From the earliest times the Chinese have shown themselves a highly imaginative race. All natural objects and all the phenomena of nature seemed to them to have a hidden meaning which indicated powerful influences by which supernatural beings, some good and some evil, influenced the lives of the human race. This imaginative quality, however, was not a progressive one as it evolved no great mythological characters, as in the myths of other nations. This was due to the peculiar habit in the Chinese mind resulting from the slavish worship of their ancestors, which severely limited the growth of imaginative concepts. It caused them to suppress their natural desire to expand original ideas, but resulted in their almost passionate adoption of the ready made myths of Taoism and the legends of Buddhism, which impregnated them with superstitions regarding all the animate and inanimate surroundings and events of their daily life.

Confucianism they respected for its philosophic wisdom, and learned its precepts *verbatim,* but their love for the marvelous caused them to look for the intervention of good spirits to preserve them from the evil influence of malign beings. Their daily life and religious practices involved them in prayers and sacrifices to gain the favor of the one and to propitiate and ward off the other. The Chinese religion, as such, is really composed of three religions, which are revered simultaneously, or emphasized at different periods of life. It has been said that the Chinese are born as Confucianists, live as Taoists, and die as Buddhists. An infiltration of Mohammedanism, especially characteristic of the north and west of China has occurred since the thirteenth century and is carried along in perfect tolerance with the other three.

The symbolism expressed in Chinese art as exhibited in the carvings of jade and various other stones, and in precious minerals and metals, and in the paintings on porcelain, silk, paper and other surfaces, are based on these religions and the many legends connected with them, being especially associated with the various deities, spirits, fairies, and genii which compose the Chinese hegemony of supernatural beings worthy of worship or religious consideration.

Chinese art is wholly impersonal and subject to conventional controls. One artist outlines the geometrical circles and borders; another outlines the flowers; while a third

* This study is contributed to the COLLECTORS CLUB PHILATELIST by the China Stamp Society.

applies their colors. The respect for their ancestors due to Confucianism forbids originality. The multitude of spirits and the symbols appropriate to them, through the influence of Taoism, supply the subject matter, as well as the motifs springing from Buddhism.

It is natural, therefore, that the designs on the earliest postage stamps, which were issued under the Empire, before the political and social revolution due to the establishment of the Republic had their effect, should have been associated with the ancient Chinese symbolism.

It is the purpose of this paper to comment on these symbolic designs and their significance as they are represented on these early issues.

THE IMPERIAL DRAGON

This is the favorite design, as it is symbolic of Imperial power and authority, being an extension of its utilization on the Imperial flag of the Empire. It forms the central motif or an important feature of the composition of eleven out of the twenty different designs in the stamps issued before the time of the Republic, as established in 1912.

In the issue of 1878, (Fig. 1) it occupies the entire center of the stamp and is typical of the method of treatment in the majority of the stamp designs, though certain details are changed in the later issues. There are three chief varieties of dragon visualized by the Chinese: the *lung,* or dragon of the sky; the *li,* the dragon of the sea; and *kiau,* the dragon of the marshes. The first is the only authentic species, according to the Chinese. "It has the head of a camel, the horns of a deer, eyes of a rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws of a hawk, and palm of a tiger. On each side of the mouth are whiskers, and its beard contains a bright pearl. The breath is sometimes changed into water and sometimes into fire, and its voice is like the jingling of copper pans."

While the dragon has always been worshipped and feared by the Chinese, yet they did not consider it the terrible and repulsive monster pictured by the European knights of the Middle Ages. On the contrary, it was the embodiment of strength and goodness, as well as the spirit of change and of life itself.



Fig. 1. The Imperial Dragon on the 1878 1 Cn.

According to Okakura, the Dragon "unfolds himself in the storm-clouds; he washes his mane in the blackness of the seething whirlpools. His claws are in the fork of the lightning, his scales begin to glisten in the bark of the wind-swept pine trees. His voice is heard in the hurricane, which, scattering the withered leaves of the forest, quickens a new spring."

The Chinese sincerely believe in the existence of this mysterious and protean creature and accounts of it permeate their entire history. Hence, it is everywhere depicted in the ornamentation of their temples and dwelling houses. It is the emblem of vigilance, and in war the dragon battle-flag acts as a protection for the armies which bear it.

"Since the reign of Kao Tsu, of the Han dynasty, 206 B. C., the five clawed dragon was the emblem of imperial power." It decorated the Emperor's throne, his robes and all his household articles. It was also used by his son and the princes of the third and fourth rank. Lower officials used a serpent-like variety with five claws.

The dragon is also the guardian of the "night-shining pearl" which is usually depicted with it, often with branched rays of light issuing from it. This is the "pearl of potentiality" and its loss signifies failing power. It is said to cause night to become as bright as day. It is depicted in red on the dragon flag, and is therefore considered by some to represent a ruby.

One variety of dragon, the yellow dragon, is said to have emerged from the River Lo, when the Emperor Fu Hsi, (2953-2838 B. C.), the first of the five emperors of the legendary period, chanced to be walking along the bank, presenting him with the methods utilized in Chinese writing.

The dragon depicted on the stamps of 1878 is shown curving upward in the center

of the stamp, with head facing forward and five-clawed feet outspread and accompanied by the "night-shining pearl." Practically the same design is shown in the center of the 1885 issue.

The dragon framed in the center of the 2, 3, 4 and 6 candarin stamps of the Jubilee Issue of 1894 is shown with the head in profile and not facing forward as in the 1878 and 1885 issues. The "night-shining pearl" accompanies the dragon in each instance.

In the 9 and 12 candarin stamps of the Jubilee Issue, two dragons are depicted, flanking and facing the central circular figure. Here also, the heads are in profile and each dragon is protecting a "night-shining pearl."

THE FIVE BLESSINGS (WU FU) AND THE SIGN FOR LONGEVITY (SHOU)

These are shown in the center of the 1 candarin (Fig. 2) and the 9 candarin stamps of the Jubilee Issue of 1894. The central design (Fig. 3) is a conventionalized form of the Chinese character meaning longevity. This is surrounded by five figures of bats, also conventionalized and flanked on either side by the "Yin Yang" symbol, which will be dealt with later. Bats *(Fũ),* are symbolic of happiness or prosperity, as a play upon words, because of the similarity to *Fũ,* meaning happiness or blessing. These five bats, here, signify the "Five Blessings"; namely: "longevity," "wealth," "health," "love of virtue," and "natural" or "peaceful death."



Fig. 2. 1 Cn. of the 1894 Jubilee Issue.

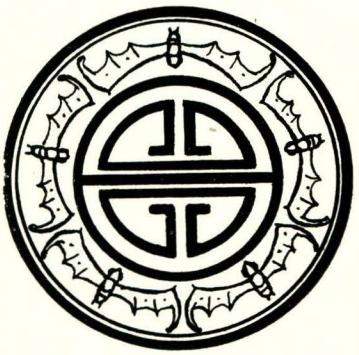


Fig. 3. Enlargement of the central design on the 1 Cn. of the 1894 Jubilee Issue.

According to the "Chinese Herbal," silver white bats are found in the caverns in the hills, a thousand years old, supposed to feed on stalactites. If these are eaten, they are said to confer longevity and good sight. Bats, therefore, are not regarded with aversion as is often the case in Europe and America. The conventional forms of bats are often used in a decorative way, as in these stamps.

SYMBOLIC PLANTS AND FLOWERS

Apparently, longevity was much sought after among the Chinese. Three plants, each symbolic of "long life," are among the designs on the Jubilee Issue. At the bottom of the 1 candarin (Fig. 2) and at the top of the 5 candarin is represented "The Plant of Long Life," the Ling Chih Hua, also called the "Plant of Immortality."

This is a fungus, probably the *Polyporus lusidus,* which is found growing near the roots of trees. When dried, it is very rigid and durable. Specimens are preserved in temples in China, and it is often seen in pictures of the Eight Immortals and of Taoist philosophers. It is also known as the "divine plant," and is found abundantly when virtuous rulers are about to ascend the throne.

The Dwarf Peach Tree *(P'an Tao)* (Fig. 4) is shown at the top of the 3 candarin and the 24 candarin stamp. This was known as the peach tree of the gods, and was said to blossom once in 3,000 years. These blossoms developed into the fruit of eternal life, which took another 3,000 years to ripen. The immortals attained their immortality by eating



Fig. 4. Dwarf Peach Tree appears at the top.

this fruit. The god of longevity himself is represented as emerging from a peach. He is also often shown riding a deer.

The peach is also an emblem of marriage. It is considered of good omen for marriages to take place in the spring-time, when the peach trees are in bloom.

The Immortelle, or Everlasting *(Wan Nien Ch'ing)* is also a symbol of longevity. It appears at the bottom of the 5 candarin and at the top of the 6 candarin stamp (Fig. 5) of this issue. Its Chinese name means "a thousand years green."

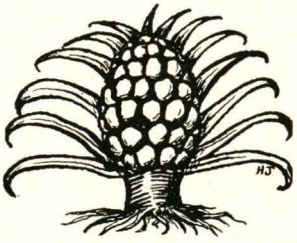


Fig. 5. Enlargement of the Immortelle symbol.

At the top of the 1 candarin, the 4 candarin, and the 12 candarin Jubilee stamps, the Tree Peony *(Paeonia arborea)* is depicted (Fig. 6). The Chinese considered this beautiful species the King of Flowers *(Hua Wang)* and, therefore, the Flower of Riches and Honor *(Fu Kuei Hua)*. It symbolizes love, affection, and feminine grace and beauty. Because of its association with riches, it is the omen of good fortune if it puts forth an abundance of fine flowers, and if its leaves are fresh and green. But if the flowers droop and the leaves wither, it then portends bad fortune and poverty for the household.



Fig. 6. The Tree Peony shown in the center of the top design.



Fig. 6A. Enlargements of the Tree Peony designs.

The peony is a favorite garden flower in China, because of its large and gaudy blossoms of contrasting colors. It grows best in northern China and the Yangtze Valley. More than thirty varieties are under cultivation. In the Jubilee Series of 1894, the Tree Peony also occurs at the top of the 20, 30, and 50 cent stamps of both the Imperial Chinese Post Series of 1897 and the Chinese Imperial Post series of 1898.

The Hydrangea is represented by hydrangea leaves (Fig. 7) at the top of the 2 candarin stamp of the Jubilee series. The hydrangea, as seen from the Chinese characters representing it, is the "Red Flower of the Eight Immortals." Red is emblematic of good luck and prosperity, so that one may gather that the possessor of the hydrangea or its luxuriant leaves may be assured of good fortune through the favor of the Eight Immortals. These mythical beings of the Taoist sect are said to have attained immortality through their study and discovery of Nature's



Fig. 7. Hydrangea appears at the top of the design on the 2 Cn. of the 1894 Jubilee Issue.

secrets. They are often depicted in Chinese art. "Each is supposed to represent a different condition in life, *i. e.,* poverty, wealth, aristocracy, plebeianism, age, youth, masculinity, and feminity."

YIN YANG SYMBOL

The *Yin Yang* Symbol (Fig. 8) is shown on either side of the 1 candarin stamp of the Jubilee Issue, in the circle surrounding the WU FU symbols. It is also used as a watermark on stamps of the 1885 issue.

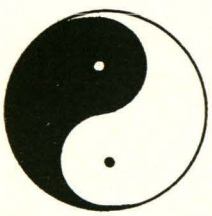


Fig. 8. Enlargement of the Yin Yang symbol.

The *Yin* and the *Yang* signify the negative and positive elements of universal life. *Yang* signifies the male element, also heaven, sun, light, vigor, and penetration. *Yin* is the female element as well as earth (as distinguished from heaven), the moon, darkness, quiescence and receptiveness (*i. e.,* absorption). The symbol of *Yang* is the Dragon; that of *Yin,* the tiger. *Yang* is azure and odd numbers. *Yin* is orange and even numbers. On the earth, mountains and elevated land are associated with *Yang,* while valleys and streams belong with *Yin.* The celestial principle (soul of the universe) existed first, and combined with the immaterial principle (vapor) to produce primary matter, which condensed to form substance, from which all creation evolved. The Great Monad *(T'ai Chi)* set in motion and *Yang* was the result. This was the male principle. Then it rested and produced *Yin,* the female principle. The male principle, diluted, gave rise to the heavens. The heavier, dark female *Yin* coagulated and formed the earth. The two united principles, the *Yin-Yang,* are the origin of all created things.

THE PA KUA SYMBOLS

The so-called Eight Diagrams, or *Pa Kua,* are a series of combinations of straight lines, in groups of threes, arranged in a circle. They are shown in the four corners of the 3 and 6 candarin stamps of the Jubilee Issue (Fig. 4).

It was again our good friend, the mythical Emperor Fu Hsi, who was responsible. During one of his famous walks, he picked up a tortoise and his attention was attracted by the curious markings on the creature's shell, and from them he evolved the remarkable series of cabalistic signs which have influenced the thought and philosophy of China for the past 4800 years. According to another story, a dragon crawled out of the River Lo, bearing a scroll on his back, containing the diagrams. They consist of arrangements of single continuous straight lines with lines broken into two segments. The continuous lines symbolize the male or *Yang* principle and the broken lines the female or *Yin* principle (Fig. 9).

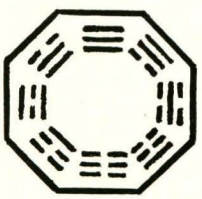


Fig. 9. Enlarged drawing of the Pa Kua.

The Chinese science of mathematics is supposed to have developed from manipulations of different combinations of the Eight Diagrams, and from them the Emperor Chou Hsin and his son, Chou Kung, produced the difficult and abstruse treatise, entitled the "Canon of Changes," which serves as the

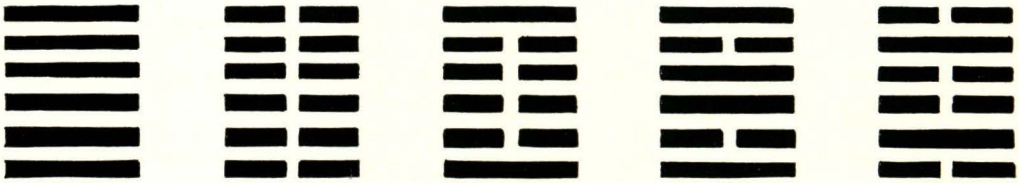


Fig. 9A. "Pa Kua" cancellations. The unbroken lines are the "Yang". The broken lines the "Ying".

basis of Chinese philosophy and metaphysics, including supernatural methods of augury and divination. It is the most revered of the Chinese classics. The eight groups of three are usually arranged in a circle or octagon in such fashion that each group is directly opposite to one of exactly contrary character; for example, a group of three continuous lines is opposite a group of three broken lines; one broken followed by two continuous, opposite to one continuous and two broken. Then alternating broken, broken, continuous and broken, opposite to continuous, broken and continuous; and finally, broken, broken and continuous, opposite to continuous, continuous and broken. Plaques are constructed of metal or jade with the Eight Diagrams surrounding a central, circular *Yin Yang* symbol of creation. When worn, it is supposed to protect the possessor from misfortune and to guarantee his prosperity. When placed over the doorway of a dwelling, it is symbolic of happiness.

The eight groups of trigrams were also combined with each other in pairs, giving sixty-four combinations of six lines each. These hexagrams were used individually as Pa Kua postal cancellations. They are found mostly on the provisional stamps of the 1897 issue and on the regular stamps of the 1897 and 1898 issues.

Originally, the Chinese Post Office Department apparently intended to assign each of the sixty-four symbols to one of the main postal districts or main post office in China, but it would seem that this practice, according to Dr. Lloyd S. Ruland, in his excellent article in the *China Clipper, Volume I, Number 5,* became too clumsy to handle readily without a key, so that only thirty of these assignments have been found. Dr. Ruland gives a table of these thirty symbols with their respective post offices. (Fig. 9A)

SEAL CHARACTERS

Chinese characters originally were largely pictographic as in the case of Egyptian hieroglyphics, which they more or less paralleled. Later, simplified symbols were used, often reminiscent of the pictographs. Finally, in most cases the resemblances were lost, though in certain modern characters they can still be traced. The simplified symbolic writing, however, is still used in the so-called "seal character" or *Chuan,* also called "Antique," invented about 800 B. C. by Shih Chou and modified by Hsiao Chuan in the third century B. C.

These are now used as ornamental writing in seals and are also found on ancient bronzes and utensils of various sorts. One example of the Seal Character may be seen (Fig. 9B) in the center of the 12 candarin stamp of the Jubilee Issue. This consists of the characters, *Ta Ch'ing Yu Cheng,* meaning "Great Pure Post Office," "Great Pure" being the name of the then ruling dynasty. Such characters correspond, in our usage, to monograms, or to Old English letters.



Fig. 9B. Seal Character appears in the central design.

THE CARP

All fish, to the Chinese, are symbolic of wealth and abundance, both because fish are abundant in Chinese waters and because of similarity of pronunciation for the word meaning fish, *yu,* and the word for superfluity, which is also *yu.* The prolific reproductive powers of fish cause them to be symbolic of regeneration and also of connubial fertility and happiness.



Fig. 10. The Carp as shown on the 20 cts. of the 1897-8 series.

The carp (Fig. 10) has a strong, scaly armor and bravely struggles against the current and therefore symbolizes bravery and persistence.

It is said that secret messages have been enclosed inside carp sent as a gift, and it is therefore called the "messenger fish." Hence, it is significant of the postal service and quite appropriately finds its place as a design on the 5 candarin stamp of the Jubilee Series: on the 20, 30, and 50 cent stamps of the 1897 series and the same denominations of the 1898 series.

THE WILD GOOSE

As the Carp is known as the "messenger fish," so the wild goose is called the "messenger bird." It is especially respected as a harbinger of good news. It is a personification of the *Yang* in the *Yin Yang* symbol and so symbolizes masculinity and light.

It migrates to the south in winter, following the sun as the embodiment of the principle of light. Because it flies in pairs and is true to its mate, it is symbolic of marriage and fidelity in that state.

Its presence on the $1.00, $2.00, and $5.00 stamps of the 1897 and 1898 series (Fig. 11), as well as on the Chinese postal flag, originates from a story dating from the second century B. C. when an official of the name of Su Wu was captured by Turkish tribes. He sent a message to the Chinese Emperor, Han Wu Ti, by tying a letter to the leg of a wild goose. The bird was shot down on the grounds of the Emperor's palace, and resulted in his rescue by an expeditionary force. Hence, the name "messenger bird."



Fig. 11. The Wild Goose.

SWASTIKA

The designs of the $1.00, $2.00, and $5.00 stamps of the Imperial Chinese Post Series of 1897, on either side of the flying wild goose, include representations of the "right and left swastikas." (Figure 12). These are among the most ancient of symbols and have been found independently in many countries of antiquity. In India, they were insignia of Siva and Vishnu. They are associated with representations of Thor in Scandinavia and were well known to the people of ancient Peru. They seem to have come into China and Japan along with the Buddhist religion, in connection with which they were associated with markings in the foot-prints of Buddha. The Swastika has its crampons directed toward the right, while the Sauvastika has them pointing toward the left. These words are originally derived from Sanskrit, according to Williams, from the word, *su,* meaning "well," and *as,* meaning "to be," and are to be translated as "so be it," implying resignation. Others derive it from the "fire's cradle," that is, the pith of the wood, where the point of a piece of wood

was inserted at the intersection of two arms and whirled around to make fire. The figure, therefore, is usually associated with the whirling movement of fire-making. It is also symbolic of the sun's course, the arms representing the rays of the sun.



Fig. 12. The Chinese Swastikas appear upon the upper right and left tablets.

The swastika, with the arms to the right, is sometimes spoken of as the "good swastika," while the sauvastika is known as the "bad swastika," and the two are considered as lucky and unlucky symbols, respectively.

