

The Canadian Journal of Philately

A MONTHLY MAGAZINE DEVOTED TO THE
SCIENCE OF PHILATELY

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the Science of Philately

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THE ADHESIVE POSTAGE STAMPS OF THE UNITED STATES OF AMERICA



FIG. 1.
RED BROWN.



FIG. 2.
LIGHT BROWN.



FIG. 3.
DARK BROWN.



FIG. 4.
BLACK

ORIGINALS, JULY 1, 1847.

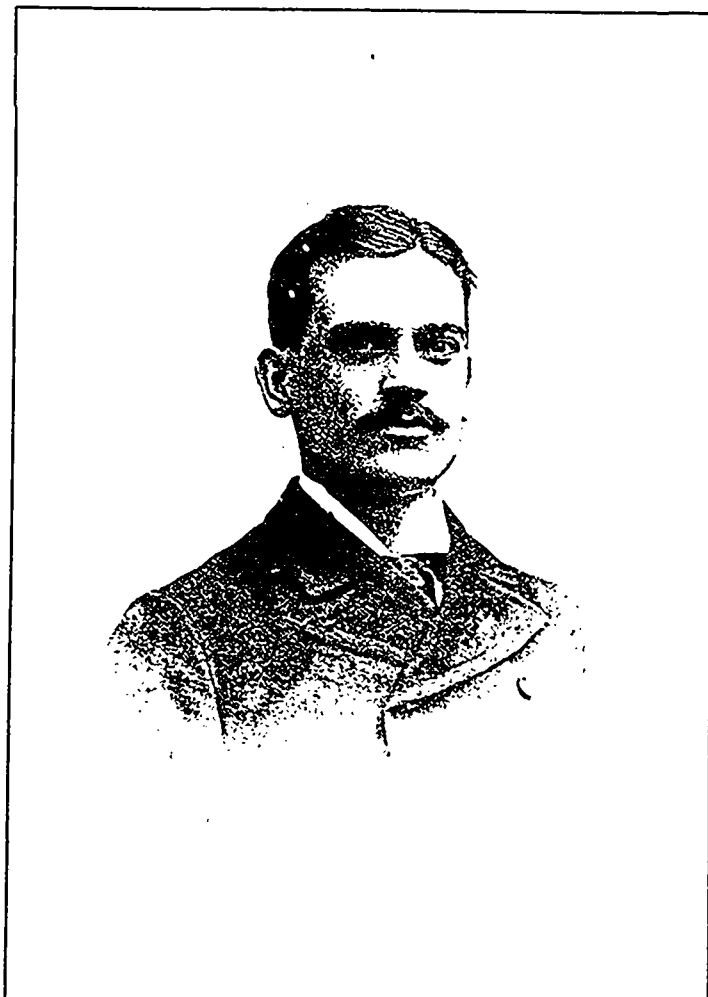


FIG. 5.
BROWN.



FIG. 6.
BLACK.

GOVERNMENT COUNTERFEITS, 1875.



Yours truly,
Edward J. Parker

THE Canadian Journal of Philately

TORONTO, CANADA,

Vol. I.

JUNE, 1893.

No. 1.

A DIP INTO THE PAST.

HOW many of those who collect revenue stamps have ever considered their antiquity? What an interesting field for research in Philatelic or Timbrologic pastures is hereby suggested! Who was the genius whose fertile brain hit upon these distinguishing marks of Inland Revenue? In all probability few are aware how many years ago governments used them.

Before me lies a newspaper which left the office of publication at Chelmsford, Essex, Eng., on April 10th, 1789, when old George III. was king, and the Great Republic still young, which gives its readers news (?) not more than four days old, from the Metropolis—the latest speeches of Fox and Pitt, and accounts of the great rejoicings and distribution of free drinks to the favored inhabitants, of many “hundreds,” in celebration of His Majesty’s restoration to health—*i.e.*, sanity. Perusing its columns—well printed on thick wove paper, and bearing a dark red stamp, one half-penny—and interesting advertisements, I glean the following particulars of interest to Philatelists. A certain Mr. Hayman, of Golden Square, London, possessed a patent medicine, and lets the public know that each bottle of his “celebrated drops,” “as a test of their purity,” when bought of any retailer, should have on the Government label of each bottle the words “J. Hayman, Golden Square,”—“a favor (*sic*) done the proprietor by the honorable Commissioners of Stamps.”

Another on a “Pectoral Essence of Coltsfoot,” on the stamp of which should appear the name of “Francis Newbery, No. 45, the East end of St. Paul’s, London.”

What would not collectors give to possess a specimen of these at this day?

“THE ANTIQUARY.”

UNCLE SAM'S PICTURES.

(A Philatelic Sketch in verse from Historical Archives.)

By ROY F. GREENE.

When Dame Columbia and Uncle Sam
Their hours of wedded life began,
Their furnishings scanty, their cot right small,
Yet liberty’s light shone over all.
Ah! that was many years ago,
When money was scarce and times so slow,

Their wants were few and their purses small,
 But love surrounded their paltry all;
 We'll call this seventeen eighty-seven,
 When under the great blue dome of Heaven,
 They plighted their love with rapturous bliss
 And sealed their vows with a tender kiss.
 As years swift passed they struggled hard
 In the game of nations to hold the card
 Which would bring them fortune, yet after all
 No pictures hung on their cottage wall.

And years went by and fortune came,
 And with it closely an honored name,
 Yet bare their walls as the dome of Heaven
 Till eighteen hundred and forty-seven,
 When Uncle Sam brought to his long-loved bride
 Two pictures fair for the ingleside;
 A picture of Franklin, done in brown—
 No worthier knight the country 'round—
 To grace with his figure the long bare wall
 In Columbia's and Sam's low cottage, small;
 Then Washington, too—a study in black—
 Was brought and hung with the wall at its back
 These pictures brightened the cozy room
 Like the warp of gladness in life's great loom,
 And Dame Columbia, with matron's pride,
 Surveyed the scene and was satisfied.

But Uncle Sam prospered and richer grew,
 And with his wealth came honor too;
 Thus in eighteen hundred and fifty-one
 He added a picture of Jefferson
 To his gallery of noble patriots true,
 Who under American banners grew
 To a place of trust in the nation's heart,
 For well they knew he had played his part.
 Thus these three pictures adorned the walls
 Through scorching summers and frosty falls,
 Till in eighteen hundred and sixty-three
 By their side was placed Jackson's effigy;
 And three years later another place
 Was made for a painting of Lincoln's face;
 And these five pictures, all in line,
 Hung there alone 'till in sixty-nine.

Thus, three years later—in sixty-nine—
 He brought to his dame six paintings fine;
 The first was a horseman riding fleet,
 With noble steed and trappings complete;

This was the postman of early days,
On whom eyes centered with longing gaze,
Expectant of mail from far off friends.
So to Uncle Sam's gallery this picture lends
Its charm of history aged and dim.
The next was a picture of monster grim—
A locomotive, with graceful lines,
The method of travel in modern times.
The next to grace the cottage wall
Was that emblem of ours, an eagle bald ;
The next a steamship with masts well braced :
These side by side on the wall were placed.

Then came two of wondrous sheen,
For we went to history for noble scenes ;
The first was the artist's bright creation,
The signing there of the Declaration
Which Independence stated bold,
Those characters there with faces old
And powdered wigs, their clarion notes
Of freedom sounded to all as they wrote
Their names on the document there that day,
And westward empire made its way.
But Uncle Sam brought still another one
To honor Italy's noble son,
Who under the Spanish cross did sail,
Unmindful of mutiny, treacherous gale,
Discovered American regions fair :
" Columbus' landing " was next placed there.

Another year, and he brought one day
A picture fair of the statesman Clay ;
Then Webster, Scott and Hamilton,
Some of the nation's honored sons ;
Then noble Perry, the sailor bold,
Whose honored name will ne'er grow old ;
And then came Stanton, with pleasing face,
In the nation's heart he'd found a place.
Then, in eighteen hundred and ninety-two,
As the first rude cottage more stately grew,
The need of pictures by master hand,
To gladden the eyes of all the land
Came swift to the brain of Uncle Sam,
And thus came the swift, yet well-laid plan,
And Uncle Sam ordered fifteen of these
To honor the name of the Genoese.

On the first of January, ninety-three,
A fitting day you'll all agree,

These pictures were brought to the stately halls
 And hung with grace on the frescoed walls.
 The first was "Columbus in sight of land,"
 Done in blue by a master hand ;
 Then the "Santa Maria," in color green,
 The flagship bright and an ocean scene ;
 Then the "Fleet of Columbus," of azure hue,
 With sails all set on the ocean blue ;
 Columbus beseeching the Spanish throne,
 His tender hopes had long since flown,
 But Isabella with words well meant
 Supplied the funds, on his mission sent :
 Columbus entering the Spanish town
 Gay Barcelona, of world renown.

"Columbus presenting natives" next
 Was hung in line as Sam directs ;
 "Columbus reciting his story" then
 Was hung to delight the hearts of men.
 The next to be hung on the spacious walls
 Was "Columbus' visit to convent halls" ;
 "Recall of Columbus" in carbon blue,
 The "Pledging of Jewels" by Isabel true,
 "Columbus in chains"—the saddest text—
 "Columbus describing his voyage" next ;
 Then came vignettes of the noble Queen
 And Columbus with grand and stately mien,
 Then a portrait in black of the sailor brave
 Who periled his life on the unknown wave,
 And the last of all this noble train
 Was "Columbus restored to favor" again.

Thus Uncle Sam hung from the cottage walls,
 And then in the gaily frescoed halls,
 The brightest paintings that nation's claim,
 Presenting them all to his lovely dame.
 And go where you may, from tropic heat
 To temperate climes or arctic steep,
 'Mong nations of earth since the world began,
 Go find their equals if ever you can ;
 In royal purple or deepest black
 Artistic merit they never lack.
 The brightest paintings you'll ever see,
 An American patriot's galaxy ;
 Each scenic picture, historic face
 In the annals of time have found a place.
 Go find their equals—you never can.
 God bless Columbia and Uncle Sam.

WHY DO WE SPECIALIZE?

ALTHOUGH a few phases of this subject have been thoroughly discussed, there are other points to be taken into consideration, the discussion of which, I think, will justify me in writing this article.

Why do we specialize in preference to collecting in general? The discussion of this question, like Mr. Tennyson's "little brook," is likely to "go on forever" without reaching any definite conclusion. Certain it is, however, that specialism is daily gaining more adherents.

Patriotism is one of the reasons of specialism, and, by nearly every collector, the stamps of his native country rank first in interest. Why? It is patriotism! No matter about the design, no matter about the colors; the stamps of one's country are, to his eyes, the most beautiful and perfect ever issued by any country.

