



Capital Philately



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The Philatelic Society of Canberra
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President: D.Ingle Smith
Hon. Secretary: B.S.Parker
G.P.O. Box 1840, Canberra,
A.C.T., 2601, Australia.

Capital Philately :
Editorial Committee -
E.C. Druce
A.G. Salisbury (Editor)
A.R. Tippet

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Contents	Page
Editorial	67
Book Review	69
The Postal History Column - Judging - E.C. Druce	71
Bavaria - The Numeral Issues, 1849-1862 - S.N. Gardiner	76
Australia The 1913 Christmas Card - A.G. Salisbury	80
Miss Madeleine Smith of Glasgow - Elspeth Bodley	83
Reading about Stamps - Southern Africa - Phil. Litt.	87

Editorial

Perhaps the question most asked in stamp-collecting circles is "How much is it worth?".

Even if our attitude is completely altruistic, we all have at the back of our minds some vague idea that our collections have financial value. We may have no intention of parting from our treasures, but it is comforting to know that if the need arises, the stamps are convertible into cash.

People go about the hobby for varying reasons. Some like to buy stamps merely to make a fast dollar. Others have a vague notion that stamps "put away" for themselves or their grandchildren will provide a substantial nest-egg in the future. Still others buy up everything in the way of stamps, first-day covers and packs, just because everyone else does it.

All these people keep a close eye on catalogue prices, so they can work out on paper how their investment is progressing. There is nothing wrong with this, but there is a vast difference between the results of such calculations and the cold, hard facts of life. The picture can be misleading. Someone may have acquired an

old collection, or he may seek to dispose of a portfolio which he bought on the advice of a non-philatelic investment adviser in a financial paper, and he sets out to ascertain its worth from a catalogue from the local library. Seldom does he take any account of such factors as the condition of the stamps (even if he has identified them correctly), or the popularity of one country as against another, or the difference between catalogue and market prices. He has not realised that the only real value of a philatelic item is what someone else will give him for it. He feels that he has a desirable property, and wonders why collectors and dealers are unwilling to buy at his valuation.

This is where the would-be seller learns what it is all about. This is what makes a thorough knowledge of the overall philatelic scene so essential. Acquaintance with current values is a necessity, whether for valuing a collection, fixing a selling price, or deciding how much to bid at an auction.

How often do we hear a prospective buyer say "I wouldn't give that much for it. I could have bought it for half the price"? The point is that he didn't buy it when it was offered earlier, and maybe he wishes that he had.

We complain at high prices charged for an item we need. For current stamps, if we belong to a new issue service, we overlook the total cost of the service which the dealer gives, covering a lot more than the face value of the stamps. We think it is cheaper to buy at face value from the overseas philatelic bureau, but this ignores the time and trouble and expense of ordering the stamps and remitting the funds. For a small order, this may be uneconomic and prohibitive, yet we think only of the face value. If we send orders to a number of overseas places, the overall cost will be out of all proportion to the results achieved, but here again, we don't really cost it all out. Where we are buying an older stamp, we tend to remind ourselves of the price we could have paid for it at some earlier date, taking no account of changes in the value of money since then. A large component of the current price is due to ordinary inflation, which can be measured, if we think about it, but there are other large increments of price due to scarcity factors and the huge increase in demand from a growing number of collectors, and these increments cannot be measured, although they are real enough.

For the amateur collector, he may not make a great deal of monetary profit when he sells, taking account of inflation. He has put into it much thought and research effort, but gets little recompense for this, as the buyer is interested only in the actual stamps. However, he can take into account the years of pleasure he has achieved in building up the collection.

The seller complains that he does not get enough and the buyer complains that he has to pay too much. What do we learn from this?

BOOK REVIEW

POSTAGE STAMPS AND POSTAL STATIONERY OF WESTERN AUSTRALIA, Volume III - The Colonial Postmarks 1829-1901, by Mogens Juhl F.R.P.S.L. 96 pages, 21.5cm x 14.5cm. Distributed by Svemo Trading Pty Ltd., 71 Avalon Parade, Avalon Beach, N.S.W. Price \$12.75 post free.

The third volume in Mogens Juhl's series of monographs on the philately of Western Australia consists of 37 short chapters. Following a short introduction, these chapters deal with each of the series of cancellers and post office date stamps in chronological order.

The method of presentation is logical and the book is easy to use. An illustrated index is of further practical assistance. Some care is necessary however with the abbreviation "c.d.s." which Juhl uses to mean "cancelling date stamp". It is more usually accepted as "circular date stamp".

Juhl has been able to draw heavily upon his own resources of material for evidence supporting his statements. In addition, his reference to Campbell, Purves & Viney on page 33 indicates an ability to use and draw conclusions from the work of other students in a contemporary field. Throughout the book it is made clear that there is more scope for research. There is in fact an entire chapter listing post offices whose cancellers have not been seen or where ties are still required.