THE TEMPLE OF HEAVEN

This structure is depicted on the beautiful bicolored stamps of the 1909 series in the 2, 3, and 7 cent denominations. The design consists of a three-story, pagoda-like temple, containing the altar of prayer for good harvests. In front of this structure is the great Altar of the Temple of Heaven (Fig. 13). Here, the Emperor, in the days of the Empire, was accustomed to worship the Supreme Being, Shang Ti, at the time of the Winter Solstice, the 21st of March. Only the Emperor could worship the Supreme Being. The people, on the other hand, worshipped the Emperor, as the Son of Heaven. The Altar was in the open air. It formed a perfect circle made up of three concentric tiers. The lowest one 210 feet in diameter; the second, 130 feet, and the third, the uppermost, 90 feet. The tiers were floored by close-fitting blocks of marble. The central stone on the top tier was a per-



Fig. 13. The well-known Temple of Heaven design.

fect circle surrounded by nine blocks. The Emperor kneeled on the central stone, facing the north and in front of the tablet of Shang Ti. The second circle consists of 18 stones, the third, 27, and so on, in multiples of 9, until the outer or ninth circle is reached, which is composed of stones to the number of the square of nine, or 81, the favorite mystic number in Chinese philosophy. When the Emperor was worshipping on the central stone, offering prayers to the Supreme Being, he seemed to himself to be in the center of the universe, surrounded by the nine heavens, then the three circles of the terraces, and finally by the circle of the horizon.

On this occasion he also offered as a sacrifice a two-year old bullock without blemish, which was burnt in a green porcelain furnace standing beside the altar. This worship of the Emperor was his own peculiar religion and prerogative, transcending Confucianism, Taoism, and Buddhism, with which it had nothing to do, since these were only the religions of his subjects.

After the establishment of the Republic with the revolutions that began in 1911, the Temple of Heaven and the Forbidden City were opened to the populace at large as a public park. Thenceforward, the postage stamps of China no longer bore symbolic designs reflecting ancient beliefs, except for the temporary reissue of the stamps of the Chinese Imperial Post overprinted, at first, with an inscription signifying the Republic of China. The later designs were for the most part based on commemorative portraits or other non-religious and non-symbolic motives.

MEXICO

Studies in the 1874-1883 Issues

By CALVERT STIER

(Continued from Vol. XXIX, Page 84.)

Part 2

I follow Chittenden's division of Group II into two parts but for somewhat different reasons. He divided Group II into two issues, the first covering the transition period and the second the restricted period of use on local letters only, there being introduced in 1879 the Juarez series for foreign postage. I have followed a somewhat simpler division, distinguishable by the location of the overprint. In Group II, Issue B, dated 1878, the district number and year date are close together and placed at the bottom of the stamps, and in Group II, Issue C, from 1878 to 1883, the overprint is of similar appearance but placed at or near the upper right corner with, of course, the exception of Mexico district.

If one ignores the district overprinting on the stamps and only wishes to collect the varieties of paper that exist, the following sections numbered 6 to 14 inclusive could be eliminated. Each such section represents a remainder of the papers used for the 1874-77 issue, differing only in the renumbering of the postal districts and the position of the numbers on the stamp. Of course, the 4c and 10c orange would have to be added, as these two stamps appeared only in Group II, Issue C. The 10c black does not appear after 1878. The stamps in Group II are commoner than those of Group I as they were in use longer; the basic prices are therefore slightly lower. The very thin wove paper stamps introduced in 1882 are considerably scarcer than the medium woves or vertically laids of Groups I and II and are as a rule worth much more used in good condition than Scott's prices.

At the beginning of 1878 there were 54 postal districts. A new list of district numbers was drawn up—I call it the "reversed" list, as Zamora is now No. 1 and runs backwards to Acapulco at No. 53 with the head office of Mexico, instead of heading the list, now bringing up the rear at No. 54. In 1882 Colima was changed from 49 to No. 55. This same list was used for the Juarez series of 1879-83 and for the numeral issue of 1882.

Group II

ISSUE B. Dated 1878. With number and date together at the bottom of the stamp. Printed on the old papers.

6. On thin crisp wove paper (Remainder paper No. 1)

21 10c black



Fig. 7. Group II, Issue B, with number and date close together at bottom. So used only in 1878.

7. On medium soft wove, with wmk. Papel Sellado in the sheet (Remainder paper No. 2).

22 25c pale blue
23 50c sea green

8. On close vertical laid paper, with wmk. Papel Sellado in the sheet (Remainder paper No. 3).

24 5c brown

9. On thick wove paper, unwatermarked. (Remainder paper No. 5).

25 25c dull blue, dark blue
26 50c light green
27 100c carmine rose

Notes: The 25c dull blue is the common shade and is exactly as in 1877 for this paper. It is possible that the dark blue is a new printing for this issue and from a new plate. It corresponds very closely to subsequent printings in 1878 and 1879 and is not apparently the same as any in the 1874-77 period. I have only found it for districts 3 and 54.

These stamps with number and date together at bottom were in use for but 6 months and are rather scarce for most districts. We have not found all districts for all values. However, it is most certain that all received supplies as the 1877 series was called in and not allowed for use in 1878 due to the new numbering system. It is possible, of course, that some of the smaller districts did not receive supplies of the 50c and 100c at this time. For the district of Tula, No. 7, we have not found any of the values and for Chalco, No. 41, we have only the 10c. The 50c and 100c are lacking for Nos. 1, 5, 7, 11, 13, 29, 32, 41, 46, 51. The 10c black is lacking for Nos. 5, 7 and 53.

It will be noted that there are still to be found some of the old Papel Sellado watermarks on this series. Mr. Jones has found many new districts on this watermark and the complete list is herewith given:

5c brown, dated 1878 at bottom, districts numbered 3, 8, 18, 17, 18, 19, 20, 23, 25, 27, 28, 29, 33, 38, 36, 42, 49, 50, 52. This is rather a remarkable list considering the scarcity of the stamp. Chittenden had discovered but four.

Chittenden listed all the values on an "ordinary medium wove" but doubted the existence of the 5c on it. I can only say that I have never seen the 10c either.

ISSUE C. With number and date together at top right.

10. On thin crisp wove paper (Nos. 1 and 6).

28 10c black, 1878

Notes: This is a very scarce stamp since the supply of the new 10c orange was ready for delivery by June 1878 at which time this type of overprint was ready. For a long time only districts 21 Pachuca and 22 Orizava had been found but I now have records of three additions, viz. 12 Tepic, 16 Tabasco, 24 Morelia. Chittenden lists the new 10c orange (mustard shade) and the 25c milky blue on this paper but I believe he had it confused with the ordinary wove or wove quadrille.

11. On wove "quadrille" paper, with wmk. Papel Sellado in the sheet.

29 25c milky blue, 1878
30 50c moss green, 1878
31 100c rose, 1880-81

Notes: The 25c and 50c were probably just odd sheets that got mixed in with the

ordinary stock. The 25c is known with wmk. for districts 2, 10, 54 and the 50c only for district 37. Mr. J. T. Havemeyer has shown me the 50c with number 5480—certainly unique. The 100c on this paper was a definite issue made in 1880 and is from the old stock printed up in 1876: the shade is identical with the 100c in paper 2 and differs noticeably from all the other 100c on the ordinary thick wove which are in carmine or carmine red. The 100c with the wmk. can be found for districts 2, 3, 12, 15, 18, 19, 20, 21, 22, 23, 24, 26, 28, 29, 30, 33, 35, 36, 39, 52, 54, all dated 80, and No. 22-81. Jones notes a new discovery: 20-78, again, probably unique.



Fig. 8. The set on thick wove paper, dated 1881. Group II, Issue C.

12. On vertical laid paper, with wmk. Papel Sellado in the sheet. (Remainders 3, 8).

32 5c brown, 1878
33 25c milky blue, 1878
34 100c pale rose, 1880

Notes: The 5c brown with wmk. can be found for Districts 10, 17, 27, 28, 36, 38, 42, 49. All are scarce to very rare. The 100c for districts 3, 23, 24, 41, 54. The shade is the same as in papers 3 and 11 previously listed. I have not seen the 25c watermarked but the shade and printing would indicate it on this paper rather than on the subsequent thick vertical laid as used for the 4c value in 1880. Chittenden mentions a 10c red orange on thick horizontal laid, prices it at 60c and says it is scarce. It must be: I have never seen it.

13. On wide horizontal laid, with wmk. La Croix Freres, being remainders of paper No. 4.

35 5c dull yellow brown, 1878-79
36 10c black, *

Notes: The 10c black is listed on the basis of Lawrence's catalog who had it dated 24-78. Chittenden notes it "as rare as any stamp in Mexico," and apparently it is the only copy known. The 5c brown on this paper has been the subject of a study I have been making (CCP Vol. 24, No. 1), and I have spent some time in tracking it down. Mr. L. M. Josling has done the same and together we are enabled to present a rather lengthy list of districts known for this scarce stamp. Chittenden priced it at $10.00!

Districts Known for the 5c brown on Wide Laid Paper, Wmk. La Croix in the sheet

1	Zamora	78,79	29	Maravatio	79
2	Zacatecas	78*	33	Jalapa	79*
3	Vera Cruz	79	34	Parral	78
7	Tula	79	35	Huejutla	79
9	Toluca	79	37	Guadalajara	79
10	Tehuacan	78	38	Durango	79*
15	Tacubaya	79	39	Chihuahua	79
18	Saltillo	78*	40	Chiapas	79
19	Queretaro	79	48	C. Bravos	78,79
23	Oaxaca	78,79	52	Aguascaltes.	78
27	Mazatlan	78	53	Acapulco	79
28	Matamoros	78	54	Mexico	79*

Those with * indicate have been found with the wmk. One error is known: 3579 for 3879.

14. On medium to thick wove paper, unwatermarked. Stamps generally from new plates and new printings.

37 4c orange, orange red, 1880-81-82-83
38 5c brown, yellow brown, 1878-79-80-81-82
39 10c "mustard" yellow, 1878
40 10c orange, orange yellow, 1878-79-80-81
41 25c dark blue, blue, greenish blue, sky blue, 1878-79-80-81
42 50c dark green, green, 1878-79-80-81-82
43 100c carmine, 1878-79-80-81-82

Notes: This is the common paper for this period and introduces two new stamps, the 4c orange and the 10c orange or orange yellow. Our English cousins call the first printings

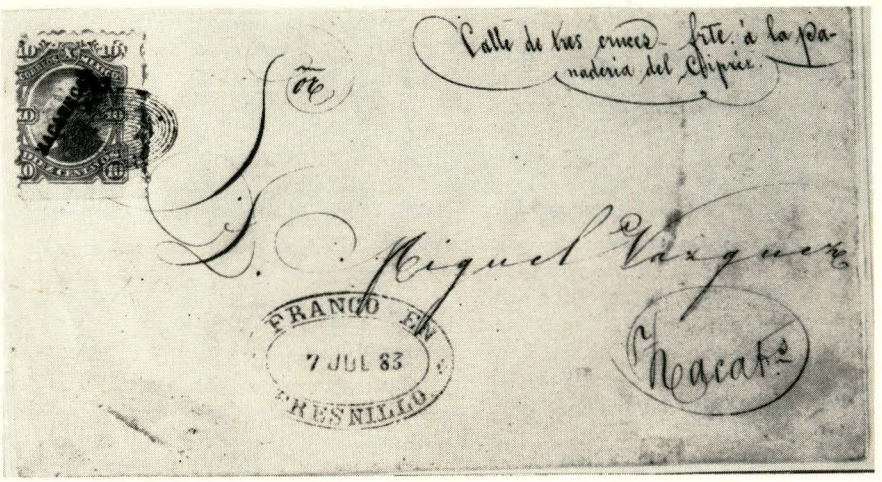


Fig. 9. The 10c, thin paper, paying local rate from Fresnillo to Zacatecas with scarce "finger-print" cancel.

"mustard" and if you think of Colman's powdered mustard that about describes it. This is a very definite shade and is only found dated 1878, usually on a more brittle wove paper than the others and which I think Chittenden confused with the early crisp wove of the Bank Note Co. The 4c orange or orange red was introduced in June 1880 for newspaper postage. Specimens dated 80 are generally scarce. It is never a plentiful stamp. It was supplied to 19 districts in 1880, to 26 in 1881, to all of them in 1882 and to 28 in 1883. It is the only stamp commonly found dated 83 on this paper. The 5c has been noted 39-83 and the 100c for 26-83 and 54-83. This paper varies considerably in texture and thickness and may not be the same as paper 5 and 9. Very often it shows a fine "ribbing" and many so-called close horizontal and vertical laid paper varieties are found on close examination to be this paper.

15. On thick vertical laid, unwatermarked.

44 4c orange red, 1880-81-82
45 5c brown, 1879-80
46 10c orange, 1879-80

Notes: This constituted a new paper variety, I believe. I formerly listed it as a sub-variety but apparently it is not paper 12 with the wmk. in the sheet, nor can it be "ribbed" varieties of No. 14. The 10c is not uncommon dated 1880. I have not seen the 25c, 50c or 100c on it.

16. On thin soft wove.

47 5c reddish brown, 1881
48 10c red orange, 1881-82
49 25c bright blue, 1881-82
50 50c bright green, 1881

Notes: This is a very collectible variety and is the transition between papers 14 and 17. The shades are new and very clear and with a little practice, these alone will distinguish the paper. It has a distinct mesh and often appears as laid lines but I do not think it exists as a laid paper. The 5c and 50c can be found dated 82 but are rare.

17. On very thin wove, almost pelure, with a pronounced mesh. Probably made in France.

51 4c orange buff, orange, 1882-83
52 5c light brown, 1882-83
53 10c orange yellow, red-orange, 1882-83
54 25c pale to indigo blue, 1882-83
55 50c dark blue green, 1882-83
56 100c crimson red, rose red, 1882-83

Notes: This is an entirely new paper which Scott lists as a major variety. There should be no difficulty in detecting it, the colors alone being much different than the previous. The 25c is from a new plate showing many guide lines. The paper takes the perforation very poorly and most copies are ragged. The 100c is quite scarce used. The 4c has

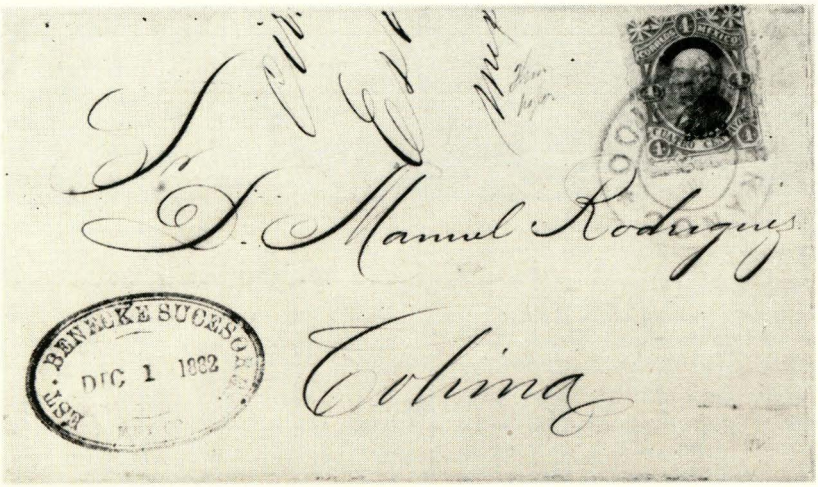


Fig. 10. The 4c, thin paper, on a circular dated '82. This stamp on cover is quite scarce.

always been priced high in comparison to the others and postally used is well worth a good figure. The 25c can be found dated 81 from districts 9, 10, 54; all rare.

"HABILITADO"

Whether there was actually any re-issue of old stocks from one district to another as was done for the "Juarez" issue in 1882-83, I cannot say. I am inclined to think the following with two sets of numbers were borrowings:

Vera Cruz	379	on	Cordova	4279	25c
Vera Cruz	380	on	Mexico	5480	25c
Vera Cruz	382	on	Mexico	5482	25c
Tuxpan	983	on	Vera Cruz	383	50c
Monterey	2583	on	Vera Cruz	383	50c

Summary

Collectors have been studying this issue, and the previous one, for many, many years—well over half a century if A. E. Lawrence's early efforts are taken into account—but many stamps have not yet turned up. This is not too surprising if consideration is given to the small postal business of some of the districts. The following list of what is still missing is published in the hope that collectors will keep a "weather eye" open and notify me of any new discoveries. The figures refer to the year date that value *has not been* found for the specific district: all others are known to exist. 78B means with number and date at *bottom;* 78T the same at *top,* as are all later years. Many are only known unused. The 10c refers to the orange stamp which, of course, is found only with number at top.

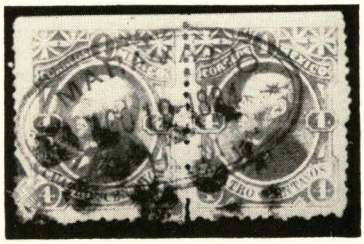


Fig. 11. Use of the stamps after Oct. 1883 without overprint. Pair of the 4c thin paper, cancelled Maravatio.

Group III

ISSUE D. The stamps without any overprint, issued from Oct. 1, 1883.

18. On thick wove or vertically laid paper, being the same as Section 14 or 15 under Issue C.

57	4c orange red	.75	1.00
58	10c orange yellow	1.25	—
59	25c blue	1.25	—

19. On very thin wove paper, being the same as Section 17.

STAMPS NOT FOUND, FOR YEARS 1878 TO 1883

		4c	5c	10c	25c	50c	100c
1	Zamora	80-1-3	—	—	—	78B	78B,83
2	Zacatecas	all found	—	—	—	—	—
3	Vera Cruz	all found	—	—	—	—	—
4	Ures 1878-79	80-1-3	—	—	—	78B	80
	Hermosillo 1879-83	—	—	—	—	—	—
5	Tulancingo	80-1-3	83	—	—	78B-9-83	78-80
6	Tula de Tampas	81-3	—	—	—	81	78-81-3
7	Tula	80-1-3	78B-83	—	78B	78-9	78B-79-81
8	Tuxpan	80-3	—	—	—	—	—
9	Toluca	80-1-3	81	—	—	80-3	78-81-3
10	Tehuacan	80-1	79	—	—	—	80-1
11	Texcoco	80-1	79-81	78T-9-80	78-80	78-9-80	78-9-80
						82-3	83
12	Tepic	81-3	81	81	—	—	78B-81
13	Tlaxcala	—	—	—	—	78B-79-83	78-9
14	Tampico	83	—	—	—	—	—
15	Tacubaya	80-1	81	—	81	78T-79	79-81-3
						81-3	
16	Tabasco	80-1	—	—	—	—	78B-83
17	S. L. Potosi	81	—	—	—	—	—
18	Saltillo	80	—	—	—	80	—
19	Queretaro	—	—	—	—	—	78B
20	Puebla	80-3	79	—	—	—	—
21	Pachuca	80-1-3	—	—	—	81	81
22	Orizava	80	—	—	—	—	—
23	Oaxaca	81	—	—	—	81	81
24	Morelia	80-3	—	—	—	—	—
25	Monterey	83	—	—	—	—	—
26	Merida	80	—	—	—	—	—
27	Mazatlan	all found	—	—	—	—	—
28	Matamoros	80-1	—	—	—	—	—
29	Maravatio	80-1-3	—	—	—	78B	78B
30	La Paz	80-1	78B	—	78B-81	78B	78T
31	Lagos	83	—	—	—	79-81	78B
32	Jilotepec	80-1-3	78-9-81	81	78-9	78-9-81-2	78-9-81
33	Jalapa	83	—	—	—	—	—
34	Parral	80-1	—	—	—	79	78-82
35	Huejutla	80-1-3	83	83	—	81-3	78B-81-3
36	Guanajuato	80	—	—	—	—	—
37	Guadalajara	80	—	—	—	—	—
38	Durango	—	—	—	—	—	78B
39	Chihuahua	all found	—	—	—	—	—
40	Chiapas	82-3	—	—	—	—	83
41	Chalco	80-1-3	78B-80	—	78B	78B	78
42	Cordova	83	80	—	—	—	79
43	C. Guzman	83	—	—	—	—	80-1
44	Cocula 1878-81	80-1	82	—	—	80	—
	Mascota 1881-3	—	—	—	—	—	—
45	Cuernavaca	—	78B	—	—	—	—
46	Cuautitlan	80-1-3	81-3	—	—	78-80-1	78-81
47	C. Victoria	80-1-3	—	—	—	79-80-1	78-9-80-1
48	C. Bravos	80	—	—	—	80	78-9-80
49	Colima*	80-1	—	—	—	—	78
50	Campeche	—	—	80	—	—	80-1
51	Apam	80-1-3	78B	—	—	78-81	78-81-3
52	Aguascaltes	—	—	—	—	79	81
53	Acapulco	80-1	—	—	—	—	80-2
54	Mexico	all found	—	—	—	—	—

* No. 49 does not exist dated 83. No. 55, Colima, can be found only for 82-83, all values.