Another reason advanced in favor of specialism, is that more knowledge is gained through a special, than through a general collection. Is this true? It is said that a special collection may be made *complete*, which cannot be said of a general collection, no matter how much money may be at the disposal of a collector.

A special collection cannot be made complete of any country issuing stamps quite extensively or some time ago.

How many collectors making a specialty of British North America stamps have the Canada 12 pence? How many collections contain a U.S., 24c. 1856, unperforated? Certainly not over one hundred of each are known, and yet it is stated that special collections may be complete!

Granted that a special collection were complete, what is the advantage? It is said that a collector will not be content until he has a complete collection. Is it the completeness of his collection that gives that undefinable fascination to the collector? No! it is the collecting itself. To secure each stamp in a certain condition, to make some sacrifice to secure a desired specimen, that is what gives joy to the *true* Philatelist.

In a complete collection, the possessor, as he has now nothing to do, unless it be to wait for a new issue, loses interest in his collection and finally puts it away forever.

In proof of the fact that it is the collecting itself and not the completion of a collection that possesses that strange power of fascination, I have known prominent Philatelists, who, having secured as complete a collection as the state of their finances would allow, would sell or lay away their collections, and begin anew, and except for their having seen all of the specimens before, they collect with as much enthusiasm and interest as before.

Again, although it is true that in the close examination a specialist gives his stamps, a habit of close observation is formed, which is very useful in business life, and although a superior knowledge of the stamps of the country, and the country itself, specialized, it is offset by the general collector's knowledge of history, geography, etc., which is also very useful.

A secondary reason for collecting, with most Philatelists at least, is of a monetary nature. As there is pleasure in collecting, just as surely is there money gained. I am sure all will agree with me on that point. The question arises, "in which, special or general collecting, is the most money to be gained?"

I would say that it depends upon circumstances. For a collector who travels extensively, stamps of many countries may be secured at a comparatively low price, hence a general collection would prove the most profitable, but for one who does not

travel, the stamps of the country in which he lives can be readily secured. I have no doubt that at least a third of Canada's first issue are yet to be found by some enterprising collectors. Again, in the careful study of his stamps, the specialist discovers some new shade, an error or a variety, which in many cases may be disposed of at a good price. The stamps of British North America and the United States furnish to the specialist an almost unlimited variety of shades, etc. As an example, look at the U.S., 1868, issue embossed. A few years ago a collection of the different sizes of embossing was sneered at, but now the 3 cent with a grille 13 x 16 mm. is valued at \$5.00, and the same stamp embossed all over is worth \$15.00. What an advance in price the British North America and United States stamps have taken! This is caused by specialism almost wholly.

Speculation in stamps has been one measure in favoring specialism. Collectors have become disgusted at having to buy all of the surcharged stamps which are constantly being put on the market, in order to have a reasonably complete collection. It is lamentably true that speculation in stamps is becoming more frequent each year. The Central American States and the French Colonies' stamps are issued purely as a speculative venture. The collector becomes disgusted with such countries, and selling his general collection, he becomes a specialist.

The designs of a country's stamps, in many cases, appeal to a collector's eye in point of beauty and coloring.

WALTER A. WITHROW.

A STUDY OF A STAMP COLLECTOR.

IF it be true that no two members of the human family are exactly alike in every characteristic, trait, etc., what a voluminous, what an inexhaustible library, has the student of human nature at his disposal. It appearing that no two persons, even though each one of them be a stamp-collector, can be alike in every particular, one must take a "general average" of collectors, and select one of the number as typifying the salient points and idiosyncrasies of the stamp-collector. Let us suppose such a collector be examined and discussed from a "human" standpoint, by an individual who holds an opinion neither favoring nor prejudicial to him. One of the most noticeable features of the collector, when speaking of his hobby, is the enthusiasm which pervades his conversation. At first, one might account it to be an artificial enthusiasm or a counterfeit spontaneity, but after a time, the listener acknowledges the collector to be sincere in all his statements, and that his ardency in behalf of the stamp-collecting is not assumed: it is either felt, or imagined to be felt. In refuting sarcasms launched at his pursuit, he is too severe, usually, in his denunciation of those who "see nothing in stamp-collecting" and who indulge in a little legitimate humor at the expense of stamp-collectors in general.

By doing this he over-shoots the mark, and the very stress of his words causes them to rebound to his discredit. When speaking with non-philatelic friends about stamp-collecting, he is sometimes found acting the role of apologist for the fact of his being a collector, as if he were a trifle ashamed of his hobby. Oftener, however, he will contend for the merits of his hobby with so rational discourse and argument, that he gains the respect of his friends for stamp-collecting, though he may not enlist their sympathies in the cause.

In explaining the advantages of collecting he will oftentimes dilate too strongly upon them ; this might lead one to infer that he was endeavoring to bolster up a cause which, within himself, he knew to be weak ; also, it might give the impression that he was seeking to justify his hobby in the estimation of his friends by exaggeration.

It is wrong for an outsider to harbor such opinions, and it does the collector injustice ; whatever may be his faults, he firmly believes in the virtues of his hobby. Stamp-collecting to him is a faithful friend, and in turn, his fidelity to it is loyal. One of his ready resorts, when the dignity of his hobby is questioned, is to compare stamp-collecting with other hobbies, and while these hobbies suffer some in the treatment they receive at his hands, it causes the glories of his own to shine the more brightly.

He has learned that there are certain people whose minds are so constructed as to render it impossible for them to comprehend the idea of stamp-collecting ; they cannot understand why any one should collect *postage stamps!* and to such as these he does not endeavor to explain the *rationale* of collecting. He allows them to consider him, if they desire, as one afflicted with some mild and amusing mental disorder.

The stamp-collector is independent, but like a sensible person, desires the good opinion and respect of the uninitiated for his hobby ; the fact of so many ridiculing collecting causes him regret. Any innuendoes cast at collecting have the tendency to strengthen his faith in his pursuit by reason of his seeing how undeserved are such slings, and the one who would belittle his hobby is viewed more in sorrow than in anger. He knows he rides a hobby, but he considers it such a one whose good parts eclipse those of all other hobbies. To those individuals who speak condemnatory of all hobbies, he would respectfully refer them to the following remarks of Sterne, which he thinks are quite *apropos* : " Nay, if you come to that, sir, have not the wisest of men in all ages, not excepting Solomon himself, have they not had their hobby horses, their running horses, their coins and their cockle shells, their drums and their trumpets, their fiddles, their pallets, their maggots, and their butterflies ? and so long as a man rides his hobby-horse peaceably and quietly along the King's highway, and neither compels you nor me to get up behind him, pray, sir, what have either you or I to do with it ? "

C. E. SEVERN.

A RE-AWAKENED LOVE.

(A Vilanette)

By GEY W. GREEN.

One summer morning long ago
I laid my book of stamps away ;
I kissed the volume, bending low,
I recollect the very day.

I laid my book of stamps away ;
I left my home and native land ;
I recollect the very day
I turned me to a foreign strand.

I left my home and native land ;
I wandered all the world around ;
I turned me to a foreign strand ;
I hoped content at last was found.

I wandered all the world around ;
 My album passed from out my mind ;
 I hoped content at last was found
 In humblest walks of human kind.

My album passed from out my mind ;
 My love of stamps I put away ;
 In humblest walks of human kind
 I thought to pass life's fleeting day.

My love of stamps I put away ;
 I banished all my former life ;
 I thought to pass life's fleeting day
 Removed from bickering and strife.

I banished all my former life ;
 For years I saw not native shore ;
 Removed from bickering and strife
 I longed to see my friends once more.

For years I saw not native shore ;
 At last I sought again my home ;
 I longed to see my friends once more,
 To find repose and cease to roam.

At last I sought again my home ;
 The house had scorned Time's changing art,
 To find repose and cease to roam
 Was sweet indeed to weary heart.

The house had scorned Time's changing art ;
 I wandered through the rooms with joy ;
 'Twas sweet indeed to weary heart ;
 I felt as free as when a boy.

I wandered through the rooms with joy ;
 I sought for trinkets here and there ;
 I felt as free as when a boy ;
 I banished ev'ry thought of care.

I sought for trinkets here and there ;
 I found my agéd album there ;
 I banished every thought of care
 And scanned its pages once again.

I found my agéd album there :
 I saw its faded blue and gold,
 And scanned its pages once again—
 Old love increased a hundred fold.

I saw its faded blue and gold
 One summer morning long ago ;
 Old love increased a hundred fold ;
 I kissed the volume, bending low.

THE ADHESIVE POSTAGE STAMPS OF THE UNITED STATES
OF AMERICA.

BY WALTER A. WITHROW.

WITH the advent of specialism, there is created a desire for increased knowledge concerning the stamps of the country specialized, and there are no stamps more worthy of the attention bestowed upon them than the adhesive stamps of the United States. They are, in point of beauty of design and coloring, certainly unsurpassed, and in but few instances equalled.

But little has been published through the philatelic press regarding these stamps, therefore I offer no apology in producing this work, which is for the benefit of the specialists of United States stamps. I will endeavour to present this article in as plain a form as possible, that the younger and inexperienced collectors may readily comprehend the terms used, and also, for this purpose, I prefix a series of explanations which will, I believe, be found of service. As each stamp is illustrated, description is unnecessary.

REPRINTS.

In 1875, there were reprinted officially the general issue of adhesives from 1857 to 1870, including all the issues and values of the 1857, 1861, 1868, 1869, and 1870 series. These stamps were reprinted in 1875, for exhibition at the Centennial Exposition, held in Philadelphia in 1876. The methods of distinguishing the originals from the reprints will be fully noted under the respective issues.

SHADES.

Very few of the United States adhesive stamps occur in one shade of color, and in many cases three or four distinct shades of color may be found. For this there are various reasons. In stamps where there is no variation in color, the different shades are usually produced by the varying quantity of ink on the press or rollers. Thus if freshly inked, the sheet gets a good supply and a dark shade of color is produced, and if the supply of ink becomes low, the sheet will necessarily get a smaller quantity of ink, thus producing a light shade of color.

Where there is a variation in color, the shades may be caused through the fault of the ink maker, who, when mixing different lots of ink, failed to have them all exactly the same shade. In the stamps printed in aniline inks, which are subject to atmospheric changes, are wide shades of difference. The three cent value of the 1851-1857 series is an example of an atmospheric changeling. In the earlier issues, these shades are more numerous and noticeable, caused probably by less perfect machinery than in use than that which is now employed. Many chemical changelings may be found, but these must not be confounded with the natural shades. They may generally be detected by an acid taste, and the texture of the paper is in most cases changed. They also have a *glossy* appearance. The principal shades will be noted under the respective stamps on which they occur.

PERFORATIONS.

