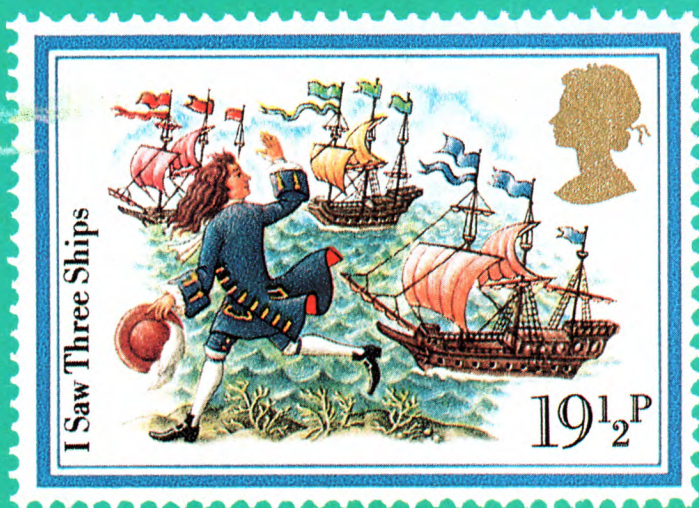


# Philatelic Bulletin

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# Editorial

In this edition we take a look ahead to the 1983 special stamp issues with a pen picture of the programme based on the latest information available. The years programme seems to me to have a particularly British flavour about it with issues subjects of 'British - River Fishes', 'Gardens', 'Fairs', and the 'British Army'; ranging over four centuries of British history, with one anniversary of no less than 850 years celebrated. That really does take some beating.

Also included in this edition is an article by Denis Roberts, Chairman of Trustess, British Philatelic Trust in which he sets out their role in British Philately and their hopes for the future. The British Philatelic Exhibition, held at Wembley on 6 to 9 of October, attracted rather less people than in recent years but enthusiasm and interest from those who did attend was very high. The organisation as usual was superb, thanks once again to the efforts of our old friend Steve Papworth.

JOHN MEMMOTT



A merry Christmas and a happy,  
healthy and prosperous  
New Year to all our readers  
and friends.

JOHN & FRANK

# To the end of £. s. d.

In the previous three parts we have seen how, during the first ten years of the Postage Due label system, changes in postal rates and extension of the usage of the labels resulted in an increase of the denominations from 4 to 9, each value being introduced as a specific need for it arose. Apart from the initial 'emergency printing' and all printings of the 1s. label which, like the 6d. definitive stamp, was produced throughout this period by the Inspector of Stamping at Somerset House, the labels were printed by Harrison & Sons on Simple Cipher watermarked paper but, in 1924, the printing contract was transferred to Waterlow & Sons and, coincident with this, a new watermark – the Block Cipher – was introduced. This meant that the ninth new denomination, the 2s.6d. TO PAY label introduced in the second half of 1924, only appeared with this new watermark whilst, with the change of printer, separate production of the 1s. label by Somerset House ceased.

The Waterlow period lasted for ten years and was marked by several events of philatelic interest. Although some of the 1924 printing (Control B24\*\*) of the 1d. label was made on Block Cipher paper, the remainder of this, together with the whole of the 1925 printing of this denomination (Control C25), was made on a chalk-surfaced paper with Simple Cipher watermark. This paper may well have been the remainder of that produced for the printings, up to 1924, of the 6d. definitive stamp which, due to its fiscal use on certain legal agreements, was chalk-surfaced to prevent cleaning without damage. With the change to Block Cipher watermark, some of this new paper was chalk-surfaced for the production of 6d. stamps.

A variant of the Block Cipher watermarked paper, in which the cipher 'GvR' is more squat and both crown and cipher are positioned much closer together, was used for a short time during 1924 and 1925. This experimental paper was employed concurrently with the normal watermarked paper and is known on three printings of the 1½d. definitive stamp (Controls A24, B24 and D25), one printing of the 1d. definitive stamp (Control B24) and also on the 3d. Postage Due label with Control D25. Fig.1 shows examples of

3d. labels from this printing with each watermark. 1925 also saw the end of production of the 1½d. label, the only denomination actually to be withdrawn when the specific demand for it ceased. It was no longer required after 1 October 1925 when the decision of the Stockholm Congress of the UPU to reduce the minimum international surcharge to 10 gold centimes (= 1d.) was implemented. Although a few situations could still arise where an international surcharge converted to 1½d., these did not justify the continued production of a value which (being double ¾d.) did not represent any inland surcharge.

The final event of note during this Waterlow period was the discovery of a major printing error. In the original 1914 instructions regarding the introduction of the labels it was stated, 'Postage Due Labels are not available for *prepayment* of postage, must not be sold to the public, and must be used only for the purpose for which they are supplied', but within a few days of issue requests by philatelists for mint examples led to a change in the official position and these were made available from 28 April 1914, but only if ordered by post from the Controllers of the London, Edinburgh or Dublin Postal Districts. In 1929 a complete sheet of the 3d. value (Control L 29) supplied in this way was found to have been printed on the gummed side of the paper.