The 10c "mustard" has been found dated 78 for all districts *except* nos. 6, 11, 13, 16, 20, 21, 29, 32, 41, 46, 47, 51.



Fig. 12. Remainders of 1883 on thin paper, without any overprint. Group III, Issue D.

60	4c dull orange brown	.75	1.00
61	5c light brown	.25	1.00
62	10c orange	.25	1.00
63	25c dark blue	.25	1.25
64	50c dark green	.35	2.00
65	100c bright carmine	.35	—

Note: This section without overprint constitutes a new and regularly issued group. As the system of district overprinting was abolished with the last shipments of September, 1883, these were the only stamps available for inland postage from this time until the issuing of the new set in 1884. Scott only prices them unused, but all with the exception of the 100c were regularly used. I have never seen the 10c and 25c on thick paper used. Prices given above, are my estimation of value.

20. Overprinted with the district name only (in error) on the very thin wove paper. 1883-84.

66	4c dull orange
67	5c light brown
68	10c orange
69	25c dark blue
70	50c dark green

Note: This set is a variety of Section 19. The stamps were sent out without the overprint of number and date, but a few offices upon receiving them handstamped the district name as before, although it was not necessary. The 5c comes only from Jalapa and is generally unused. Other values may be found as follows: 4c from Maravatio, Chiapas; 10c from Aguascalientes, Apam, Colima, Guadalajara, Jalapa, Maravatio, Monterey, Pachuca, Tlaxcala, Zacatecas; 25c from Chipas, C. Guzman, Mazatlan, Mexico, S. L. Potosi, Vera Cruz; 50c from Chiapas, Merida, Mexico, S. L. Potosi. Others have been noted on thick paper but I believe these to be errors wherein the district number and date missed the stamp or was accidentally left off of the sheet. Possibly all of the Mexico district should be included under this category.

Varieties

With the exceptions of Vera Cruz and Mexico, which never used any other color overprint but black, practically all of the other districts can be found overprinted in colors, a few, such as Zacatecas, Tuxpan and Guanajuato in nearly all the tints of the rainbow.

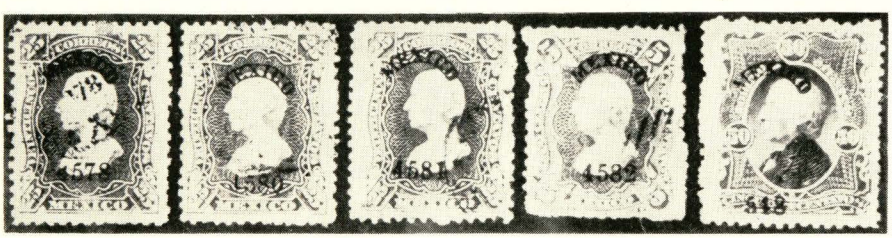


Fig. 13. Examples of errors in numbering. District of Mexico number 45 for 54 and dated from 78 to 82. Also Mexico 548 for 5480 on the 50c.



Fig. 14. The second plate of the 10c—the double strike variety to be found on Position 97, all printings from '77 on. The first stamp is in black, the other orange, and the last one in the row is on the thin paper and without overprint.

There are also many examples of misspacing in the number and date figures which I consider of small interest. Double handstamping of the district name is fairly common. The other abnormal varieties are more worthy of note and are listed under the separate districts.



Fig. 15. Block of the 25c bright blue on thick wove (paper 6) without overprint. This is scarce as there were few remainders on this paper. Also block of the 25c in the same shade with number and date -781- on thin soft wove.

1.	Zamora	10c	1–80	the "1" inserted afterwards
2.	Zacatecas	25c	2–	date omitted
		25c	280	with "5" printed in front and handstamped Aguascalientes (a borrowing?)
		100c	278	Imperforate. A used copy noted by Chapman
3.	Vera Cruz	10c	381	Altered to 382
		4c	380	One normal and one inverted, pair
		10c	378	number and date inverted
		10c, 25c		
		50c		several dates for each with the number and date twice
		4c	380	number and date inverted
6.	Tula de T.	10c	282	"66" printed over first 2
7.	Tula	10c	781	number and date twice
8.	Tuxpan	50c	878	inverted numbers
9.	Toluca	10c	978	number and date twice
12.	Tepic	10c	12–	without date
		10c	1279	inverted numbers
13.	Tlaxcala	10c	1279	"3" printed over 2
14.	Tampico	5c	1483	twice
		25c	1478	twice
		50c	1480	twice
16.	Tabasco	50c	1679	twice
		5c	1681	inverted



Fig. 16. Stamps overprinted with name only and used after the system of district overprinting was abolished.

17.	S. L. Potosi	50c	1780	twice
19.	Queretaro	25c	1983	twice
		5c	1978	number and date three times
		25c	——	name only in pair with 1980
20.	Puebla	5c	20 0	"8" is missing
22.	Orizava	10c	2778	corrected by printing 22 over 27
		10c	2278	twice
24.	Morelia	100c	4483	"2" printed over first 4
25.	Monterey	25c	2582	twice
		4c	2581	twice
		4c	2580 and	2581 in pair
26.	Merida	10c	2682	twice
27.	Mazatlan	100c	2782	twice
30.	La Paz	100c	3081	twice
		10c	30 1	for 3081
31.	Lagos	50c	3182	twice
32.	Jilotepec	4c	3282	Overprinted Jilotepec and Soyaniquilpam, the latter being made the principal district in this year
33.	Jalapa	5c	3382	twice
		50c	3383	twice
35.	Huejutla	50c	3578	twice
36.	Guanajuato	25c	3682	twice
		50c	3680	twice
37.	Guadalajara	25c	37–	date missing
		25c	3782	twice
		25c	3781	imperforate in pair
		25c	3 79	for 3779
38.	Durango	5c	3579	"8" printed over 5
		25c	3 83	for 3883
		5c	3881	inverted
40.	Chiapas	4c	40 0	for 4080
43.	C. Guzman	25c	3378	"4" printed over first 3
		5c	4381	twice, one inverted
44.	Cocula	50c	4482	diag. half used as 25c
49.	Colima	5c	49–	date missing
51.	Apam	25c	5178	twice
53.	Acapulco	100c	5378	twice
54.	Mexico	4c	5482, 5483	twice
		10c	5483	twice
		50c	5480	inverted
		10c	5481	inverted
		50c	5478	inverted
		25c	5478	twice
		5c	54 0	for 5480
		4c	54 2	for 5482
		100c	54 8	for 5478

(The End.)



Figure 1. **A Boyd's City Express Post Letter Box.** This is the only known survivor of the more than 2,000 boxes which were placed in stores, hotels and other places patronized by the public from 1844 to 1860 or later. Painted black, it is 14½ inches square and 16 inches deep. The cover is hinged in the rear but there was no provision made for a hasp or lock of any kind. It is in the possession of Boyd's Dispatch, Inc., 114 East 23rd Street, New York City, which firm kindly consented to permit this photograph to be made for THE COLLECTORS CLUB PHILATELIST.

EDITOR'S NOTE:

Your particular attention is directed to the historical record of almost 100 years ago, which is covered in this Chapter of "The Boyd's City Express Post." Herein is chronicled the success of a private carrier in New York City in competition with that of the Federal government.

In view of the recent U. S. Postmaster General's order for the curtailment of carrier delivery service for economy reasons, we believe that this actuality should become far more widely publicized. Unfortunately, its present knowledge seems limited to a mere handful of philatelists, interested in the study of U. S. Local stamps.

H. M. G.

BOYD'S CITY EXPRESS POST

Chapter V

Critical Years
1851 - 1853

By HENRY E. ABT

(Continued from Vol. XXIX, page 114.)

On June 17, 1854, the tenth anniversary of Boyd's City Express Post, John T. Boyd could look back on his decade of management with considerable satisfaction.

Three times in the last ten years Boyd's private enterprise had met and conquered serious competition by the United States postal authorities. In two of these conflicts, those of 1849 and 1851, it had been the purpose of the government to extend its postal monopoly to embrace city mail service.

Yet, by 1854, the New York Post Office Carrier Department was handling a negligible share of the locally originated mail addressed to local destinations. Boyd's business, on the other hand, was growing more rapidly than ever. Although an advertisement of the Carrier Department in April 1854, noted by Elliott Perry,(1) indicated that at that time the government-sponsored service had 220 collection "stations", within the next two or three years all but six of these reception points had been discontinued.(2)

The earlier government "stations", like those of Boyd and other private enterprises, were stores, inns and other places patronized by the public, in which were situated tin boxes (Figure 1) for the reception of mail. The locked outdoor box was as yet unknown in the United States. However, this writer believes that from 1855 or 1856 on, the government's six "stations" were akin to modern "sub-stations"; booths or desks located within stores or other places of business, manned by Post Office agents or clerks.

Numerous competitive privately owned mail-carrying enterprises had come and gone between 1844 and 1854, and in the mid-eighteen fifties at least half a dozen of these competitors were functioning in various parts

of the city. Evidence indicates, however, that most of the latter concentrated their collection boxes within specific neighborhoods, and that Swarts and Boyd were the only ones collecting letters from points throughout the municipal area. Boyd's patronage probably came close to equaling the sum of all the others put together.

Occasionally one of Boyd's experienced carriers would launch out in business for himself, establishing his own collection boxes in a few stores within a neighborhood that appeared to offer promise of good patronage. The venture of Simon Rothenheim, said to have been a Boyd postman(3) was an instance in point. In 1854 or 1855 he established the "Third Avenue Post Office," probably east of Madison Square on the thoroughfare which the name of his establishment indicated. Rothenheim appears to have established a few "stations" in that part of the East Side from which he made regular collections. The great rarity of his stamps and covers, however, leads us to believe that he barely managed to make a living. The venture lasted for only a year or two.

Well managed though the City Express Post undoubtedly had been, part of its success must also be credited to a decade of unusually favorable economic conditions. During the first ten years of the Express Post's history, the City in which it conducted its business had gained more than 250,000 inhabitants, with a corresponding increase in number of dwellings and density of population. In that period, New York had finally won from competing Philadelphia, Boston and Baltimore the undisputed commercial supremacy of the nation, an issue which had still been in doubt when Boyd's venture was launched in 1844.(4)

The America over which commercial New York "reigned" was also vastly more extensive in 1854 than it had been ten years earlier. The annexation of Texas, in 1845; the Oregon Purchase, in 1846; the Mexican cession of New Mexico and California, in 1848; and, five years later, the Gadsden Purchase of parts of New Mexico and Arizona, in all had added 1,234,566 square miles (an increase of 70%) to the area of the United States.

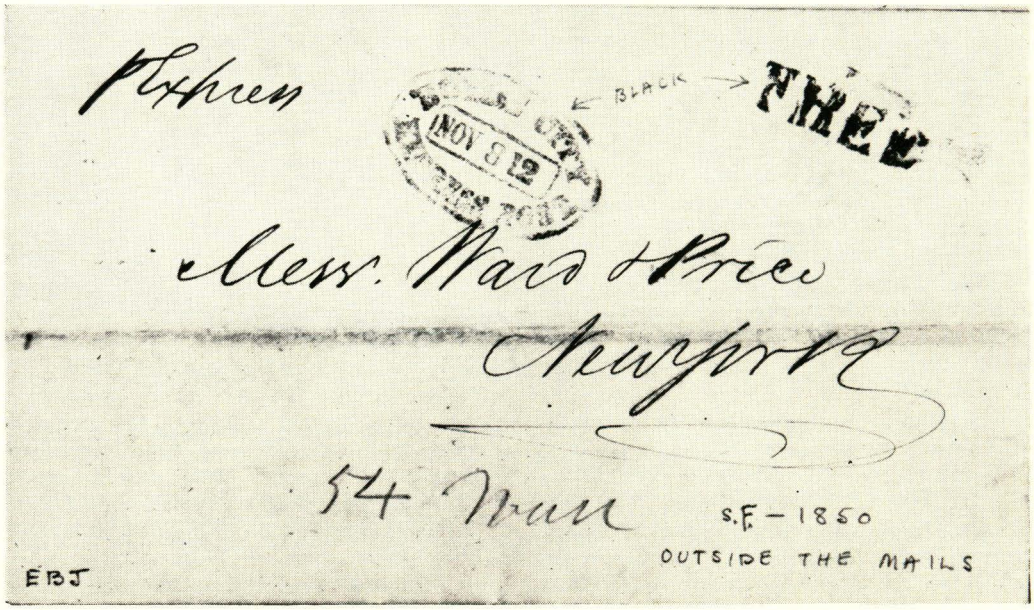


Figure 2. A letter which originated in San Francisco, California, and was brought by express, "outside the mails" to New York City where Boyd's City Express Post delivered it to 54 Wall Street, November 8, 1850, 12 o'clock delivery. Black Type "E" Boyd postmark. Origin of black prepayment mark "FREE," uncertain. (Edgar Jessup Collection).

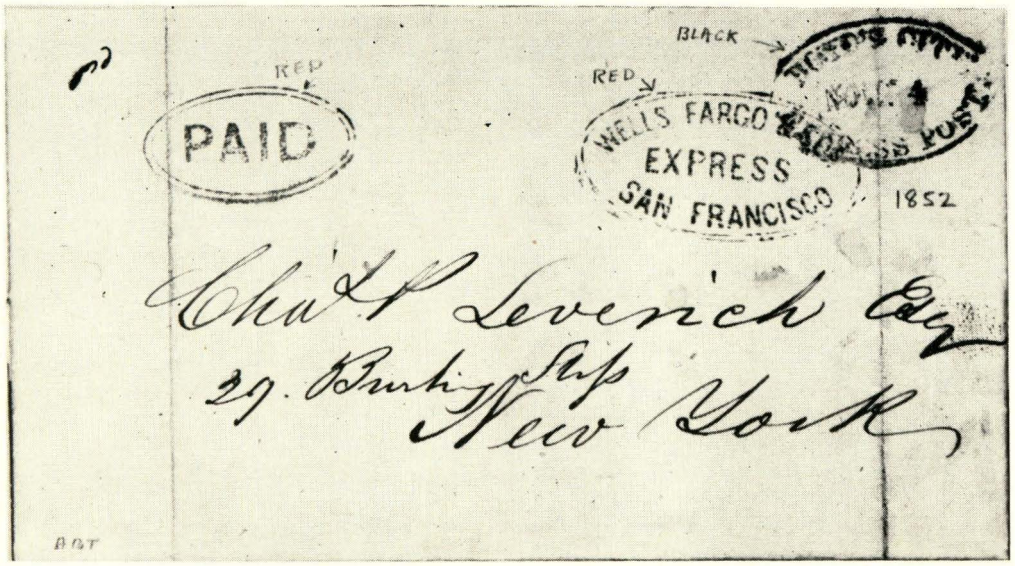


Figure 3. A letter which originated in San Francisco, California, transmitted "outside the mails" by Wells Fargo & Co.'s Express to New York City where Boyd's City Express Post delivered it to 27 Burling Slip, November 4, 1852, 4 o'clock delivery. Wells Fargo red handstamp and red prepayment mark. Black Type "E" Boyd postmark. (Abt Collection).

The discovery of gold in California in 1848 was a bonanza that soon poured an avalanche of new wealth into every section of the Nation. The demand for manufactured and imported goods which had flowed into New York from the new territories at a steadily increasing rate, from 1845 on, took on boom proportions in 1849.

The rapid tide of new settlers west of the Rockies also appears, for a while, to have added a wholly new class of patronage to Boyd's business.

In January, 1849, the government had established monthly mail service from California to eastern ports, route agents accompanying the sacks of letters and gold by ship to the Isthmus of Panama, overland to the Atlantic Ocean, and by ship up the Atlantic Coast.

As usual, this government service fell far short of the needs and desires of the enterprising prospectors and settlers, who found 30-day intervals too long to wait for communication with the Eastern seaboard. Supplies, equipment or the necessities of life were urgently needed. Also there was the gold itself to send on—to create credit balances at eastern banks or to repay friends or relatives who had grubstaked mining expeditions.

Private enterprise soon moved into the gap. Wells Fargo, Gregory's Express, Berford, Adams and Company, and several others began sending agents with the gold and the mail "out of the mails" to Panama and Nicaragua and across to northbound Atlantic ships, departing from western and eastern ports on dates *between* the scheduled government sailings.(5)

Under the Postal Act of 1845, mail service thus rendered between United States ports was wholly illegal and soon gave great annoyance to the United States Post Office Department.

Under these circumstances, the mail-carrying express companies, bringing in letters marked for door-delivery, had no desire to identify themselves to the Post Office Carrier Department, and instead turned them over to Boyd. We find a number of covers, dated from 1849 to 1853 handstamped both with the markings of western expresses and also Boyd's postmark (Figures 2, 3 and 4). Presumably, when mail was door-delivered, fees for this service were prepaid by senders to the express companies in California and passed on by the New York offices of the latter to Boyd. The lack of such covers bear-

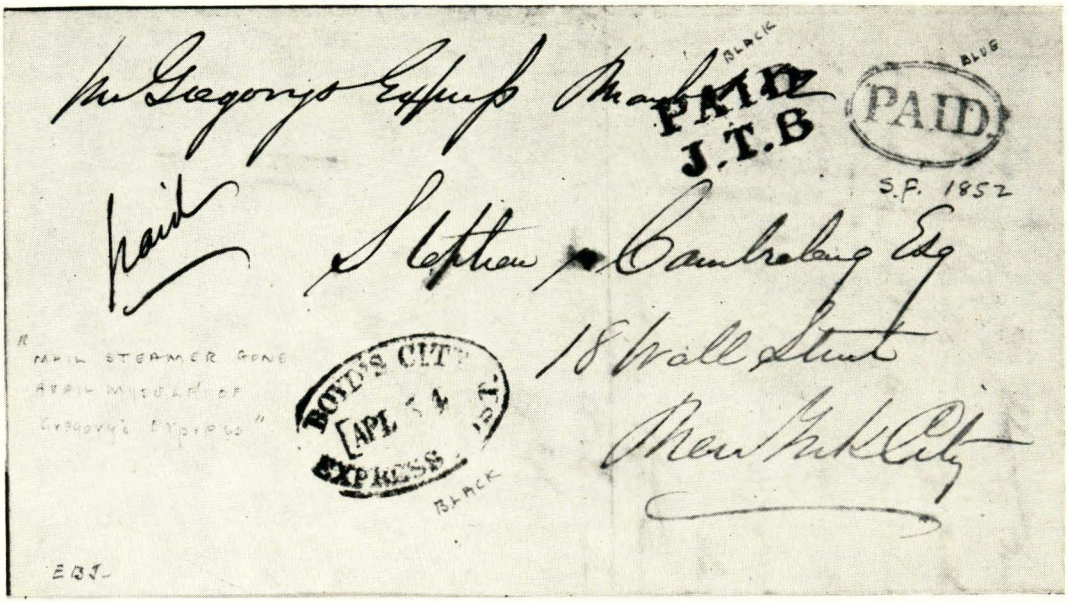


Figure 4. A letter which originated in San Francisco, transmitted "outside the mails" by Gregory's Express to New York City where Boyd's City Express Post delivered it to 18 Wall Street, April 5, 1852, 4 o'clock delivery. Blue Gregory prepayment mark, black Type "E" Boyd postmark, black type "e" Boyd prepayment. (Ex-Knapp, now in Edgar Jessup Collection.)

ing dates between 1853 and some thirteen years later suggests that perhaps Boyd, not wishing to become involved in the growing conflict between the government and the intercoastal mail services, decided after 1853 to decline this patronage.

The postal reform movement, unsated by its partial victory in 1851,(6) had continued to wage its campaign for further improvements of the postal system. The uniform 2-cent intercity rate advocated in 1851, reduction of the government franking privilege and a post office money order system remained the major objectives of this persistent group. The "reformers" continued to be active pamphleteers; and the speaking platforms, magazines and newspapers were continual media of their propaganda.(7)

In the sixty-sixth year of his life, October 11, 1853, while visiting relatives in Boston, Barnabas Bates passed away. Before his death, however, a new crusading leader, Pliny Miles, had joined the New York wing of the movement. Miles became its foremost figure during the remainder of the 1850's.

A world traveller, Miles was also an author and journalist. He continued with unabated vigor the stream of propaganda launched by Bates. Whereas the cheap postage movement had previously concentrated its attention on intercity postal service, the new leadership caused the city dispatches considerable concern by extending the scope of the reforms they advocated to include effective free government carrier service and the extinction of the private carrier enterprises.