The first two series of adhesives were issued unperforated. The others are generally perforated, but a few copies of nearly every issue occur unperforated through error. However they are very rare. Specimens are offered as unperforated, having part of the next stamp adhering, and many are puzzled as to how this occurs. The stamps were printed in sheets of 200, and, when perforated, the middle of the sheet was left unperfor-

ated. Before the sheets were sent out to the postmaster they were cut into half through the middle margin, and in some cases the row of stamps was cut into from one side or the other.

Again, the perforating machine sometimes failed to do the work properly, but traces may be found by a microscopical examination.

Some of the earlier issues occur with a double and even triple perforation. A pair of stamps, of an issue that occurs perforated, which are in an imperforate state, would not necessarily be from an imperforate sheet, and the only absolute assurance of an imperforate stamp is a block of, at least, nine stamps, all of which should be unperforated.

EMBOSSING.

An embossing or *grille* is composed of minute indentations, which are formed by a steel die, divided into very fine points, which are impressed on the stamp so as to break the surface of the paper, which then absorbs the ink and renders washing impossible. Embossing occurs on the issues of 1868, 1869 and 1870, and is of rectangular form and of various sizes.

STATEMENT OF VALUES.

In estimating the present value of the United States adhesives, I have followed no catalogue or auction sale, but have made a careful estimate from various sources and my own knowledge of the value of each stamp. The prices given are for *good* specimens, perfectly centered, as I think it would be of more value to state prices in this condition. The auction sale figures cannot be depended upon as strictly correct, as the condition of a stamp, and as to whether the sale be public or private, must influence bids to a great extent.

JULY 1ST, 1847. FIRST IMPERFORATE ISSUE.

The issue consisted of a five and ten cent value only. This unique issue, aside from the fact of its being the first or original issue, had several peculiar features, not imitated by any of the succeeding emissions of United States stamps. The superior excellence of engraving displayed in these adhesives must commend them especially to the admiration of all lovers of Philately. In this respect it is noteworthy to observe that they certainly have not been excelled by any of our subsequent issues, if indeed they have been equalled.

The bust of Washington in the ten cent stamps, as a specimen of fine engraving, is imitated. Compare it with the government counterfeit, or so called reprint of 1875. In this case the department had, of course, at its command the best talent of the country in the line of engraving, and the attempt was made to produce a perfect fac-simile of the original design, but Philatelists well know the comparative failure that resulted in the imitation presenting a decided contrast to the soft lines and delicate beauty of the original. And the like difference was almost as observable in the case of the five cent value.

The engravers of this issue were Messrs. Rawden, Wright, Hatch and Edson, and their initials may be found in small colored capitals, at the bottom of each stamp, just inside the border line. Another distinguishing feature of this issue, is the dark, sober colors used, only a rich black and varying shades of brown, which were not easily changed by means of chemicals or by fading.

The five cent value may be found in a dozen or more shades, but the principal ones are bronze or pale red brown, red brown, faint dark brown, dark brown, deep brown, and bluish black. The sombre color of the ten cent value does not permit of more than a deep black and grayish black, caused by the varying quantity of ink.

We have no means of determining as to whether different shades of ink were used

in printing the five cent value, or whether the shades were caused through the outward surroundings, through action of the gum used, or through natural changes in the course of time.

There has been controversy regarding the color of the paper on which these stamps were printed, but it is now generally conceded that the entire issue was printed on paper of a *bluish* cast, but varying somewhat in shade, some sheets being only faintly tinged, and others were of a darker shade of blue. Specimens on white paper* are occasionally offered, but they are doubtless bleached by accidental causes or by design. Proofs, however, occur on white paper.

These two stamps are becoming more valuable each year, and within the past two years have advanced from twenty-five cents for the five cent value, and one dollar and twenty-five cents for the ten cent value, to fifty cents and two dollars and twenty-five cents respectively, and with a prospect for an equally great advance, especially of the ten cent value in the years to come.

Owing to the rapid reduction of the postal rates, these stamps had a comparatively short period of existence, making used specimens somewhat scarce, and as the unused remainders in the manufacturer's possession and the unused stamps sent in from postmasters to be exchanged for the new issue, were all destroyed, very few stamps of this series exist in an unused state, and they are much more scarce than is generally supposed.

These so-called reprints, issued in 1875, are not from the original plates, which were destroyed, nor even from the original dies, but from newly engraved plates. They are merely *imitations*. The imitations are both wider and shorter than the originals, and the leaf ornaments of the outer frame are much more conspicuous than in the originals. The small initials, R. W. H. & E., in the margins are very indistinct and almost illegible in the reprints. The paper on which they are printed is of a darker shade of blue than that of the original issue. The gum of the originals is thin and brownish, while in the reprints the gum is white and crackly. The mouth is smaller in the reprints than in the originals, and the colors are brighter, the stamps having a *new* appearance. These are the principal general differences.

THE FIVE CENTS.

In the original the eyes are clear and distinct, with too much white in the right one, while in the imitation they are weak and undecided. The white cravat, in the reprint, ends in a point on the left end of the "F" in "Five," while in the original, it ends sharply on the right corner of the "F." The hair on the right of the head is too light and open in the reprint. In the original it is in heavy, dark masses.

THE TEN CENTS.

The imitation lacks the delicate shading of the original; the lines are too rigid and lack the boldness of touch and freedom of movement shown in the original. The "O" of "Post" is flattened at the top in the reprint and the leaf ornaments encroach on the colorless line, inside the colored border line, in two places, at the lower right corner of the stamp. At the right of "Office" inside the leaf ornament, are shown in the original a number of short, curved dashes, which are so shaded as to resemble a coiled rope, or a chain. In the reprint or imitation, this is shown as separate dots or colored pearls. In the original, the white cravat is separated from the inner colored line, bounding the oval by a colorless line, above which is the colored line bounding the cravat. The lips are larger in the original and the lower lip is shaded by three unbroken, vertical lines, and the remainder by dots or points. In the reprint the lower lip is shaded throughout by unbroken, vertical lines.

The expression of the eyes are different and a slight cast is shown in the right eye of the reprint. In the original there is always a small, white square in the top of the "S" of "Post," which is entirely absent in the imitation. In the hair on the right of the head just above the ear, is a small, distinct circle, with a colored centre in the reprint which does not exist in the original, and the tie which passes around the neck, which in the original is very distinct, can hardly be distinguished from the coat in the reprint.

LIST OF PRICES.

1847.	5c.	red brown, (Fig. 1) unused.....	\$3.00
"	"	" " used.....	1.00
"	"	light brown or bronze, (Fig. 2) unused.....	2.50
"	"	" " used.....	75
"	"	dark brown, (Fig. 3) unused.....	2.00
"	"	" " used.....	60
"	"	used on original envelopes, 25% advance on above prices.	
"	"	pair, double price of above and advance of 40%.	
"	10c.	black, (Fig. 4) unused.....	6.00
"	"	" used.....	2.25
"	"	gray-black, unused.....	7.50
"	"	" " used.....	2 75
"	"	used on original envelope, 25% advance on above prices.	
"	"	pair, double price of above, and 50% advance.	
"	$\frac{1}{2}$	of ten cents used as 5 cents on original letter.....	30 00
1875,	5c.	brown, (Fig. 5) unused.....	1.00
"	10c.	black, (Fig. 6)	75

* Note. An unused copy of the ten cent value on so-called *white* paper was sold at the Ninth Auction Sale of R. F. Albrecht & Co., for \$13.50 Used copies on white (?) paper of this value are worth about \$5.00.

W. A. W.

(TO BE CONTINUED).

THE PRINTERS' VICTIM.

By L. H. BENTON.

SURCHARGES seem to have been fully discussed of late in our philatelic journals. Some uphold them—the whole business—for what, I cannot say. It requires an expert to distinguish the genuine from a counterfeit, with enough of a degree of surety to feel confident enough to place it in his album. Few ordinary collectors are able to do this, though one writer says that any collector can tell enough to rely upon. We tell counterfeits by comparison with originals. What *originals* have we with which to compare the overprints except those which to begin with are very uncertain themselves? And when it is in a very few cases possible to do so, and they do not compare, how many times is the varying specimen called a *new* "variety," and hailed with delight by the surcharge fiend?

Another writer upholds them and considers all points excepting *the* point—the one which is to blame for it all. I refer to the speculative issues, especially of the French colonies.

The similarity borne by a collection of surcharged stamps to a type-founder's catalogue is appalling.

And then remember the Peruvian eyesores—those geometrical demonstrations on stamps.

Leave Sir Charge to himself and cultivate the acquaintance of Mr. L. E. Gitimate. See? The field is large and varied enough without him.

THE POSTAL ADMINISTRATION OF THE UNITED STATES OF AMERICA.

BY CAPTAIN ERNEST F. WURTELE.

PART I.

THE object in view in writing under the above heading, is to touch upon such points as may present more than ordinary interest to the large number of persons now engaged in the study of Philately, and the pleasures derived from the same. Philatelists of the present day require to become more conversant with those matters appertaining directly to the means adopted for the careful handling of and the despatching of mails, as well as to a general knowledge of the inside as well as outside service which is necessary in the performance of and in conducting the postal administration of countries.

The improvements made in this respect, with reference to the United States of America, are such as to form an excellent basis upon which to prepare a paper, and in consequence is now presented to your notice, and which it is hoped may in a measure serve to promote greater interest in a general way, as well as beneficial in an instructional view of the subject under consideration.

Mr. John Wanamaker, the late Postmaster-General, during his term of office put forth every endeavor to perfect the administration of his department, and with a satisfactory result. His systematic study of the postal administration and customs of other countries, combined with a careful consideration of the work accomplished by his predecessors in office, and his careful thought in planning further improvements, have all added very materially to the present efficiency of that department of the public service.

Statistical reports show that a continual development of every branch of the system has gone on. The policy adopted was to meet the demands and wishes of the people, a policy which, though in a measure entailing extra expenditure on the Department, nevertheless must be admitted as adapting itself to the convenience of the people, a matter of the greatest importance to them, who are by necessity compelled to make use of the postal service frequently, and with the majority of the people, daily.

The growth of the postal service in the past four years has been very marked, as shown by the increase in the mileage of over seventy-five millions of miles. For the four years beginning the first of April, 1889, the receipts and disbursements from all sources will amount to about \$561,000,000, and as no defalcation of the public money has occurred, the record can be considered as possessing more than ordinary interest.

For the four years in question, as far as can be ascertained, the net increase in the postal revenue has exceeded eighteen and a quarter of a million of dollars, as against about half that sum for the four preceding years, which represents a larger sum than the gross revenue of the Department in 1861. Should the increase be maintained in a like proportion, the gross postal revenue in 1900 will likely exceed \$132,000,000. These figures tend to show the vast amount of labor and care which is involved in this department of the country's service.