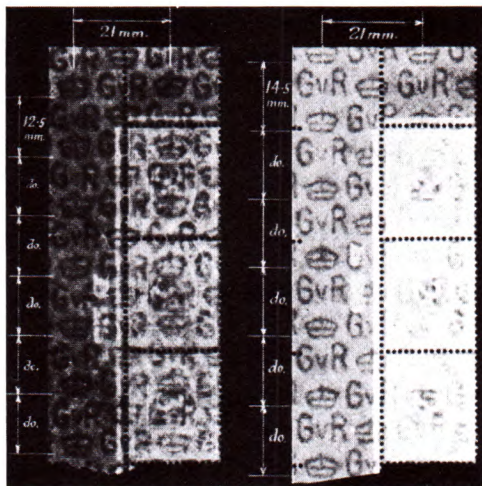


Fig. 1 GvR Block Cipher: experimental and normal  
 \*\*The Control identifies the time of printing – the figure refers to the year and the letter to the first or second half of the year. Thus B24 was the period July to December 1924.

Harrisons regained the printing contract in 1934 (the first Control used was U 34) and have held it ever since. During the remaining period of King George V's reign all values were reprinted at least twice, the last Control to be used being Z 36 on the 2s.6d. value. With the technique of photogravure, introduced by Harrisons, the production of new definitive stamps bearing the portrait of King Edward VIII was a rapid affair. As a result, a watermarked paper with the cipher 'E8R' was introduced in 1936 and was used for printings of all eight values of the Postage Due/To Pay labels, including two separate and quite distinctive shades of the 5d. label with Controls A36 and A37.

A few months later, the 'GviR' cipher paper was produced for the first definitives of the new reign and was used for printings of the 3d., 4d. and 1s. Postage Due labels towards the end of 1937 (Controls B37). The demand for particular values of Postage Due labels was greatly dependent upon the prevailing postage rates and these remained stable from 29 May 1922 to 1 May 1940. On this date, however, considerable increases were introduced; minimum printed paper rate rose from 1/2d. to 1d., post card rate from 1d. to 2d. and letter rates from 1 1/2d. to 2 1/2d. (Inland and Imperial) and 2 1/2d. to 3d. (Foreign). There was thus a considerable change in demand for different denominations and, in particular, the 1/2d. value – until then widely used for the return-to-sender postage on undelivered printed paper rate items – was no longer needed, whilst the 4d. and 5d. values, for a long time the cinderellas of the range, now represented the postage due on unpaid cards and letters. Evidence for this can be obtained by checking the Controls used between 1940 and 1947 (when the use of Controls was abandoned at U47) only one printing of the 1/2d. value (G40) was made, whilst the 4d. can be found with eight different Controls and the 5d. with six.

In 1951 important changes were made to the colours of the low value definitive stamps. At the 1897 Washington Congress of the UPU a decision was taken that all member countries should adopt common colours for the stamps pre-paying the international postage on items in the three main categories of mail. Thus for letters the stamp should be blue, for post cards red and for printed papers green. This was the reason for the change in 1900 of the Queen Victoria 1/2d. stamp from orange to green and now, in 1951, there was a general re-allocation of colours to make the 4d. blue, 2 1/2d. red and 1 1/2d. green with the other low

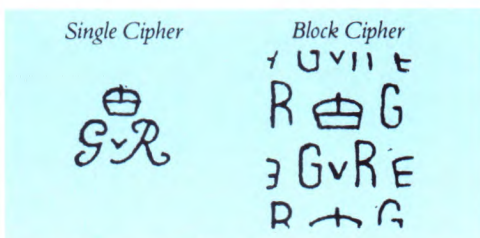


Fig. 2 King George V watermarks

values becoming 1/2d. orange, 1d. blue and 2d. brown. The pattern had long been established that the Postage Due labels should follow their definitive counterparts and this necessitated colour changes of the 1/2d., 1d. and 4d. labels; since blue, the colour adopted for the 4d. value, was similar to that previously used for the 1s. label, this too was changed, to ochre.

On 1 June 1951 minimum inland printed paper rate became 1 1/2d. so that any undelivered items bearing a request for return were now liable to a return postage of this amount. Still carefully preserved was the printing plate for the 1 1/2d. label of the 1920s and so this was again pressed into service, a 1 1/2d. label, now in dark green, being first issued by Post Office Supplies Department on 11 February 1952 and thus again increasing the number of denominations issued to nine.

The watermark first used for Elizabethan stamps – the 'E2R' cipher with Tudor Crown – had only a short life of three years, and it was well towards the end of this period that labels printed on this paper were first issued (the 2s.6d. value in November 1954, the remainder by July 1955). In fact, only six of the nine denominations were produced (1 1/2d., 2d., 3d., 4d., 5d. and 2s.6d.) before a change of watermark replaced the Tudor Crown with the St. Edward's Crown. One variety is known – the 4d. exists imperforate, a complete sheet having been found at Ewell Post Office in Surrey. The first label on the 'E2R' and St. Edward's Crown' paper was a new addition to the range – the 5s. scarlet on yellow TO PAY label – in November 1955 and by August 1956 all values except the 2s.6d. had entered circulation, although this latter value did not appear until 28 June 1957. This watermark too was short-lived and by March 1959 the first labels printed on the 'Multiple St. Edward's Crown' paper had appeared.