Whether or not the New York Cheap Postage Association established by Barnabas Bates in 1848 continued in existence from 1851 to 1855 is not certainly established. Scott's *United States Catalogue, Specialized* for several past years has described George F. Hussey's "Bank and Insurance Delivery Office", which began business in 1854 at 82 Broadway, as having been "established at the instigation and request of The New York Cheap Postage Association."(8) This statement appears to have had its origin in the chapter of H. C. Needham's "United States Local Stamps, A Concise History and Memorandum" dealing

with Hussey's Post, which appeared in *The Philatelic Gazette* in August, 1918.(9) As so many of the Needham allegations, this statement is unsupported by any indication of its source or basis.

If the Cheap Postage Association was still in existence in 1854, Miles was undoubtedly its leader. It would seem odd and unlikely that, on one hand, Miles was attacking private city mail service, and, on the other, encouraging the establishment of a new enterprise.

A public meeting was held at the Merchants' Exchange on January 28, 1856, "to take into consideration such measures as might be deemed necessary to improve the Postal System."(10)

Thomas Tileston presided. George Griswold, Royal Phelps, Stewart Brown and Simeon Baldwin were appointed "vice-presidents". George Moore, Samuel D. Babcock and Pliny Miles were named secretaries.

After a good deal of oratory, a resolution was adopted advocating these measures:

(1) Uniform postage of TWO CENTS on letters, without regard to distances; and a cheap rate for printed matter.

(2) *"Receiving houses" and letter carriers for the collection and delivery of letters in cities and principal towns, without extra charge.*

(3) "Money orders for sums not exceeding $25 to be drawn by the principal post offices on each other".

(4) Abolition of compulsory prepayment on intercity letters, which had been enacted into law in the Postal Act of March 3, 1855,(11) and instead, double postage to be charged on all mail matter not prepaid.

(5) All "dead letters" to be returned to the writers whenever possible, without opening.

(6) The postage on all franked matter to be paid by the several departments of the government.

A second meeting of this group was held on March 24th in the Chapel of New York University. On that occasion a permanent organization known as the New York Postal Reform Association was formed, indicating that the "Cheap Postage Association" had been out of existence some time prior to that date. Luther Bradish was elected president of the new organization; Erastus Benedict, Joseph Lawrence, Stewart Brown and Royal Phelps, vice-presidents; and Charles C. Moore and Simeon Baldwin, secretaries. Miles' name does not appear as an officer, but it is known that he remained active.(12)

The Postal Reform Association's platform seems in the main, to have been derived from a booklet entitled "Postal Reform, Its Urgent Necessity and Practicability", written by Miles and published by Stringer and Townsend of New York City in 1855.

To this volume we owe the most revealing contemporary description of the privately owned city mail enterprises ever published, a portrayal that appears to have been overlooked by all the earlier philatelic writers on carriers or the local posts.

Miles established the premises of his pamphlet in his preface, stating that in British cities "There are about 46 letters by each person by every 1,000 persons . . ." whereas in American cities "there are 24 letters written per 1,000 persons".

He blamed this on the "wretched postal accommodations", failing, this writer believes, to take into account the differences in temperament and origins between the two populations and the high proportion of illiterate immigrants in the American centers.

If it were to derive the full potential revenue from an efficiently governed city mail system, Miles believed, the Post Office Department would be placed on a self-supporting basis, despite the further reductions of intercity postal rates which he advocated.(13)

Describing the local mail service of New York in the mid-1850's, Miles wrote:

"Private companies are organized . . . and are collecting and delivering letters four or five times a day at two cents a letter. They find it profitable or they would not do it . . .

"The amount of business done in collecting and delivering letters by private persons in the city of New York is not merely a matter of conjecture or guess work. The two that do the largest business have given me the following facts and statistics of their operations:

"One employs 45 carriers, has over 2,500 receiving boxes, where letters can be deposited in various parts of the city, and collects and delivers, or deposits in the city Post Office for the mails, from 6,000 to 15,000 letters daily.

In one day—just before an election, I think, there were passed through his hands, in collecting and delivering, 164,000 letters. This was the largest day's work he ever did.

"Another party tells me he employs 25 carriers, rents 350 boxes in his private Post Office, at $4 each, and collects and delivers an average of 10,000 letters a day.

"There are three or four other private post offices—perhaps more—in the city, where boxes are rented, and letters received, handed out to the persons addressed, or deposited in the city Post Office. The box rent received by these private post offices, amounts to $4,000 or $5,000 a year."(14)

Elsewhere in the booklet,(15) Miles estimated the number of letters per year handled by private enterprises to be not less than 9,125,000; and made this comparison:

City Mail

	Letters	*Receipts*
Private Posts	9,125,000	$182,500
Government	966,882	19,338

The two enterprises that "did the largest business", were without question Boyd's and Swarts'. Thus we can estimate the City Express Post's annual revenue in 1855 at $80,000 or $90,000 per year, a business certainly comparable to $1,000,000 or more annually in present-day reckoning.

The identities of some of his patrons at that time reflect Boyd's standing in the community. The users were widely diversified. We know from covers seen, for instance, that The Manhattan Gas Light Company employed the Express Post for mailing of its statements. Corner cards of the principal hotels are found among the Boyd-handled covers, indicating that the Post's boxes were accessible in their lobbies. A lot listed in the auction catalogue of the Edward L. Knapp Collection was "a series of three letters referring to an agreement with Boyd for delivery of Republican Election circulars in 1856 (including) a letter written and signed by Boyd and also one from Simeon Draper(*) justifying Boyd's bill for services".(16)

* Simeon Draper was a son-in-law of John Haggerty, of Boyd's one-time auction competitor, Haggerty, Austin & Co. Walter Barrett, *The Old Merchants of New York,* Carleton, Publisher, (New York, 1864) Second Series, Vol. I, p. 115.

On August 1, 1855, a new major contender entered the race for postal patronage, with the organization of the Metropolitan Errand and Carrier Express Company, capitalized at $200,000. Chartered by the State of New York, this firm took over the express business of Abraham L. Hinckley, who became president of the new corporation. Samuel P. Crane was secretary; Hiram Dixon, treasurer; and George G. Jones, general agent. The principal offices were at 11 Pine Street.

The *American Journal of Philately,* September 17, 1873, noted that Metropolitan "issued a daily paper or circular which, fortunately gives all the information that a stamp collector desires".(17)

"The business of the company", the Journal said, "consisted in collecting and delivering letters and parcels to and from any house in the city to any part of the world. Also the purchasing of goods and delivery, as for instance, a person could hail one of the company's carriers and send him for a loaf of bread or a suit of clothes, or anything that could be purchased . . .

"It appears they had offices [collection points?] established all over the city, and had a special messenger riding upon every omnibus or car in the city whose business it was to take any letter bearing the company's stamp to the nearest branch office, to be immediately sent to the designated address."

In 1889, Dr. William H. Mitchell wrote:(18)

"In 1855 when A. M. Hinckley began to make a great furor with the Metropolitan Errand and Carrier Co., Boyd secured a State Charter and this charter was used as a defense in the many suits the government brought against the post."

H. C. Needham, in his 1920 sketch of the Metropolitan Co., stated(19) that "by 1857 the volume became so heavy that there were over fifty carriers employed and approximately one hundred postal boxes distributed throughout the city." As usual, Needham's statistics were not supported by any indication of their source or foundation.

The idea that, at about this time of the Post's history, Boyd obtained some kind of a state or municipal charter goes back to the earliest comprehensive study of the history of the United States Locals, a series entitled

"Notes on The United States Locals" by W. Dudley Atlee which appeared in the *Stamp Collectors Magazine* (Bath, England) in 1871. Atlee expressed the belief that Boyd was licensed by the *city* under a charter granted to New York by King George II empowering the municipality to license common carriers.([20])

Up to the present time neither concept of Boyd's "charter", if there was one, has proved to be verifiable. Whereas much "smoke" exists, we suspect fire, but neither State records at Albany nor City Hall sources, so far, has yielded the particulars.

In the summer or early fall of 1854, another variation of Boyd's adhesive stamps occurred. The known facts indicate that, once again, there was a change of printers.

We reconstruct the facts as follows: Presumably, that spring, the supplies of the lithographed stamp of 1853, No. 20 L. 8, (Type VI) were depleted. Had Boyd returned to the same printer, he would have been told that the stone had long since been washed and put to other uses. (Lithographic stones, being costly, they were rarely held by printers in anticipation of possible reorders). However, from the number of subsequent reprintings made for collectors, we know that the metal die was available and the most economical procedure would have been to make new transfers from that die and prepare a new stone for the rerun.

The fact that the Type VI die was not used and that, instead, a new die was prepared, suggests that price, service or some other aspect of the transaction deterred an agreement between Boyd and the former printer. Also, it is doubted if the style and workmanship (Figure 5) of the new stamps, No. 20 L. 10 (Type VII) could possibly have been the product of the firm or the individual who created the preceding issue.

If economy was his object, our postal pioneer bought himself no bargain. A worse specimen of lithographic craftsmanship could hardly be conceived.

In place of the trim and rather graceful execution of the standard elements of Boyd's stamps, seen on No. 20 L. 8, the new product was a clumsy, crude and amateurish drawing of the same subjects. The printing was equally bad.



(Photograph by Boutrelle)

Figure 5. No. 20 L. 10 (Type VII) Boyd adhesive stamp. In use 1854-1855.

The oval frames, both outer and inner, and the lettering of the inscription "BOYD'S CITY EXPRESS POST 2 CENTS", look as if they were drawn with the flat edge of a spatula rather than a pen. The outer oval frame has a thickness of ½ mm., the inner one, ¼ mm. The downstrokes of the lettering are about ⅜ mm. in thickness. Close examination reveals the fact that few of these strokes were made evenly and the wavering lines cause one to wonder if this would-be lithographer spent more of his time than he should in the corner saloon.

The dimensions of the 20 L. 10 are about the same as those of preceding varieties, the horizontal axis (over-all, across the outer ellipse) being 17¾ mm.; the vertical, 20¾ mm. The thickness and blackness of so many of the lines, however, gives the stamp a squat, crowded appearance.

While the posture and principal outlines of the eagle on No. 20 L. 10 were drawn approximately the same as on the preceding type, the bird had lost his crest, and his mouth and eye were both firmly closed, giving him the appearance of having been stuffed by a vindictive taxidermist, determined for forever to remove all evidence of the eagle's personality.

The most distinctive aspect of this design is the shape of the "2". The downstrokes of the upper half include two very thick lines, a long one at the viewer's right and a short one at the left. A very thin stroke curves down to the horizontal base line. The latter is thickly drawn, a length of ½ mm., but the width from left to right of the top segment is ¾ mm. This gives the numeral a top-heavy appearance and the look of being likely to fall into a heap at any moment.

Tradition has it that the sheets of these stamps, as most Boyd issues, had 100 subjects. No surviving sheets are known to the writer, the largest piece being a block of 25 (5 x 5) in Mr. H. W. K. Hale's collection. (He has three other smaller blocks). None of these shows a complete row.

The subjects on Mr. Hale's blocks are not divided by horizontal and vertical frame lines or individual rectangles, and no specimens seen by this writer are thus framed. The horizontal rows on the blocks are 1¾ mm. apart, and the vertical rows are separated by 3¼ mm. However, one of these stamps, on a cover in the writer's collection, shows a portion of the outline of its right hand "neighbor" on the sheet, only 1 mm. distant. This would suggest that when the subjects were transferred, at least one vertical row had to be crowded nearer than the others in order to get them all on to the stone.

The paper is a hard white wove, thickness .0045″ to .005″, surface colored a green that varies from Ridgeway's "Motmot" (35′b, Plate XVIII) to the brighter and bluer "Vivid" (37′b, Plate VII). Some sheets were glazed, others have a dull flat appearance. The surface coloring appears to have been applied unevenly with broad diagonal brush strokes. Three of the blocks in Mr. Hale's collection indicate that the stamps were prepared for adhesion with thin coats of gum, this being the first issue on which it is likely that gumming was practised. The sale of die-cut specimens, probably in "pillbox tin containers", was continued.

The use of this stamp to prepay carrier service to the United States Post Office yielded combinations on covers with the dull red and rose-red (1854-55) shades of U. S. No. 11. No. 20 L. 10 is also found on covers addressed out of New York City in combination with the "NEW YORK PAID 3 CTS" red Federal postmarks used at that time.

J. W. Scott's check list gave the earliest date of cover he had seen bearing this stamp as July 3, 1854.(21) The writer recorded a cover in the Helen F. Novy collection bearing No. 20 L. 10 dated December 26, 1854. All other recorded specimens appear to have been on 1855 covers, the latest seen being one in the writer's collection dated October 6th of that year.

The counterfeit of this stamp made for "space filler" sale to collectors (Figure 6) bears little resemblance to the genuine. The outer oval is too thick and the eagle appears to have been drawn at the last moment of a wretched and hungry life. Its beak has been amputated and its mouth is open wide in a final screech of protest.



Figure 6. Counterfeit of Boyd adhesive stamp No. 20 L. 10.

Late in 1855, when supplies of the "printing atrocity" of the previous year became low, it is no wonder that Boyd sought a better form of workmanship. He turned now to typography which was more expensive than lithography but less costly than intaglio engraving.

The early writings about the new stamps (Type VIII) always described them as having been printed from a "wood engraving". In all likelihood, the design actually was first engraved on wood and wax moulds were made from this engraving. These moulds, in turn, were converted to a copper plate by the relatively new process of electrotyping.(*) The number of subjects on this plate has not been ascertained, no large pieces of the 1856

* Developed by Joseph A. Adams, a wood engraver of New York, in 1841.

or 1857 printings having been found by this writer.

The major features of the new Type showed the influence of its predecessor. The thickly drawn outer and inner ovals are repeated. However the new stamps contrasted very favorably with Type VII, having the neatness, trimness and clarity that the previous stamps lacked.

For the first time since the issuance of No. 20 L. 3, a decade earlier, the central figure of the eagle was drawn against a solid color background in place of the cross hatched lines that were the backgrounds of the vignettes on Nos. 20 L. 4 to 20 L. 10 inclusive.

Type VIII (Figure 7) is easily distinguishable from all others in the series by its unique outer oval frame. Two concentric thinner ovals supplement the heavily drawn outermost border. This type is also one of the smallest of the series, measuring 17 x 21 mm. across the design, the vignette measuring 10 x 13 mm.

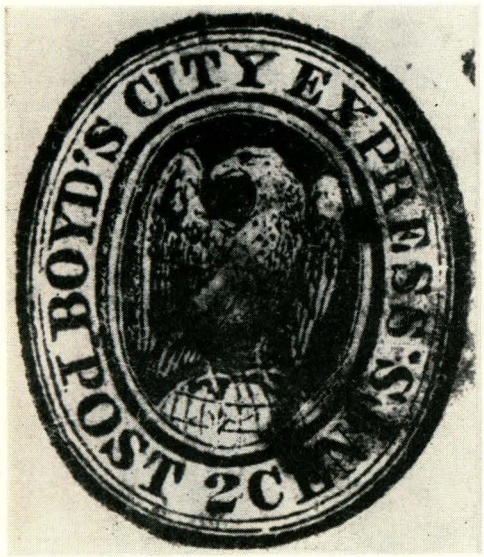


Figure 7. Photograph of No. 20 L. 11 (Type VIII Boyd adhesive stamp) used in 1855 and 1856. Also printed in shades of orange and red, 1856-1857 (Nos. 20 L. 12 and 13). Also in red, 1862 (No. 20 L. 23).

The mouth of the eagle was once again drawn slightly open and the eye was formed with some care, with the suggestion of a pupil and appropriate shading below. Unlike the design of the previous type, the eagle's left wing does not touch the edge of the inner oval.

The first printing of the Type VIII stamps (No. 20 L. 11) was on a rich shade of green paper *colored through*. The Ridgeway colors nearest to the shade of this paper are "Light Oriental" (33'b, Plate XVIII) to "Peacock Green" (35'i, Plate VI).

The precise dates of philatelic material in these years are difficult to fix because the long established custom of folding each letter and inscribing the date of its receipt and source at the left hand margin of the addressed surface, was waning. In the earlier years of the nineteenth century, and through the 1840's filing of mail was usually a process of setting the folded letters on end in drawers or boxes, the source and date inscriptions showing, and arranged alphabetically or chronologically.

The letters were virtually all correspondence sheets, folded for mailing. Envelopes had been *invented* in the seventeenth century, but their common use in America did not develop until the late 1840's.([22]) When envelopes were first employed, the former practice of date and source inscription was at first carried over to the new containers.

Within a few years, however. flat filing of letters became increasingly common. The envelopes, if they were retained, were less and less frequently date-inscribed. Many of them were discarded and this fact also explains why material of the middle and late 1850's is comparatively scarce. A few years later, philatelists came along to start rescuing letters and stamps.

From the limited material available, it is believed that the black on green paper Type VIII (No. 20 L. 11) was issued very early in 1856. The specimen on a cover with the earliest recorded date is one in Mr. Hale's collection dated April 13, 1856. J. W. Scott's chronological records of the Boyd stamps issued during the period from 1855 to 1875 were badly confused, a fact which he freely admitted in his early writings about Locals.([23]) Scott noted the earliest date of No. 20 L. 11 as November 11, 1856([24]) and this might correctly have been November 11, 1855, a month after the date of the last recorded example of No. 20 L. 10.

It is believed that the supply of the first printing, in that busy year, gave out early in

the summer. The writer has seen covers with No. 20 L. 11 postmarked in June, 1856, but none indicating use in later months.

From the establishment of the Post, certain characteristics of Boyd's stamps had been maintained with faithful consistency. The basic elements of the design, the use of black ink on white paper surface-colored green, and with only a few exceptions, the glazing, were among these standard features.

In all likelihood Boyd regarded the maintenance of these characteristics as confidence-building and business-getting advantages. As this account has stated previously, in addition to their franking purpose the stamps of this competitive enterprise served the functions of trademarks. In a period when symbols of postal service were constantly changing, Boyd astutely recognized the value of consistency.

The use of the green paper colored through had, therefore, been somewhat of an innovation. In the summer of 1856 Boyd authorized a still more radical departure from his tradition. This time the printer produced the Type VIII design in vermilion ink on a very fine quality of white wove paper not unlike the stock normally used for personal correspondence (No. 20 L. 13). The Ridgeway color nearest to that of the ink used for this issue is "Orange Cinnamon" (13″b, Plate XXIX).

Scott recorded the earliest date of use of this issue he had seen to have been August 4, 1856.([25]) The writer has covers in his collection bearing this stamp, with September, 1856, dates.

The variety listed as "No. 20 L. 12", (Type VIII) printed on white paper in brick red (nearest Ridgeway "Coral Red" to "Dragons Blood Red," 5′b, Plate XIII), is listed out of its probable chronological order.

It is a tenable assumption that the orange-red ink was an experimental run and that, when it pleased Mr. Boyd, a larger quantity of brighter red stamps was ordered. Specimens of No. 20 L. 12 have been noted with dates from December 18, 1856, to May 10, 1857, (both covers in the Abt collection), though were a greater number available for study, earlier and later dates would in all likelihood be found.

One reliable specimen of No. 20 L. 12 has been seen by the writer on *diagonally* laid white paper, and the paper employed for all specimens examined appears to have had an unusually high rag content.

The Type VIII plate, or a new one made from the basic wood engraving, served for a later issue of the Post (No. 20 L. 23). So-called "reprints" of the 1856 and 1857 varieties were made in the 1890's in sheets of 25 (5x5) subjects. They were printed in black ink on grey-green paper (nearest Ridgeway, "Pale Olivine", 35″b, Plate XXXII); black on light blue-green (Ridgeway, "Pale Glaucous Green", 39″d, Plate XXXIII); and dull orange (Ridgeway, "Light Vinaceous Cinnamon", 13″d, Plate XXIX) on white paper. Whether these were typographed from a new electrotype plate or printed from a lithographic stone, to which transfers had been made from the basic engraving, is uncertain. The latter view is favored.

The most dangerous counterfeit of any Boyd stamp is a lithographed imitation of Type VIII. The characteristic by which this counterfeit (Figure 8) can be best detected is the shape of the "Y" in "CITY". On the counterfeit variety, the left arm of the letter begins ¼ mm. below the right arm, whereas on the genuine design the left arm extends from the vertical stroke just barely below the point from which the right arm is extended. Also, the left arm is drawn so thickly as to provide a colorless space between the arms about half that seen on the original.



Figure 8. Counterfeit of Type VIII, made for sale to collectors.

