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The Next International Philatelic Exhibition.



IN the excellent annual report of The Royal Philatelic Society, London, given by our esteemed Honorary Secretary, and printed in our last number, Mr. Oldfield intimates that the time is shortly arriving when another International Philatelic Exhibition in London should be considered by the Council.

We see in this week's Press that it is proposed to hold in London, in 1923, an exhibition representative of the industries and resources of the British Empire. The objects of the exhibition are to foster inter-Imperial interests, from both a commercial and a political standpoint, and to demonstrate the natural resources of the territories of the Empire and the inventive and manufacturing energy of its peoples. The exhibition will be privately organized, but is receiving official recognition and support. His Majesty the King has given it his patronage and His Royal Highness the Prince of Wales has consented to act as President of the general committee.

No one who has not taken part in the organization of an International Philatelic Exhibition knows the amount of labour involved—but as we see parliament is to be asked for pecuniary assistance of a substantial nature to the major proposition it occurs to us that the Council might at any rate consider at an early date the possibility of co-operation to some, and if so to what extent.

True our exhibitions have lasted for a much more limited period than the function contemplated is likely to do—but that should not be an insuperable objection—and the added advantage of largely increased publicity might not altogether act as a deterrent to the progress of our hobby, and the fact that our patron has graciously given the proposed exhibition his patronage, and that our Honorary President has consented to act as President of the general committee would seem to point out possibilities of which advantage might be taken.

The Postage Stamps of Venezuela.

BY THOMAS W. HALL AND L. W. FULCHER.

(Continued from page 129.)

WE have only seen one block of four and a pair of this setting which show the following types:—

1	6	8	11
5	12		

so that we can infer nothing as to the arrangement of the transfers in the sheet.

50 CENTIMOS. *First setting.* Printed on thin paper in black-brown and purple-brown. There are ten transfers.

1. In lower left corner an upward projection from the front of the flag of the figure "5" and a dot under the "o" to left. In lower right corner the left side of the square is very thin, the figures "50" high up. A dot in the bottom right corner and one higher up behind the "o."
2. In lower left corner a forward projection from the front of the flag of the figure "5" and a small white flaw on the top left of the "o." In the lower right corner the square has no left side, the figures "50" are high up and nearly touch the right side.
3. In lower left corner square the flag of the "5" inclines upwards to right and there is a small white flaw on the body of the figure. In the lower right corner square the figures "50" are high up and close to the left side of the square.
4. In lower left corner the figures "50" are much cut up by a number of small flaws and the right side of the square is broken. The lower right corner square has no left side. A semicircular mark below the ball of the figure "5" and a small white flaw on the ball. Coloured mark between the "5" and the "o."
5. In lower left corner square the inner frame is defective at the bottom, inclining from right upwards to left, with flaw under the "5." White flaw on the top of the "o." In the lower right corner square the left margin is defective, only a thin line showing about half-way up. The figures "50" are high up and lean forwards to left.
6. In the lower left corner square there is a flaw at the top left corner extending downwards. In the lower right corner square a circular mark at the top of the figure "5" in front, flaw on the top of the "o," no inner margin to frame at bottom, marks under the "5" and in bottom right corner.

7. In the lower left corner the figures "50" slant backwards and there is a coloured mark on the top of the "o" to right. In the lower right corner the left side is thin and the ball of the "5" touches it. The figures "50" are high up.
8. In the lower left corner square the "o" nearly touches the right side of the square, which is thin. The right side of the square in the lower right side is weak and thin, especially the lower half. Projection from the down-stroke of the "5."
9. In the lower left corner there is a flaw on the top of the "o" to right. In the lower right corner square the figures "50" are high up, nearly touching the top of the square. Flaw in the flag of the figure "5" and marks at the bottom between the "5" and the "o."
10. In the lower left corner square the "50" is high up. There is no right side to the square in the lower right corner and the "50" is high up.

The blocks, etc., in the Hall collection comprise the following :—

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

These point to the arrangement of a block of two rows of five transfers repeated to make up the sheet as follows :—

10	4	9	7	3	
8	5	2	1	6	8

Second setting. Printed in brown on thick paper. Apparently twenty transfers were employed in composing the sheet as follows :—

1. In lower left corner the left side of the square is defective, wanting the inner framework, the "o" touches the right side. In the lower right corner square there is a mark in front of the top of the figure "5," the "o" nearly touches the right side. White flaw on frame of square above "o" of "50."
2. No left side to square in lower left corner. Mark projecting upwards from the top of the "5" and from the right of the top of the "o." In the lower right corner a mark in front of the top of the "5" and a blob on top of the flag of this figure. Right end of the inner framework of square defective at the bottom, sloping downwards to right under the figure "o" with no inner frame line.
3. Flaw above the second "E" of "VENEZUELA." In the left lower corner square the "50" is low down in the right corner and leans forwards. In the right lower corner square there is a flaw on the right side of the "o" at the top.
4. In the left lower corner square the inner framework is defective at the bottom, leaving only a thin partial bottom line to square. The "50" is low down and touches the right side. In the right lower corner there is no left side to the square except a trace near the stop after "CENTS."

5. In the right lower corner square the "50" leans backwards and touches the right margin, the "0" also touching the bottom of the square. The ball of the "5" touches the left side.

A variety of No. 5 shows a white flaw at the back of the neck.

Another variety of No. 5 has two circular flaws, one behind the head and the other just above it to the right on the white oval.

6. In the lower left corner the left side of the square is defective, with only the outer line and a patch of colour opposite the down-stroke of the 5." The "0" is badly flawed, with a spot in the centre and flaws on either side. Flaw at the bottom of the "0" to the right and a mark at the bottom between the "5" and the "0."
7. In the lower left corner square the "50" is well placed, with a flaw on the left side of the "0." In the lower right corner there is a nick in the lower part of the ball of the "5."
8. No right side to the square in the lower left corner and the "50" leans backwards. No right side to the square in the lower right corner; the bottom of the "0" is flat and close to the bottom margin.
9. In the lower left corner square the inner framework is defective in the bottom left corner and under the figure "5," the "0" touches the bottom margin and the figures "50" lean backwards. No left side to the square in the lower right corner and the white corner of the square invades the framework above the "s" of "CENTS."
10. In the lower left corner square the "50" is low down, nearly touching the bottom of the square, and there is a coloured blob at the top of the figure "5" in front. In the lower right corner square the "50" is low down and there is a coloured blob on the left side of the square opposite the top of the figure "5." The "0" nearly touches the right side and also the bottom of the square.
11. In the lower left corner the "50" leans backwards and there is a flaw across the ball of the "5." In the lower right corner the "50" leans backwards and there is a coloured smear between the end of the flag of the "5" and the "0." Flaw at the top of the "0."
12. In the lower left corner square the lower part of the "5" is obliterated by a flaw. In the lower right corner there is a flaw in the bottom framework in the lower right corner.
13. In the lower left corner the "50" leans strongly backwards and the "5" is higher than the "0." In the lower right corner the "5" is close to the left side of the square, the ball of the figure touching the side.
14. In the lower left corner square the inner frame line to the bottom side is wanting; the ball of the "5" nearly touches the left margin. In the lower right corner the framework at the bottom of the square is defective under the figure "5"; there is a semicircular mark of colour at the end of the ball of the "5."
15. In the lower left corner square the "50" leans strongly backwards, the "0" touching the right side; "comma"-shaped mark after the figure "5." In the lower right corner square there is a projection at the top of the "0" to right.

16. In the lower left corner square the "50" is very low, the "o" touching the bottom of the square; semicircular mark inside the "o." In the lower right corner square the top half of the left side is wanting, the "o" has a curved mark on top to left.
17. There is only a faint trace of the right side to the square in the lower right corner; the left side is also only represented by a very thin line.
18. In the lower left corner square the bottom of the figure "o" is broken. The lower right corner square has no left side and the top left corner of the square invades the design.
19. In the lower left corner square the "50" is very low, nearly touching the bottom of the square. There are two small projections on the top of the flag of the figure "5" and a curved mark to the top right of the "o." There is only a faint trace of the left side of the square in the lower right corner and the "50" is too much to the right, the "o" touching the right side.
20. In the lower left corner square there is a coloured mark in the top right corner. In the lower right corner square the "50" is very low and rests on the tops of the short vertical lines forming the inner frame work, there being no inner internal line as usual. The ball of the "5" touches the left side.

We have only seen one block, a vertical strip, and a pair of this value which show the following types *se-tenant* :—

2	18	9	3	5	1	4	
2	8	13	2				4
							18
							8

This value occurs printed on both sides, with inverted impression on the back. We note the following types :—

Front. Type 16. *Back*

14	2
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Front. Type 5. *Back*

8	13
---	----

Front. Type 7. *Back*

9	10
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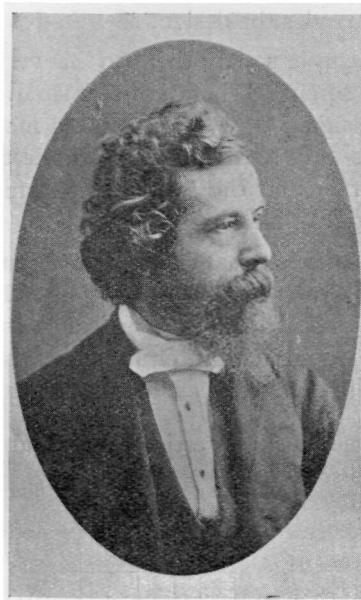
Front. Type 9. *Back*

7?	1
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(To be continued.)

Charles Henry Jeens, Engraver—His Life and Work.

By LOUIS E. BRADBURY.



CHARLES HENRY JEENS.