In 1876 (Centennial year), there were only 87 free delivery offices and less than 3,500 money order offices, whilst at the present day there are 601 of the former and 16,689 of the latter.

In 1884 the railway mail service consisted of 4,356 men, while it now numbers 6,400 men well adapted in every way to their business.

The decrease in errors has been particularly noticeable, showing that the greatest possible care is given by the administration to the public welfare and to the selection of such employes as will best conduce to reduce the errors to a minimum.

Four years ago, the number of errors registered against railway postal clerks was in a ratio of 1 to every 3,643 pieces, while at the present time it is in the ratio of 1 to every 5,466 pieces.

Among the leading improvements may be mentioned the following: A postal museum, to which a large number of foreign countries, as well as a great many Americans, have contributed, is an established fact, as will be manifest to any visitor to the department exhibit at the World's Fair in Chicago.

Tests of stamp-cancelling machines, intended to hasten the despatch of mail in the larger offices, have resulted in the award of contracts by which, under the successful operations of the machines and at an expense of only \$40,000 annually, delays are prevented and a saving of \$140,000 in the award of clerk hire has been made.

Money order facilities were extended to every office where the compensation of the postmaster amounted to \$200 or more per annum; as a consequence, the number of money order offices during the past four years has been increased over 80 per cent. and the number in the last year over 50 per cent. The full execution of this order will bring the number of money-order offices to 20,000.

The number of miles of railroad upon which the railway postal clerks perform service has increased from something over 133,000 in 1889 to something over 165,000 in 1892.

The savings resulting from the reletting of contracts for the transportations of mails have amounted in four years to a round million of dollars, as well as increasing the usefulness of the service.

In the suburbs of many of the large cities quicker distributions and collections have been provided for by means of the electric roads, and the number and extent of the city distributions on railroad trains have been increased over 50 per cent.

The efforts of the postmaster at St. Louis to provide for the sorting of mails in transit on street cars have, after a period of two years, been crowned with success, and the way is opened for the application of this principle to cities generally where street car lines radiate from the post offices.

Three new kinds of postal cards have been introduced, two of the ordinary kind, one larger and one smaller than the one so long in use, and the third a double postal card with paid reply.

On January the first, a new set of stamps was issued to celebrate the advent of Columbus, to be in use during the year 1893 only.

American delegates have attended the Postal Union at Vienna and taken a leading part in its deliberations.

Money order conventions were made with the postal administrations of the following foreign countries:—Newfoundland, Bahamas, Trinidad, Tobago, Austria-Hungary, British Guiana and Luxembourg.

Parcels post conventions between the United States and the following countries: Leeward Islands, Salvador, Costa Rica, Danish West India Islands, British Guiana, Windward Islands, Ecuador, and the Republic of Honduras.

(TO BE CONTINUED).

CLASSES TO COLLECT.

BY W. CULLEN BROWN.

TO-DAY is a day of specialism. Each month finds us deeper and deeper into the study of our stamps. You will find that specialists study their stamps to an extent far greater than the general collector, for, in his limited field, his energies are not scattered to the extent that those of a devoted general collector are. We all admit—and perhaps this is one of our pet arguments as to the benefits of Philately—that the study of our stamps, and the knowledge gained thereby, is one of the most important advantages conferred by the Goddess Philately on her prostrate admirers and worshippers. This granted, to make a proper and advantageous study of our stamps, it is, of course, reasonable to state that it is not wise to have a field too extensive, else it is a case of “knowing everything, yet knowing nothing well.” For these reasons I am to-day an exponent and supporter of specialism, and it is my intention in this article to briefly outline a few desirable specialties.

Specialism may be practised to a greater or less extent. Some collectors seem to have the idea that to be a specialist you must throw up the greater part of your collection and confine yourself to a single country. This idea seems to me to be sheer foolishness. We are all specialists of a kind. We all have some favorite country that we prefer to all others, even though we collect everything from everywhere. Thus a general collector is in a small degree a specialist, having some country he devotes more attention to than to others. Now I shall not attempt to deal with the most important district to collect, for in all likelihood I should find few of my opinion; but I shall, instead of dealing with the *districts*, on the other hand, deal with the important classes to collect.

What is to my mind one of Philately's most interesting fields of specialism, and one which has assumed surprisingly large dimensions of late years, is postal-card collecting. We can find but few collectors of postal cards of twenty years standing, yet to-day the hosts of post card collectors only serve to show the more rapid advance of this part of our science. From a point of beauty, postal cards are even superior to stamps, that is, on the whole. When secured in an unused state, they are especially beautiful. The price of cards is but a trifle higher than those of stamps, but a post card collector is as content with his collection of two hundred varieties as the stamp collector is who possesses one thousand. Dealers in post cards who devote all their attention, or the greater part of it, to dealing in postal cards, are plentiful, and as a result we are enabled to secure both used and unused cards at very reasonable prices. Magazines devoted solely to the interest of postal card collectors, are published both in America and Europe, and these are doing much toward increasing the interest in this branch of Philately. The Postal Card Society of America, although the only one on this continent, is one of the best managed Philatelic societies in existence. Its departments have a purpose in view, and are in a state of great activity. Its officers are efficient, its members earnestly interested in its success, and composed, as it is, of workers, we have a model society. The only matter relating to postal card collecting is the arrangement of the cards. We are now led to believe that both an English and an American dealer have succeeded in completing an album in which the cards can be placed and shown to advantage.

Revenue stamps have for years been despised and scorned as stamps not fit to collect. Why so? For no other reason than that they were for *revenue* use, and not for postal use. The cloud of ignorance which has so long hung over the eyes of collectors, hiding

from their vision this matter in its true light, is at last beginning to lift, and disclose to their long dimmed vision their errors, mistakes, and lost opportunities of the past. In plain words they now see their foolishness in leaving neglected so important a part of Philately. Five years ago revenue stamps were a drug, and could be bought for a song, but during the past year the demand has increased to such an extent that already they are commanding prices which are in many cases one hundred fold higher than those at which the same stamps could be bought for five years ago. The collecting of revenue stamps was brought before Philatelists in the following manner: Dealers began pushing and booming the revenue stamps, each dealer those of his own country (specialists gave rise to the above), till step by step the dealer brought country after country before his customers' notice, first United States, then Mexico, then Canada, then Great Britain, and so on until at last the whole earth was included. At the time of writing revenue-stamp collecting has increased to a degree even more remarkable than the increase of postal-card collecting has been. Dealers all over the country are advertising, "Revenues a specialty." Great Britain supports a first class journal, published solely for revenue collectors. I myself can see no reason whatever why revenue stamps should not occupy the position of influence with stamp collectors that postage stamps do. As to beauty, excellence of design, harmony of color, etc., they are in many cases superior to postage stamps. The uplifted curtain of the future discloses to our view the time, not now far distant, when revenue stamps will be collected equally as much as postage stamps. In a very short time many of the rare revenue stamps which can now be bought at low prices, will command prices quite as high as the rarer varieties of postage stamps. "A word to the wise is sufficient"; complete your sets "while it is yet day, for the night cometh," and the favorable opportunity will be forever gone.

Space forbids me to deal fully with a couple of other classes of collecting, which are almost as equally interesting as the two named above. Entire envelopes are now exclusively collected, especially in unused condition, in which state they probably form the most beautiful and interesting branch of our hobby.

Again oddities are collected by many, as an outside specialty; why I cannot tell, but evidently not for their beauty—albinos, mis-cuts, mis-strikes, double impressions, and in fact anything of a like trashy nature seems to be carefully hoarded up. Don't do it!

Another very *useful* specialty is that of counterfeits, which are of great value for comparing with the genuine stamps, and the Philatelist who masters the points of difference between the genuine and the forged stamps has acquired an important portion of his Philatelic education.

So much for a few interesting side specialties, for either specialists or general collectors.

DOES IT PAY?

SO far as the dissemination of knowledge is concerned, the magazines devoted to Philately are by no means in the background. There is so much to be learned of and about stamps, that the acquirement of a thorough knowledge of the science is, indeed, a difficult task. Whatever their fault may be, therefore, our magazines are, certainly, entitled to recognition as the foundation of Philately, the result of their establishment being that stamp collectors have been more easily able to give and take information of a character mutually beneficial, thus making the collecting of stamps to be looked upon as a vocation pursued by those possessing more than the usual amount of intellect, instead of as a species of crankism. To Philatelic journalism, then, in my mind, belongs the honor of the success of Philately and the multiplication of its adherents. It is useless to harp upon the question of the fitness of the average Philatelic journal of this age. Taking the magazines as a whole, the better class is becoming better, and the worse, worse. There are flaws in everything, and it is useless to endeavor to eradicate them.

Who support stamp papers? Dealers in and collectors of stamps. The former by advertising, and the latter by subscription, presumably. Does it pay? This is the tantalizing question which confronts our dealers, and it is one in which they are personally interested.

It is invariably acknowledged that an affirmative answer is the more frequent. This, however, refers to advertising generally. Does philatelic advertising pay? That is the question.

Pecuniarily, philatelic advertising does not pay, unless it is proceeded with in a business-like and methodical manner. Stamp dealers and vendors are at a great disadvantage as compared with merchants who have other wares to sell. Why? Because stamp dealers—the ordinary stamp dealers, I mean—all offer stamps for sale, and they have no other way to offer them than through a stamp paper. Thus it is that each advertiser in a stamp paper is competitive with the other advertisers, one and all.

In a monthly magazine, for example, *Scribner's* or *The Cosmopolitan*, one thousand and one distinctly different articles are offered, which, of course, gives each and every advertiser a better chance than the dealer in stamps, who has nothing to offer but stamps, and articles pertaining thereto, and nowhere to offer them except in stamp papers.

I have intimated that advertising will pay if it is conducted on a proper basis. A spasmodic advertiser is, in most cases, a failure. To keep at it is your first lesson. Remember, then, dealers, rather than insert a two inch advertisement in alternate numbers of a paper, insert one inch in every number. You are, of course, aware that you are among a class of people whose sole aim is identical with your own, which is to convince stamp collectors that you sell the best and cheapest stamps. Your advertisement is on a page where there are a dozen other advertisements, each of which is a direct competitor of yours. It is needless, therefore, for me to counsel you to see that your advertisement is attractive, and so worded as to catch the reader's eye. In order to do this you must have brevity. "Be brief." Do not, under any circumstances, force the compositor to set your advertisement in six point type. An inch advertisement containing twenty words is ample for the space.

So far as advertisement construction is concerned, philatelic advertisers are "in the backwoods." Originality is displayed by few, and these few are the successful

dealers. In this respect, that is, lack of originality, the dealers are, in a measure, responsible for the failure of their advertisements to bring forth fruit.