Several changes occurred during the lifetime of this third paper with the introduction of three new values and the demise of two. Although inland letter rate had risen to 3d. on 1 October 1957

(so that an unpaid letter demanded a surcharge of 6d), nearly 5 years elapsed before a 6d. label (in purple) was finally issued, on 29 March 1962. Whilst this was an unusually long delay between the need for a particular value and its issue, there was of course the simple alternative of using a pair of 3d. labels. No such delay occurred when the maximum amount of Customs Dues to be brought to account by means of To Pay labels was raised to £1.10s. in July 1963; the 10s. and £1 labels for this purpose appeared on 2 September. The need for a 1½d. label disappeared, soon after its first printing on 'E2R and St. Edward's Crown' paper, with the raising of minimum printed paper rate to 2d. on 1 June 1956 but fresh printings of this value (now on 'Multiple St. Edward's Crown' paper) continued to be made into the 1960's until it acquired the dubious distinction of being withdrawn for a second time, on 31 January 1965. The ½d. value had been without a specific function since 1940 but, as the smallest unit to make up odd values and, indeed, from 1935 to 1959, the minimum charge to be raised on underpaid international mail, it had been included in the series of labels at all reprintings, even though the numbers of sheets issued (e.g. 511 during the whole of 1968) were extremely small. It was finally rendered obsolete by the demonetisation of the ½d. coin on 1 August 1969.

Towards the end of 1967 the last watermark change of the present reign took place when it was completely abandoned. During 1968 and 1969 all values from 2d. to 1s. were produced on unwatermarked chalk-surfaced paper with PVA

adhesive (the 2d. and 4d. values also exist with gum arabic), the 5d. value appearing in a distinctive orange-brown shade. The last new value, the 8d., in a bright red, appeared on 3 October 1968. This was again long-delayed from when first needed (letter rate rose from 3d. to 4d. on 17 May 1965) and by now represented double the unpaid Second Class letter rate, following the introduction of two-tier postage (5d. First Class, 4d. Second Class) on 16 September 1968. Apart from items which are only admissible in the First Class stream (which are afforded First Class treatment and surcharged at the First Class rate) any surcharge which has to be raised is now always based on the appropriate Second Class rate.

The 8d. label marked a milestone in Postage Due label production as it was the first to be printed by photogravure, some fifty-four years after their introduction. The 4d. value – issued on 12 June 1969 – followed suit, being readily distinguished from its typographic counterpart as it is smaller by 1mm in each dimension. With impending decimalisation, however, the expense of making further cylinders could not be justified and reprints of any other denominations continued to be made from the existing typographic plates. The 2d. value was thus afforded the chance to achieve something of a record for longevity; printed at regular intervals by the same method and in the same colour, it was on issue for almost 57 years, from 20 April 1914 to 14 February 1971. On this latter date, the ornate dignity of G W Eve's Art Nouveau finally passed into history.

E KEITH PARKER

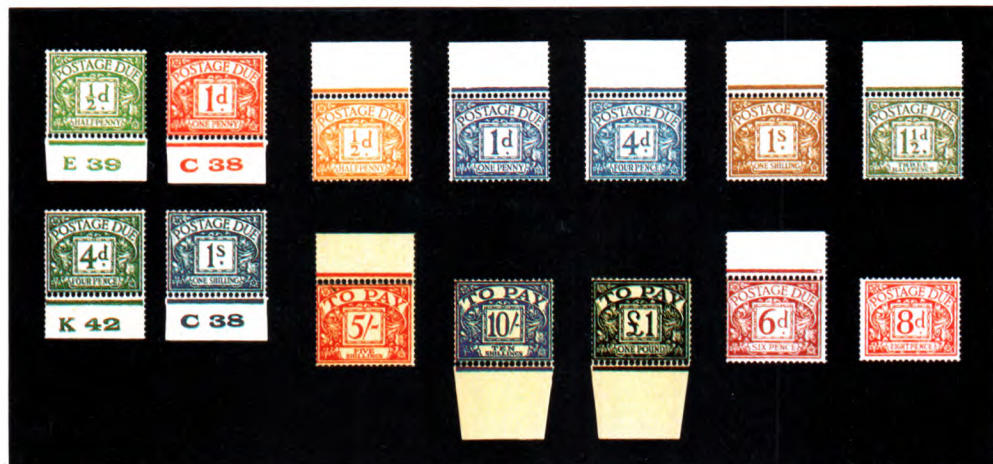


Fig. 3 King George VI original colours, new colours and new 1½d green: Queen Elizabeth II new values

# British River Fishes Stamps Issue

## 26 January 1983

Continuing the annual series on fauna, the first commemorative stamps issue for 1983 illustrates well known British fishes which thrive in our rivers, and delight the anglers. The subjects are: Salmon (15½p): Pike (19½p): Trout (26p): Perch (29p).

### First Day Cover Services

A first day cover will be available and the following services will be provided, including the choice of two pictorial hand-stamps, 'Peterborough' and 'Philatelic Bureau, Edinburgh'.

### SERVICE A

This consists of the official first day cover addressed to the correct postal address of the destination required and bearing all four stamps. The cover will be cancelled, 'Peterborough' or

'Philatelic Bureau, Edinburgh' as requested and despatched.