Y readers may have noticed that some interesting artists' proofs of stamps were offered for sale by auction at Messrs. Puttick and Simpson's rooms on the 2nd and 3rd of December last, and described as the work of Charles Henry Jeens. The proofs in question occasioned considerable competition, and some of them realized high prices.

I thought it might be of interest to my fellow-members to find out some details regarding this artist, whose name even may be unknown to the majority, hence this paper.

Charles Henry Jeens was born at Uley, in Gloucestershire, in 1827, and educated at Nibley Academy. He came to London as a pupil of Mr. Brain, an engraver of Islington, and subsequently studied under the more celebrated engraver William Greatbach.

After his marriage he resided at Camden Town until his death, in 1879, at the early age of fifty-two.

Jeens' first plate was begun in 1848, and it is interesting to note that in *The Athenæum* of 1st November, 1879, he is reported to have engraved the postage stamps of Bahamas, South Australia, Queensland, St. Vincent, and Antigua.

As a result of the sale I have got into communication with Mr. Jeens' niece, Mrs. Dann, and her husband, Mr. Henry C. Dann, *who have not only lent me many of the interesting exhibits I now display*, but have afforded me a good deal of information about the late Mr. Jeens, with whom Mrs. Dann resided for some time prior to his decease.

Mrs. Dann well remembers Mr. Jeens doing engraving work for Messrs. Perkins, Bacon and Co., and whilst it is pretty certain he did engrave the dies for Bahamas, South Australia, St. Vincent, and Antigua, he may well have done work in conjunction or collaboration with William Humphrys on other British Colonial Stamps.

Of the five colonies mentioned in *The Athenæum* notice, the head of Queensland is reported to have been engraved by Jeens, but it is well established that this particular piece of work was done by William Humphrys.

The vignette heads of Natal, Bahamas, Grenada, and Queensland are supposed to be identical, but as will be seen on a closer examination of the proofs now submitted, this is not the case. Apparently they have all been separately engraved, in proof of which I would ask the Fellows to compare, as a prominent point of difference, the ear-rings, and more particularly those on the left side, which are clearly dissimilar.

It is possible that the Natal head was also engraved by Jeens, as the half-finished die now exhibited (see illustration 11) was found amongst his effects at his decease, and was one of the objects sold at Messrs. Puttick's. The beautiful shading on the left side of the neck should be noticed in comparison with Humphrys' Queensland die proof.

The items offered at the sale above referred to comprised proofs of Great Britain Electric Telegraph stamps of 1861 (see illustrations 7 and 9), Ionian Isles (see illustrations 1 and 3), Ceylon 1857 (see illustration 2), Newfoundland seal and codfish 1866, Antigua 1862, Bahamas (query Natal 1859) (see illustration 11), St. Vincent 1861, St. Lucia 1860, British Guiana 1860, and Fiscals 1866, Canada head of 1868, Chili 1853, New South Wales head of 1854 (see illustration 4), South Australia head of 1867 (see illustration 6), Barbados 1852, Trinidad 1851, Belgium various 1865 (see illustration 10), and St. Helena 1856 (the latter of which was unfortunately lost before the auction). It is known that some of the above were engraved by William Humphrys and others, so that some of these proofs *may* have been lent to Jeens to copy for bank-notes, a good deal of work on which he did for Messrs. Perkins, Bacon and Co. and others.

The Ceylon head was engraved from a water-colour drawing by E. H. Corbould, for whom it is known Jeens did work. The same head as on the Ceylon stamps was used for the Ionian Isles. I exhibit an interesting proof showing the insertion of this head, together with the finished article.

Jeens undoubtedly did work for American firms, as will be seen from the Paraguayan bank-note now shown, on which Jeens did the vignettes. It is believed he also did work in connection with the stamps of the United States of Colombia as may be seen from the specimens of engraving, which from their similarity may well have been the foundation for the centres of many of their stamps.

Jeens also did work for The National Bank Note Co. of New York, and it is fairly certain he engraved the Vignette heads of at any rate the 5 c. and 24 c. of

U.S.A. 1861 as will be seen from the engravings of these particular heads now shown (see illustrations 5 and 8).

To J. Wiener is attributed the engraving of the first Belgium stamps of 1849. The first two letters at the end of this paper passed between the said J. Wiener, his brother Charles, and the late Mr. Jeens, and seem to prove that Jeens did some work at any rate on the 1 franc of 1865, if he did not actually engrave the vignette (see illustration 10). The pages of proofs exhibited seem to relate to the "new process" referred to in the correspondence.

The South Australian heads for the 4d. and 2s. stamps of 1867 are interesting from the wax and metal impressions I now pass round and which were found amongst the late Mr. Jeens' effects after his death, and which were probably given to him to copy the design.

In like manner the engraving shown of the crowned head of Victoria may have formed the foundation for the stamps of the Bahamas-Natal series.

Dealing with Jeens' art outside philately, he appears to have done his best work for Messrs. Macmillan and Co., with whom he was connected for many years. The exquisite vignettes which adorn the well-known "Golden Treasury Series" were engraved by him, and he also executed a large number of portraits for them. A volume containing specimens of these will be found in the print room of the British Museum.

Jeens was closely associated with the great artists and literary men of the mid-Victorian era, as is proved by the series of interesting autograph letters (now passed round) from Sir J. E. Millais, Noel Paton, Ruskin, F. T. Palgrave, John Bright, Sir Samuel Baker, Coventry Patmore, John Forster, J. A. Froude, Charles Gibbon, John Gibbon, Tyndall, Tom Taylor, A. Hughes (author of *Tom Brown's Schooldays*), Holman Hunt, Thomas Woolmer, and W. E. Gladstone, some of which are printed at the end of this paper and all of which tender unanimous praise for the delicacy and beauty of his work.

Amongst the most important engravings which he executed were :—

"Parents of Christ seeking Him" (regarded as his masterpiece),

"The Reverie," after Sir John Millais,

"Joseph and Mary," after E. Armitage, and

"Lady Hamilton (Spinning Wheel)" after Romney.

An account of Jeens' life is given in Bryan's *Dictionary of Painters and Engravers*, by G. C. Williamson, 1904, also in the *Dictionary of National Biography*, by Sidney Lee, 1892, both of which refer, amongst other things, to his work on postage stamps.

I cannot do better, in closing my paper, than by reading Jeens' biography from the *Encyclopædia Britannica*, as follows :—

"Pure line engraving is still practised by a few artists in England and France. Mr. Jeens is a direct descendant of the great line engravers and will take high rank in the future by the perfection of his drawing and the good taste with which he has used the burin in shading."

I desire to thank the President, the Vice-President, Mr. Anthony De Worms, Mr. R. B. Yardley, also Messrs. W. J. Webster, Charles Nissen, Frank Godden, George Loverius, and T. Allen in addition to Mr. and Mrs. H. C. Dann for their kind assistance and loans of specimens for the purpose of this paper and display.



I



2



3



4



5



6



7



8



9



10



11

10th August, 1863.

MY DEAR SIR,

I am much obliged for your kind offer concerning the head for the postage stamp. Ever since I have had the die I have been working on it myself, and when I have finished I shall do myself the pleasure of sending you a proof.

I thank you for the drawing that you have been so good as to send me.

When you come to this neighbourhood I much hope that I shall have the pleasure of a visit. I shall be delighted to make your acquaintance.

I remain,

Yours sincerely,

J. WEINER.

. . . I have communicated your letter to the Postmaster-General, and most likely we shall adopt the system you speak of, viz. steeled electroplates, but before altering entirely the stamp I wish you to ask Mr. Jeens whether he should like to alter our actual stamp in touching it up and making it better for the 1 franc type, for most probably all the types will be of the same new engraving and they want one more plate of this actual type but better done.

I shall leave partially to Mr. Jeens for altering the actual die and I will communicate to you a few remarks. If Mr. Jeens would undertake this job, of what I have no doubt he will, I will send over our type with a few good proofs, but it must be done in a fortnight after the order, and I will pay him for that 300 francs (viz. £12).

Just tell this to Mr. Jeens and let me have an answer by return of the next post, for I am in a great hurry to answer the Postmaster-General's question. . . .

J. WEINER.

33 GEORGE SQUARE, EDINBURGH,
June 22nd, 1870.

MY DEAR SIR,

Your reproduction of my little drawing of Psyche is quite exquisite, and leaves nothing to be desired. Will you kindly see that a few proofs of it are sent to me by and by?

Meantime, believe me, Sir,

Very faithfully yours,

NOEL PATON.

CHARLES H. JEENS, ESQ.

BOWERSWELL, PERTH, SCOTLAND,
2nd October, 1870.

DEAR SIR,

I have corrected the proof sent which I see you have taken great pains with. I only see a little want of softness which may be added. Indeed, if it were printed on less white paper the effect would be improved. Please send me four proofs here.

Yours very truly,

J. E. MILLAIS.

5 YORK GATE,
17th July, 1867.

MY DEAR SIR,

I am very sorry that you had the trouble of calling to no purpose and that I missed the pleasure of seeing you.

It was, however, a premature move on Macmillan's part. We hope you will undertake a small line engraving (about 3 i. × 2 i.) for the title page of a story book which I want to publish, but as the picture to be engraved (a little girl standing and measuring her height against the wall) is still in the Academy, nothing can be done at present.

When the Academy closes, A. Hughes (the artist) will, I believe, fetch the picture away to put in some finishing touches. I hope you may then be able to talk with him as to the mode in which it should be treated in line, and I shall then much like to hear your views. Something like your beautiful vignette to Woolner's poem (*only not dealt with as a vignette*) is what we should like.

I have put your name down among the (very few) living English engravers for specimens of whose work there will be room in the Leeds Exhibition of 1868.

Ever truly yours,
F. T. PALGRAVE.

BRANTWOOD, CONISTON, LANCASHIRE,
5th September, '78.