Take any stamp paper from your library, and scan its advertising pages. Fifty per cent. of the advertisers invite you to send for their approval sheets, at various commissions. Fully thirty per cent. more want you to try one of their packets. A few—only a few—advertise good stamps and attach thereto a statement of their prices. They deal in the *creme de la creme* of the business.

There are, of course, exceptions to the general run of philatelic advertisements. Notably among these is Guy W. Green's "only one on earth." Mr. Green has struck a good thing; he knows it, and he keeps it up. 'Tis truly too sad, however, that so good an advertisement should be wasted on so poor a production as *The Philatelic Fraud Reporter*. "One column" Rothfuchs is another effective advertiser. Mr. Rothfuchs generally uses one column in which he enumerates the cash prices he will give or take for certain stamps. This is far better than the blind way of asking people to "send for our approval sheets at 'steen per cent. commission." E. Y. Parker is another notable advertiser. Brevity appears to be his standpoint, although his advertisements do not appear quite as regularly as they should. Who wants a better advertisement than the inch cut that Trifet is running in all the papers? The signature at the head attracts attention. The wording of the advertisement is complete, yet concise. Many dealers could take good points from such an advertisement.

Among those dealers who display ingenuity in their advertisement construction are the Crittenden & Borgman Company, George Kaufman, Charles Beamish, the Mekeel Company, Southern Stamp and Publishing Company, etc., etc.

The advertising rate of American stamp journals are, in most cases, exorbitant. Papers with a circulation of less than five hundred are generally worth *nil* as advertising mediums. Their mailing list is but a fragment of a contemporary's with a larger circulation. Still, a paper with five hundred circulation might, in some instances, pay better than one with a circulation of five thousand. How can you judge of this? Ordinarity by the tone of the magazine's contents, its appearance, and the class of the dealers who patronize its advertising columns. The best test is, unquestionably, a trial advertisement. "Does it pay?" will be answered forcibly and finally in three months' time.

Dealers can afford to spend some money in advertising, even though it is not of direct benefit to their business, as there is as large a margin of profit in a properly conducted stamp business as in any other business on this globe. Like all other enterprises, however, it takes capital to run.

Dealers are beginning to understand that a magazine of respectable proportions, giving entertaining and instructive reading matter, typographically neat and editorially well conducted, is the magazine in which to be represented. If they will eschew the small insignificant sheets, the average returns from their advertisements will warrant an affirmative answer to the query: "Does it pay?"

R. W. ASHCROFT.

THE EDITOR'S CORNER.

INTRODUCTORY.

IN making our customary bow to the Philatelic public, we think it necessary to justify our appeal for support in the face of the large number of journals devoted to this science, and which *appear* and *disappear* with almost monotonous regularity.

So large a number of these publications are but little more than dealers' *lists* or *puffs*, or consist in the main of articles which have before appeared in other pages, that it seemed to us and to those of our friends whom we have consulted that there was room for a magazine conducted upon high-class grounds, devoted to Philately in its best aspects, not with the idea of forwarding the interests of money-making stamp collecting as a trade, but the study of the science.

Our articles—which, by the way, will always be *original*—will be prepared by some of the acknowledged leaders in Philatelic literature. We have on our list of contributors, Capt. E. F. Wurtele, J. R. Hooper, R. W. Ashcroft, L. H. Benton, W. Cullen Brown, Roy F. Greene, Guy W. Green, C. E. Severn, W. A. Withrow, "Texarkana," "Professor Shelly," J. P. Glass, Brewster C. Kenyon, L. G. Quackenbush, "The Antiquary," and several others on general subjects, while our chronicle will be ably conducted by W. C. Stone. W. A. Withrow will discourse on the series of the stamps of the United States of America, including the regular adhesives, the departments, the newspaper stamps, the envelope stamps and the provisional issues, as well as the Confederate States, both locals and the regular issue, which it is our purpose to illustrate extensively. In addition to this respectable list of names we are in negotiation with many other writers of both hemispheres, and have arranged with correspondents in many lands for information crisp and new.

So far as lies in our power, it is our determination to fill the promises made in our advance circular and to endeavor to put THE CANADIAN JOURNAL OF PHILATELY upon such a basis as to ensure recognition as a standard publication, and to this end we should thank our readers, subscribers or advertisers, to favor us with their suggestions as to any improvements of which they think it capable.

EDWARD YOUNG PARKER.

WE have chosen as the subject of our biography for the initial number that genial person known as Mr. Edward Y. Parker.

He first saw the light of day in the village of Weston, about ten miles from Toronto, August 13th, 1865. He received a good high school education, and has been identified with Philately for over twelve years.

He first began collecting in 1881, but since has disposed of his general collection, and is now only paying attention to the stamps of British North America and the United States of America. He is at the present day the undisputed largest dealer in the Dominion of Canada, and the only one that devotes his whole time to dealing. His specialties are Canada, United States of America and *rare* foreign stamps, and he has at present a very large stock, both rare and common. He recently purchased one of the finest general collections on this continent, and in so doing added many varieties to his already large stock. He is a member of the American Philatelic Association and the Toronto Philatelic Club.

AN APOLOGY.

WE beg to offer an apology for the non-appearance of our "Chronicle of New Issues," also the colored plate which was to have accompanied the same in this number, as the copy of it had not arrived at the time of our going to press. We shall make it up in some future number, so our subscribers will eventually not lose anything by its non-appearance.

TO OUR READERS.

WE, on behalf of our contributors, would at all times be pleased to receive information regarding any errors in our articles which pertain to stamps, or of having in your possession any varieties not mentioned in them. We particularly desire this of our U.S. article, as we wish it to be as complete and correct as possible, and a reliable guide for collectors.

PRINCE EDWARD ISLAND.

IN a letter recently received from Mr. Edward J. Nankivell, assistant editor and manager of *The London Philatelist*, he stated that the "Philatelic Society of London" had purchased the *original* plates or dies from which the stamps of Prince Edward Island were printed. The society is having proofs printed off on plate paper from them for the readers of their journal, *The London Philatelist*, and after that is done the dies are to be *defaced* and hung up in their rooms. There will be *seven* plates in all. He wound up by saying, "We have thus saved these plates from the hands of the reprinters forever."

COLUMBIAN ENVELOPE ERROR.

THROUGH the kindness of Mr. W. H. Bruce, we are the possessors of an error of the one cent value of the United States Columbian envelope.

The error is in the lines which represent the parallels of longitude and latitude, parts of some of them being missing. The first parallel of latitude south of, or below, the equator, is missing in the globe on which the head of "Liberty" is represented, from the left side of it to her upper lip, and the first two parallels of longitude from the left are missing, from the equator to the second parallel of latitude south of the equator. The circle is broken on the left side also. We have received several used copies of this same error during the past few weeks.

A SLIGHT DEVIATION.

AFTER sending out our advance circular, we decided on not having an engraved cover, preferring to put the necessary cost of same to the advancement and betterment of the interior. We do not see the use of an expensive cover, as it is *thrown* away when the journal is bound. Another change we decided on was not to have a review department, at least for regular publications. We shall continue, however, to review all occasional publications and priced catalogues of auction sales, which come under our notice. We shall review all initial numbers of new papers, and occasional numbers of other journals.

UNITED STATES ISSUE OF 1847.

THE number of adhesive stamps of this series cannot be determined exactly, but it may benefit our readers to know some of the figures relating to them. 4,400,000 of the "5 cents" value, and 1,050,000 of the "10 cents" value were furnished the department, of which 3,712,000 of the "5 cents" value, and 891,000 of the "10 cents" value, were distributed; a *portion*, to the value of \$12,038.55, were returned, and exchanged for the issue of 1851. The amount of stamps issued of the other series can be determined, and will be found in the text of "The Adhesive Postage Stamps of the United States of America."

LITERATURE.

A FRAUD LIST.

WE are in receipt of a copy of an *Alphabetical list of advertised Philatelic Frauds, as collected and arranged by A. B. Merrill*. This little book is a very valuable one, especially to dealers, as it contains a list of frauds in the several branches of Philately, *i. e.*, approval sheet frauds, substitutors, etc., who have been advertised at different times by their victims and is most complete in all its details. Every other page is ruled into spaces for the insertion of the names of new frauds, and taking it all through it is a very handy book for reference.

NEW MAGAZINES.

OF the *initial* numbers received by us since our announcement, that of *The Philatelist* undoubtedly beats them all. We waited patiently for it to reach our sanctum, and although it arrived a month later than announced, it came up to our expectations. The first striking feature of this new magazine are the miniature portraits of the authors which accompany their articles. After reading a rather lengthy but good *Introductory*, we hasten to scan the rest of the contents. The first article that takes our eye is "The Standard of Philatelic Literature" by J. P. Glass and in it he discourses upon the contents of our magazines. He denounces such trash as is met with in a good many of our papers and winds up by saying: "If writers will take the time to study their albums and books, and editors will not be too squeamish about filling the waste basket, we shall soon have an array of publications of which none need be ashamed." We heartily agree with him on this point and trust that a good many of our editors will take this sound advice to heart.

When the startling announcement "Wanted Forthwith" met our eyes, we were dumbstruck and thought that "ye editor" had disgraced his journal by inserting one of those abominable *paid puffs*, but when we read further, found it not to be the case. It is a very creditable article by S. M. Graves, and in it he ably sets forth the need of an "International Stamp Catalogue." "A Comparison that is not Odious" is the title of a good article in which an issue of a stamp magazine of a decade ago and one of the present day is compared by C. E. Severn, who is fast becoming one of our acknowledged leading writers in Philatelic Literature. Among the other equally meritorious articles which make up this creditable *initial* number are an "Autobiography of a Stamp" by Charles Jenny; notes from different quarters of the globe; "Editorial"; "To an old Collecting

Friend," by Guy W. Green; "A Song of My Album," by Roy F. Greene, and the opening parts of an "Auction Epitome of United States Stamps," compiled by H. C. Beardsley. We all have our *likes* and *dislikes*, and we do not approve of the idea of having some articles in smaller type than others, as it looks "crowded"; rather had some of those editorials been left out and the same sized type used throughout. Doubtless owing to the scarcity of good engravers out in the "far west," the cuts, and that of the cover especially, are far from being works of art.

The next in order of merit though not in size is *The Ohio Stamp*. It comes to us looking fresh, and its typography very good. There is nothing much of any importance in the way of good reading. The contents are made up of "Notes from Ohio," "Notes on U. S. Stamps," "Editorials" and "Jottings." A few papers are reviewed in a special column devoted to that purpose. A slight fault with it, however, is the mixing up of the reading matter with the advertisements, or *vice versa*.