### SERVICE B

Customers' own pre-addressed covers bearing the correct postal address, will be given the stamps, cancelled as requested, and despatched.

The following charges will apply:

|                           | Inland | Overseas |
|---------------------------|--------|----------|
| Service 'A'               | £1.30  | £1.13    |
| Deposit account customers | £1.25  | £1.09    |
| Service 'B'               | £1.16  | £1.01    |

Application forms, available from the Philatelic Bureau, Edinburgh, and all Head Post Offices, should be returned not later than 17 January 1983.

The usual first day of issue facilities will be available at offices with philatelic posting boxes.

## Christmas Discount Stamp Book

This special stamp book, price £2.50 will be on sale at all post offices from 1 November until 24 December 1982.



## Embossed Inland Revenue Stamps

This month's "Gem" from the Reginald M Phillips collection looks at the embossed Inland Revenue stamps. These were printed at Somerset House in colour, on paper already printed with the words 'INLAND REVENUE' in green. (An overprint in reverse as it were!). They were consequently used for the payment of any duties for which specific stamps were not already in existence. The first such stamps appeared in 1860, and embossed stamps remained in use until they were replaced by the Unified Series of Postage and Revenue Stamps which appeared in 1881-1884.

All values of the Inland Revenue stamps were embossed in sheets of 60, composed of 6 horizontal rows of 10 stamps. The original issue (1860) were imperforate, having thick black vertical and horizontal rules dividing the stamps so that they could be separated more easily. The

stamps were printed on unwatermarked blued paper from 1860-71, later values from 1874 onwards being on watermarked anchor and subsequently Orbs. After the initial imperforates, all stamps were subsequently perforated 12½. The die used is shown by a capital letter which appears in different positions on each of the designs.

The two examples illustrated can be found in volume XLIII/43 of the Reginald M Phillips collection in the National Postal Museum. It is interesting to note that the manuscript cancellations have been illegally removed from the stamps. The ease with which this could be removed was one of the main reasons for the introduction of the Unified Series of Postage and Revenue Stamps, to prevent fraud. There are 7 examples of these embossed Inland Revenue stamps in the Phillips' collection, 6 with cancellations removed, and one being overprinted 'SPECIMEN'.



# Preliminary Designs

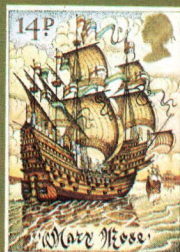
For each special issue produced by the Post Office several artists are asked to portray the subjects in a certain way. We are delighted once again to reproduce a selection of many of the excellent stamp designs submitted for the 1982 programme.



Yvonne Gilbert



Andrew Restall



Graham Evernden



Clive Abbott



Peter Morter



Girl Guides grew out of the Boy Scout movement when their founder, Baden-Powell realised how many girls wanted to join. They were named

after a famous corps of Guides in India who were well-known for their keenness, courage and resourcefulness.

Each Guide makes a promise to serve God, the Queen and to help others.



GIRL GUIDES FOUNDED 1910

11½P



The Girls' Brigade is a Christian movement which through its activities and teaching, aims to help girls give practical service in the home, community and church. It was founded in 1965 by the union of three well-established girls' organisations, whose combined emblems form their present badge.



15½P

GIRLS' BRIGADE FOUNDED 1965

John McConnell

13p



Scouts and Cub Scouts

17p



The Boys' Brigade

Edward Hughes



Maritime Heritage HMS Dreadnought

Collis Clements



Sutherland Hawes & Associates

## 94. Bicentenary of Public Fire Services, 1974

The four stamps commemorating the 200th anniversary of the Fire Service (Metropolis Act of 1774), designed by David Gentleman and issued on 24 April 1974, brought fire engines – delightful full-scale ‘period pieces’ and models – to our albums from the Science Museum in South Kensington, London, and the reserve Museum at Hayes, Middlesex. These days we take it for granted that the potential calamity of a serious fire and damage to property, private or public, will be allayed by the prompt arrival of a fleet of sleek, red, mechanical monsters – the efficient and powerful fire appliances of the present day.

Fire brigades have existed from early times, in Babylon, Egypt and Rome. But in England it was not until after the Great Fire of London (1666) that serious fire-fighting efforts were made. That holocaust destroyed some 13,000 houses and 90 churches, including St. Paul’s Cathedral, while practically the whole of the City from the Tower to the Temple was razed to the ground. In the 18th century the various insurance companies united to form brigades, and in the 19th century the Metropolitan Board of Works, and later the L.C.C., took over the duty of fire prevention in London. Eventually almost all local authorities maintained their own fire brigades.

Taking the stamps in chronological order (reverse order of face value), the 10p shows a manual fire engine, made by Samuel Phillips in 1766. It had two single-action rocker-shaft pumps, operated by hand, and solid wooden wheels with the front pair in the form of a kind of bogie, enabling it to be dragged along, and handles at each end. A photograph of the full-scale appliance (not on general view) at the Hayes Museum pro-

vided the stamp picture. The 8p stamp shows the first steam-powered fire engine, invented by John Braithwaite, a partner in the firm of engineers, Braithwaite and Ericsson of London, in 1830. Its steam pumps were capable of throwing water jets at over 150 gallons a minute to a height of 90 feet. The design source was a coloured print bearing the signature of its inventor and reproduced in the illustrated Science Museum booklet, *Fire Engines and other fire-fighting appliances*, by K R Gilbert.