DEAR MR. JEENS,

Nothing could possibly be more admirable in itself or more satisfactory to me than the two portraits as I see them in the last proof, and I enclose cheque with my best thanks, and the sincerest wish for the continuance of your restored health.

Most gratefully yours,
J. RUSKIN.

CORPUS CHRISTI COLLEGE, OXFORD,
Monday 25th November, '78.

MY DEAR SIR,

I ought to have written on Saturday to thank you very sincerely and earnestly for the help given me, both by your own lesson and by the marvellous engravings you entrusted me with. For the additional kindness of your letter to-day I hardly know what to say, except that I hope you will derive some pleasure from my fervent acclamation of your work and the extreme interest taken in it, and in the subject it illustrates, by my pupils.

Ever gratefully yours,
J. RUSKIN.

CHARLES H. JEENS, ESQ.

11 CARLTON HOUSE TERRACE, S.W.,
March 18th, '69.

This is very beautiful.

It is difficult to judge minutely without the original.

I do not know whether the lower part of the figure of Thetis, say from the thigh downwards, requires to be a little lengthened. Perhaps the drapery may not get as fully marked. But I repeat that so far as I can judge the work is beautiful and most satisfactory.

W. E. GLADSTONE.

Notes on the Postage Stamps of Denmark.

AND IN PARTICULAR WITH REGARD TO THE PERFORATIONS OF THE STAMPS OF 1864-70.

BY R. B. YARDLEY.

A PAPER READ BEFORE THE ROYAL PHILATELIC SOCIETY, LONDON, ON THURSDAY, THE 15TH NOVEMBER, 1917.

(Continued from page 105.)



NE word as to the designs of the 4 r.b.s.; the lower corners each contain besides the posthorns certain minute figures or letters, apparently "4" in the left and "S" in the right bottom corner, but they are usually undecipherable. M. Hanciau also says that Ferslew also engraved a secret mark, the letter "F" in the oakleaf wreath on the right, in line with the "M" of "FRIMÆRKE." I have so far not been able to distinguish it. This initial can be seen in centres of the posthorn in the 2 r.b.s. (page 141.)

M. Hanciau further says that the first supplies of these two stamps were printed by the engraver Ferslew, but that since December, 1851, down to the present day (written in 1907) all stamps have been printed by the firm of Thiele (p. 142.)

The reprints—or, as regards the 4 r.b.s., the official imitations—date from 1885. M. Hanciau (p. 205) says that for the 2 r.b.s. one of the two original plates then in the possession of the Post Office was employed. The reprints were all on unwatermarked paper, without gum. Three kinds of impressions of the 2 r.b.s. are known:—

1. Dark royal blue (deep blue) on yellowish paper, pale brown *burelage*, running obliquely from top left to bottom right.
2. Blue on straw, without *burelage*.
3. Pale blue on white, without *burelage*.

Paul Kohl's *Grosser Katalog* gives two sets of reprints, one of 1886, with *burelage*, the other of 1901 without. I show specimens of 1 and 3; the latter has the word "NYTTRYK" (reprint) in magenta on the back.

The original plates of the 4 r.b.s. were intentionally damaged, but one of them is still preserved, and Herr Koefoed was authorized to make impressions from one of the *clichés* for the purposes of his book. The well-known impressions which do duty as reprints are really imitations from an entirely different die, which M. Hanciau says was an essay, made by A. Buntzen in 1852 (page 205.) It is illustrated in M. Hanciau's articles opposite page 248 (No. 9), and described on page 207, and differs from the original in several particulars; the caducei are different in outline; there is no hyphen after "POST"; the word "FRIMAERKE" is longer, and is not followed by a period; the background in the spandrels is differently drawn, and the letters of inscription differ materially, e.g., the "N" of "KONGELIGT." M. Hanciau seems to suggest that a few *clichés* were made from Buntzen's die, and set up for printing their impressions, and he describes small sheets

of five horizontal rows of three, the first and second of each row being 15 mm. distant, the second and third 8 mm., and the rows 4 to 5 mm. apart. I show a horizontal pair distant 15 mm. from one another, and these probably come from such a sheet; it will be seen that they are deeply impressed. On the other hand, possibly they may have been struck from Buntzen's actual die. The paper is yellowish and the *burelage* buff, running from top left to lower right. On the back of each transfer is the word "NYTTRYK" in magenta. A single copy is similar, except that the *burelage* runs from top right to bottom left, and there is no printing on the back; the colour is dark red-brown. I should mention that in the bottom corners are minute figures; that in the right bottom is clearly an "s," but I cannot decipher the one in the left bottom corner.

The next issue, of November, 1853, to August, 1857, with two values superseding the 2 r.b.s. and 4 r.b.s. of 1851, and adding two new values, the 8 s. and 16 s., does not call for much remark. The general design is the same for all four denominations, and closely resembles that of the 4 r.b.s. of 1851. The most noticeable differences are as follows:—The currency is now expressed in "skillings" (by the initial "s" and a numeral), the word "Post" is no longer followed by a hyphen, and the words "KONGELIGT" and "FRIMAERKE" are abbreviated to "KGL" and "FRM" respectively, the spare spaces in the marginal frames being filled in with caducei. The stamps of this issue are generally known as the "dotted" or "sanded" background, but the small dots are really the remnants of solid colour left by a great number of small intersecting curved white lines. As in the 4 r.b.s. stamps of 1851 the bottom corners contain minute figures and letters "2"* in the left, and "s" in the right lower corner. M. Hanciau asserts that, as in the former case, these small marks were separately engraved by hand on the *dichés*. The "2" is frequently quite clear; sometimes, however, it looks more like "1." The first values to appear were the 2 s. and the 4 s. Two Post Office notices, respectively dated the 24th June, 1857, and the 24th July, 1857, announced the forthcoming issue of the 8 s. and 16 s., and these were put on sale in due course. As before, the lower bottom corners contain minute marks which are said to be figures "2," but to my eyes are undecipherable.† One die, with the value blank, was made by Alfred Buntzen (presumably the same person as made the die used for the reprints of the 4 r.b.s.), and was used for making the plates of all four denominations. According to M. Hanciau these were originally each made up of ten groups of ten *dichés*, but subsequently the *dichés* were all separated to facilitate repairs (*S.G.M.J.*, XVII, page 248). Presumably intermediate dies with the numerals added were made for producing the *dichés*. The same watermarked paper as before was employed for all values, and a *burelage* was still applied, but it is much lighter than in the previous issue.

* It appears that a second plate of the 4 s. was supplied; in this the secret marks were a small "4." There are some curious reprints from a plate which apparently comprised 50 *dichés* of this old plate and 50 *dichés* from which the dotted pattern in the spandrels had been scraped away. I show a block of four from the latter part of the plate in brown but with the *burelage* in blue. It will be noticed that in the two lower stamps traces of the dotted pattern of the spandrels can be seen.

† M. Hanciau points out that the engraver added a secret mark—a "B" in the wreath to the left of the "M" of "FRM." It is not easily seen, but it is there.

In August, 1857,* the design of the 4 s. and 8 s. was changed by re-drawing the background with wavy lines instead of the so-called dotted ground. The other noticeable alteration was in the letters "FRM", the period between the "R" and "M" being omitted. In the 8 s. the positions of the figure "8" seem to vary on different stamps. M. Hanciau notices this fact, so it would seem in this case the numerals were added separately to the actual *clichés*.

These two stamps, together with the 2 s. and the 16 s. "dotted background," remained current for some time, but they were gradually superseded by the larger rectangular stamps—Crown, sword and sceptre in an oval, to which I refer later. During their currency official rouletting was introduced. According to M. Hanciau the machine for this operation was acquired at the cost of 750 rigsdalers—over £75. I have no information as to the mechanism, but I gather that it was a single-line instrument, the machine which produced small straight cuts gauging about 11. Apparently the same machine was employed for the long fiscal stamps, which are much wider (21 mm. as against 19 mm.). M. Hanciau and Herr Koefoed say that one thousand sheets of the 16 s. were punctured by this machine, and that they were the last supply of that value. Large quantities of the 4 s.† were rouletted, and specimens of the 8 s. of 1853 and of the 8 s. of 1857 are reported, but M. Hanciau regards such specimens as well as the stamps perforated 12 or 10 to 14 as of a speculative or private nature.‡ They are ascribed to the firm of Alexander Ballin and Co., who offered to supply a perforating machine to the Government (*Stanley Gibbons Monthly Journal*, Vol. XVII, page 248, and Vol. XVIII, p. 55).

As regards shades, I think the lists in the catalogues are unsatisfactory. Thus there appear to be distinct shades of the 8 s. of both types: yellow-green and bluish green; of the 16 s., imperforate, there are two marked shades, a cold lilac-grey and a pale dark lilac. On the other hand, the rouletted stamp is of a rich, deep rosy lilac hue. I am told that imperforate specimens of the latter exist, even in pairs, but that they come from official sources and are always unused. In my own experience I have never seen one with sufficient margins. In these circumstances I think it would be an improvement in Messrs. Stanley Gibbons catalogue if they used three different names for the shades of the imperforate and rouletted 16 s. stamps.

In passing I may say this, the small square 3 cents and 4 cents Danish West Indian Stamps are of the same type as the 1853 2 s. The 3 cents has minute figures and letters in the lower corners, "3" and "C" respectively, and also had a *burelage* under-print, but apparently no such secret marks were added to the 4 cents, nor was there a *burelage*.

* I take the year from Herr Koefoed's table of printings set out in the *Philatelic Journal of Great Britain*, Vol. XI, page 78, as against M. Hanciau's date, 1858, on page 249 of Vol. XVII, and page 206 of Vol. XVIII of *Stanley Gibbons Monthly Journal*. It allows only about two months for the currency of the first 8 s. According to Herr Koefoed there were printed of the 2 s., 7,968,400, and of the 8 s. 1,336,600, of the 4 s. 19,405,900, and of the 16 s., imperforate, 565,100, and rouletted 100,000.