Another new one is *The Collector's Review*, a very neat four-page paper from Denver. It contains some good readable matter, and typographically is very neat. This is a good point in its favor, as mostly all the new papers come to hand very bad in this respect.

The second largest in size and also the first to be welcomed (?) to our sanctum was *The Illinois Philatelist*. This is the worst looking one in all respects received by us. There is nothing of special merit to need comment upon in this number. It has one good point in its favor, however, "out on time," as promised.

ART IN PHILATELY.

By J. P. GLASS.

IT certainly will require little or no demonstration to show that art is not only possible, but really to be found in connection with Philatelic pursuits. But it may sound like a wild statement to say that without art there can be no true philately. However, this is a statement I shall take the responsibility of making, and if I become entangled thereby in difficulties from which there is no escape, my blood be upon my own head.

First, then, without art in some form, and to some degree, there would be no stamps to begin with. Of course in many of the earlier issues, and in too great a number of the current ones, there would be considerable difficulty in tracing any semblance of anything worthy the name, but it must be acknowledged that in most stamps may be seen indisputable evidence of artistic skill and taste, both in the invention of the design and in its execution. Then, too, in the matter of colors, it is becoming more and more the practice to employ those shades which are more pleasing to the eye in preference to those brindle and washed-out looking alleged colors so common in the oldest issues. But all this has to do with the manufacture of stamps, which, however necessary to Philately it may be, certainly can not be called a branch of Philately itself. What I want to speak of principally is the necessity of art in Philately and its importance to the success of a collection.

The Philatelist must have a certain degree of artistic taste and ability. Of course we do not select a stamp upon its artistic merits. That would be the height of absurdity. A collector, whether a specialist or a general collector, chooses a stamp because it completes or helps to complete his collection. Neither does the evidence of art in the design regulate the value of a stamp, which is of course based upon the genuineness, rarity, and sometimes other minor points in no way connected with the beauty or work-

manship of the stamp itself. But in this day of specialism—and who shall deny that this plan of collecting is not daily growing more popular?—printed albums are rapidly giving place to blank albums. Here it is that may be seen the artistic taste or the lack of it which makes or mars the beauty of a collection. It is not human nature to look for a long time at anything which is not in and of itself pleasing to the eye. And a badly arranged collection in a blank album is certainly not a pleasing thing, no matter how many rarities it may contain. Does it not require an artistic eye and executive skill to arrange stamps tastefully? They should be mounted with regard to shape, size and relative position as well as in sets. In fact, I think in mounting stamps in a blank album more notice should be given to the symmetrical arrangement than to the chronological placing of the stamps. Just one more word in this line, and I rejoice to know that there are indeed very few who class themselves with advanced collectors to whom this word is necessary. No one is an artist in this line who permits for a moment anything in his album or among his mounted specimens which is in any degree removed from neatness. So important is this that rather than have one finger mark or one little blot or tear on a page, it would be far better to remove the entire page and insert another.

What I wanted most to speak of, however, is art in Philatelic journalism. Philately has reached that stage where a few poorly edited and more poorly printed papers not only will not suffice, but ought not to exist. The art of journalism and printing is so far advanced that good papers are not only possible, but ought to be demanded. Philatelists want good papers, and should give them their support. Blurred printing, bad spelling, nightmare engravings, have no more place in Philatelic journalism than elsewhere, and should not be tolerated. Art need not be confined to illustrated magazines, but has a place in the printed page just as truly as in the most elaborate engraving. It is gratifying to notice that high-class magazines are appearing, and it is to be hoped they will receive the support of Philatelists everywhere. Of course we should also demand a good quality of reading as well as artistic and pleasing workmanship on the mechanical make up, but where the latter is found it is hardly likely the former will be lacking. The two travel hand in hand. I remember noticing in a book I was reading some years ago a peculiar misquotation of a well known saying, in which printing was spoken of as "the art deservative of all arts." "Well, that is not so bad. If any art is "deservative," or deserving of support, it is good printing. Let us not look always for the cheapest, but for the best.

CANADIAN REVENUE STAMPS.

By J. R. HOOPER.

WITHOUT a doubt the most handsome sets of fiscal stamps in the world will be found in those which have been and are now issued in the Dominion of Canada. This factor probably has a great deal to do with the large and ever-growing number of Philatelists who have taken up this branch of collecting. At one period, namely, a dozen years ago, hardly anyone thought it worth while to go into the collecting of revenue stamps. Now, things have changed, and about nine out of every ten Canadian collectors either make a specialty in one or the whole of the many exceedingly beautiful sets emitted by our own country. It is just beginning to dawn upon many that there are certain fiscals belonging to the Dominion which are exceedingly rare, and have a decided monetary value. I have never seen a *complete* collection of Canada revenues

comprising law, bill, tobacco, spirit license and other stamps. At the same time I believe I have seen the best collection known to exist at the present day, and containing close on one thousand varieties each.

These revenues may be divided into two classes, *i.e.*, those which have an expressed value on their face, and those which have no value designated. In the former I class the three issues of bill stamps, the law stamps issued by the various provinces, those issued by the Federal Government for the Supreme Court, the weights and measures, and the gas inspection stamps. With the second class, we place the tobacco stamps, ribbon, square, diamond and cigarette, also the petroleum, spirit, bonded permits and lock seal stamps. Collectors are apt to draw the line on those stamps which have a monetary value expressed. Thus they will collect the "gas inspection ten cents," and leave out the "cut plug quarter pound," although, in one sense they are both the same, inasmuch as they represent duty paid to the Crown. Owing to the frequent changing of the tariff and customs duties, it would be impossible to put the actual *value* in money on the engraving of each of the tobacco or customs excise stamps.

With such stamps, however, as the bonded revenue permits, and lock seal labels, we have what might be classed by some as a third-class, as they do not necessarily denote a tax on revenue paid or to be paid. Yet they form a part of our great revenue system of the present day. Of the law stamps proper, the Supreme Court is issued by the Federal or Dominion Government, and the others by the various Local or Provincial Governments. These present a very artistic series, and the varied colors are on a line with the beautiful engravings. The symbolical figure of "Justice" is depicted on most of the latter. To my personal taste I admire the higher values of the second and third issue bill stamps, with the Supreme Court and Quebec Law next in order.

Which is the rarest Canada revenue? This is a question most difficult to answer. Before the Quebec Government gave some cancelled specimens of the \$10, \$20 and \$30 law stamps to collectors, these stamps were certainly a great rarity. Being placed on documents of great importance, combined with a very infrequent use, they rank as real rarities. I have never seen a genuinely used specimen, but have seen several "cancelled to order." But the Local Government, having become pestered with applications, promptly shut down decisively on giving any of these stamps away, so there is a possibility of these high values again taking rank where they properly belong. The \$3 third issue bill stamp, surcharged "N.S." is looked upon by many as being the rarest fiscal in Canada. I believe I have seen as many, if not more, of the \$3 value than the \$2 value, yet both are rare. Recently, we are told, these surcharges have been counterfeited. If done with the exact type—not a thing impossible—they will prove to be very dangerous to collectors. At the sale of my own revenue collection in New York, the \$30 Quebec Law, cancelled to order, only brought \$10.25, and the \$3 "N.S." sold for \$10.50. These prices are certainly much too low, but not indicative of the rarity of the stamps, but simply that there was no demand for them in that market.

The red lock seal labels are very scarce, while the blue are common enough. Of the first issue Canada Bill stamps, the \$2 and \$3 appear to be plentiful *unused*, due to remainders, but the \$1 *unused* is very scarce, and I know positively there are no quantity of them in the source from which the other values emanated. Of the second issue, the \$2 red and purple is much scarcer than the \$3 red and indigo, of which there is a stock *unused* held by a party. The third issue is a cheap set and easily obtainable, either used or unused, large quantities being held by dealers and collectors, or rather speculators. I have never seen a specimen of the \$3 value, *blue* with black centre, that

I would guarantee. I have, however, seen a number of the *green* with black centre changed chemically to blue. I do not doubt the existence of this error, but, unless positive proof is forthcoming of its genuineness, what are we to do, particularly when they are quoted at \$10 to \$15 each?

The Supreme Court stamps have been had unused at face value by certain collectors, and none of them are rare. The \$10 gas and the "no value" red weights and measures stamps are hard to obtain, but neither are rare. Manitoba presents probably the rarest of the law stamps in her provisional issues of 1877 and 1881-2. When we get a proper catalogue of all the issues, with different varieties of surcharges, it will then be seen the large number there is for this Province. Instead of five of the provisional issue, there will be nearer twenty-five varieties, some almost unique, and most of them unobtainable, except for large sums. Altogether Manitoba will give nearly one hundred varieties of law stamps, Nova Scotia but *one* value and three varieties, New Brunswick and British Columbia each seven varieties.

The Quebec assurance stamps are most difficult to obtain and the collector with the full set from one cent to \$5, has a value of at least \$35 to \$40. The \$4 and \$5 are each worth over \$10. In the weights and measures stamps we will find not only the registered numbers across the top and in the centre, but of different sized type. In the third issue bill stamps there will be found different papers, the thick wove being the commonest; the dollar values are on thick and thin wove, and most of the "cents" on so-called ribbed paper—in reality a wove paper slightly ribbed.

Altogether the collection of revenue stamps is very interesting, and in due time they will become a much more prominent feature in Philately than at present. I have no hesitation in saying that I believe the best collection of Canada revenues is in the possession of Mr. H. E. Deats, a prominent United States collector.

THE PHILATELIC FIELD OF THE UNITED STATES.

An Epitome.

By L. H. BENTON.

THE field afforded to the United States specialists is so vast and diversified, and the number of devotees to this section so great, that I think a complete epitome of the various classes of stamps found will be of no little interest, hence this article.

To begin with, there are no less than *eighty-six* different values expressed upon them. Of the "cent" values there are 36, as follows: 1, 2, 3, 4, 5, 6, 7, 7½, 8, 9, 10, 12, 12½, 15, 16½, 18, 20, 24, 25, 30, 33½, 36, 37, 40, 45, 48, 50, 60, 70, 72, 75, 80, 84, 90, 95 and 96. That leaves fifty "dollar" values as follows: 1.00, 1.14, 1.20, 1.25, 1.30, 1.40, 1.45, 1.50, 1.60, 1.70, 1.75, 1.90, 1.92, 1.95, 2.00, 2.20, 2.40, 2.45, 2.50, 3.00, 3.50, 4.00, 5.00, 5.50, 6.00, 7.00, 8.00, 9.00, 10.00, 12.00, 14.00, 15.00, 19.00, 20.00, 24.00, 25.00, 28.00, 30.00, 36.00, 38.00, 40.00, 45.00, 48.00, 50.00, 56.00, 60.00, 100.00, 200.00, 500.00 and 5,000.00.