Another characteristic of the forgery is the crossbar at the top of the "T" of "POST", sloping down at the right hand side. The markings on the globe differ slightly from the original, and the shading on the eagle's breast

is sketchy compared to the careful workmanship on the original.

The numeral "2" on the counterfeit type deviates from the figure on the genuine stamp. The upper curve slopes more radically to the left than it does on the original.

One variety of this counterfeit was printed on white paper. The ink was a brick red shade almost identical with the color on No. 20 L. 12. The paper on which the latter was printed, however, is thinner and more transparent than that of the original. Another printing of the counterfeit on greenish blue paper, colored through, (akin to Ridgeway "Montpelier Green", 37"b, Plate XXXIII), is not close enough to the correct shade of No. 20 L. 11 to confuse anyone familiar with the genuine stamp.

In the early fall of 1857 New York was hearing increasingly alarming news of business conditions in other cities of the nation. Excessively inflated, the prosperity bubble was about to burst. The banks of Philadelphia suspended first. On Tuesday, October 13th, the Bowery Bank gave way. After that, one after another of New York's financial citadels closed their doors, none of them to resume specie payments until December 14th. By the end of the year, 985 merchants with liabilities exceeding $120,000,000 had gone into bankruptcy.[26] Unemployment was widespread.

This shock to the business system, without question was also reflected in the volume of local personal and business mail. Some of Boyd's smaller competitors were among the



(Photo by Harkness)

Figure 9. No. 20 L. 14 (Type IX) Boyd adhesive stamp. (1857-1860). Cancelled with Type "f" prepayment mark.

victims. He weathered the crisis, but that winter was difficult sledding.

Was it lower printing cost or sales promotional strategy that caused Boyd to return to his traditional black ink on glazed green surfaced white paper when new stamps were required in the summer of 1857? The advancing Depression must have made him, like everyone else, penny-conscious. It is likely, also, that the public's reaction to his color experiments of 1856 had much to do with his resumption of the familiar colors.

Black printing on green surfaced paper had identified Boyd's stamps, valid for prepayment of carrier service, for more than 12 years and it would not have been surprising if, when merchants in neighborhood stores where Boyd's boxes were located offered the red- and orange-hued adhesives of 1856, patrons viewed them with considerable skepticism.

An analagous situation would be the printing by the United States government of blue or red paper currency. It would require a long period of accustoming, and extensive education, before the public generally would accept dollar bills that were not the familiar and traditional green.

The last stamp issued during Boyd's lifetime, therefore, was a resumption of the old format, design and color; and a return to lithography, the least expensive printing process.

No. 20 L. 14 (Figure 9) was sufficiently similar to No. 20 L. 10 that the two varieties have been frequently confused, and, in fact, early listings and catalogues did not list them as separate varieties.

This variety (Type IX) was so poorly printed that one inevitably suspects the reemployment of the lithographer who had produced No. 20 L. 10.

Close study, however, reveals certain marked differences between the two types. The over-all dimensions of the new design, 15½ x 20¼ mm. were slightly smaller than those of No. 20 L. 10. Scott's *Catalogue* stresses the difference in spacing between the "T" of "POST", the "2" and the "C" of "CENTS" (Figures 10 and 11). On Type VII the distance between the "2" and "C" (½ mm.) was less than the space between the "T" and "2" (¾ mm.). On Type IX, this relationship was reversed, the spacing being ½ mm. between the "T" and the "2", and ¾ mm. between the "2" and the "C".



Figure 10. Enlarged drawing of the "T 2 C" of Type VII (No. 20 L. 10).



Figure 11. Enlarged drawing of the "T 2 C" of Type IX (No. 20 L. 14).

Another ready method of differentiating No. 20 L. 14 from No. 20 L. 10 is to examine the eagle's tail. On the later stamp the tail was drawn as a rectangle, the bottom line of which intersected the eagle's right leg. On No. 20 L. 10, the outline of the tail comes to a point, 2½ mm. from the right leg.

A third difference is the shape of the "2". "Topheavy" in both instances, the numeral on No. 20 L. 10 terminates ¾ of a mm. away from the downstroke, whereas on 20 L. 14, it is curved around almost to intersect the downstroke. The curved top of the numeral is a hair line that frequently appears to be broken.

The H. W. K. Hale Collection includes a full sheet of No. 20 L. 14, including 100 subjects, (10 x 10). Each subject appears to have been transferred to the stone separately, complete with rectangular frame. In most instances these frame lines did not quite coincide and many of the subjects are not lined up in wholly even rows (Figure 12). The paper is heavier than that of other Boyd stamps, (thickness .0075″-.009″). The back of the sheet is thickly coated with a yellowish gum.

While these stamps, like their predecessors, were for sale die-cut to shape, experimental sheets appear also to have been issued with serrate perforations. (See Figure 13). This innovation was, no doubt, suggested by the adoption of perforations in the U. S. General Issue of 1857. However, perforations did not become a regular feature of Boyd stamps until some nineteen years later.



(Photograph by Boutrelle)

Figure 12. Block of four, No. 20 L. 14 reflecting individual transfer of subjects to the lithographic stone. Frame lines of each stamp are seen to parallel but not coincide with those of neighboring subject.

The earliest usage of No. 20 L. 14 appears to have been in the summer of 1857. Mr. Frank Hollowbush of Allenhurst, N. J. has in his collection a cover dated August 4th of that year (2 o'clock delivery). The stamp is cancelled and tied by prepayment mark "f" and the cover is handstamped with Postmark "H". J. W. Scott recorded the earliest use of this variety within his ken as September 6, 1857.([27]) The latest cover seen by this writer, bearing this variety is one in the Hollowbush collection dated April 6, 1860.

The "space-filler" counterfeit of No. 20 L. 14, is illustrated with this chapter (Figure 14). It was another very crude imitation. 13 lines of diagonal shading on the globe, nonexistent on the original, provide a ready means of identification. The perpendicular axis of the central vignette is less than that of the original (13 mm. as compared with 14 mm.). The surface coloring of the paper was the wrong shade, Ridgeway's "Cendre" (35′b, Plate VI) instead of the yellower "Oriental" hue of the genuine stamp.

Catalogue listings of Boyd stamps have always classified as an 1857 emission, a 1 cent stamp (No. 20 L. 15) prepared by erasing the "2" of Type IX and drawing in the numeral "1" on all subjects.

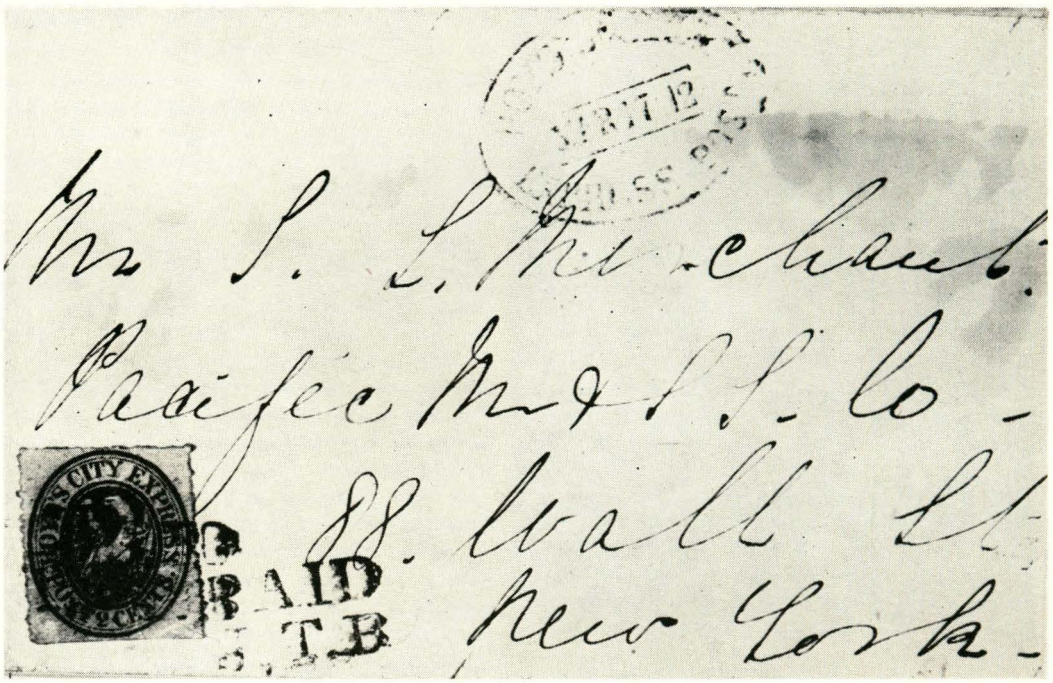
That this 1 cent stamp was prepared and printed in the manner described above is beyond question. But the claim that the new denomination was issued coincidentally with the 2 cent stamp is subject to great doubt. J. W. Scott's 1888 check list referred to a specimen on a cover dated August 7, 1857([28]) but that is the only known notation of such an early date and the manuscript numeral "9" might easily have been mistaken for a "7". No specimens of No. 20 L. 15 appear in any of the major collections seen by this writer on covers with dates before 1859.

If a 1 cent stamp was prepared in 1857, what purpose did it serve? Numerous covers franked with No. 20 L. 14, the 2 cent stamp are known, dated 1857 to 1859 inclusive, of various weights, addressed to all parts of the city, or carried to the Post Office. Neither distance nor bulk could therefore have been the factor governing a 1 and 2 cent rate scale.

The unusual retention by the printer for a period of two or three years of the lithographic stone, on which the erasure of the numeral was undoubtedly made, is the only fact supporting the claim that the 1 cent stamps were produced shortly after the 2 cent variety. Since however the weight of all *other* evidence favors 1859 as the date of



Figure 14. Counterfeit of Boyd adhesive stamp No. 20 L. 14.



(Photo by Puscelle)

Figure 13. Photo of locally delivered cover bearing No. 20 L. 14a (serrate perforation). The stamp is cancelled in black by type "f" prepayment mark. Cover was struck in black a second time by this mark and also in black by Type "H" postmark. (H. W. K. Hale Collection).

issue of No. 20 L. 15, it will be dealt with in its probable proper place in this narrative, the next Chapter.

Some experimentation with "Special Delivery" service may have been undertaken in the mid- or latter eighteen fifties. The hand stamp "TELEGRAPHIC", in blue ink, (Figure 15) has been seen on an undated but apparently reliable cover believed to have been mailed in 1855 or 1856. No other specimen has been seen by the writer with this marking.

Types "G" and "H" postmarks were used in this period.

Type "G", (Figure 16) appears to have been relatively short lived, having been used briefly in the Spring of 1855. It measured 39 x 22 mm., the letters of "BOYD'S CITY" and "EXPRESS POST" were 3½ mm. high and those of the date and hour only 1¾ mm.

Beginning that summer, Type "H" (Figure 17) was used continuously until the summer of 1860. The oval measured 31 x 24 mm. The letters of "BOYD'S CITY" were drawn 2 mm. high, "EXPRESS POST" 3½ mm., and the date and delivery hour 1½ mm. Types "G" and "H" were always struck in black ink.

After 1855 prepayment marks on the local mail, franked with stamps, were usually

TELEGRAPHIC.

Figure 15. Boyd handstamp "TELEGRAPHIC" struck in blue, seen on a cover believed to have been carried by Boyd in 1855 or 1856, probably a form of "Special Delivery." Traced from the original, Abt collection.

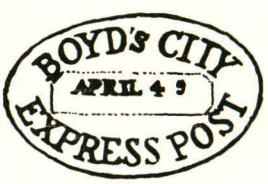


Figure 16. Type "G" Postmark, used in the Spring of 1855. Tracing from the original.

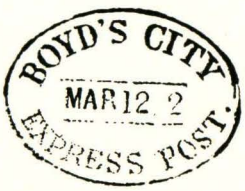


Figure 17. Type "H" Postmark, used 1855 to 1860 inclusive. Tracing from the original.

struck on the covers twice, once to cancel the stamps and once elsewhere on the surface of covers to confirm the fact that postage had been paid. Covers dated from 1857 to 1859 inclusive bear the Type "f" prepayment mark, a modified 2-line "PAID JTB", (Figure 18)



Figure 18. Type "f" prepayment mark (1857-1859 inclusive). Tracing from the original.

the lettering of the upper and lower lines being broader than on Type "e", and each line being approximately equal in height (4 mm.) to the other. From time to time, on covers of the latter 1850's, this prepayment mark is also seen encased in an octangular frame (Type "g") (Figure 19).

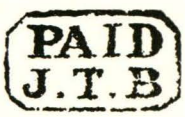


Figure 19. Type "g" prepayment mark (1854-1858 inclusive). Tracing from the original.

The Depression that had begun in the fall of 1857 continued throughout the following year. By January, 1859, however, recovery was well under way. That spring, business conditions returned to the comparatively active level of June, 1852.([29])

However, two years of adverse business and the accumulated fatigue of fifteen years of ceaseless struggle had taken their toll of John Boyd's health. The aggressive Metropolitan Errand and Carrier Service, and the equally vigorous George Hussey were striking hard at his supremacy of the mail-carrying business. That spring, also, Joseph Holt of Kentucky, since 1857 United States Commissioner of Patents, was made Postmaster General, and there were rumors of new pressure on the private city despatches to be exerted by the Federal Post Office Department.

The old heart faltered. Tired and ill, John went to the home of one of the family (we know not which one) at 69 West 31 Street to recuperate. But on Wednesday morning, June 8th, he passed away. The *Tribune* announcement said:([30])

DIED

"BOYD—On Wednesday morning, June 8, John T. Boyd, sr., eldest son of the late Dr. Thos. Boyd, aged 62 years. The relatives and friends of the family are respectfully invited to attend the funeral on Friday afternoon, June 10, at 4 o'clock p. m., from his late residence, No. 69 West Thirty-first Street, without further invitation."

On Thursday and Friday, the ninth and tenth, the *Journal of Commerce* printed this announcement:([31])

"*Office Boyd's City Express Post,* No. 45 William Street—In consequence of the death of the proprietor, JOHN T. BOYD, two deliveries will only be made from this office on Friday, 10th inst. The office will be opened as usual on Saturday morning, 11th inst."

His remains were interred in the family vault, (No. 217) at the New York City Marble Cemetary, on East Second Street.

Thus ended the career of a courageous man —one to whom every user of the United States mails, every American citizen, owes a substantial debt. Far more than to the pamphleteering and ubiquitous Postal Reformers, our obligation should be acknowledged to the man who by sheer will power and stubborn persistence proved, at least, that good city carrier service was possible.

John Boyd did not see himself as a "man of destiny". He was a typical American, seeking only an opportunity to earn a good living for himself and his family, believing in himself, and fighting for his rights as a free citizen of this democracy.

He was not a "great man". His rugged individualism was so extreme that in a day when most of the contemporary entrepreneurs were joining forces to merge their strengths, he went it alone and would join hands with no one.

The other communication and transportation enterprises that sprang up in the early 1840's withstood the devouring purposes of power-hungry politicians by uniting in a succession of corporate mergers. That was the story of express, telegraph, and railroads between 1850 and the Civil War.

That could, perhaps, have been the story of the private postal services.

Had Boyd been possessed of the needed vision, and had he been a bit less stubborn, he, and he alone, among the New York postal entrepreneurs was in a position to bring together the many smaller enterprises into one formidable unit. Conceivably, such a unit could have survived to our time, government regulated perhaps, as are the other forms of communication and transportation, but privately owned and free of the deadening burden of the Federal bureaucracy.

Boyd did not see that vision. Yet his *spirit* was great enough, by itself, to keep alive and independent the postal service he had established for more than a quarter of a Century after his death; and even today, to give continued inspiration to the business institution that still bears his name.

(To be continued.)

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15. *Ibid.,* p. 38.

16. Philatelic Research Laboratories, Inc., *Catalogue of the Edward L. Knapp Collection, Philatelic Americana* (sold at auction by Parke-Bernet Galleries, Inc., May 10, 1941) Lot 1102, p. 104.

17. J. W. Scott, *The American Journal of Philately,* First Series, Vol. VI No. 9 (September 17, 1873) p. 18.

18. William H. Mitchell, D.D.S., "History of the Local or Private Post Offices in The United States", *Philatelic Journal of America,* (April, 1889) Vol. V, No. 4, p. 146.

19. Needham, *Op. Cit., The American Philatelist,* (February, 1920) Vol. XXXIII, No. 5, p. 149.

20. W. Dudley Atlee, *Op. Cit., Stamp Collectors Magazine,* (Bath, England, 1871) Vol. IX, p. 142.

21. J. W. Scott, "A History of Postage Stamps," Section II, Local or City Delivery Stamps, *American Journal of Philately,* Second Series, (October, 1888) p. 345.

22. *An Early History of the Envelope,* Pamphlet published by the United States Envelope Company, 1949.

23. J. W. Scott, "United States Local Stamps," *American Journal of Philately,* First Series, (November 12, 1873) Vol. VI, p. 82.

24. J. W. Scott, "A History of Postage Stamps," *Op. Cit.,* p. 345.

25. *Ibid.*

26. Martha J. Lamb, *History of The City of New York,* A. S. Barnes & Company, (New York, 1880) Vol. II, p. 768.

27. J. W. Scott, *Op. Cit.,* p. 345.

28. *Ibid.*

29. Leonard P. Ayres, *Chart of American Business Activity Since 1790,* published by the Cleveland Trust Company, 1943.

30. *New York Tribune,* June 9, 1859, p. 7, Col. 4.

31. *New York Journal of Commerce,* June 9, 1859, p. 2, Col. 7.

TRANSLATIONS FROM

KOHL'S HANDBOOK

By Dr. Herbert Munk

GREECE — PART V

(Continued from Vol. XXVIII, Page 316.)

Translated
By H. G. Zervas

Annotated and brought up to date
By Robert O. Truman

(Page numbers mentioned in text refer to Handbook Parts I to IV, Collectors Club translation of Kohl's "Greece.")

The Forgeries of the Small Hermes Heads [63]

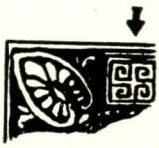
In 1891/94 the 20 L. stamps were repeatedly forged to defraud the Postal Administration, and those of the 25 L. blue, 25 L. purple lilac, and 1 Dr. at least once. According to the *Timbre-Poste* all of the forgeries, with the exception of the 1 Dr., were produced in the same counterfeiting plant, compare footnote. Mahé's *Questionneur* of early 1894 first mentioned that forgeries of the small Hermes Heads were in circulation, describing two types of a brown-red 20 L. forgery that had passed through the mails unchallenged. In 1895 one of the *Timbre-Poste's* correspondents examined a stock of 400,000 used stamps and found fifteen forgeries of the 20 L., and two forgeries of the 25 L. stamps. Another examination of 40,000 stamps was made by Moens (or Hanciau) resulting in the discovery of seven different 20 L. forgeries, and one each of the blue and lilac 25 L. stamps. Dr. E. Diena discovered a forgery of the 1 Dr. at the same time. In 1899 Moens found four additional 20 L. forgeries (in addition to the seven already found).

In March or April 1895 Moens communicated with the Greek Postal Administration concerning his observations. They replied, expressing doubt, that these concerned actual forgeries, but indicated that the ordering of new plates (probably in a new design) was for the purpose of avoiding such "irregularities." However, the Postal Administration did not carry out the indicated change, but in 1898, after the exhaustion of the Olympic Games issue, again put the old plates of the small Hermes Heads into use.

[63] See "Faux timbres de Grece", the *Timbre-Poste* 1895, page 53ff., 64ff. (translated into German by Glasewald in 1896) and 1899, pages 121/122. These articles have been followed in our descriptions. In one respect, however, we cannot follow our source. Where the *Timbre-Poste* states that all forgeries, with the exception of that of the 1 Dr., were printed on the same meshed paper (papier mouchete), we consider this to be only partly correct according to our material. Although the paper of most of the forgeries does show a distinct vertical or horizontal mesh, there are 20 L. forgeries on entirely different sorts of paper showing no trace of a mesh; for example, in one forgery in which the paper is spattered with light dots, and also on paper showing no pronounced structural pattern at all.



Original



Forgeries FI, FII, 25 L. blue, 1 DR.



Forgeries FII, FIII, FIV, FV, FVI, FIX, FX, FXI, 25 L. lilac.



Original



Forgeries FI, FVII, FVIII, FIX.