† The total printings of this type as given by Herr Hoefoed are as follows: 4 s., imperforate, 50,596,700, and rouletted, 12,060,300; 8 s., 777,100.

‡ Mr. Westoby apparently had the same opinion, judging from his work on the *Adhesive Postage Stamps of Europe*.

The new type—with Crown, Sword, and Sceptre in an oval and numerals of value in the four corners—gradually replaced the small square stamps, the first issues of the several denominations, according to M. Hanciau, taking place as follows :—

	4 skillings,	May, 1864.
16	„	August, 1864.
2	„	September, 1865.
8	„	March, 1868.
and the new value		
	3	„ October, 1865.

The stamps of this type were surface-printed on a new watermarked paper with a Large Crown. The old paper was unsuitable for these larger stamps. In the main these stamps were issued perforated with round-hole perforations, and it is with regard to these perforations that these notes are principally concerned.

I will call your attention to one peculiarity of this group, namely, that although all the values were evidently based on one mother die, the 4 skilling differs from the other values in the outer frame, for while in the other values the outer line of the oval just touches the frame line at four points : at top, bottom, and the two sides, respectively, in the 4 skilling the oval cuts into the frame, which also varies considerably in different stamps on the sheet in thickness, sometimes being double on one or more sides. There is also usually a small dot to the left of the “ 4 ” in the large oval below the Crown, Sword, and Sceptre.

M. Hanciau says that one primary die was engraved on steel by Ph. Batz, and that it was without any outer frame or value, and that for the 4 skilling, the plate of which (100 *clichés*) apparently was the first made, the frames were added separately. The variation in the junctions of the frame and oval above mentioned has to be accounted for, but M. Hanciau gives no detail of the actual process employed ; the numerals do not seem to differ. I imagine that for the plates of the other values secondary dies were produced and used for making the *clichés*, with frames and numerals complete. (See 18 *S.G.M.J.*, pp. 55-7.)

The shades of the printings of each value differ considerably ; the earlier printings had a smooth brown gum while whiter gum was usually employed later. The first issues of the 4 skilling were undoubtedly in carmine. The *Stamp Collector's Magazine* of July, 1864, reports the first appearance of this type—the 4 skilling in “ pink.” I show two specimens in the carmine on entires, dated respectively the 9th June and the 31st October, 1864 ; later printings were in vermilion, orange-vermilion, and carmine-vermilion. The 2 skilling was first printed in a deep blue, which with slight variations continued until about 1869, when it changed to a pale almost milky blue. The 3 skilling first appeared in dull violet, then in lilac, and finally in lilac-rose. The 8 skilling, I think, was first printed in a light yellowish brown and later in olive-brown. I now turn to the perforation.

So far as I am aware, no explanation or history of the early perforations occurring in the postage stamps of Denmark of the period 1864-70 has appeared in any philatelic handbook or journal. M. Hanciau, in his articles “ The Postal Issues of Denmark and the Danish Colonies ” in Vols. XVII and XVIII of *Stanley Gibbons Monthly Journal*, and the late Mr. Westoby in his work on the Stamps of Europe, merely state that the stamps of this issue were perforated 13, and that there were imperforate varieties.

(To be continued.)

Reviews.



REFERENCE List of British Army Postmarks used in the Great War, 1914 to 1919. Compiled by P. E. Raynor, assisted by Capt. G. R. Crouch, M.C., C. H. Holland, and N. E. Wallis. With 36 illustrations. Printed and published by the Rev. P. E. Raynor, Tingewick, Buckingham, from whom copies may be

obtained, price 2s. 6d., plain ; 3s., interleaved ; post free 2s. 8d. or 3s. 2d.

This little book, only a very limited edition of which has been produced, is full of interesting information, and will be found valuable to collectors of "war covers." Apart from those to whom it will be really of use, having been produced on the author's private press, it will no doubt eventually rank high among the *variora* of philatelic literature. Mr. Raynor, who is the secretary of the Postmark Society, has had rather exceptional opportunities of gathering information, and has utilized them with great skill.

C. F. D. M.

Stanley Gibbons New Green Catalogue.



AFTER a considerable interval we again have the opportunity of welcoming a new edition of the "Green Gibbons." Like most other human undertakings it has its merits and its defects, but it remains for various reasons the best catalogue for collectors in this country. It is now probably as good as it will ever be, since it is essentially a compromise between a dealer's price list and a "catalogue for collectors," and, naturally, where the points of view conflict the former consideration gains the day. This edition is revised but, in accordance with the long-established practice of the firm, the revision is patchy and the catalogue remains full of inconsistencies and, in parts, even behind the times. Regarded as a catalogue for collectors the greater part of it is very good and affords as much information as can be conveyed by the medium employed. Having reached such a stage of perfection we do not see why it is impossible to effect a thorough revision of every part for each new edition, and add a few more notes, especially with regard to the less well-understood countries. If this were done it would take the place of the much-talked-about catalogue for collectors, which does not appear likely to materialise. For new collectors there is something to be said against the over-elaboration of minor varieties, and the effect is seen in the amount of premature specialisation which is met with at the present day with its annoying result of attempts to darken counsel with words without knowledge.

It is, of course, impossible to criticize in any detail a work of nearly one thousand pages in a short notice, but a few points may be mentioned where improvements might be effected with very little trouble. In the lists of Austria and Austrian Italy, taking the first issue in each case, the types of the 9 kr. of the

former are catalogued, why not the two types of each of the remaining values; and in the case of Austrian Italy, the types of the 15 c. and 45 c. are catalogued and excellently illustrated, why omit the two types of the 30 c., which are quite as easy to recognise as those of the other two values. We would also venture to remark that the division of the papers into (1) thick rough paper, (2) thin rough paper, and (3) thick smooth paper is a needless elaboration. The first two are hand-made paper, and this naturally varies in thickness, but is no more worth cataloguing than the similar variation in the British "penny reds," especially also as in the case of the Austrians, the thickness of the gum frequently obscures the distinction between thin and thick. Further, we note that Type I of the 2 kr. of 1858 is omitted. To our mind there are various other improvements in the lists of these countries which should be made, but it would carry us too far to specify them here. In Spain the reviser of the catalogue evidently follows Mr. Griebert in asserting that the 2 r. blue of 1851 is a forgery. The further remark is added that "it is known forged *se-tenant* with the 6 r. blue." Is it confirmed then that the celebrated pair which seemed to settle the long controversy over this stamp is, after all, a forgery? This is the first time we have seen it stated. We also think that Venezuela might now be revised. It is impossible to go into detail, but we should like to point out that No. 76 does not appear to exist, though it is priced at 35s. unused as well as used. The *tête-bêche* Miranda map stamps of 1896, Nos. 227 and 236, are mostly reprints (but not from the original stones), while the so-called errors (with some others not mentioned), Nos. 235 and 236, priced 40s. each, are "faked" reprints. Genuine *tête-bêche* varieties of this issue only exist of the 25 c. and 50 c. We note, also, that the date of the so-called Revenue stamps used for postage has been corrected to 1871, but why could not the reviewer, while he was about it, have separated the three sets characterised by different over-prints?

We suppose it is necessary for us to say a few words on "prices," a matter of much concern to the collector. We regret to note that the firm has decided to drop the old plan of pricing "stamps in stock" and to quote what they believe to be the market price of all important and standard varieties. The apology is that collectors require a guide to values, but we do not fancy they will get it on this principle. Such a quotation will be based on the supposed scarcity of the stamp in question, while its price really depends on the demand for it.

For the rest, as was to be expected, prices are considerably increased all round, quotations for even medium stamps have been doubled, tripled, or even quadrupled. Various reasons are assigned for these increases, all probably more or less sound, but without venturing on too positive assertions from a limited knowledge of the situation, we regard the financial side of Philately as very unhealthy at the present time. It seems to be due to the feverish desire on the part of the "new rich" to absorb all the more popular varieties regardless of cost together with wild speculation in war issues which are likely to be scarce in future. In the present catalogue the summit of increase has apparently been reached in the stamps of the United States, which have soared to fantastic prices. The old French, Italian, and German States have also advanced considerably, on the other hand, in general, South Americans seem to have suffered least in this respect.

War issues of the allied nations have been relegated to a supplement at the end of the book, but war issues of enemy origin are not catalogued at all.

T. W. H.

The G.R.I. Stamps of New Britain.

By ERIC W. MANN.

INTRODUCTION.



THE following pages are not intended to represent a standard work on this subject. It would, indeed, be necessary to obtain a considerable amount of further information before such a work could be written, but it is hoped that the present article will provoke the publication of further facts.

There is apparently great confusion existing at the present moment as to the question of what is and what is not genuine in these stamps, so much so that in many cases a difference of opinion exists between the Expert Committee of the Royal Philatelic Society and some of the leading dealers who have handled large quantities of these stamps. That such confusion exists is largely due to the fact that there are several settings of the surcharge which have not been detailed in print, and although some of those settings must naturally be viewed with a great deal of suspicion, they are probably genuine in so far as their production was concerned, although, as will be seen later, their status can hardly be considered as undoubted. The question will be discussed at greater length in a later place.

There is a great deal that is discreditable in connection with the issue of the stamps. This is the more to be regretted as a philatelic purist would be within his rights in stating that the whole issue was unnecessary. However, in view of the historic circumstances surrounding its appearance, the issue will no doubt be accepted by the majority of stamp collectors, if only as a *philatelic memento* of the war. Still, the fact that the issue was perhaps not altogether necessary for postal purposes does not detract from the importance of isolating what is suspicious, and the fact that the original postmaster obviously understood the commercial possibilities of philately renders the difficulties greater.