Now to class all these stamps. We begin with:

- | | |
|--|-------------------|
| 1. Postage: | B. Carrier. |
| A. Provisional: Alexandria, Baltimore, Brattleboro', Millbury, New Haven, New York, Providence, and St. Louis. | C. General issue: |
| | 1. Adhesive. |
| | 2. Envelope. |
| | 3. Letter-sheet. |

4. Wrapper.
 5. Card.
 D. Newspaper, or Periodical.
 E. Special Delivery.
 F. Unpaid, or "Due."
 G. Official Department :
1. Agriculture.
 2. Executive.
 3. Interior.
 4. Justice.
 5. Navy.
 6. Post Office :
 - a. Adhesive :
 1. Regular.
 2. Seal.
 - b. Envelopes.
 7. State.
 8. Treasury.
 9. War :
 - a. Adhesive.
 - b. Envelope.
 - c. Wrapper.
- H. Locals :
1. Letter Express.
 2. Parcel Delivery.
- I. Sanitary, Fair or Bazaar Stamps :
1. Albany, N Y.
 2. Boston, Mass.
 3. Brooklyn, N.Y.
 4. Philadelphia and New York.
 5. Springfield, Mass.
 6. Stamford, Conn.
 7. Washington, D.C., etc.
2. Telegraph.
 3. Telephone.
 4. Revenue :
- A. Internal :
1. Document :
 - a. Adhesive :
 1. "Agreement."
 2. "Bank Check."
 3. "Bill of Lading."
 4. "Bond."
 5. "Certificate."
 6. "Charter Party."
 7. "Contract."
 8. "Conveyance."
 9. "Entry of Goods."
 10. "Express."
11. "Foreign Exchange."
 12. "Inland Exchange."
 13. "Insurance."
 14. "Lease."
 15. "Life Insurance."
 16. "Manifest."
 17. "Mortgage."
 18. "Original Process."
 19. "Passage Ticket."
 20. "Playing Cards."
 21. "Power of Attorney."
 22. "Probate of Will."
 23. "Proprietary."
 24. "Protest."
 25. "Surety Bond."
 26. "Telegraph."
 27. "U.S. Inter. Revenue."
 28. "Warehouse Receipt "
- b. Printed on Document :
- | | | |
|---------|---|-----------------------|
| Check | } | Series of Boston, New |
| Draft | | York, Philadelphia |
| Receipt | | and St. Louis. |
- Agreements, Bills of Exchange, Bills of Lading, Bills of Sale, Brokers' Notes, Certificates, Contracts, Life Insurance Policies, Original Process, Passage Tickets, Pawnors' Checks, Powers of Attorney, Protests, Proxies, Satisfaction of Judgments, Sheriffs' Returns, Warehouse Receipts, and Weighers' Returns.
2. Beer.
 3. Cigar.
 4. Cigarette.
 5. Cotton (brass).
 6. Distillery Warehouse Receipt.
 7. Hydrometer.
 8. License (not included elsewhere in this list).
 9. Lock Seal.
 10. Oleomargarine.
 11. Liquor Dealer's License.
 - a. Retail.
 - b. Wholesale.
 12. Snuff.
 13. Spirits (various).
 14. Tobacco.

15. Private Proprietary Stamps :
- A. Match :
1. Adhesives :
 - a. Private Design.
 - b. 1st Issue "Proprietary" surcharged.
 2. Wrappers.
- B. Medicine :
1. Adhesives.
 - a. Private Design.
 - b. 1st issue "Proprietary" surcharged.
 - b1. 1st Issue "Playing Cards" surcharged.
 - b2. Not specified by name, "surcharged."
 2. Wrappers.
- C. Playing Cards.
1. Private Design.
 2. 1st Issue "Bank Check" surcharged.
 - 2a. 1st Issue "Express" surcharged.
 - 2b. 1st Issue "Playing Cards" surcharged.
 - 2c. 1st Issue "Proprietary" surcharged.
 - 2d. Not specified by name, surcharged.
- D. Canned Fruit.
- E. Perfumery :
1. Private Design.
 2. 1st Issue "Playing Cards" surcharged.
 - 2a. 1st Issue "Proprietary" surcharged.
 - 2b. Not specified by name.
- B. "Fiscals," (State Revenues) :
1. Alabama.
 2. California :
 - a. General (State Revenue).
 - b. Bill of Lading.
 - c. State Tax.
 1. Exchange.
 2. Insurance.
 3. Passenger Ticket.
3. Louisiana :
- a. Law.
 - b. Lottery.
4. Nevada.
5. Oregon (Insurance).
5. Fee Stamps :
- A. New York Custom House (\$ values).
 - B. Postal Note.
6. Miscellaneous :
- A. Royalty.
 - B. Savings Bank.
 - C. Meat Inspection, etc.
7. Early Colonial Duty Stamped Paper.
- A. Pre-Revolutionary, (values in pence).
 - B. Post Revolutionary (values in cents.)
 Issued by : Connecticut, Delaware, Georgia, Maryland, Massachusetts, New Hampshire, New Jersey, New York, North Carolina, Pennsylvania, Perth Amboy, Philadelphia, Rhode Island, South Carolina, Vermont, Virginia, and used in general among the colonies for the following documents :
 1. Printed Bill of Lading.
 2. Notice of Protest.
 3. Promissory Note (written).
 4. Power of Attorney (written).
 5. Printed Promissory Note.
 6. Printed Bill of Exchange.
 7. Bill of Exchange (written).
 8. Printed Insurance Agreement.
 9. Insurance Policy.
 10. Printed Power of Attorney.
 11. Printed Bond.
 12. Supervisor's Documents. N. Y., Mass., P. Amboy, R.I., and Phila.
 13. Sight Drafts.
 14. Retail Liquor Dealers' Licenses (city and country).

And then there are the Confederate States, General Issue and Provisionals, and among the latter are to be found :

* That is, other issues than first, or the '78 "Proprietaries."

- | | |
|------------------------|-----------------------------|
| 1. Athens, Ga. | 23. Mobile, Ala. |
| 2. Baton Rouge, La. | 24. Montgomery, Ala. |
| 3. Charleston, S.C. | 25. Nashville, Tenn. |
| 4. Clinton, La. | 26. New Orleans, La. |
| 5. Columbia, S.C. | 27. Okolona, Miss. |
| 6. Danville, Va. | 28. Petersburg, Va. |
| 7. Fayetteville, Ga. | 29. Pittsylvania C. H., Va. |
| 8. Fredericksburg, Va. | 30. Pleasant Shade, Va. |
| 9. Goliad, Tex. | 31. Raleigh, N.C. |
| 10. Greenville, Ala. | 32. Rheatown, Tenn. |
| 11. Helena, Tex. | 33. Richmond, Va. |
| 12. Henderson, Ga. | 34. Ringgold, Ga. |
| 13. Kingston, Tenn. | 35. Salem, N.C. |
| 14. Knoxville, Tenn. | 36. Selma, Ala. |
| 15. Lenoir, N.C. | 37. Spartanburg, S.C. |
| 16. Livingston, Ala. | 38. Statesville, N.C. |
| 17. Lynchburg, Va. | 39. Tellice Plains, Va. |
| 18. Macon, Ga. | 40. The Plains, Va. |
| 19. Madison, Fla. | 41. Tusculumbia, Ala. |
| 20. Marion, Va. | 42. Uniontown, Va. |
| 21. Memphis, Tenn. | 43. Wharton, Tex. |
| 22. Milledgeville, Ga. | And probably many others. |

The United States issues, or has issued, more stamps than any one country, though to be sure we do not see many stamps of certain classes of other countries, that is. there are more fiscals, locals, etc., than we ever dream of; still Uncle Sam is undoubtedly ahead.

The Scott Stamp and Coin Co., in their 53rd edition catalogue, note nearly 2,200 varieties of United States stamps.

Besides these there are nearly 300 fiscals (276, to be precise), of which 246 are of California, and several hundred others, as is apparent by the foregoing synopsis. And then the shades! Taken all in all, the total number of collectable varieties must be in the vicinity of the 3,000 mark.

Is it any wonder, then, that so many who become specialists turn to the United States of America for a model and ample field? A field in which the philatelic collector and student can wander on forever, and yet always find something new to take up his attention.

Apropos to this, here is something to ponder over. How many varieties is it possible to obtain of the 3 cent 1851-57 specimen? Suppose I tell you a *thousand*! Impossible! Not so! Now watch! There are said to be, on good authority, something like 300 shades of this stamp. We'll take 100 of them, the most distinct ones. Of the regular perforated ones there are the 100; count another set with the frame, or "outer line," that makes 200; of the regular variety there exist specimens with a line some distance at left, also at right, that is 200 more—total 400; same with the frame—200 more—total 600; they also exist with the outer line turned in to the engraving—100 more—total 700; the unperforated ones count 100 more; the left and right lines give 200 more; and the "bent line" 100 more; total 1,100! This is a possibility, not a probability, and as there is no crank to undertake the task, why we'll have to leave the proof to the future.

Such is *The Philatelic Field of the United States*.

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A PHILATELIC LEGEND.

BY LEWIS G. QUACKENBUSH.
CHAPTER I.

THERE is a story, almost old enough to be called a tradition, which the stamp collectors of Paris are never tired of telling. Outside of Parisians, few of those to whom the name of that great French Philatelist, Lucius Fontaigne, is familiar, have ever heard the romantic tale which certain Philatelic veterans delight to rehearse to the younger collectors of to-day.

About the spring of 1856, the residents of the vicinity were surprised at the news that the old house at the corner of the Rue de Normandie and the Rue de Saintonge, tenantless for more than twenty years, was at last rented and occupied. The building was a quaint old structure, magnificent in its time, and even then retaining a certain dignity in its decay. It had been occupied by the Duc d'Authon when that treacherous nobleman was at the height of his popularity, but since his death it had, for some reason, never found a tenant. Perhaps it was because Varkoff, the Russian ambassador, was believed to have been murdered there; or perhaps because the neighbors told vague stories of the ghosts and goblins that were popularly believed to take possession of the deserted building after nightfall. At least the large handsome dwelling grew old and faded in solitude, and there was not a man, woman or child in that portion of the city who would have spent a night in the old house for a fortune. It was, therefore, an interesting, as well as a startling event to the whole community, when the house was renovated and aired, furniture moved in, and a family actually took possession.