A prize-winning horse-drawn appliance – the famous Sutherland fire engine which took first prize for steam-operated pumps at the Crystal Palace, London, in 1863 – appears on the 5½p stamp. Said to be the oldest steam fire engine still in existence, it was manufactured by Merryweather and Sons and remained in use until 1918. It can be seen at the Science Museum. The Sutherland could throw a powerful jet of water to over 160 feet and was originally purchased by the Admiralty for use in Devonport dockyard. The 3½p stamp shows the first motor-powered fire engine to be used by a public brigade – it was delivered to the Finchley (London) brigade in November 1904 by Merryweather and Sons of Greenwich, after a successful prototype had been supplied to the Rothschild estate in France. The Finchley engine was in use until 1928 when it was sold for use as a pump in a gravel pit – it was subsequently ‘rescued’ by the Science Museum in 1930.

The stamps were photogravure-printed by Harrison and Sons in sheets of 100 (two panes of 50, 10 x 5) on unwatermarked paper with ‘all-over’ phosphor. Recorded varieties include a broken connecting rod beneath the engine and breaks in the ladder on the 3½p, and a broken handrail on the Sutherland engine (5½p). Quantities issued were: 3½p 47,526,900; 5½p 7,393,600; 8p 6,737,600; 10p 6,631,300; presentation packs, 118,010.

JAMES WATSON



# The British Philatelic Trust

The British Philatelic Trust will shortly publish its first Report and Accounts covering 1981/82. The Report will, I hope, help to answer the questions 'What is the British Philatelic Trust?' 'What is it doing?' 'What is it going to do?'

Philatelists will recall that the Post Office issued three separate miniature sheets of stamps at premium prices in support of 'London 1980'. The proceeds of the premiums contributed by purchasers of the sheets were to be used in support of the international exhibition – any balance being set aside for the future support of philately. This aspect is important. The balance was to be devoted to the support of philately generally, not for the promotion of Great Britain issues by the Post Office, nor was the balance part of Post Office profit.

In the event, as the first Report indicates, the amount available after the contribution to London 1980 amounted to some £1 million, a much larger sum than had been anticipated. Because of the size of the balance the Post Office decided that the money should be set aside in a separately managed Trust and the creation of the British Philatelic Trust was announced in February 1981.

Whilst some grants have been made, the first year has been spent in setting up the Trust and making the necessary investment arrangements as monies were transferred from the Post Office. Issues relating to the status of the Trust, particularly as to whether charity status is appropriate, and hence the level of taxation, remain to be settled but the Trust is now 'in business' and able to give support to approved projects. The function of the Trustees is to control investment policy and to approve grants and loans within the limits of the resources. Approvals are given on the basis of advice from the British Philatelic Council, a body separate from the Trust, which represents a wide range of philatelic interests.

The interest of local philatelic societies, and regional and national bodies, will be in how to seek financial assistance. The Trust will be issuing a brochure about this. Meanwhile a procedure has been devised and is described below.

Requests for assistance from societies, school groups etc must be in precise terms, not merely a request for a sum which would be useful! The request should at present be sent, via the regional or national organisation to which a group belongs, to:-

The British Philatelic Council  
c/o The British Philatelic Trust (Room LG 11)  
Royal London House  
22/25 Finsbury Square  
LONDON  
EC2A 1PH

This is the Trust office, but requests should be addressed to the Council *not* the Trust.

The following information is essential, and the request should be made at least four months before the event for which assistance is sought, and sooner if possible:-

1. The name, address and objectives of the organisation seeking support;
2. A description of the activity, e.g. exhibition, discussion group, lecture series, encouraging the development of a youth group, together with a statement of the benefit of the activity to philately;
3. A financial statement showing the costs to be covered by
  - 3.1 income (e.g. admission fees)
  - 3.2 contributions from other sources (e.g. gifts, donations)
  - 3.3 the amount sought from the Trust and for what purpose (e.g. transport and erection of display frames, material for seminars for young philatelists)

The British Philatelic Council has devised a form for this purpose and copies will be available through philatelic organisations.

More information will be given in the forthcoming brochure but I hope that this article will give philatelists more details than they hitherto have had about the Trust and its intentions. Grants and loans can only be made of course in the light of resources available, and in conformity with the terms of the Trust. I am sure that philatelists will appreciate therefore the need for the sort of procedure described above. The Trustees look forward to the future in which a new resource is available to aid the development and enjoyment of the educational and cultural activity of philately.

DENIS E ROBERTS  
Chairman of Trustees  
British Philatelic Trust

## 24. X for 'Xmas'

For more than a hundred years – despite the disapproval of the Victorian purists – the word 'XMAS' ('X' representing the symbol for Christ, and 'mass') has been an acceptable abbreviation for 'Christmas', and has been used, mainly as a typographical convenience, on greetings' cards – both the folded types and the picture postcards which came flooding into use at about the turn of the century.