I have received help from many friends in collating the necessary particulars, and I should like to express my especial thanks to Mr. C. J. Phillips of Messrs. Stanley Gibbons, Ltd., Mr. Greenway of Messrs. D. Field, Ltd., and to Mr. H. J. Rickets for kindly allowing me to examine the stamps in his collection.

THE METHODS OF PRODUCTION OF THE ISSUE.

On September 25th, 1914, the German colony known in English as German New Guinea was occupied by the Australian Expeditionary Force, and shortly after the occupation of Rabaul, the German colonial stamps in stock were overprinted "G.R.I.," with English values, and on October 17th were placed on sale in limited quantities at the post office. Further stocks of stamps were obtained at later dates from the various outlying post offices in New Guinea and the islands of New Britain. In view of the very limited quantity of stamps of the higher denominations, it seems a great pity that stamps other than 3, 5, 10, 20, and 40 pfg. were ever surcharged, or at any rate surcharged for postal purposes.

The numbers were increased at a later date, owing to the arrival of a large parcel of stamps from Nauru in the Marshall Islands. These stamps, after being surcharged, were placed on sale on December 16th, 1915. It is stated in the *Australian Stamp Journal* of March 10th, 1915, that not only were the Post Office stocks of stamps surcharged, but that anybody having the ordinary stamps could take them to the post office and get them surcharged on payment of their face value. This practice would not have been so objectionable if it had been confined to the residents on the Island, but apparently stamps were sent up by people in Australia, which were surcharged at the post office, either by permission or by favour. It is probably such stamps, surcharged at a later date than the regular issue, which are the cause of the confusion which now exists in respect to the surcharges, more especially as it is almost certain that new settings were made up to surcharge the stamps. It is quite true that many stamps belonging to later settings may be actually rarer than the more regular stamps, but their status is questionable, seeing that they were probably never issued from the post office over the counter. They were probably sent up from Australia and returned after being surcharged, and if any are found postally used, it will be due no doubt to the fact that a deduction was made by the official to cover return postage, or that they were postmarked by favour.

So long as a stamp comes from the post office, it is usually passed as a genuine issue both by collectors and the compilers of standard catalogues, but in view of the manner in which collectors have been victimized in various parts of the world, there is no reason why the post office fetish should be upheld, and an independent stand by our leading Society with a published opinion would probably be welcomed by many collectors. Such an opinion would undoubtedly be welcomed in the present case, when probably not more than four, or at the most five, of the settings later discussed were used for what may be called regular post office issues.

Where full sheets of the lower values of the stamps were found, they were surcharged originally in horizontal rows of ten repeated ten times down the sheet. Later settings of five were used. Not only were full sheets of stamps surcharged, but part sheets and very frequently small blocks or single stamps. In the latter cases the stamps were stuck side by side on a piece of paper, to cover, no doubt, so far as possible the amount of space occupied by a full sheet of stamps, and the surcharge was then applied as to an ordinary sheet. To this method can in some part be attributed the number of errors in the value surcharge which are found in these stamps. It is not unusual to find one row of stamps of the 3 pfg. or 5 pfg. denominations mixed and surcharged 1d., and on the same paper a further row of 10 pfg. or 20 pfg. stamps surcharged 2d. The possibilities are obvious.

The first two settings of the surcharge are those given in the catalogues, but they are here described in detail, as the smallest differences are of importance, and seeing that the type varies considerably according to the amount of ink and pressure used, it is important to note those peculiarities which occur in all stages of the overprint.

1st Setting "G.R.I." The base of the letters of the "G.R.I." in this setting is placed 6 mm. from the top of the "d" of the value setting. The letters and periods are almost invariably clearly printed, and the values were almost certainly surcharged in the same batch. The following are the type varieties of the "G.R.I." :—

"G.R.I." 1st Setting. Description of the Type. Spacing 6 mm.

- No. 1. "G" raised, small stop after "G" and after "I." The stop after "I" is somewhat below the level of the letter. Horizontal measurement from middle outside of "G" to middle of outside of "I" approximately $9\frac{1}{2}$ mm.
- No. 2. Small stops after "G" and "R." "I" somewhat dropped.
Horizontal measurement 9 mm.
- No. 3. "G" with broken beard (this seems to occur in the earliest overprintings). Stop after "G" has comma-shaped tendency. Stop after "R" slightly raised. Small to medium stop after "I."
Horizontal measurement $10\frac{1}{4}$ mm.
- No. 4. Small stop after "G." "I" slightly dropped.
Horizontal measurement $9\frac{1}{4}$ mm.
- No. 5. "G" with nick in top bend. Small raised stop after "R." Bottom left side of "I" defective. Small raised stop after "I."
Horizontal measurement 10 mm.
- No. 6. Large stop somewhat raised after "G." Stop after "R" slightly raised. Comma-shaped tendency to stop after "I."
Horizontal measurement $10\frac{1}{8}$ mm.
- No. 7. Small or broken (at right) stop after "G." The stops after "R" and "I" are almost on a dead level with the base of the letters. Short serif to top of the "R."
Horizontal measurement $10\frac{1}{2}$ mm.
- No. 8. Small stop after "G." Slightly raised stop after "R."
Horizontal measurement 10 mm.
- No. 9. Small raised stop after "G," "R," and "I."
Horizontal measurement $9\frac{1}{2}$ mm.
- No. 10. Medium stop after "G," small raised stop after "R." Small stop after "I." "I" somewhat raised. The "G" shows signs of damage to the beard and the "I" is thin, usually without top right serif. This "I" looks somewhat like the figure 1, but copies are however known with the full serif at right.
Horizontal measurement 9 mm.

Note.—The horizontal measurement is given in the case of each stamp, but these measurements must not be taken as strictly accurate. They are intended to show that the width of the surcharge varies only slightly in most of the stamps.

The Value Settings. The most notable varieties are the following :—

- 1d. *value.* No. 1. The numeral is considerably shorter than the normal, and has a straight serif.
- No. 2. The period is close to the "d," is usually oblong in shape and slightly lower than normal.
- No. 4. Serif short.
- No. 5. Serif broken.
- No. Serif broken.
- No. 10. Serif broken.
- 2d. *value.* There appear to be no varieties, with the exception that the size of the stop varies, such being markedly smaller on Nos. 2, 4, and 9.

3d., 4d., 5d., and 8d. values. Full settings have not in all cases been available for study, but the stop after "R" in No. 10 on the 3d. on 25 and 30 pfg. has in some cases almost disappeared.

"G.R.I." 2nd Setting. The distance between the value and "G.R.I." is now 5 mm. instead of 6 mm. ; the actual type used for Nos. 1-5 appears to be identical with the last setting, but there are differences obtaining in the surcharge on Nos. 6-10.

"G.R.I." 2nd Setting. Spacing 5 mm.

Nos. 1-5 are apparently identical with the first setting, and these types can only be distinguished from setting 1 by the difference in spacing between the bottom of the letters "G.R.I." and the top of the "d" in the value surcharge. This is now 5 mm. instead of 6 mm.

No. 6. Stops level. Serif to "R" broken.

Horizontal measurement 10 mm.

No. 7. Small stop after "G." Stops after "R" and "I" slightly raised.

Horizontal measurement $9\frac{3}{4}$ mm.

No. 8. Top of "G" damaged. The end of the top bend of the "G" becomes a mere thickening. Stop after "G" medium and slightly raised. Stop after "I" raised.

Horizontal measurement 10 mm.

No. 9. Stop after "G" raised. Small stop after "R."

Horizontal measurement 10 mm.

No. 10. The line over beard of "G" is broken off at the right. Small stop slightly raised after "R."

Horizontal measurement 10 mm.

Note.—In No. 4 the top of the beard of the "G" begins to show signs of damage which becomes very obvious in the late surcharged stamps.

In late copies of Nos. 8 and 9 the stop after the "G" shows a comma-shaped tendency and the stop after "R" on No. 9 is often broken.

This setting appears to have been used over a period and on several lots of stamps. The letters in the case of the earliest surcharging on New Guinea stamps are clear and full. An intermediate state of the surcharge is found on many of the Marshall Island values, and there appears to have been a second and later printing on New Guinea stamps in which the type has deteriorated very considerably, the letters, more especially the "G," being smaller. The tendency in this direction is apparent in the O.S. stamps, but it is probable that the worn state described above is even later than the O.S. stamps. However, as the surcharge is identical with the setting in its original state, the stamps must be grouped together, although they can be divided into early and late states of the surcharge.

The value settings, except in the case of the penny, do not present any very important variations; there are, however, a large number of settings of the 1d. surcharge. This is due, no doubt, to the fact that odd lots of 3 pfg. and 5 pfg. stamps were arriving from time to time, and the setting had frequently to be put together for small quantities of stamps. Moreover, the use of two or three types of the figure one which appear in different places in the settings makes it obvious that resettings were frequent, whereas in the other values the figures of value do not vary, consequently there is no means of showing that the type was ever moved. The settings of the 1d. are perhaps not particularly important, but a list is given now of those which have been met with up to date.

(To be continued.)

Occasional Notes.

NOTICE OF REMOVAL.

THE Office of the Royal Philatelic Society London, and *The London Philatelist* has been removed to 1 Mitre Court Buildings, Temple, London, E.C. 4, to which address all communications relating to *The London Philatelist* and the business of the Society should be made. Works of the Society and copies of *The London Philatelist* can only be obtained at 1 Mitre Court Buildings, Temple, London, E.C. 4.

Notice to Members of the Royal Philatelic Society, London, and Subscribers to The London Philatelist.

The office of the Society and of *The London Philatelist*, 1 Mitre Court Buildings, Temple, E.C. 4, will be closed during the month of August.