The family was not a large one; only an old man and a young girl of some ten or twelve years, probably his grand-daughter, besides a couple of servants. The man was probably not as old as he appeared to be. His form seemed to indicate that he had aged more from weight of care than any other cause. His slight figure was still erect and his step was firm. Only his close shaven face looked aged and wrinkled. It was some time before even his name was learned. Even then, there were few who believed that his real name was Vadeaux. At that time there were many prominent men who found it prudent to live in retirement, and the neighborhood believed that he was one of these. Many were the wild guesses made as to his identity, and he was the great topic for gossip in the vicinity for years; yet, if he knew it, it affected him not. M. Vadeaux seldom left his house: his grand-daughter, Marie, almost never, and as far as knowledge of what went on inside was concerned, the neighborhood knew no more of it than they did when the ghosts were the sole occupants. The figure of the girl was often seen at the windows looking wistfully out at the children playing across the way. Her life must have been a dull one, shut up without companionship in the gloomy building; but the old man seemed to desire seclusion from all human beings. Perhaps he had good reason for it. Even the servants were little wiser than total strangers concerning their master's affairs. They had their own part of the house and never left it, except when ordered. There was one room, M. Vadeaux's especial sanctum, that they were never allowed to enter on any pretext. This room was at the north-east corner of the house, in the top storey; and there M. Vadeaux spent a large portion of his time. The fame of this mysterious room went abroad in the neighborhood (*via* the local gossips); some one dubbed it the "lion's den," and the neighborhood was quick to snatch at the name. Some one said that he was a magician and an alchemist, and all the inhabitants of that quarter trembled at the words. But M. Vadeaux went his way untroubled, apparently unconscious that the children avoided him, and that the parents looked at him askance.

I have said that the children avoided him; there were a few bold spirits who did not, and leader among these few was young Lucius Fontaigne. He was a sturdy lad, bold and venturesome. He came of a line of soldiers, and perhaps that accounted for his bravery. At any rate he scorned to fear the harmless appearing old man, and laughed at the cowards who did. Whenever he passed M. Vadeaux he always saluted him, and in time Vadeaux began to return his salutations. Perhaps it was the contrast between his bearing and that of his companions that first aroused Vadeaux's interest in the boy, or it may have been his manly face and bright eyes. At least, Lucius was surprised, and, spite of his bravery, a little startled, when one day M. Vadeaux proposed to engage him as his valet. At first he was inclined to refuse the offer, but he was almost a young man now, and he knew that the money would be a great help to his widowed mother, who, poor woman, had hard work to support herself and son; so at last he consented. Nevertheless, it was with some trepidation that the next day he stood upon the threshold and lifted the old-fashioned knocker. For an instant, as he stood there looking at the gloomy old pile, a strong inclination to draw back almost mastered him, but the next moment the door was opened by Vadeaux himself, and he stepped boldly forward to meet his fate in more ways than one.

CHAPTER II.

It was an eventful morning for Lucius when he was first summoned to attend M. Vadeaux at his study, known abroad as the "lion's den." He had been an inmate of the house for several weeks, and life there seemed to run along pleasantly and smoothly; his work was light and his position altogether a pleasant one. To Marie, his coming had been like a stream of sunshine, for he brightened the old house by his merry ways, and M. Vadeaux seemed pleased that Marie should have a companion to make the days lighter, and relieve the tedious monotony which the young girl had chafed under so long.

The summons to go to the study, which came so suddenly to Lucius that morning, recalled to his mind all the stories that had ever been current in the neighborhood about that same room. As he mounted the stairs leading to it, every story of magic and the black art which he had ever heard came back to him, and, after knocking at the door and being bidden to come in, it required all his courage to enter. He timidly turned the knob, stood for an instant on the threshold, and then, taking a step forward, actually found himself in the dreaded room.

A strange sight met his eyes. The room was a fair sized one, well lit up by one large window in the roof. It was nicely furnished, but it was not the furniture at which Lucius stared in wonder, for everywhere, on the desk at which M. Vadeaux was seated, on the two large tables that stood in the centre of the room side by side, on the walls in large frames, on the little stands and cabinets that occupied every available corner, even on the chairs, and here and there upon the uncarpeted floor, were scattered myriads of postage stamps in many sizes and colors. Postage stamps were everywhere in endless profusion and confusion. Lucius had never before heard of stamp collecting, yet in one instant all fear of the room was removed, and from that moment he was a stamp collector.

M. Vadeaux was gratified at the boy's evident interest in his treasures, and after that he and Lucius spent hours together every day studying and arranging the vast accumulation. M. Vadeaux, although he has been long since forgotten, was one of the very earliest to become interested in stamp collecting. During his exile it had been his main occupation to gather stamps from every quarter of the globe, and he had accumulated millions, many of them common, it is true, but also many of great rarity and value. The best of his stamps were arranged in large blank books (stamp albums were unknown

then), and there was one volume in particular, in which his very choicest specimens were placed, which Lucius was wont to regard with great reverence and which M. Vadeaux prized far more than anything else he possessed. The contents of the book were indeed valuable in monetary worth, for even in those early days, rarities were highly esteemed and highly priced. Many of the greatest rarities were to be found in this wonderful book, which they called the Silver Book, from the color of its binding, and it is no wonder that with such an inspiration Lucius was soon madly enthusiastic over the pursuit. He accompanied M. Vadeaux to the importers' warehouses, where many foreign stamps could be procured; he went with him to the few stamp shops then in existence; he helped him at home in the study and arrangement of the collection; and it was not long before his place in the household came to be one of trust, more like a son's than a servant's.

A half dozen years went quickly by, and with each one Lucius rose higher in the old man's regard. Together they filled the Silver Book until the value of the stamps within it made it worth a thousand times its weight in gold. In those few years Lucius had grown into a young man of splendid promise, strong, active, and intelligent, and Marie was just blossoming into a beautiful womanhood; yet M. Vadeaux, absorbed in his one hobby, had remained unconscious that in his own dwelling another chapter of the old, old story was being recorded. After his duties of the day were over, Lucius was always to be found with Marie. Shut up in the lonely house, the young people naturally sought each other's society; they studied together; they read together; they grew up together; and 'twas little wonder that in time they pledged to pass through life together. They were both of them a little fearful of M. Vadeaux, whose manner was always cold, even with Marie, although deep down in his heart he regarded her with pride and affection: but still it was hopefully and gladly that the young lovers went to the old man one morning, and, having told their story, petitioned his blessing and consent.

Perhaps it was from some of his own recollections of high rank of power and authority, or perhaps it was because Marie was really of noble lineage, that when he was thus rudely awakened from his blindness he was displeased. In fact, he was enraged at what he considered Lucius' audacity. It needed few words to emphasize his displeasure. One sentence was sufficient to peremptorily discharge Lucius from his employment. In another he forbade Marie to see or speak with him again, and then he turned coldly to his desk, hardened against the earnest, impetuous words of Lucius and the sobs and pleadings of Marie. At last, in despair, they left him, and then Lucius tried to persuade her to leave the old man and go with him, but she was too loyal to her grandfather for that, and though her love for Lucius was as strong as ever, and she felt as deep grief over their parting as did he, she refused to desert the old man, and Lucius, downcast and despairing, went out forever from the house that had been almost a home to him and began to fight the battle of life alone.

CHAPTER III.

One night, about a year after Lucius' dismissal, a gendarme pacing his lonely beat on the Rue de Saintonge noticed an unusually vivid glare lighting up one end of the avenue, and, rushing to the spot, found that the D'Anthon residence, in which that queer old recluse, Vadeaux, now lived, was on fire. Then that harsh, dreaded cry of "Fire" rose on the air, and almost in an instant the streets were all tumult and confusion. The inhabitants of the neighborhood rushed out half dressed and crowded together tremblingly near the burning building, watching the progress of the flames.

The fire had started at the back of the house, no one knew just how, and was working its way to the front so rapidly that little effort was made to save the building; the only thing that could be done was to prevent the conflagration from spreading

further. The halls and stairways in front were already filling with smoke, and M. Vadeaux and Marie, aroused by the two servants who had been the first to hear the gendarme's warning cry, had reached the open air almost suffocated. They had saved nothing except the clothes they wore. There was little among the worn and faded furniture that they would have cared to save, but as M. Vadeaux looked up at the windows of his study, around which the smoke was already curling in fantastic figures, he remembered his stamps with a pang, and his heart almost stood still as he thought of losing that wonderful Silver Book, which had been his study and companion for years, which a fortune could not replace, and which was a fortune in itself.

He started forward in sudden excitement, and would have rushed headlong into the burning building to save that precious volume, had not some of the bystanders held him back. He raged at them for restraining him, and pleaded to be released, and then realizing his helplessness, he began to offer fabulous rewards to any daring spirit who would save the book. He turned to the crowd which filled the street, and pointing up to the study windows, briefly described the Silver Book and its location, and offered a thousand francs for its recovery. No one moved. A few shuddered. He offered two, then three, then five thousand, without avail. 'Twas risking life at great odds to venture there. The reward might have tempted some one had it not been for the universal fear of the dwelling; but even the boldest shrank back as the flames rose from the roof in a dozen places, and seemed every minute to draw nearer to the corner of the building, on which all eyes had been directed, since M. Vadeaux had made his startling offer. There was just a small chance for success, and this chance was growing smaller every second.

M. Vadeaux looked on the crowd around him for a moment in despair, then in a last effort he cried, "Ten thousand! Ten thousand francs to the man who brings the Silver Book safely to me."

The crowd was silent. Not a man moved, though it would have been a fortune to many. Did I say no one moved? What, then, is that figure that has suddenly detached itself from the crowd and rushed swiftly for the doorway? Can it be there is a man so daring, or is it one of the spirits that haunt the place? Look! He has gone out of sight up the staircase, up into the dark dense smoke, up into the jaws of death. Will he live to claim his reward? The mob, a minute before noisy and talkative, holds its breath in horror. Vadeaux stands like a statue, his eyes glued upon the doorway where the adventurous man has disappeared, apparently unconscious that Marie has fainted. What ails the old man? Can it be that he knew that brave man who is venturing his life somewhere in the dark building? Why does he, for an instant, cover his eyes as if to shut out the sight of the burning building, and then gaze on it again with tenfold more anxiety in his eye than before? The brave heart in there must have perished ere this, or he would have returned. See! A great shaft of flame rises at the very edge of the roof. He's lost, indeed. Why! What's that?

A mighty cheer suddenly goes up, for there in the doorway stands the man, alive and safe. M. Vadeaux, his eyes almost starting from their sockets, starts forward.

"Lucius! Lucius!" he cries, "thank God," and Lucius, with one mighty effort, totters to the old man's side, and places in his hands the precious book, still sound, though badly singed and scorched, but not more scorched and burnt than he who saved it, and falls exhausted at his feet.

* * * * *

A few months afterward Lucius and Marie were married in the new house on the Rue de Saintonge that had risen from the ashes of the old, and M. Vadeaux, as a fitting gift, presented the happy couple with the Silver Book.



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