The 20 L. forgeries: The 20 L. forgeries were used chiefly in the Railway Post Offices ATHENS - PATRAS, or vice versa; AEGION (near PATRAS); Railway Mail ATHENS - CORINTH, as well as in Corinth and surrounding towns; and in some of the smaller provincial post offices, of which AETOLIKON should be specially mentioned because forgeries of the blue 25 L. stamps are also known from there.

All of the forgeries seem to have been produced by lithography, and on stones having at least several subjects arranged horizontally, because several strips of three have been submitted to us. Minor variations in the reproduction of the forgeries, therefore, may be only transfer types from the same stone. The *Timbre-Poste* identifies the following types of forgeries:—

FI (Jan. ff., 1891: The upper tablet containing the name of the country (including the two ornamental figures) is too short at the left, so that the space between it and the inclined upper left palmette is too large, and is not filled out by the small leaf ornament to the right of it. The crescent-shaped shading following the outer right side of the circle surrounding the medallion starts too deep, namely, next to the next to the last figure in the Greek border design to the right of the medallion instead of next to the second from the last figure. These figures in the border design differ, particularly the one at the upper right which has the key projections extending in a different direction from the originals (see illustrations). In the left value shield the 2 is too close to the 0, and the lower right angle of the foot of the 2 is rounded instead of angular. The bottom of the 0 is rounded instead of having beveled corners. In the right value shield the upper arc of the 2 is too open, and the 0 is almost elliptic. The space between the left frame line of the value shield and the 2 is too large. The delineation of the fan-shaped ornament at the bottom of the design differs from that in the originals. (See illustration).

FI was submitted to *Timbre-Poste* in orange-red and vermilion shades with the Railway Mail cancellations of ATHENS (ΑΘΗΝΑΙ), or ATHENS - PATRAS (ΑΘΗΝΩΝ - ΠΑΤΡΩΝ) of Jan. and July 1891, and in carmine or red shades with the Railway Mail cancellations of ATHENS - CORINTH (ΤΑΧ ΤΡΑΦ ΑΘΗΝΩΝ - ΚΟΡΙΝΗΟΥ) Mar. and Nov. 1891, and in dark brown-red with the AETOLIKON (ΑΙΤΩΛΙΚΟΝ) cancellations of June 14, Aug. 3 and 11, 1891.

FII (Jan. 1892): Between the left terminals of the shading in the nape of the neck, and its left outer edge a narrow white contour line appears. (see illustration) The nostril is drawn with a straight line instead of a small loop. The arch of the lip is too short. In the currency designation the Λ is not open enough, and is not properly placed in the tablet, the cross bars of the letters ΕΙΙΤ are weak and the A is not open enough at the bottom. The upper arcs of the 2's are too open, and the Greek border design on both sides varies almost throughout from that in the originals (see illustration).

FII was submitted to the *Timbre-Poste* in a dull red shade with the Railway Mail cancellation of PATRAS - ATHENS of Jan. 19, 1892.

FIII (Apr. ff., 1892): A narrow white contour line appears in the back of the neck as in FII (see illustration). The four shading lines over the center of the line closing the throat are too short, all being practically of the same length and running horizontally instead of diagonally. The group of shading lines marking the larynx is too long, and its silhouette arches out to the left. The letters in the top and bottom tablets are too tall and long, and the Σ of ΕΛΛΑΣ is too close to the end of the tablet. The bases of the inclined palmettes in the upper corners vary completely from those of the originals. The distance between the leaves of the palmettes and the outer circle of the medallion is too great. In both value numerals the upper arc of the 2's is too open and arched too much, and the white areas inside the O's are too narrow.

FIII was submitted to the *Timbre-Poste* in a dark carmine shade with PATRAS cancellation of Apr. 1892, and in a milky carmine on bluish white paper with the Railway Post Office cancellation PATRAS - ATHENS of July 1892.

FIV (July 1892): The same white contour line in the nape of the neck as in FII and FIII (see illustration). The loop marking the nostril is too arched. The arch of the lip is too long and curved too much. The diagonal shading lines marking the larynx are too numerous, making this group of lines too long. The letters of the inscriptions are too tall. The upper arcs of the 2's are too open.

FIV was submitted to the *Timbre-Poste* in dark carmine with the Railway post office cancellation of ATHENS-PATRAS of Jul. 16, 1892.

FV (July 1892): The same white contour line in the back of the neck as in FII, etc. (see illustration). The E of ΕΛΛΑΣ is too thick, small and broad. In the currency designation the Λ and A are too open and wide. The curved projections at the bases of the upper corner palmettes are extended too far into the space between the upper tablet and the upper arc of the outer circle of the medallion. The upper figure of the right arabesque is too wide. The upper arcs of the 2's are too broad, and the white areas within the O's are too narrow.

FV was submitted to the *Timbre-Poste* in a flesh-pink shade with the AEGION (ΑΙΓΙΟΝ) cancellations of Jul., Sept. and Dec. 1892.

FVI (Oct. ff., 1892): Similar to FV. The spaces between the shading lines are too small, the cheek and chin shading much too weak, and the shading of the larynx is about 1 mm. too far to the left. The Σ of ΕΛΛΑΣ is too small, and is tilted. The E of ΛΕΠΤΑ is too thick and narrow, and the A is too broad and open. The curved projections at the bases of the upper corner palmettes extend too far into the space between the upper tablet and the upper arc of the circle of the medallion as in FV. The upper arcs of the 2's are too open.

FVI was submitted to the *Timbre-Poste* in flesh-pink with the AEGION cancellations of Oct. 1892 and Jan. 1893.

FVII (Jan. ff., 1893): Width of the stamp is 18 mm. instead of 18.5 mm. The group of lines marking the larynx is much too long, and runs almost into the lower corner of the bust. Two completely varying lines are found above the upper figure of the right hand arabesque. The tablet containing ΕΛΛΑΣ is about ¼ mm. too short, and the spaces between it and the corner palmettes are too large. The Λ and A of ΛΕΠΤΑ are too wide and open, and the cross bar of the T is too short. The upper arcs of the 2's are too open. The fan-shaped ornament at the bottom varies completely from that in the original (see illustration).

FVII was submitted to the *Timbre-Poste* in flesh-pink with the AEGION cancellations of Jan. and Jun. 1893, both unperforated and perforated 11½.

FVIII (Mar. ff., 1893): Of the two double lines marking the brim of the helmet, the upper line does not run parallel to the lower one, and almost joins it. The front point of the bust is too pointed, and too far from the pearl ring surrounding the medallion. The E of ΕΛΛΑΣ is too small and broad, and the Σ separated too much from the other letters. The letters of ΛΕΠΤΑ are too thick. There are too many spaces between the upper arc of circle of the medallion, and the projections of the ornaments above it. The upper arcs of the 2's are too open. The fan-shaped ornament at the bottom varies strongly from the original (see illustration).

FVIII was submitted to the *Timbre-Poste* in scarlet with the AEGION cancellation of Mar. 1893, and in flesh-pink with the PATRAS - ATHENS (or vice versa) Railway post office cancellations of May and Nov. 1893.

FIX (Apr. 1893): The same white contour line at the back of the neck as in FII, etc. (see illustration). The line marking the nostril runs diagonally. In ΛΕΠΤΑ the cross bars of the letters are weakly formed. The fan-shaped ornament at the bottom is arched too much, and its center piece is too small. The initials of the designer and the engraver are missing. The upper arcs of the 2's are too open, particularly that of the right hand 2.

FIX was submitted only in a carmine shade, cancelled Apr. 1893.

FX (Dec. 1893-94): This is the most used and widely distributed forgery. There is too great a distance between the front part of the bust and the circle of pearls. The shading lines in the back of the neck are too close together, and show the usual white contour line found in the other forgeries (see illustration). The arabesque design at the right varies from that of the originals. In ΕΛΛΑΣ the Σ is too far to the right, and the cross-bar of the T in ΛΕΠΤΑ is too weak, whereas the A is too broad and open, and its cross-bar is placed too high. The upper arcs of the 2's, particularly that of the right hand 2, are too open, and the left hand 2 has a hump. Both of the value numerals are too small, making the white areas of the value shields too large. The fan-shaped ornament at the bottom varies considerably from that in the originals.

FX was submitted to the *Timbre-Poste* both unperforated and perforated 11½. In unperforated condition they were submitted in brick-red, scarlet and flesh shades with the Railway post office cancellations of ATHENS - PATRAS (or vice versa) of Apr. to Oct. 1894; in flesh, red and orange shades with the AEGION cancellations of Jun. to Dec. 1894; and with the CORINTH (ΚΟΡΙΝΘΟΣ) cancellation of Apr. 1894[66] Perforated 11½ they were found in brick-red, orange-red and scarlet shades with the ATHENS - PATRAS Railway post office cancellations Dec. 1893 to Oct. 1894; in brick-red with the AEGIRA (ΑΙΓΕΙΡΑ) cancellation of Apr. 1894; in brick-red with the DIAKOPTON (ΔΙΑΚΟΠΤΟΝ, near CORINTH) cancellation of July 1894; and in flesh with the MASCLENA cancellation of July 1894. To these we were able to add AKRATA (ΑΚΡΑΤΑ, post office No. 6) also near CORINTH, and LAURION (ΛΑΥΡΙΟΝ), post office No. 130, in Attica.[67] Both instances concern perforated stamps, of which the latter was not used until 1895.

FXI (time of use unknown): The shading lines in the back of the neck are too far apart, and also show the narrow white contour line (see illustration). The line marking the nostril is too oblique. In ΛΕΠΤΑ the A is too open at the bottom, and its cross-bar is placed too far down. Two white dots each have been substituted for the initials of the designer and the engraver. The fan-shaped ornament at the bottom is arched too little. The upper arcs of the 2's are too open.

The forgery of the 25 L. blue: The *Timbre-Poste* knows of but one forgery of the 25 L. stamps No. 83. It is in an ultramarine shade. Two copies were submitted bearing the AETOLIKON cancellation of May 5, and Sept. 30, 1891. In it the shading lines in the back of the neck are too long, and the outer line of the ear is missing. The top figures in the Greek border design at the right and left of the medallion have the key projections extending in a different direction from the originals (see illustration). Besides the upper figure of the right hand arabesque is too large. In ΛΕΠΤΑ the upper bars of the E and Π are in almost complete contact, the cross-bar of the T is too heavy, and all of the letters are too broad. The upper arcs of the 2's are too open, and the 5's have an entirely different shape from those of the originals. The value shields are too wide, making their white areas too large.[68]

[66] Editor's Note. Also Zaholi (ΖΑΧΟΛΗ [ΔΕΡΒΕΝΙΟΝ]) in the Truman collection and Chalkis (ΧΑΛΚΙΣ) in the collection of M. Tjivoglon.

[67] Editor's Note. Also Zaholi, collection of M. Tjivoglou.

[68] A second forgery of the 25 L. is illustrated in *Philotelia,* February 1932, p. 25. The head is rather crudely drawn with too large a chin and the forward end of the eyebrow curves downward into the eye. Count Fritz Montecuccoli of Vienna states that this counterfeit, which is in his collection, is in a dark indigo shade and bears an ATHENS cancellation. The cancellation in the illustration, however, appears to be that of PATRAS.

The forgery of the 25 L. lilac: Of the 25 L. stamps No. 85 also, the *Timbre-Poste* found but one forgery, a single copy in the color of the originals, in a very good reproduction, used in AEGION on May 23, 1894. In it the lines marking the nostril and the wing of the nose are too straight. The narrow white contour line is found as in most of the 20 L. forgeries (see illustration). The bottom line closing off the bust is curved too much. The projections at the bases of the corner palmettes are too straight. The three middle letters of ΕΛΛΑΣ are too steep. In both value numerals the upper parts of the 2's and the lower parts of the 5's are too narrow. The fan-shaped ornament at the bottom varies only slightly from the originals.

The forgery of the 1 Dr.: Dr. E. Diena found but a single copy of the forgery of the 1 Dr. stamp No. 87. It was in a yellowish grey shade, and had been used in ATHENS on Feb. 1, 1893. In it the ear is placed too obliquely, and the throat is drawn too wide. The small ornamental leaf pattern between the top panel and both of the corner palmettes varies. The Greek border designs of the right and left arabesques run differently (see illustration). The letters in ΕΛΛΑΣ are too erect, and in the currency designation the X is too broad and open. Each of the value shields has fifteen shading lines instead of thirteen in the originals. The initials of the designer and the engraver are illegible.

It appears that all of the forgeries got into circulation in comparatively small numbers only, with the exception of the 20 L. forgery FX (price for loose copies about 10.—). The 20 L. forgery is the only one that we have seen in pairs and strips of three, perforated as well as unperforated. Both of the 25 L., and the 1 Dr. forgeries command specialist's premiums).

Unused copies of the forgeries do not exist, at least we have seen none.

Forgeries on entire covers with manuscript notations of origin, or firm stamps, are particularly desirable because they serve as evidence through whom, and in what manner, they were circulated.

Fournier counterfeits of all values of the Small Hermes Heads, exist unperforated and perforated 11½, on thick to thin paper which is of even poorer quality than the inferior B paper of the originals. The colors are, for the most part, dull; the printing results mediocre. Separate dies, differing in many minor details, were made for each of the forged denominations. Since these counterfeits are not dangerous we have omitted a description of the individual differences.

The small Hermes Heads remained in circulation during the currency of the Olympic Games commemorative issue, but were reissued in 1898 (see III issue), and were not declared obsolete until after the issuing of the surcharged stamps of 1900.

Regarding the control stamping (mostly in red), in the first half of 1897, of the stocks of the II issue on hand in the post offices, or stamp distributing agencies, by the fiscal agents by means of a large double-circled stamp containing the Greek coat-of-arms in the center, with the surrounding inscription TAMEION plus town name, refer to the following issue, and handbook page 57.

The First Greek Olympic Games Commemorative Issue

1896 (Apr. 6). Commemorative issue for the benefit of the first International Olympic Games held in Athens during April 1896. Antique designs by Prof. Guilleron, engraving by E. Mouchon, Paris (engraver's name at the bottom of the stamps). Typography of the IMPRIMERIE NATIONALE of Paris. White paper; comb-perforation 14 x 13½. Stamps in large upright form (Nos. 92, 94, 97 and 98) perforated 13½ x 14.

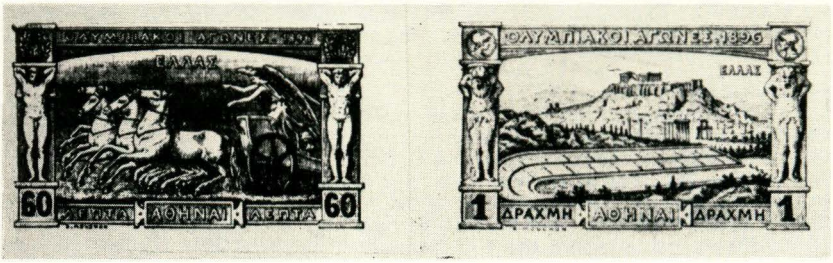
Nos. 88, 89 Boxers.
Nos. 90, 91 Statue of the Discobolus by Myron.
Nos. 92, 94 Vase depicting Pallas Athene (Minerva).
Nos. 93, 95 Quadriga driven by the Goddess of Victory.
No. 96 The Stadium of Athens with Acropolis in the background.
No. 97 Hermes of Praxiteles, excavated in Olympia.
No. 98 Statue of Nike (Goddess of Victory) by Paeonius.
No. 99 The Acropolis and the Parthenon.

Munk	Scott		unused	used	Number of Stamps issued
88	117	1 L. yellow brown	—.15	—.10	4,000,000
89	118	2 L. pink	—.15	—.10	3,000,000
		Fl. without engraver's name	—.—	—.—	
90	119	5 L. lilac	—.20	—.10	3,000,000
91	120	10 L. grey	—.30	—.15	2,000,000
92	121	20 L. chocolate brown	—.40	—.10	4,000,000
93	122	25 L. red	—.90	—.25	2,033,670
94	123	40 L. violet	—.90	—.90	153,360 + — ?
95	—	60 L. (a) grey-black	2.—	2.—	23,760
	124	(b) black (Jun. 27, 1896)	2.—	1.50	?
96	125	1 Dr. blue	1.50	1.—	221,250 — ?
97	126	2 Dr. olive-brown	6.—	6.—	157,800 — ?
—	127	5 Dr. green	16.—	16.—	107,160 — ?
—	128	10 Dr. brown	26.—	26.—	52,200 — ?

The following quantities of remainders were burned in February 1931:

No. 88	1 L.	66,250	No. 94	40 L.	52,380
No. 89	2 L.	50,850	No. 95	60 L.	13,620
No. 90	5 L.	7,500	No. 96	1 Dr.	450
No. 91	10 L.	18,650	No. 97	2 Dr.	940
No. 92	20 L.	50	No. 98	5 Dr.	950
No. 93	25 L.	70,300	No. 99	10 Dr.	940







HISTORY:[69]

After the German excavations at Olympia had uncovered the ruins of the old Stadium and adjacent structures, together with many antique works of art, in the early 1880's, a movement was begun in Paris suggesting to the Greek Government the revival of the ancient Olympic Games, with international participation, to be held every fourth year in one of the capitals of Europe or America, the first such games to be held in Athens during April 1896.

This idea has given philatelists a long series of propaganda and commemorative issues, produced to further the various Olympiads or the participation of individual countries in them, of which the Greek issue of 1896 was the first.

As the Greek Government was not in a financial position to promote the first Olympiad, a special committee was formed under the presidency of the Greek heir-apparent for the purpose of raising the necessary funds. This committee received a gift of 500,000 Fr. from a Greek named Georgois Averoff for putting the Stadium into condition, etc. For the benefit of the fund the Greek Government also granted permission for a special commemorative postage stamp issue, which, according to the original intention, was to be used for the duration of the games, and concurrently with the regular issue. A special committee was formed for securing suitable designs for the commemorative issue consisting of the Postmaster-general Avantinos, the artist Guilleron, director Svoronos of the Athens Numismatic Museum, and a high official of the Treasury Department. After the committee had accepted the motifs suggested by Svoronos, Guilleron was entrusted with the production of suitable stamp designs. All of the motifs have some connection with the ancient games, or the sites on which they were held. The designs were engraved by E. Mouchon, Paris, author of the French Allegorical design, and the plates and printing were produced in the Imprimerie Nationale (the French Governmental Printing Office). The stamps were received in Athens on Mar. 31, 1896, and were appropriately issued on the 6th of April.

Amounts issued, speculative maneuvers, currency: Philatelically the issue was looked upon with great misgivings from the beginning. In fact certain English and American periodicals even agitated its exclusion from catalogues before its appearance. This lack of confidence was furthered, after the appearance of the issue, by the upsurge of the prices for certain values brought about by large purchases of them, by the control of certain values by speculators, and, finally, by the fact that towards the end of the 1890's the higher values were sold below face value for a while. However, if the actual accounts of the press of that time are separated from all conjecture and suspicion, and are collected into one unbiased whole, one will be convinced that the Greek Government itself, in contrast to most of the post office officials, was quite free of any connections with these transactions. In fact, after a change in one of the important posts of the Post Office Department, which must have taken place in the late 1890's, it did everything possible to prevent the speculative exploitation of the commemorative issue. At the most it may be accused of having produced a philatelically superfluous issue, the revenue from which was to go to the Fund Committee according to a predetermined arrangement, and that after a month's currency the remainders were probably also to have been sold for the benefit of the Fund.[70]

Because of the political conditions during the late 1890's, and the delay in producing a new definite issue, the original intention of having the commemorative issue current only during the running of the games was upset.

[69] (Compare *American Journal of Philately* of 1895, pages 548/49, and the *Timbre-Poste* 1895, page 63, and 1898, pages 173/74).

[70] According to the *Timbre-Poste,* 1895, page 63, one of the four members of the above mentioned Committee, who was well versed philatelically, and well acquainted with collector interests (possibly it was the above mentioned Postmaster-general), figured that the profit from the commemorative issue amounted to 500,000 gold francs.

Their use as a regular issue in place of the small Hermes Heads was repeatedly prolonged, and finally the remainders of the higher values, that were still on hand in 1900, were used for producing the last surcharged gold currency issue instead of being placed on the market.