New Issues.

NOTES OF NEW, AND VARIATIONS OF CURRENT, ISSUES.

We do not profess to chronicle everything, but, with the kind help of correspondents, are desirous that all the important novelties may be included. Speculative stamps—i.e. those not really required for postal purposes—will be considered on their merits.

Members of the Royal Philatelic Society, and other readers generally, are invited to co-operate with us in making the columns as interesting as possible. Our foreign readers can especially help us in this direction, by sending copies of any official documents relative to changes in the current issues, or early intimation of any new issue, accompanied, when possible, by a specimen; such information will be duly credited to the correspondent, and, if desired, the specimen promptly returned. Address: MR. A. CHURCHILL EMERSON, 1 MITRE COURT BUILDINGS, TEMPLE, E.C. 4.

BRITISH EMPIRE.

BATOUM (British Occupation).—Messrs. Bright & Son write:—

“We have just received Batoum (British Occupation) on Palm Tree type, new issue, in entirely new colours, as follows:—

- 1 r., red-brown.
- 2 r., pale blue.
- 3 r., rose.
- 5 r., deep brown.
- 7 r., yellow.
- 10 r., green.
- 15 r., violet.
- 25 r., scarlet.
- 50 r., deep blue.

With error ‘P’ instead of ‘B’ in ‘BRITISH,’ one stamp on a sheet of 308, top row, fourth stamp from right.”

DOMINICA.—We have received “Specimen” copies of the 1½d., orange, stamp without the “WAR TAX” overprint, and the 2s. 6d. value in new colours.

Adhesives.

- 1½d., orange; Multiple wmk., perf. 14.
- 2s. 6d., carmine and black on blue; do. do.

KEDAH.—We have received the 3 c. value in a new colour, purple.

Adhesive.

- 3 c., purple; Multiple C A, perf. 14.

MALTA.—We are informed on the best authority that the 3d. stamp, *white back*, was supplied and sent out to the colony, was never used and that the stock has been, or will be, destroyed.

MESOPOTAMIA.—The *P. J. G. B.* has received the 1½ a. on 5 para Turkish stamp for use in Iraq. Colour not given.

ST. KITTS-NEVIS.—A "Specimen" set of new stamps is before us.

The shape is large oblong, and the design, in a double medallion, showing on the left the King's Head to left, and on the right Columbus with telescope.

The 1d., 2d., 3d., 1s., 2s. 6d., and 10s. show in place of Columbus the medicinal spring group. "POSTAGE—REVENUE" above, with crown between; "ST. KITTS-NEVIS" at foot, and the values in coloured figures on white squares each side at foot.

Adhesives.

	Multiple C A wmk., perf. 14.
½d., green	" " "
1d., carmine	" " "
1½d., dull orange	" " "
2d., grey	" " "
2½d., bright blue	" " "
3d., purple on yellow	" " "
6d., bright and dull purple	" " "
1s., black on green	" " "
2s., blue and dull purple on blue	" " "
2s. 6d., carmine and black on blue	" " "
5s., red and green on yellow	" " "
10s., red and green, on green	" " "

EUROPE.

BELGIUM.—The 1 c. and 2 c. values of the small size Steel Helmet design have come to hand.

Adhesives.

1 c., brown; perf. 11½.	
2 c., olive	" 11 × 11½.

Three stamps of the Olympian Games series—5 c., green, representing a discus-thrower; 10 c., carmine, a Roman chariot; and 15 c., brown, a runner—are chronicled in the *S.C.F.* The stamps, it is stated, are each sold at a premium of 5 c., the extra price being for the benefit of Belgian soldiers maimed in the War. Perf. 12.

SCHLESWIG.—A set of fourteen stamps is before us. Design the same as the set chronicled on page 277, Vol. XXVIII, values 1 öre to 10 kr. in place of 2½ pf. to 10 marks. All overprinted, in blue, "I. ZONE."

The values 1 öre and 7 öre take the place of 2½ pf. and 7½ pf.

SILESIA (UPPER).—We have received copies of the first issue of the Plebiscite stamps, 20 pf. and 5 marks, surcharged in figures as follows:—

5, in black, on 20 pf., blue.

10, in red, on 20 pf., blue.

50, in black, on 5 marks, orange-red.

Also the values above 40 pf. of the second issue, but in large oblong shape.

Adhesives.

50 pf., grey.
60 pf., pale blue.
75 pf., green.
80 pf., dullish purple
1 m., dull rose.
2 m., brown.
3 m., violet.
5 m., dull red.
Perf. 14 × 13½.

AMERICA.

COLOMBIAN REPUBLIC.—A new set of seven Official stamps is before us.

The 3 c. value appears to be the stamp chronicled on page 118, with a diagonal overprint, "OFICIO," in violet.

The other values are new to us, and the ½ c., 1 c., 5 c., 10 c., and 20 c. have figures of value in the centre, partly covered by the word "PROVISIONAL," in a diagonal label. The usual inscriptions and values in words are added. The 50 c. is of a different type and the stamp is rather larger in size, with the usual eagle, etc., in the centre.

"PROVISIONAL" appears in like manner to the lower values, and the "OFICIO" overprint is the same. Rough perfs. for all but the 3 c., which is a clean 14.

Official.

½ centavo, yellow.
1 " green.
3 centavos, red on yellow.
5 " blue.
10 " violet.
20 " green.
50 " lake.

URUGUAY.—On pages 240 and 257, Vol. XXVIII, we chronicled two new stamps, and these, with eight other values with design of Montevideo Harbour, have come to hand. The perforation is 11½ and not 11.

Adhesives.

1 centimo, pale green and black.
2 centimos, dull red and black.
4 " dull orange and black.
8 " ultramarine and brown.
20 " pale brown and black.
23 " pale green and black.
50 " brown and blue.
1 peso, dull pink and blue.

OTHER COUNTRIES.

HAYTI.—A new set of five stamps has reached us.

The designs are for the 3 c. and 5 c. Agriculture, and for the remainder Commerce.

Inscriptions "RÉPUBLIQUE D'HAÏTI" at top, "CENTIMES DE GOURDE" at foot;

values in figures in white on colour each side at foot; shape oblong, perf. 12.

Adhesives.

3 c., orange.
5 c., green.
10 c., vermilion.
15 c., mauve.
25 c., dark blue.

WALLIS and FUTUNA ISLANDS. — The whole set of stamps chronicled on page 145 have come to hand, and are Gibbons' Nos. 132-143 and 309-316.

The 35 c. and 5 fcs. of the ordinary set and the 20 c. of the Postage Dues have the overprint in red and the rest in black.

The Market.

NOTE.—Under this title will be inserted all the information that may refer in any way to the financial aspects of Philately, e.g. the sales or values of stamps, the state of the Market, Trade publications, etc.

MESSRS. PUTICK AND SIMPSON.

Sale of June 1st, 1920.		Sale of June 15th and 16th, 1920.	
	£ s. d.		£ s. d.
* Unused, other than Mint.		* Unused, other than Mint.	
Great Britain, 1840, 1d., black,		Gibraltar, 1903, single C A, £1,*	
Plate 7, block of 72, mint	280 0 0	slight crease.	5 15 0
Ditto, ditto, 1d., black, block of		Great Britain, "V.R.," 1d., black,*	
4, black postmarks	7 5 0	torn	4 15 0
Ditto, ditto, 2d., blue, strip of		Ditto, 1867-83, £1, Cross	5 5 0
10, mint	62 0 0	Ditto, £5, orange on white	
Ditto, 1913, £1, green, block of		£5 10s. and	4 5 0
20, mint	25 0 0	Ditto, 1888, £1, Orbs	4 0 0
Sicily, 50 gr., brown-lake, slight		Baghdad, 1917 (Sept.), set of 15,	
thinning	6 0 0	used and unused	75 0 0
Geneva, 1843, right half of the		Bushire, 1915 (Sept.), 1 k., black,	
double stamp, used as 5 c.,		brown, and silver, mint	22 0 0
slight tear	7 0 0	Ceylon, imperf., 2s., blue, small	
Wurtemberg, 1858-60, imperf.,		margin	6 0 0
18 k., blue, on entire		India, 1855, die 1, 4 as., pair,	
£5 5s. and	5 10 0	showing dividing line between	9 10 0
Ditto, ditto, another copy	4 15 0	Cameroons, 1915, 1s., 2s., 3s., and	
Southern Nigeria, 1912, £1, mint	3 5 0	5s., all with inverted "S,"	
Grenada, 1889, ½d. on 2s., double		mint	24 0 0
surcharge, mint	4 5 0	Cape, 1853, 1d., deep brick-red on	
Nevis, Litho., 4d., orange, mint	4 5 0	deeply blued, pair, on piece	4 15 0
Ditto, ditto, 6d., grey, ditto	4 17 6	Ditto, ditto, 1d., brick-red on	
New South Wales, Sydney, Plate 1,		slightly blued, block of 4, cut	
2d., blue, No. 10 on Plate	4 7 6	into at left and close at bottom	6 5 0
Ditto, ditto, another copy, No. 11	4 0 0	Ditto, 1861, 4d., pale blue, no	
South Australia, 1855, imperf., 1d.,		margins	4 0 0
dark green, pair	7 0 0	Ditto, 1863-4, 1s., emerald	4 15 0
Ditto, 1869, Large Star, 11½-		Mauritius, 1859 (Dec.), 2d., blue,	
12½×roulette, 2d., brick-red,		pair, cut close	5 10 0
strip of 3	10 0 0	Natal, 1908-9, £1	3 15 0
Ditto, 1870-78, 10d. in black, on		New Brunswick, 6d., yellow	5 0 0
9d., yellow, overprint "P.S.,"		New Britain, 1914 (Dec.), second	
mint	5 0 0	printing, 2d. on 10 pf. and	
Tasmania, 1904 (Dec.), 1½d. on 5d.,		2½d. on 10 pf.,* vertical <i>se</i>	
overprint inverted, pair*	9 0 0	<i>tenant</i> , pair	30 0 0
Ditto, ditto, 1½d. on 5d., block		Collections, Imperial, 4844	44 0 0
of 4, showing the two lower		Ditto, Senf, 4300	105 0 0
stamps with the surcharge		Ditto, Loose leaves, 6600	34 0 0
omitted*	10 0 0	Ditto, Lallier, 844	22 0 0
		Ditto, ditto, 1048	18 0 0