Christmas, the great festival commemorating the birth of Christ, has always been celebrated in the Church and in the family – in particular it is a time of the greatest excitement for children, who welcome the traditional annual visit by Father Christmas, laden with gifts. Among his numerous aliases, 'Santa Claus' is the American version of the Dutch 'Santa Klaas', who is none other than St. Nicholas, the patron saint of children and sailors. Santa, 'a fat rosy old fellow who fills children's stockings with presents at Christmas', is keenly sought on old picture postcards, wearing his woolly red cap and flowing red robe, carrying a sack of toys or driving a loaded reindeer-sleigh or even, in some versions, a motor-car or bus. Perhaps the most elaborate cards were published in the USA – usually embossed and gilded, and depicting Santa in blue or purple robes. Most expensive are the 'hold-to-light' novelty cards which, when held against the light, reveal lighted windows and doorways etc.

Other features of Christmas postcards include Christmas trees, usually with children, the Nativity theme and angels, the Christmas star, snowmen and winter scenes, robins, toys and dolls, Christmas puddings and the traditional evergreen garlands of holly and mistletoe. Christmas bells form a distinctive theme, and many artist-drawn cards show a gentle kind of humour such as the one illustrated here, published by Birn Brothers of London, which shows a fashionable young lady seated 'innocently' under a bunch of mistletoe in a train while the commuters (having evidently been tipped-off) make a bee-line for her compartment. The card is dated 1914.

For some postcard collectors, a particular artist or the quality of colour printing is their prime concern. One relates the superior excellence of



chromolithograph printing to certain publishers, notably Raphael Tuck, Misch, Nister, Hildesheimer, Stewart & Woolf, Meissner & Buch, Langsdorff and Salmon. Invariably all the early chromo postcards were printed in Germany, and you will find that the Tuck cards, for example, are inscribed 'Chromograph in Saxony (or Bavaria, or Prussia, etc.)' It follows that some of the early Continental chromo cards published in Austria, Belgium, France, Germany, Italy and Switzerland also utilised the skills of the German colour printers, which makes the cards eminently collectable.

Such is the phenomenal growth of the postcard hobby that all kinds of greetings' cards have become collectable items, and while Christmas is still the leading topic, there is an increased interest in New Year and Easter cards, St. Patrick's Day, 'Hands Across the Sea' and the once despised common birthday greetings. There are gems of design and printing among all these categories, and one needs a watchful eye to pick them out. Some publishers coped with the annual Christmas rush by overprinting their ordinary view-card stock with Christmas greetings, leading to absurdities such as summer scenes on the farm (harvesting, etc.) or seaside views supporting the greeting. These are best avoided unless the quality of the basic card merits purchase.

MALCOLM JAMES

# Christmas comes again

## Carol collectors and composers

Amongst the many choirs and congregations celebrating Christmas this year, few will spare even a passing thought for the composers and collectors of the popular carols that are such a joyful part of the festivities. The firm favourites chosen by the Post Office for the 1982 Christmas Stamps come from a wide variety of sources spanning centuries of carol history.

Surprisingly one of the first carols learned and loved by British children is of American origin. *We Three Kings of Orient Are* was written around 1857 by the Rev J H Hopkins, Rector of Christ's Church, Williamsport in Pennsylvania. It was first published in New York in 1882 in his *Carols, Hymns and Songs*. In the early years of the 19th century the scholarly revival of interest in traditional carols had brought back carol singing as a fashionable activity in England after centuries of neglect. America was quick to follow the new trend and Hopkins was just one of the many contemporary composers on both sides of the Atlantic who responded to the public demand for new carols to add to the traditional repertoire.

During this period America also produced *Away in a Manger, Christmas Comes Again* and other carols which have since become firm favourites. Hopkins' Epiphany carol, *We Three Kings*, was, however, the only American entry in the classic Victorian carol collection, *Christmas Carols New and Old* of 1878 by the Rev H R Bramley and John Stainer, organist of St. Paul's Cathedral. It found immediate success with the British public; especially with children who enjoyed taking the parts of the three verses for Melchior, Gaspar and Balthazar.

Another favourite carol is of even more exotic origin. In 1853, G J R Gordon, Her Majesty's Envoy to Stockholm, came across a rare book of religious school songs from Finland. *Piae Cantiones* was a collection made by a certain Theodric Petri of Abo, Finland's former capital. It contained 73 old hymns and carols for one to four voices and was first printed in Germany in 1582.

Gordon returned to England at the height of the Oxford Movement with its revival of interest in the old carols of the Middle Ages. He passed his find to John Mason Neale, the High Church



Anglican clergyman, poet and remarkable linguist, at that time Warden of Sackville College, East Grinstead. Neale was famous not only for his own hymns but for translating many more from Latin and Greek. Over an eighth of the standard *Hymns Ancient and Modern* of 1861 stem from his pen. Neale in turn invited the composer Thomas Helmore to decipher the tunes of the old book while he set about translating and re-writing the words. The result was their influential carol book, *Carols for Christmaside* of 1853.