Although the exact number to be issued of each value had been fixed by the Greek Government, a comparison of these figures with the number actually received on Mar. 31, (the *Timbre-Poste* 1896, page 54, gives both figures) reveals that somewhat more than the quantities ordered of the values over 20 L. were delivered (the comparative figures are given in the listing), whereas the deliveries of the values from 1 to 20 L. were less, in some instances considerably less than the amounts ordered. In all probability the balance of these lower values was delivered later. However, as the speculation, which had set in before the actual issuing of the stamps, immediately bought up completely the comparatively small issue of the 60 L. stamps (23,700 of No. 95a), and shortly thereafter bought up the complete issue of the 40 L. stamps (153,360 of No. 94), the Greek Government ordered a considerably larger printing of each of these values, which was put into circulation on Jun. 27, 1896. The exact amounts delivered of this second printing of Nos. 94 and 95 is not known (estimates vary between 50,000 and 200,000 for each value). In any event the second printing of the 40 L. stamps must have been quite a large one, because the remainders of this value were so large that they were used together with the remainders of the three highest values for the production of the surcharge issue of 1900 and there were still 52,380 left to be destroyed in 1931.

Long before the appearance of the issue speculators sought to obtain control of it, particularly because its currency had originally been set for the duration of the Olympiad. As early as July 1895 an Athens speculator offered Scott & Co. of New York the procurement of large quantities of the stamps for less than face value, and even suggested that he buy up for them the entire issue of the 1 L. stamps for 20 - 25,000 francs. (The speculator evidently hoped to get such a large sum together in this manner that with the offer of immediate large payments his intended proposition to the Greek Government might have some chance of success. Actually the profit in the suggested 1 L. purchase would have been a considerable one as the face value of the issue of this value amounted to 40,000 Dr.)

According to the *Timbre-Poste,* a foreign speculator is supposed to have offered to buy the entire commemorative issue at a discount of 10% from face value. All such offers were declined by the Greek Government.

After the stamps were issued on Apr. 6, 1896 the speculators at first set upon the values issued in the smallest amounts, the 60 and 40 L. stamps, so that, for example, the 60 L. stamps hardly reached the post office counters at all during April and May, and at first even the international dealers were unable to obtain them at face value. When the Government countered this maneuver by a large reorder of both values, the speculators, who apparently lacked funds to buy up the higher values, endeavored to corner certain of the low values, for instance the 2 L. value, of which the first delivery consisted of only about 735,000 stamps. Then, as the currency of the issue was repeatedly prolonged, and, in April 1897, the decision was made to use up all existing stocks in the course of regular postal business, the speculators gradually retired.

However, certain other conditions now set in that again discredited the stamps. With the occupation of Thessaly by the Turks in April 1897 considerable remainders of the commemorative issue fell into their hands from the stamp depots of LARISSA, and others. In order to protect itself against loss in postal revenues, the Greek Government ordered all stamp remainders on hand in the stamp depots and post offices to be overprinted with control stamps as a precautionary measure. This is discussed later in detail. Because of this protective measure the possessors of the confiscated stocks were forced to sell them directly to dealers (probably through Turkish dealers). At least L. Senf states *(Die Post* 1911, page 75) that several thousand sets of the stamps, including the higher values, had been sold to the trade at the same time as the Turkish occupation stamps for Thessaly. This also undoubtedly accounts for the fact that, according to Nicolaides, the higher values were

procurable in Paris for much less than their face value in the late 1890's (for example, the 2 Dr. stamp for Fr. 1.25). This sale also, particularly of the high values, was no fault of the Greek Government, but rather that of the Turkish Government, who naturally had no interest in seeing to it that the stamps were not sold below face value. Even the official used remainders of the commemorative issue (from packet cards, etc.) did not remain free of the mishandling which followed this issue from the beginning. According to the *Etoile Belge,* a large quantity of such stamps, having a face value of not less than 300,000 Dr., was stolen from the Post Office Department in Athens, and was placed in the market illegally.

At first the issue was to have become obsolete by the end of April. Its use was then extended to the end of September, and again extended to the end of March 1897. It appears that the printing of the small Hermes Heads was suspended until further notice in the latter half of 1896, so that the commemorative stamps became the regular stamps. In March of 1897 their use was again prolonged, and a month later, through the Royal Decree of Apr. 19, 1897, they were ordered to be used up completely, after which another printing of the small Hermes Heads was to be made.

The small Hermes Heads were actually reissued after March 1898, because by that time the supply of the lower values of the commemorative issue had been practically exhausted. However, even in April 1898 the commemorative issue had not been withdrawn, moreover its higher values continued to be used as supplementary values to the 1 to 25 L. stamps of the small Hermes heads from April 1898 to the end of 1900, or somewhat later, when the commemorative issue, together with the large and small Hermes, were declared obsolete in connection with the preparation for the surcharged issues. Most of the remainders of the four highest values, and some of the 40 L. stamps, were used up for the last surcharged issue of early 1901.

Sheet-layout: Corresponding to the sheet-layout of the contemporary French stamps, the small stamps were produced in counter sheets (half sheets) of 150 stamps arranged in six (2 x 3) panes of twenty-five (5 x 5) stamps each, separated by vertical and horizontal gutters. The horizontal gutters, having the same height as the stamps, were printed with heavy, colored, horizontal bars exactly as in the French stamps, but the narrow vertical gutters carried no Millesimes. The sheet arrangement of the larger stamps was not like that of the later large French stamps of the Merson design, etc. The sheets of the large horizontal designs were made up of six narrow panes (2 x 3) of ten stamps (2 x 5), separated by gutters, whereas sheets of the large vertical designs, of which we have seen no large multiples, were made up of six separated panes of 5 x 2. This explains the narrow and tall or long blocks of these larger stamps.

Perforation, perforation varieties: The same comb-perforation 14 x 13½ that was used for the French stamps was used for both the small and large stamps of this issue. For this reason the stamps of the large vertical designs are perforated 13½ x 14. The horizontal pairs of the 10 Dr. stamps unperforated between, reported in the Senf Catalogue and Kohl's 10th Edition, can only be explained by one of the short vertical rows of pins of the perforating comb being missing. (Several vertical rows of pins must have been removed from the comb in order to perforate the larger stamps, and one row too many may have been removed accidentally.) On the other hand, the occurrence of horizontal pairs of the 2 Dr. value unperforated between, as reported by Nicolaides and Pemberton, is technically inexplicable because, as the 2 Dr. stamps have a vertical form, the omission of the vertical perforations could only be explained by the lack of part of the long horizontal bar of the perforating comb. Moreover, this part could not have been missing, with reference to the pairs in question, because it made a normal perforation on the right and left hand margins of the pairs. The William H. Russell collection contains an imperforate pair of the 5 Dr.

Each of the lepta values occurs in at least a brighter and a duller shade. The grayer 60 L. stamps No. 95b are presumed to be from the second printing of late June 1896. The Variety FI of the 2 L. stamps is supposed to occur once in each sheet. We have not been able to determine its sheet position.

(Continued on Page 193.)

BOOK REVIEWS

Catalogo Especial de Espana 1850-1950 (24th Edition). Published and Edited by Manuel Galvez of Madrid, Spain. 482 pp. Price 25 Pesetas.

In honor of the Centenary of Spain's first stamps, the old established House of Galvez, has compiled and published a most comprehensive catalog of the stamps of Spain. Only the mother country's stamps are listed, that of her Colonies and Territories are not included in this volume.

25 copies were printed upon special paper, most lavishly bound in dark green leather with gold letters of which Number 11 has been presented to THE COLLECTORS CLUB, autographed by Mr. Galvez. This generous gesture bespeaks of the oft-expressed international goodwill existent among stamp collectors. Mr. Galvez was a visitor to our Club last year. Your Editor had the pleasure of several meetings with him and learned that the House of Galvez is the oldest stamp firm in the world under continuous management. The firm was established in 1868. Mr. Galvez pointed out the Scott and Gibbons, old-established stamp houses still in existence, have changed ownership several times, whereas the 1950 Galvez of Madrid is still under the same family's proprietorship.

As for the listings in this book, they are obviously far more detailed and comprehensive than any other catalog on Spanish stamps. Its language is Spanish and the prices are in Spanish currency, which is not easily converted into U. S. currency equivalents under the present chaotic state of foreign exchange. Consequently, its usefulness is confined to only those in this country who specialize in Spain's stamps. We also note the listing and pricing of many stamps ignored or not recognized by our country's Scott. This can be understood because the careful, conservative listing policy of Scott is not followed by most other catalogs published on the European Continent.

Of great value to almost all collectors are the easily understood text notes as to dates of issue, quantities of stamps printed, perforation and paper varieties. All of this is not available in the English language catalogs which we know. *H. M. G*

French Philatelic Facts, Vol. 1, Nos. 1-2, 3. June 1949, October 1949. Montclair, N. J. Brainerd Kremer, author and publisher. Nos. 1-2 combined; 36 pp.; No. 3, 26 pp.

In the mid-1920's Wm. Meinertzhagen wrote in our language the Kohl Handbook Part 1 of France, published in this journal, combining into one coherent treatment all information from all sources on France 1849-76. This was translated into German (with additions) and published as part of the Kohl Handbook "original." But no similar treatment in our language has been given to the later issues.

Brainerd Kremer, mindful of the vast extent of new information put on record since Meinertzhagen wrote, and of the need for more convenient and more comprehensive treatment, begins with these two numbers the serial publication of a handbook bringing together all information, fully coordinated, on France. Nos. 1-2 combined deal with the 1849 issue; No. 3 with the cancellations on that issue and the 1852 Presidency issue. Three instalments or sections are planned for each year until France is fully covered.

This "compilation" as it is styled, is actually much more. Mr. Kremer, qualified by twenty years of specialist collecting and study of France, has coordinated the information from the various source works and articles, making it into one coherent treatment. Actual use of the book by me has shown that the information is all present, arranged so that it can be found readily. Candor as to conflicting statements and lack of knowledge on record, makes the work most satisfactory to use.

The printing, done by Kaepplein of Everett, Mass. is unusually good. Save for certain cuts insufficiently etched to bring out all details, no mechanical flaws are present. The user may be puzzled at times by use of French philatelic terms, Anglicized as to termination but not translated.

The first section opens up a chapter of French philately hitherto inaccessible to most students.

The able aid of Dr. Carroll Chase has contributed much to the value of this new handbook. *S. G. R.*

The Case of the

HAWAIIAN NUMERALS

Historical records cited in support of revised printing sequence

By J. F. WESTERBERG

In a previous article(1) we saw that the chronological sequence in which the Hawaiian Numerals were printed can be traced by utilizing the typographic evidence of the stamps themselves. Since these findings present a somewhat different picture than the literature has indicated, it may be well to examine the testimony of written historical records for additional verification.

The Stamps of Group 1

So far the evidence has shown that the stamps of Group 1 are found in three settings arranged in the following order:

First Setting

No. 11, 2 cent light blue

Second Setting

No. 10, 1 cent light blue

Third Setting

No. 11, 2 cent light blue

Certain letters sent by Postmaster General Joseph Jackson to various postmasters during the month preceding the inauguration of Inter Island Postage on August 1, 1859, seem to support this arrangement. One letter addressed to Rev. E. Bond, postmaster at Kohala and dated July 5, 1859, reads in part as follows:

"The postage law will not be enforced before August 1st, at the time all the other new laws go into effect. I send you a small supply of stamps, 20 sheets of 25 each to commence with, and you will please see that no letter is mailed without it bears one of them . . . The 'one cent' paper stamps are not yet ready for distribution, and will not be much used."(2)

The 2 cent stamps sent by Jackson "to commence with" could well be those of the first setting. The second setting is accounted for by the 1 cent stamps that were "not yet ready for distribution." John N. Luff came to the same conclusion in 1901.(3)

By the end of the month Jackson had evidently received a more ample supply of stamps. His letter to B. Pitman, postmaster at Hilo, written July 29, 1859, starts out thus:

"Your favors of the 20th and 22d insts. were duly received with the stamp case, which I return with 50 sheets of 2 cent stamps of 25 to each sheet; also 10 sheets of 1 cent stamps do."(4)

The 2 cent stamps mentioned in this letter could have been those of the third setting since they were probably printed after the 1 cent stamps mentioned in the first letter.

1. The Collectors Club Philatelist, January, 1949, by the author.

2. "Notes on the General Post Office of the Hawaiian Islands," *Filatelic Facts and Fallacies,* July 1899, p. 93.

3. John N. Luff, "The Plain Border Numerals of Hawaii," *American Journal of Philately,* August, 1901, p. 193.

4. Fil. F. and F., Aug. 1899, p. 101.

It has been pointed out that certain minor varieties of the 1 cent stamp indicate two press runs.([5]) The reason now seems clear. The printer after completing the original order may have unlocked the form and wrapped the block of loose type with string in the traditional manner and stored it for future use. When the order for more stamps came in, the printer finding the type already set up for 1 cent stamps, naturally would choose to print that value first. The stamps of this second run would be practically the same as those of the first run except for minor shifting of the type. The ten borders could then have been partially reset to print 2 cent stamps again. We have seen that some of the large center numerals that are recognizable by defects, were not returned to the same borders they had occupied in the first setting.([6])

On August 14, 1859, Joseph Jackson died of tuberculosis. He was succeeded by Alvah K. Clark. Years later Henry J. Crocker reported a talk that he had had with Clark about the Numerals:

"Mr. Clark says that he only placed one order for stamps with Mr. Whitney,([7]) and that was shortly after he went into office, and Mr. Whitney practically duplicated the order he had filled for Postmaster Jackson."([8])

. . . "Mr. Clark made a requisition on Mr. Carter, Mr. H. M. Whitney's manager, for these stamps. As their business relations were somewhat strained,([9]) he does not remember the printing of them, but supposed, until I showed him the different plates, that they were part of the original order placed by Joseph Jackson, as to his mind they were the same in every respect."([10])

The Clark requisition explains why there are two minor varieties of nearly every type of the 2 cents light blue in the third setting. The form could have been unlocked and the type put away after Jackson's second order had been filled. When more stamps were ordered by Clark the type could have been brought out, the string which held the type together removed, and the form locked up for another run of 2 cents stamps.

One might now expect to find that the 2 cents stamps were followed by another setting of 1 cent stamps. No evidence of such a setting has been found. Consequently it is quite possible that Clark's order was for 2 cent stamps only.

In reality Clark would have had very little reason to order any more 1 cent stamps. Jackson's prediction that this denomination would "not be much used" was well founded because the newspaper rate did not apply to "newspapers mailed from the offices of publication to subscribers."([11]) The 1 cent stamps already distributed by Jackson should have been sufficient for all postal needs since we know that 1 cent stamps were not used to any great extent in Hawaii until many years later.

The Stamps of Group 2

Third Setting (cont'd.)

Next in order came the first Numerals printed in black. The change in color was reported in one of the early philatelic magazines in these words:

" . . . The next issue (a few months afterwards) was from the same design; but the printing was in *black,* instead of *blue.*"([12])

Crocker obtained the following information from Clark:

"When Mr. Clark came to make his second requisition for stamps he did not go to Whitney, but went over to the Government Printing Office to place it. The manager, whose name was A. Fornander, took the commission, but went to Whitney, purchased the plate which had been formerly used, and printed the stamps on the paper the Govern-

5. COLLECTORS CLUB PHILATELIST, Jan., 1949, p. 35.

6. Ibid, p. 34.

7. The first Numerals were printed in the shop of the *Pacific Commercial Advertiser,* a weekly newspaper published by H. M. Whitney, Jackson's predecessor in the post office.

8. Henry J. Crocker, "Hawaiian Numerals," (San Francisco, 1909), p. 25.

9. Carter had hoped to succeed Jackson as Postmaster General.

10. Crocker, p. 26.

11. *Civil Code of the Hawaiian Islands,* (Honolulu, 1859), p. 88.

12. "The Sandwich Islands Past and Present," *The Stamp Collector's Advertiser,* March, 1864, p. 7.

ment had in stock, which was somewhat different from that which Whitney had used."(13)

The stamp in question is No. 16, 2 cents black, *grayish*. At least five press runs are indicated by the typography, the first possibly as early as January 1860. Dr. L. Shelton of San Francisco has a copy of No. 16, type II, on a folded letter dated July 5, 1860. This stamp is from the second press run at least. Crocker mentioned a pair on cover, cancelled April 27.(14) He was led to believe that the letter was mailed in 1859 but the year was more likely 1860 because inter island mail was still free in the spring of 1859. A copy of No. 16, type VIII, cancelled Jan. 24 and shown in Crocker's Plate VI, pos. 8, is definitely from an early press run and may have been mailed in 1860 as stated by Crocker.(15)

Inter Island Postage had been passed by the legislature in 1859 against bitter opposition.(16) Whitney and others thought that the 1860 legislature might repeal the law but Clark's report to the minister of the interior, dated April 10, 1860, assured its continuance. "It appears," wrote Clark, "that the charge of two cents per half ounce on letters has not had the effect to check correspondence between the islands, and it will be noticed that the receipts from inter island postage covers two-thirds of the expense of mail carriage."(17) The revenue from the sale of inter island stamps for the first seven months of operation was $665.75.(18) The disposal of more than 1300 sheets of stamps indicates that Clark may have had to put in his second order for stamps without waiting to see what the legislature would do.

Early in 1861, according to Clark, No. 27, 2 cents pale rose, lithographed, with portrait of Kam. IV, was printed to replace the 2 cents Numeral.(19) It is quite possible that a number of these stamps as well as some Numerals were destroyed that summer. Clark gave the following account in his 1862 report:

"On the 5th of July, 1861, the Honolulu Post Office was entered by night with keys taken from my residence, and over two hundred dollars of the receipts of the office, and three hundred and fifty dollars of personal funds stolen. No clue to either robbers or money has yet been discovered."(20)

Crockers version reads as follows:

" . . . in the latter part of 1862 [1861] a thief entered his [Clark's] room after he had retired and stole his trousers, in the pocket of which were the keys to the post office and safe. The post office was looted, the safe opened, and the money belonging to the post office, the 'Nellie Merrill' and Mr. Clark, was stolen. The thief took every book, document and all the stamps that were on hand at the time and threw them in an adjacent sewer or *hale liilii*. Some of the books were recovered and made presentable, but the stamps were in such a condition that they could not be used, so the entire stock was lost.(21)

Clark, in a letter written in November or December 1861, reveals that the portrait stamps were "in use" at that time.(22) So even if some of these stamps were stolen, Clark was evidently able to get along for awhile by borrowing from other post offices.

While awaiting a further supply of lithographed stamps, Clark may have issued more 2 cents Numerals. These would be the stamps of the last press run represented once more by No. 16 and also by Nos. 12 and 14 on different papers. The reason these stamps were printed on more than one kind of paper was explained by Wm. G. Irwin, who was a clerk in the post office at the time. He

13. Crocker, p. 26.

14. Ibid, p. 43.

15. Ibid, p. 49.

16. "Prelude to the Hawaiian Numerals," *Pacific Historical Review*, September, 1947, pp. 318-321, by the author.

17. *Reports to the Hawaiian Legislature,* (Honolulu, 1860), p. 15.

18. Ibid, p. 16.

19. Fil. F. and F., September, 1899, p. 110.

20. *Reports to the Hawaiian Legislature,* (Honolulu, 1862), p. 14.

21. Crocker, p. 63.

22. Fil. F. & F., September, 1899, p. 110.

told Crocker that "the printer would send out and take any quality or color of paper and use it indiscriminately."(23)

Mr. Warren Colson once showed me a cover addressed to Rev. S. E. Bishop, bearing a copy of No. 14, type X, and annotated Dec. 1862. This confirms to some extent the typographic evidence that No. 14 was one of the last stamps to be printed in Group 2.

From a classification standpoint it may be worth noting that the 1862 Numerals were not printed by the Government. On November 2, 1861, Abraham Fornander leased the Government Press for eight hundred dollars a year. He also contracted to do all the government printing, including that "of the Post Office" for thirty-eight hundred dollars a year.(24)

The Stamps of Group 3

Fourth Setting

No. 15, 1 cent black, *grayish*

In predicting that the 1 cent Numerals would "not be much used," Jackson did not foresee the world-wide interest the inter island stamps would arouse. By the time No. 15 was printed the Numerals were evidently in demand by collectors. There was still very little postal need for a 1 cent stamp but unused copies of No. 15 were soon being quoted at ninepence in England.(25)

The following announcement appeared in the Brussels magazine, *Le Timbre Poste,* and is dated June 15, 1863:

"Hawaii—We have received from a correspondent in London, a 1 cent stamp, black, *inter island,* that resembles in all particulars the 1 cent, blue."(26)

The European date line indicates that No. 15 was probably printed early in 1863.