MESSRS. PLUMRIDGE AND CO.				* Unused, other than Mint.		£	s.	d.
Sale of June 3rd and 4th, 1920.								
* Unused, other than Mint.								
British Guiana, 1853, 1 c., vermillion.	5	5	0					
Ditto, 1860, 4 c., blue, figures framed	5	5	0					
Canada, Laid, 6d.	£5	5s.	and	7	0	0		
Cape, id., on blued, block of 4, slightly creased	5	5	0					
Ditto, 6d., lilac, pair	7	10	0					
Ditto, 1s., deep green, pair	13	10	0					
Ditto, 1861, id., vermilion, slight thinning	6	5	0					
Ditto, do, 4d., pale blue	£7	10s.	&	6	5	0		
Ceylon, 1857-8, 4d., rose	30	0	0					
Ditto, ditto, 8d., brown, minute thinning	23	0	0					
Ditto, ditto, 1s. 9d., green, minute defect	5	7	6					
Ditto, rough perms., 2s., mint	5	5	0					
Ditto, 1s., cold violet*	9	10	0					
Great Britain, id., black, strip of 6	4	10	0					
Ditto, ditto, strip of 8, slightly creased	5	5	0					
Hanover, with network, 3 pf., rose, pair	10	10	0					
Lubuan, 1885, 2 c., S.G. 24, mint, with certificate	6	10	0					
Mauritius, 1854, 4d. on (4d.) green, a nearly severed strip of 3, on entire but uncanceled	17	0	0					
Niger Coast, 1894, id. on 2d., S.G. 48, severed pair, double surcharge, condition not fine	9	10	0					
Oldenberg, 2 gr., black on rose	11	0	0					
Sicily, 50 gr., brown*	5	5	0					
Vaud, 5 c.	5	15	0					
United States, 1847, 10 c., on piece.	7	2	6					
Wurtemberg, 70 k*	8	10	0					
Zanzibar, blue overprint, 1 A, "ZANZIBAR," S.G. 2 A, with certificate	18	0	0					
Sale of June 10th and 11th, 1920.								
Bahamas, Special Delivery, 5d., double overprint, two, one on entire	10	0	0					
Barbados, 6d., vermilion,* S.G. 53	5	5	0					
Ditto, id. on half, 5s.	9	15	0					
Ditto, 5s., dull rose*	4	15	0					
Ditto, 6d., bright aniline yellow*	4	15	0					
Cape, 1855, 4d., block of 6	8	8	0					
Ditto, ditto, 4d., block of 4	5	15	0					
Ditto, 1861, 4d., pale blue	9	10	0					
Ceylon, imperf., 9d., purple-brown	9	10	0					
Chili, Postage Dues, perf. 13½, 40 c., 50 c., 60 c., 80 c., and 100 c., unsevered mint strip	6	10	0					
Gibraltar, 1907-11, 6d., block of 4, mint	7	10	0					
Great Britain, 1855, Small Garter, 4d.*	6	5	0					
Ditto, 5s., Plate 4*	10	10	0					
Ditto, Anchor, 10s., grey-green on blued	5	0	0					
Ditto, do, £1, brown-lilac on blued	10	0	0					
Ditto, 1887, 3d., purple on orange, mint, block of 4	5	10	0					
Ditto, "V.R.," id., black*	10	10	0					
Newfoundland, 6d., orange-vermillion, minute thinning	5	0	0					
New South Wales, Sydney, Plate 4, 2d., Prussian blue	8	10	0					
* Unused, other than Mint.								
Papua, 2s. 6d., S.G. 37B, one overprint is very faint	6	0	0					
Ditto, 6d., double overprint, S.G. 49	7	0	0					
Ditto, ½d., ditto, S.G. 48, mint	10	0	0					
Ditto, 2d., overprint sideways	13	0	0					
Ditto, Collection, 796	40	0	0					
St. Vincent, one penny on 6d.	5	10	0					
Transvaal, id., red, S.G. 154	5	5	0					
Ditto, 1903, £5	6	15	0					
Victoria, 1st issue, id., brick-red, pair	4	10	0					
Ditto, ditto, 2d., grey-lilac, S.G. 13, pairs	£6	and	9	0	0			
Collection, Standard, 7400	45	0	0					
Sale of June 17th and 18th, 1920.								
Austrian Mercury, 6 k., yellow, two each	12	0	0					
Ditto, another copy on entire	7	0	0					
Austria, 1861, 1 k., grey-lilac, block of 12	4	5	0					
Ditto, another block of 15	9	10	0					
Austrian Italy, 45 c., ribbed paper, S.G. 24*	21	0	0					
Ditto, Journals, 2 k., red, block of 12,* one stamp torn	7	0	0					
Brunei, 1906, 1 c., black overprint, on piece	5	10	0					
Cape, 1s., deep green, pair	8	5	0					
France, 1849-50, 1 fc., dull carmine, pair	7	0	0					
Ditto, ditto, 1 fc., deep carmine on yellowish, pair, on piece	5	10	0					
Ditto, 1853-61, 1 fc., carmine	4	0	0					
Gibraltar 1904-7, £1, mint	7	5	0					
Great Britain, 1867, £1, brown-lilac	5	0	0					
Ditto, Anchor, £1, brown-lilac	8	10	0					
Ditto, ditto, another on deeper blued paper	9	0	0					
Ditto, "I.R.," 10s.	5	0	0					
Mecklenburg-Schwerin, 1864, ¼ sch., rose, rouletted, minute defect	8	0	0					
Ditto, another copy, on piece	5	10	0					
Naples, ½ t., Arms, slight rubbing on face	40	0	0					
Ditto, ½ t., Cross	13	0	0					
Oldenburg, ¼rd., moss-green on white, slight thinning	5	0	0					
Roumania, 1858, 80 p., on white	5	5	0					
Ditto, 1863, 3 p., yellow, sheet of 40, mint	11	10	0					
Saxony, 3 pf., red, blue pencil cancellation	24	0	0					
Schleswig-Holstein, 1850, 1 sch., blue, mint, block of 6	16	0	0					
Ditto, ditto, 2 sch., rose, ditto	28	0	0					
Sicily, 5 gr., rose-red	7	15	0					
Ditto, 5 gr., brown-red	5	10	0					
Spain, 1850, 10 r., green, minute thinning	10	10	0					
Ditto, 1865, 12 c., frame inverted	5	0	0					
Suez Canal, 5 c., 20 c., and 40 c., all used	5	5	0					
Sweden, 3 skbc.	13	13	0					
Ditto, 24 skbc., deep vermilion	8	15	0					
Zurich, 6 r., hor. lines, on piece	5	0	0					
Virgin Islands, 1887-9, 4d., mint, sheet of 24	5	10	0					

* Unused, other than Mint.	£	s	d.
Western Australia, 6d., bronze, minute thinning	5	0	0
* * *			
MESSRS. HARMER, ROOKE AND CO.			
Sale of June 1st and 3rd, 1920.			
Argentina, 1864, 15 c., blue	8	10	0
Barbados, 1873, 5s., rose	5	0	0
Belgium, 1861, thin paper, 1 c., green, strip of 5	5	10	0
Brazil, 1843, greyish paper, 90 c.*	5	0	0
Ditto, another copy, used.	4	12	6
Bremen, 1857, 2 gr., brownish orange, on piece	8	0	0
Ditto, 1867, 2 gr., brownish orange	5	15	0
Brunswick, 1852, 1 sgr., rose	4	0	0
Ditto, 1862-4, ¼rd., sq. black on white, <i>perce en arc</i> *	7	10	0
Canada, 6d., dull purple, on thin	4	17	6
Ditto, 7½d., green	4	4	0
Ditto, 10 c., black-brown,* minute tear	15	0	0
Cape, 1853, 1d., pale and deep brick-red, pair of each	9	10	0
Ditto, 1855, 6d., slate-lilac, pair.	4	15	0
Ditto, ditto, 6d., deep lilac, pair, partly severed	5	0	0
Ditto, ditto, 6d., pale lilac, single and pair, on entire	5	5	0
Ditto, 1861, 4d., blue, defect (?).	5	10	0
Ditto, ditto, 4d., thinned	5	10	0
Ditto, ditto, 1d., vermilion, slightly thinned	6	15	0
Ditto, 1863, 1d., deep carmine-red, pair	6	0	0
Congo, Parcel Post, 1887, 3.50 c. on 5 fcs., S.G. 101	5	0	0
Finland, 1856, 5 k., blue, minute thinning	4	15	0
Ditto, another copy, pen cancelled	6	10	0
France, 1849-50, 10c. and 15 c., on piece	5	5	0
Ditto, ditto, 15 c., yellow-green	4	12	0
Ditto, ditto, 15 c., deep green, on entire	8	5	0
Ditto, ditto, 15 c., green, ditto (2) each	4	0	0
Ditto, ditto, 40 c., orange-vermilion, 2 pairs	5	15	0
Ditto, ditto, 1 fc., orange-vermilion	80	0	0
Ditto, 1853-61, 1 fc., dull carmine £5 and	11	0	0
Ditto, ditto, 1 fc., carmine, strip of 3 and pair of 10 c., on entire	17	10	0
Ditto, 1877-90, 1c., Prussian blue	5	5	0
Ditto, Postage Due, 60 c., ochre	5	0	0
Great Britain, 1867-83, Anchor, 10s., grey-green on white	6	6	0
Ditto, ditto, £1, brown-lilac £8 15s., £7 and	5	15	0
Ditto, £5, orange £6 and	6	5	0
Ditto, 1884, £1, brown-lilac, Crowns	4	4	0
Ditto, 1888, £1, Orbs	5	0	0
India, 1854, 4 as., pair, die 1, slight crease	8	0	0