Among the Finnish collection Neale particularly liked the tune of a Spring carol, 'Tempus adest florum.' Thinking that a new carol was needed for the feast of St. Stephen, Neale abandoned the original words and versified the old Bohemian legend of Wenceslas; adding enough snow and good works to suit the Victorian image of Christmas. With its combination of old tune and new words, *Wenceslas* is one of the best remembered 19th century carols. As the sole theme of the 1973 Christmas stamps the story is no stranger to the Christmas mail in Britain.

The composers of our traditional carols of the Middle Ages are less easy to trace. Along with the public celebration of Christmas, their cheerful blend of Christianity and popular folklore was suppressed by the Puritans in the mid-17th century. Yet they clung on in folk memory and cheap printed broadsheets until the tireless efforts of the 19th century antiquarians and folk song collectors could bring them back to life. *The Holly and the Ivy* survived in countless versions all over Britain: based on an ancient pagan fertility theme adapted by the Church to form a Christian carol. The text as we know it was first published by Joshua Sylvester in his *Christmas Carols* of 1861 after he found it in an old broadside dating from around 1710. Many of its musical settings in subsequent Victorian collections would be unfamiliar to our ears. The tune to which it is usually sung today was collected by the eminent folk song and dance

enthusiast, Cecil Sharp at Chipping Campden in Gloucestershire from a Mrs. Sharp and published with the text in the now standard *Oxford Book of Carols* of 1928.

Even when the Restoration of 1660 lifted the Puritan ban on the public observance of Christmas, the new French musical fashions brought back by King Charles II from exile forced the simple old carols aside to survive only in folk memory. All over the country versions exist to attest to the survival of the old ballad carol, *I Saw Three Ships*. The story is based on the apocryphal legend of the gifts of the Three Kings and the tradition that their relics were transported by ships from Milan to Cologne in 1162 by the Emperor Frederick Barbarossa. True or false, the story produced one of our prettiest carols.

The version usually sung today, which substitutes Christ and His Mother for the Three Kings was first printed in the antiquarian collection of the London lawyer, William Sandys *Christmas Carols Ancient and Modern* of 1853, after being found in Tynside. Bramley and Stainer included it in their 1878 collection, thus ensuring its happy survival in modern carol books.

In between the old folk carols and the new burst of carol writing in Victorian times came the great Christmas hymns of the 18th century. They filled the gap left by the disappearance of the traditional carol for those people who still wanted to rejoice with songs at Christmas time. One of the earliest was composed by Nahum Tate an associate of the composer Purcell, who was appointed Poet Laureate in 1690. The words, a literal versification of Luke 2:8-15, first appeared in the *Supplement to the New Version* in 1700, as one of a handful of New Testament hymns attached to the new metrical version of the Psalms which Tate had prepared with Nicholas Brady. The wide variety of settings found all over Britain show the eagerness with which people must have seized on the new carol and adapted it to existing hymn tunes. Today it is sung to 'Winchester Old' from Este's *Psalter* of 1582; a tune with which it was first associated in print by the editors of the 1861 *Hymns Ancient and Modern*.

Each year new composers are adding more new carols to the repertoire. Yet the old favourites remain as a central part of Christmas and a lasting memorial to their collectors and composers in days gone by.

SUZANNE WOLSTENHOLME

## 1983 Special Stamp Programme

Further information of the 1983 programme has become available from which we can update the details given in the April Bulletin.

The programme will begin on January 26 with a set of four stamps continuing the popular 'fauna' theme and depicting 'British River Fishes': the issue coincides with the tercentenary of the death of Izaak Walton author of the 'Compleat Angler'. This is the first set of stamps designed for the Post Office by Alex Jardine and expert angler. The stamps show the salmon, pike, trout and perch, and Alex has created a powerful sense of movement in his designs. A background to his work on this project has been written by Alex and will appear in the January Bulletin.

On March 9, four stamps will be issued to commemorate 'Commonwealth Day', illustrating the geographical and climatic spread of the Commonwealth temperate zones, hot arid areas, cold mountainous regions and tropical islands. The Commonwealth symbol representing the Commonwealth encircling the globe, is included in each of the designs.

On May 25 it is the turn of another 'new boy' to make his debut. Mike Taylor is the designer of a three stamp issue for this year's Europe (CEPT) theme 'Works of Human Genius'. The Post Office has chosen 'British Engineering Achievements' to interpret this theme and the stamps depict the Humber Bridge, the Thames Flood Barrier and *lolair*, an emergency support vessel for oil rigs in the Forties Field.

For all ex 'squaddies' and lovers of the Military July 6 is the date to put into your diary, for on that date, a set of five superb stamps are to be issued to commemorate four centuries of the British Army.

Ablaze with colour the stamps depict the 17th century Royal Scots, the 18th century Royal Welch Fusiliers, the 19th century Rifle Brigade and for the 20th century the Irish Guards, and, very much the regiment of the moment, the Parachute Regiment. The designer is Eric Stemp who was responsible for the 'Centenary of Rowland Hill' issue.

Garden lovers have their turn on August 24 when a set of four stamps will be issued featuring famous gardens of Britain, each created in a different century. They are: Pitmedden (Scotland) 17th century; Blenheim (Oxfordshire) 18th century; Biddulph Grange (Staffordshire) 19th century; and Sissinghurst (Kent) 20 century. 1983 is the bicentenary of the death of Capability Brown who landscaped the grounds at Blenheim. The designer of the stamps is another newcomer, Liz Butler, of whom we shall find out more nearer the issue date.