Fifth Setting

In this setting the type was again partially reset to print 2 cents stamps. The typographic evidence(27) has indicated that No. 18, 2 cents black, *blue gray,* was the next stamp to be printed, followed by No. 17, 2 cents dark blue and No. 20, 2 cents black.

Few records are available concerning No. 18 because this stamp was not recognized as a separate variety in the early literature. An article said by Atlee(28) to have been written by Dr. Magnus,(29) describes minute differences in the typography of the Numerals but no attempt seems to have been made to segregate the various shades of "papier azure."

Another article, possibly written by J. B. Moens, editor of *Le Timbre Poste,* lists the 2 cents dark blue (No. 17) as having been issued in January 1863.(30) This seems too early because Clark should have had an ample stock at that time without having to resort to more Numerals. The second lot of lithographed stamps in the carmine rose shade were reported in *Le Timbre Poste* the following July (p. 10), which indicates that these stamps had replaced the 2 cent Numerals early in the year. In the article the 2 cents light blue (No. 11) is grouped with the 2 cents dark blue and this may have been the writer's justification for the early date.

It seems more likely that Nos. 17 and 18 were issued by David Kalakaua who succeeded Clark as postmaster general on June 30, 1863. Four months after coming into office Kalakaua ordered 250,000 copies of No. 31, 2 cents vermillion, engraved. These were not received until the following June and in the meantime more Numerals may have been ordered to satisfy collectors and to supplement the dwindling supply of lithographed stamps.

A 2 cent dark blue stamp (evidently No. 17) was recorded in England as early as

23. Crocker, p. 15.

24. "Report of the Minister of the Interior," *The Polynesian,* May 24, 1862.

25. *Stamp Coll. Adv.,* July, 1864, p. 54.

26. *Le Timbre Poste,* 1863, p. 6.

27. COLLECTORS CLUB PHILATELIST, January, 1949, p. 35.

28. W. D. Atlee, "A Critical Analysis of the Stamps and Forgeries of the Hawaiian Islands," *The Philatelic Journal,* May, 1872, p. 88.

29. "Observations on some Hawaiian Stamps" (in French), *Le Timbre Poste,* Dec., 1864, Feb. 1865 and Aug., 1867.

30. "A Few Details on the Mail and Stamps of the Hawaiian Kingdom" (in French), *Le Timbre Poste,* Sept., 1865, p. 70.

March 15, 1864.* The typography has indicated that No. 18 was printed ahead of No. 17, so it seems quite likely that both stamps were in existence in the latter part of 1863.

The supply, however, was soon exhausted. In a few months even Irwin could obtain very few copies of any 2 cent Numerals. In his letter to Moens, dated June 24, 1864, Irwin made this admission:

"The 2 cents, black (numeral), of which you will find several stamps enclosed herewith, are the only ones I have been able to get, and that was difficult enough. For the issuing of a new type makes the one that it replaces disappear at once."(31)

The difficulty in supplying enough Numerals to satisfy all requests may have led to the printing of No. 20 even though there was no postal need for another 2 cents stamp. Copies of No. 20 arrived in Europe in time to be reported in November 1864,(32) only a month after *Le Timbre Poste* published Irwin's letter to Moens in which he announced the arrival of the engraved stamps.

Sixth Setting

No. 19, 1 cent black

This stamp was reported at the same time as No. 20 and was no doubt printed immediately after the 2 cents stamp.

Seventh Setting

No. 24, 2 cents black, laid paper

Eighth Setting

No. 23, 1 cent black, laid paper

There is no historical evidence to indicate which of these two stamps were printed first. They were evidently printed before February 24, 1865 because on that day Irwin sent Moens 140 copies of a "new" stamp, No. 21, 5 cents blue, *blue*,(33) that could have been printed only after the laid paper stamps were in existence.(34) Irwin also sent a number of 1 and 2 cents Numerals but he did not mention if they were on laid paper or not. He may have failed to perceive that they too were "new" varieties from a philatelic standpoint.

Nos. 23 and 24 were reported in the July 15, 1865 issue of the Paris *Journal Le Timbrophile* (p. 77). *Le Timbre Poste* reported the same stamps a month later. (p. 58)

By this time conditions under which the Numerals were being printed had again changed. *The Polynesian* was issued for the last time on February 6, 1864. Fornander gave up his lease of the government press and shortly thereafter was named Circuit Judge of Maui.(35) The printing office did not close, however, and the 1864 legislature appropriated fifteen thousand dollars for government printing and the establishment of another newspaper.(36) The first issue of this weekly newspaper, *Hawaiian Gazette,* appeared on January 21, 1865. No editor was named but the paper was published by the printer, J. H. Black, who later on "remembered striking off sheets of 'numeral' stamps as late as 1865."(37)

The Stamps of Group 4

The typographic evidence(38) has indicated that the stamps of this group were printed in the following order:

Ninth Setting

No. 21, 5 cents blue, *blue*

Tenth Setting

No. 26, 2 cents dark blue

Eleventh Setting

No. 25, 1 cent dark blue

Twelfth Setting

No. 22, 5 cents blue, *blue*

31. *Le Timbre Poste,* October, 1864, p. 80.

32. *Le Timbrophile,* November, 1864, p. 2.
Stamp Coll. Adv., November, 1864, p. 119.
Stamp Coll. Mag., November, 1864, p. 169.

* *The Stamp Collector's Advertiser,* March, 1864, p. 7.

33. *Gibbons Monthly Journal,* January, 1901, p. 159.

34. COLLECTORS CLUB PHILATELIST, January, 1949, p. 35.

35. *Pacific Commercial Advertiser,* May, 14, 1864.

36. *Hawaiian Gazette,* January 21, 1865.

37. W. M. Giffard, "Notes on the Early Issues of Hawaii," *Gibb. Mo. Jo.,* October, 1895, p. 60.

38. COLLECTORS CLUB PHILATELIST, January, 1949, p. 36.

Irwin's reference to a "provisional 5 cents (numeral)" in his letter of February 21, 1865,(39) is the earliest reference to any stamp in this group. It indicates that No. 21 was probably printed in January or February 1865.

On March 18, 1865 Arthur P. Brickwood succeeded David Kalakaua as Postmaster General.(40) In setting a date for the printing of the text Numerals we thus have to consider two alternatives. Either the stamps were printed before March 18 by order of Kalakaua or else they were printed soon after that date under Brickwood.

The earliest reference to Nos. 25 and 26 is probably the announcement in *Le Timbrophile* of July 15, 1865 to which we have already referred in connection with Nos. 23 and 24.

The arrival of Nos. 25 and 26 in Paris in June or early July, little more than three months after Brickwood took over, apparently allows too little time for him to have had anything to do with these stamps. The simultaneous announcement of the two laid paper stamps, the 5 cent stamp and the two dark blue stamps in *Le Timbrophile* indicates that all of them probably arrived in Europe within a month of each other. It would seem therefore that Nos. 25 and 26 must have been printed late in February or early in March 1865 while Kalakaua was still in office.

No. 22, 5 cents blue, *blue* (inter island) was the last Numeral to be printed. In 1895 John N. Luff reviewed the evidence bearing on this stamp and concluded that it was issued in 1866.(41) In view of Giffard's statement that Black "remembered striking off sheets of 'numeral' stamps as late as 1865," the actual printing of No. 22 may have taken place late in 1865.

39. *Gibb. Mo. Jo.,* January, 1901, p. 159.

40. *Haw. Gaz.,* March 18, 1865.

41. John N. Luff, "The Hawaiian 5c Blue, Inter Island," *American Journal of Philately,* November, 1895, p. 527.

CHECK LIST OF HAWAIIAN NUMERALS

Listed in the chronological order in which they were printed

GROUP	SETTING	SCOTT'S NO.	DENOM.	DESCRIPTION	YEAR
1	First	11	2c	Light blue	1859
	Second	10	1c	Light blue	1859
	Third	11	2c	Light blue	1859
2	Third	16	2c	Black, **grayish**	1860
	Third	12	2c	Black, **grayish white**	1862
	Third	14	2c	Black, **greenish blue**	1862
	Third	16	2c	Black, **grayish**	1862
3	Fourth	15	1c	Black, **grayish**	1863
	Fifth	18	2c	Black, **blue gray**	1863
	Fifth	17	2c	Dark blue	1863
	Fifth	20	2c	Black	1864
	Sixth	19	1c	Black	1864
	Seventh	24	2c	Black, laid paper	1865
	Eighth	23	1c	Black, laid paper	1865
4	Ninth	21	5c	Blue, **blue**	1865
	Tenth	26	2c	Dark blue	1865
	Eleventh	25	1c	Dark blue	1865
	Twelfth	22	5c	Blue, **blue**	1866

SECRETARY'S PAGE

The Meeting of February 15, 1950.

The program of the evening was devoted to a showing of *Topical* or Thematic collections. It was arranged by *Mr. Ira Seebacher,* who attempted to give us a thorough covering of the field and in his program included both serious philatelists and collectors, who formed a group of stamps for its fun and interest.

Mr. Theodore E. Steinway commenced the program with selected pages from his justly famed collection of *"Music on Stamps."* This is doubly interesting and historical because of the collateral material assembled in the form of correspondence with the firm of Steinway and Sons by the world's most famous musicians, many of whom are Mr. Steinway's old and close friends. His showing was made more entertaining by the relation of several anecdotes about some of the musicians whose portraits have appeared on the stamps.

Mr. Robert L. Graham, Jr. showed a collection of *Americana on Foreign stamps* which he has formed as an aid to his son in the study of American history.

Mr. Franklin R. Bruns, Jr. displayed a very detailed collection of *Stamp Centenary* material.

Sports stamps and covers were discussed by *Mr. Ira Seebacher.*

The President of the Collectors Club, *Mr. Richard S. Bohn* showed a remarkably interesting and complete collection of *Lincolniana.* This is restricted to stamps and philatelic material portraying Abraham Lincoln and to documents which have a bearing on the Post Office during Lincoln's terms as President of the United States.

Mr. Henry M. Goodkind closed the program with a display of material relating to *President Franklin D. Roosevelt.* This consisted of some items from Roosevelt's personal collection and a collection of stamps issued as memorials to him. It is interesting to note that many of these issues were entirely speculative in nature and a few of them even may never have seen the country of their supposed origin. The stories behind them are fascinating.

The Meeting of March 1, 1950.

This meeting was devoted to a presentation of a study of the *Postmarks of the Turkish Empire* by *Mr. Paul P. Lindenberg.* This is an entirely new field of Postal History research and the study shown by Mr. Lindenberg represents the first serious effort to date and allocate the various cancellations to the proper period and to their respective post offices. This collection is an outstanding example of the fine work done in philately by Mr. Lindenberg, who is one of our serious students. There is much work still to be done in this field and the aid of our members having any Turkish material would be appreciated.

Many of those present complimented Mr. Lindenberg on the showing. At the close of his own display, he showed us also some further Turkish material from the collections of *Mr. Siegmund Adler* and *Mr. John F. Connor.*

At the opening of the meeting *Mr. Gordon R. Harmer* showed some of the material belonging to *King Carol II of Romania,* which will shortly be sold at auction in New York by his firm. Among other things was a fine cover of the 1d Post Office Mauritius, a 2d Post Office Mauritius in unused condition, the famous 2 reales Spain blue error, in a pair with the normal 6 reales used and probably unique, a beautiful mint corner margin copy of the Spain 6 reales blue, and, the famous 3 skilling banco orange error of Sweden, which is the only known copy of this stamp. All present received a folder of photographs of these outstanding stamps with the compliments of Mr. Harmer.

The Meeting of March 15, 1950.

As this date nearly coincided with St. Patrick's Day, the topic was a showing of the stamps of *Ireland.* The program was arranged by *Mr. Hans G. Zervas* who was also the principal speaker of the evening. The material presented covered the entire Postal History of Ireland from pre-stamp covers up to the latest issues of the Irish Free State. The collections represented were those of *Mr. T. Armstrong, Mr. Zervas* and

Mr. Malcolm O'Reilly. Mr. Armstrong's collection dealt solely with hand-struck stamps and postal markings of the pre-stamp period. Mr. Zervas' collection is outstanding in the research field and is particularly strong in the Dollard and Thom overprints on the stamps of Great Britain.

Mr. Stephen G. Rich spoke in the absence of Mr. O'Reilly, who showed a general collection of Irish stamps and covers particularly strong in historical material. *Mr. Edwin E. Elkins* concluded the program by showing his collection of Mulready envelopes used in Ireland.

The following new members were elected to membership as of the Board of Governors' meetings held February 21st, 1950 and March 22nd, 1950:

February 21st, 1950

NO.

2845 Tiberius De Marinis, New York, N. Y.
Collects Italian States, Italy

2846 Ernest Rosenfeld, New York, N. Y.
Collects Austria

2847 Henry J. Robbins, M.D., Portsmouth, N. H.
Collects United States

2848 J. Lloyd Ambrise, Gallup, New Mex.
Collects Denmark and U. S.

2849 Donald de Cou Smythe, Ray, Arizona
Collects Brazil, used; 20th Cent. Africa, south of Equator except French and Port. Cols. used only.

2850 A. Bertram Warshell, Chicago, Ill.
Collects Americana, Roosevelt, Lincoln, Sports

March 22nd, 1950

2851 Mrs. Marjorie R. Healy, Passaic, N. J.
General Collector—Philatelic History

2852 J. C. Cross, Clarksburg, W. Va.
Collects U. S. Plate Blocks

2853 Donald K. Grieve, Cleveland, Ohio
Collects Commemoratives of the World

2854 G. Gerrett Schuler, New Bedford, Mass.
Collects U. S. 20th #314-612, S. W. Africa, Union of South Africa

The Library Committee reports the acquisition of the following:

"Your Musical Stamp Album" by M. Eckstein

"U. S. Columbian Issue" by A. A. Lauzon

"History of the Postage Stamps of the U. S." by John Tiffany

"Catalogo Especial de Espana 1850-1950" by M. Galvez

"Liberia: The West African Republic" by Richard & Doris Henries

"French Philatelic Facts" Vol. 2, No. 1 by Brainerd Kremer

"Designs for Swiss Postage Stamps Issues, 1936-41" by Hans E. Gaudard

Guatemala Society's Booklets

U. S. Envelope Society Issues

Japanese Phil. Magazine *Yushu*

"Philately & Mathematics" by Carl B. Bayer

"Catalogo de las Variedades mas Importantes de las Sellos Postales de la Republica Oriental del Uruguay" by Roberto Hoffman

"United States Famous Americans Series of 1940" by George C. Hahn

"Handbuch Philatelistischen Galischen und Bukowinischen 1772-1850" by Ludwig v. Steinbeck

"Schrifttum uber das Deutsche Postwesen" by Hermann Wolpert.

SCHEDULED MEETINGS FOR MAY, and JUNE, 1950

May 17 — **U. S. Postage Stamps, 19th and 20th Century.** We hope every member will bring along some material to show. Each exhibitor allowed five minutes.

June 7 — **Collectors Club Night — Material from the Club's own collections** to be shown by Curator Harrison D. S. Haverbeck, assisted by Messrs. Theodore E. Steinway, John R. Boker, Jr., Stephen G. Rich, Thomas Morris and Winthrop S. Boggs.

Summer Recess during July and August.

(See Page 135.)

GEORGE N. MALPASS, a resident of Saratoga Springs, N. Y., is the Director of Laboratories of G. F. Harvey Co., pharmaceutical manufacturers. He has contributed a number of papers on pharmaceutical subjects to leading journals devoted to this science. Member of the American Chemical Society, the American Pharmaceutical Association and the American Association for the Advancement of Science.

Mr. Malpass started collecting stamps in 1915. Along the years, he has developed certain specialties, such as Civil War Patriotic covers, Confederate States issues, Blood's Penny Post covers and Postal History of Saratoga Springs, N. Y. In addition, he has formed a topical collection, allied with his profession, relating to pharmaceutical philately. Furthermore, being an amateur musician, he has a collection of stamps on music. He has been a frequent writer on stamps for the past ten years. His philatelic interest has caused to affiliate with many National and Specialty Stamp Societies, besides the COLLECTORS CLUB. He was formerly Northern Vice-President of the Confederate Stamp Alliance and at present is Chairman of the Mohawk Valley Chapter of the Essay Proof Society. This is Mr. Malpass' second article to appear in THE COLLECTORS CLUB PHILATELIST, his first was in the April, 1946 volume.

EDITORIAL

(Continued from Page 134.)

be simple, as collecting all stamps that portray horses, or it can be complex as tracing the use and development of the symbolical Hermes designs. Still another approach to the topical field is through the medium of Art. The Museum of Modern Art has circulating throughout the United States a collection of stamp designs arranged to show examples of good and bad design as such.

The different criteria for judging topical collections must be set up and promulgated. In our opinion these should be: 1st. Completeness; 2nd. Depth of knowledge shown; 3rd. Development of the topic; 4th. Presentation. It goes without saying that the most basic of all requirements, that of condition must be considered.

The universality of the appeal of stamps can form one of the approaches to social understanding. One of the true brotherhoods in the world is the brotherhood of Philately. All people can meet on common ground around a stamp album. It is our duty to preserve this by broadening it as much as possible. Through a presentation to all of each of the various aspects of Philately, far more mutual understanding can be reached. However, as long as the words "uncollectable" or "not worthy" remain in our philatelic vocabulary, this will be a hope but never a reality.

H. D. S. H.

KOHL'S GREECE

(Continued from Page 183.)

The missing engraver's name must be due to the non-registering of the bottom line in this particular cliché.[71]

Copies of No. 90 have been submitted with a very clear offset on the back.

(To Be Continued.)

[71] Editor's Note. If Dr. Munk's explanation is correct the variety would occur on all sheets unless it was discovered and corrected sometime during the printing of the stamps. Constantinides, however, states that it is not found in all sheets of the 2 L.

The editor has seen numerous panes (but no full sheets) of this denomination in which the engraver's name is incomplete or almost entirely absent from one or more stamps, caused by defective printing. (Dr. Munk later records that he saw a similar copy). In the light of this evidence we are of the opinion that the missing name is in all cases the result of an imperfect impression.

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#C38/39	16.00	**Switzerland** #C1/2	12.00

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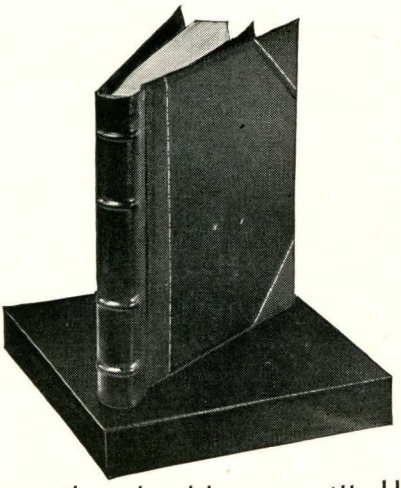
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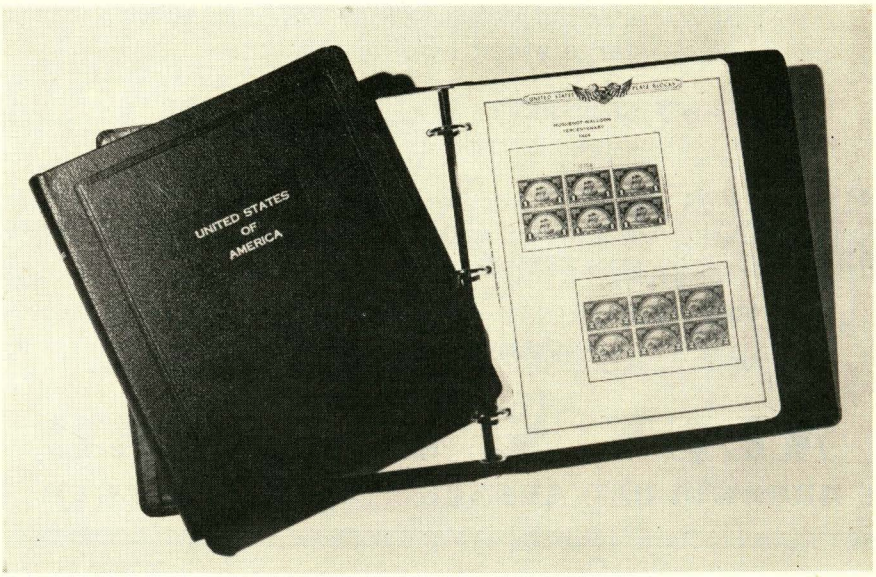
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