* Unused other than Mint.	£	s	d.
Mauritius, 1848, worn plate, 1d., red-brown, S.G. 23 A £4 15s. and	5	15	0
Ditto, ditto, ditto, 1d., red	4	15	0
Ditto, ditto, late Early, 1d., on blue, close at right	12	0	0
Ditto, ditto, another copy, defective	10	10	0
Ditto, ditto, 2d., blue, "Penoe," S.G. 25, defective.	10	0	0
Ditto, do., 2d., blue, S.G. 8, pair	200	0	0
Ditto, ditto, 2d., blue, S.G. 16, unused (?)	40	0	0
Ditto, March, 1859, 2d., blue on bluish, S.G. 28	6	10	0
Ditto, 1859 (Oct.), 2d., blue, S.G. 30	29	0	0
Ditto, Dec., 1859, 2d., blue	8	0	0
Mecklenburg-Schwerin, July, 1864, ¼th, red, rouletted*	20	0	0
Monaco, 1885, 5 fcs., used and unused each	6	10	0
Naples, ½ t., blue, Arms	82	0	0
Ditto, ditto, Cross	50	0	0
New Brunswick, 6d., yellow	6	5	0
Ditto, 1s., mauve	19	0	0
Ditto, another copy, paler shade, slight thinning	13	0	0
Newfoundland, 2d., scarlet-vermilion, little close	10	10	0
Ditto, 1s., scarlet-vermilion, bisected and used, on entire	7	10	0
Ditto, 4d., orange-vermilion	8	15	0
New South Wales, Sydneys, Plate 1, 1d., pale red £8 10s. and	9	0	0
Ditto, ditto, ditto, 1d., on laid, pair	17	0	0
Ditto, ditto, ditto, 2d., deep blue	5	5	0
Ditto, ditto, Plate 2, 2d., indigo	5	0	0
Ditto, ditto, 3d., on soft yellowish	4	0	0
Ditto, ditto, 3d., yellow-green on yellowish, on piece	7	0	0
Ditto, ditto, another copy, on greyish	5	15	0
Ditto, do., another copy, on laid	6	5	0
Norway, 1855, 4s., blue, strip of 4	5	15	0
Nova Scotia, 1s., purple	11	10	0
Oldenburg, 1852, ¼ sg., green*	5	10	0
Ditto, 1859, ¼ sg., green*	19	0	0
Ditto, ditto, 3 gr., black on yellow	5	10	0
Ditto, 1861, 3 gr., deep yellow, slight crease	4	0	0
Parma, 1854, 5 c., pale yellow, strip of 3	5	0	0
Ditto, ditto, 5 c., orange-yellow, strip of 3	6	0	0
Ditto, Aug., 1859, 80 c., olive-yellow,* thinned	6	5	0
Ditto, ditto, 80 c., orange-yellow*	14	0	0
Peru, 1858, ½ p., yellow-buff	11	10	0
Philippine Islands, 1854, 1 r., slate-blue, pair	9	0	0
Ditto, Feb., 1854 5 c., orange, Var. B, on piece	5	0	0
Ditto, June, 1855, 5 c., broken circle, pair, heavily cancelled and little damaged	14	0	0
Portugal, 1853, 100 r., lilac	5	10	0
Queensland, 1860, 1d., carmine-rose	4	16	0
Ditto, ditto, 2d., blue	14	0	0
Ditto, ditto, 6d., green	7	10	0

	£	s.	d.		£	s.	d.
* Unused, other than Mint.				* Unused, other than Mint.			
Roman States, 1 scudo, rose, red postmark	10	0	0	Uruguay, 1856, 60 c., deep blue,* little defective	11	0	0
Roumania, 1872, 10 b., blue, block of 24, mint	15	10	0	Ditto, ditto, 60 c., indigo*	11	0	0
Russia, 30 k., wmk. 3, perf.	5	0	0	Ditto, ditto, 80 c., green,* slight thinning	6	5	0
St. Vincent, Star, 5s., rose-red*	16	10	0	Ditto, ditto, 80 c., deep green, mint	6	15	0
Saxony, 3 pf., pale red,* slight thinning	26	0	0	Ditto, ditto, 1 r., deep vermilion*	5	0	0
Ditto, another, deeper shade*	50	0	0	Ditto, March, 1858, 120 c., blue,* minute thinning	8	0	0
Ditto, others used	50	0	0	Victoria, 1850, 1d., orange-red			
Ditto, another, on piece of news-paper	30	0	0	Ditto, ditto, 1d., rose	4	0	0
Ditto, pair, on piece	75	0	0	Ditto, ditto, ditto, strip of 4, on piece	7	5	0
Sicily, ½ gr., deep orange-yellow*	3	15	0	Ditto, ditto, 2d., butterfly postmark	4	0	0
Ditto, 5 gr., rose-red, 1 used and 1 unused	5	5	0	Ditto, ditto, 3d., blue, strip of 4 and two halves, all in one piece, little defective	5	15	0
Ditto, 10 gr., indigo, on entire, retouched (?)	4	0	0	Western Australia, 1857, 2d., brown-black on Indian red	5	5	0
Ditto, 20 gr., 2 copies*	8	0	0	Ditto, ditto, 6d., grey-black			
Ditto, 50 gr., part gum	4	16	0				
Spain, 1850, 6 r., blue	4	0	0				
Ditto, 1851, 6 r., blue	3	10	0				
Ditto, 1852, 12 c., dull purple, block of 4	4	0	0				
Ditto, 1853, 12 c., purple, strip of 3	5	0	0				
Ditto, ditto, 6 c., bluish paper, block of 4, with certificate	5	0	0				
Sweden, 1855, thin paper, 3 sbo., 4 sbo., 6 sbo. and two 24 sbo., used on an entire	50	0	0				
Ditto, ditto, 24 sco., thin paper	9	10	0				
Ditto, ditto, thicker paper	11	0	0				
Switzerland, Basle, 2½ r.	35	0	0				
Ditto, ditto, another copy, crease and defect	7	10	0				
Ditto, Geneva, Oct., 1843, two halves, used	42	0	0				
Ditto, ditto, 1847-8, 5 c., blue-green	6	10	0				
Ditto, Vaud, 4 c.	62	0	0				
Ditto, Neuchatel, 5 c., on piece	11	0	0				
Ditto, Jan., 1850, 5 c.	4	10	0				
Ditto, Wenterthur, 2½ r.	8	0	0				
Ditto, Zurich, 4 r., hor. lines	34	0	0				
Tasmania, 1853, 1d., blue, minute thinning	4	8	0				
Turks Islands, 1881, ½d. on 1s., dull blue, block of 9, mint	6	0	0				
Tuscany, 1851, 2s., brick-red	22	0	0				
Ditto, ditto, 2s., red-brown	11	0	0				
Ditto, ditto, 60 c.	28	0	0				
Ditto, 3 lira, yellow	55	0	0				
United States, July, 1845, 5 c., black on grey, without initials*	5	15	0				
Ditto, 1851-60, 5 c., 10 c., vertical strips of three of each, on entire	25	0	0				
Ditto, ditto, 5 c., on entire	7	0	0				
Ditto, ditto, 5 c., lake-brown	4	16	0				
Ditto, ditto, 5 c., vert., strip of 3, on piece	18	0	0				
Ditto, 1851-60, perf. 15, 5 c., Type A, pair	5	0	0				
Ditto, ditto, ditto, vertical and horizontal, pairs	8	5	0				
Ditto, ditto, ditto, strip of 3, on piece	9	0	0				

MR. A. H. THOMPSON.

Sale of June 1st and 4th, 1920.

Great Britain, 1867-83, Anchor, £1	3	0	0
Ditto, 1887, 3d., orange, pair, mint	3	0	0
Mauritius, 1848, worn impression, 1d., red-brown on blue	4	4	0
Nevis, 1876, 4d., orange-yellow, mint	3	3	0
Ditto, ditto, 6d., grey, ditto	4	4	0
Newfoundland, 6½d., lake, mint, sheet of 20	8	10	0
Ditto, 1s., lake, ditto, ditto	3	3	0
New South Wales, Sydney, Plate 1, 1d., pale red on hard bluish, pair	8	0	0
Ditto, ditto, Plate 2, 1d., crimson-lake on hard bluish	3	10	0
Ditto, ditto, another copy	4	0	0
New Zealand, 1855, blue paper, 1d., red	3	7	6
St. Lucia, 1883-6, 1s., orange-brown, mint	3	10	0
Collection, 1159	106	0	0

Sale of June 22nd and 25th, 1920.

Bushire, 1st issue, 1, 2, 3, 6, 9 and 10 ch., mint	5	10	0
Ditto, ditto, 1, 2, 3, 6, 9, 10, 12 and 24 ch., mint	9	15	0
Cameroons, 1d. on 10 p., carmine, double surcharge, mint	3	5	0
Great Britain, S.c. 14, 2d., blue, plate 5*	3	3	0
Ditto, £5, orange, slight stain	3	3	0
Ditto, another copy, mint	7	5	0
United States, 1851, 1 c., deep blue, Type A, pair, heavily cancelled	9	15	0
Ditto, 1869, 90 c.	2	10	0