October 5 is the date of issue of a set of four stamps illustrating the excellent subject of 'British Fairs'. The designs are by Andrew Restall (Racket Sports 1977) and the issue is linked with the 850th anniversary of St. Bartholomew's Fair, Smithfield.

The programme is completed by a special set of Christmas stamps to be issued on 16 November 6, the details of which will be announced later. It will be the 18th year that special Christmas stamps have been issued.

## Philatelic Bulletin

### B.P.E. Award

The Bulletin was awarded a Bronze in the Literature group of this year's British Philatelic Exhibition. This is the second time the Bulletin has won an award at BPE, one of Europe's premier exhibitions, the previous occasion was in 1979.

## Posting Boxes



No. 42. For many years the Christmas FDCs and Air Letters have been given a special First Day of Issue

cancellation of Bethlehem, LLANDEILO, Dyfed.

The tiny hamlet in the vale of Tywi is situated on a minor road midway between Llandeilo and Llangadog. Its sub-post office under the control of the Head Postmaster of Llanelli is the subject of the illustration.

The photograph was sent to us by Mr L F Newbery of Welling, Kent, to whom we extend our thanks.

## To Pay Label Presentation Packs

Presentation packs of To Pay labels, price £9.40 each, will soon be available from an additional 105 post offices. At present they can be obtained only from our philatelic counters and by post from the Philatelic Bureau, Edinburgh, but shortly all of our 'Tourist' offices will be selling them.

Tourist offices also sell the commemorative presentation packs for 12 months instead of 2 months which is normal for non philatelic offices.

## Postmark Slogans and Ink Line Cancellations

We have received a few letters recently about postmark slogans and ink line cancellations.

I believe it is time to re-assure collectors that the Post Office does appreciate that the appearance of slogans over stamps is not always acceptable to collectors, but that it is not possible to give philatelic consideration to mail posted in the normal way. Operational requirements mean that the part of the postmark giving information about the office, date and time of posting must remain clear of the stamps for easy identification, and the present arrangement by which stamps are cancelled with a slogan, or wavy lines if no slogan is in use, has proved to be the most efficient and cost effective method of cancelling the vast volumes of mail passing through the postal system. In addition to promoting certain aspects of the Post Office, the private sponsoring of slogans provides the Post Office with a modest source of revenue.

While the majority of letters are machine cancelled, stamps affixed to parcels are always hand cancelled. Unfortunately, due to the

irregular size and shape of parcels and their varying contents and rigidity, it is not always possible to provide a good impression every time.

In some instances, the stamps escape cancellation. We cannot explain how or why this happens, but in view of the very high volume of mail going through the postal system, it is understandable.

To prevent stamps that have not been cancelled from being re-used, our delivery staff are instructed to render them non-usable. The only way for them to do this when away from their office is by crossing through with a pen or crayon. This also applies to postage stamps affixed to letters in such a position that they miss a slogan cancellation.

EDITOR

## Commemorative Covers

### Exeter 'Hospiscare' Charity

EXETER CITY COUNCIL sponsored a special first day cover, on 23 July 1982, in aid of the Mayor of Exeter's Charity for 1982 'HOSPISCARE' (a home nursing service for the terminally-ill).

The covers bear all four 'British Textile' stamps (15½p, 19½p, 26p, and 29p) which were cancelled by a special handstamp commemorating the City's success in the 1981 'Entente Florale' Competition.

The majority of the covers were offered for sale at £1.50 each; however they are now offered at £1.25 each. A special limited edition of 200, signed by the Mayor of Exeter and Angela Rippon, were offered for sale at £5 each.

A few of each type of cover are still available: orders should be sent to The City Secretary and Solicitor, Exeter City Council, Civic Centre, Dix's Field, EXETER EX1 1JN. Cheques, Postal Orders, etc. should be made payable to 'Exeter City Council'.

### Norwich Cathedral

Following the success earlier this year of the Commemorative Cover produced for the Theatre Royal in Norwich, the same team are producing a Special Cover for Norwich Cathedral with contributions from the proceeds going towards the general work of the Cathedral. The Cover will bear a special design by Norwich illustrator, Len Riches, and the handstamp will be designed to complement the cover illustration.

An unusual feature of this cover will be the

inclusion of an insert which easily converts for use as a Christmas Card. This will also bear the Cover design and a suitable inscription. All covers will be despatched to purchasers under separate cover. The covers will cost £3 for one bearing the full set of five Christmas stamps or 75p for just the 15½p single stamp. The covers can be ordered from Brown and Smee, PO Box 67, NORWICH NR3 4HR, to whom any other enquiries should be addressed.

### Falklands Victory Parades

To honour the Victory Parade held in the City of London on 12 October and Plymouth on the 12 November, special one-day pictorial handstamps were available.

Official full colour commemorative covers are obtainable at £2 each (£4 set 2) from: Philatelic Representative Account, P.O. Box 143, 273 Green Lanes, LONDON N13 4XN.

(A donation will be made to the South Atlantic Fund).

### Philatelic Bulletin

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