Arguments advanced seem to be soundly based. An example may be quoted from page 55 where the earliest usage of the 12-bar numerals is established. This has involved a correct reading of previously published work and a knowledge of contemporary stamp usage. In the discussion of Boorabbin on page 61, the use of the duplex type L:9 certainly appears good evidence of the upgrading of the office before 30th September 1895. Further argument soundly based on philatelic evidence is advanced to establish the date of introduction of the 11-bar cancellers.

Some readers may be critical of lack of adequate references to sources of information. For example on page 45 Juhl states "some years ago it was proved that the office (Mandurah) actually had been using 9/12-bar from 1873". Who proved this and by what means? On page 20 there is reference to an article in Philately from Australia by Don Pearce. Details of volume and page would have been useful.

There are also loose statements such as on page 66 - "As far as I have established the changed type was first issued to the Telegraph Office opened at Fortesque in November 1885". On what evidence has this fact been established? On page 64 evidence in support of his statement - "I am convinced that the six POs received these instruments for use as cancellers", relative to the dumb bars cancellers - is not clearly presented. The author also

makes a number of assumptions where firm evidence is lacking, but in most of these cases such assumptions are quite acceptable. Any student must be allowed to make reasonable assumptions in an area where evidence is so hard to find.

Once again the active interest in Western Australia is shown by the inclusion of a supplement listing discoveries and confirmations relative to Volumes I and II of the author's work. The present publication will almost certainly draw fresh information. It is unfortunate that Cliff de Goede's name has been incorrectly spelled.

The Book is fully illustrated and the drawings by Hans Karman are clear and effective. This new work is a valuable addition to the literature on Australian States stamps and a desirable acquisition for any philatelic library.

R.P. Hyeronimus

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THE POSTAL HISTORY COLUMN - JUDGING

E.C. Druce

Most readers will have had the luxury of visiting the Third National Philatelic Convention and viewing the postal history exhibits and in about four months we will have the considerable pleasure of being able to visit Australia's first world exhibition in Melbourne, AUSIPEX 84. For most of us the satisfaction of an exhibition is that we can see and enjoy rare and unusual philatelic material from around the world, which normally we could only expect to see illustrated in books and magazines. There is of course the added benefit of seeing what dealers have to offer and meeting old and new philatelic friends.

For the visitor then these are the benefits, but what of the exhibitor? Whilst he may well look forward to visiting the exhibition and enjoying the show, his basic motives are to display his collection, to have it judged, and hopefully to win a medal. Thus judges and judging become important, if not critical, aspects of philatelic exhibitions. Postal History collectors these days have the luxury of their own class and they do not have to compete in the same class as "stamps only" exhibits. Interestingly enough though, "stamps only" exhibits are becoming a rarity and even in a class which is ostensibly "Stamps of Transylvania" more and more exhibits include covers. Not, I hasten to add, that a collection of covers is a postal history exhibit per se.

So what is a postal history exhibit? I'm sure there are more answers to that question than there are postal historians, so I shall seek refuge in quoting the Federation Internationale de Philatelie (F.I.P.) rules for Postal History collections:-

"A Postal History Collection is one based on the study and classification of postal and philatelic items which are directly relevant to the methods, routing and conditions of despatch of postal communications of all periods, or to the organization to this end of postal services, whether governmental, local or private."

As an explanation of such a definition the Federation explain that such collections consist primarily of used covers and adhesive postage stamps and postal documents arranged so as to illustrate a postal history theme, and could include maps, prints, sketches, decrees etc. Themes can range from pre-adhesive postal services to disaster mail to postage due mail. In later columns I will expand on such themes and their associated joys and pitfalls.

The F.I.P. go on from their definition to draw three important guidelines for judges to follow:



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- the emphasis in any postal history exhibit should be study and classification - illustrated by the material shown;
- such a postal history exhibit may contain two kinds of material, on the one hand postal maps, letter bills, notices, illustrations etc. and on the other, used stamps, envelopes, postcards, parcel labels which have seen postal use (the latter should far exceed the former);
- the exhibit and all the material included should be directly relevant to postal communications or to the organization to this end of postal services.

Given all that, the judging of postal history does not differ greatly from judging traditional (or one country) philatelic exhibits, although the degree of emphasis with respect to some criteria may change. The main points which are used in assessing an exhibit are:

- Research (Study and Classification)
- Completeness
- Originality
- Relevance and Quality
- Presentation

The study and classification component of a postal history exhibit has greater emphasis placed on it than does a traditional philately exhibit. To some extent one should consider a Postal History exhibit as a "thematic" exhibit. The collection of sheets should present a story, or if not a story, at least a message. It can be regarded as a communication, presenting each viewer with information which registers with the viewer as a complete, though necessarily concise, tale. With this in mind, the display must demonstrate the quality of the material and the reason for showing the item - be it postal rate, postal routing, marking or special usage.

Completeness is a collector's nirvana which, in the case of postal historians can never be reached, but only striven for. Judges however will be looking for a subject which is neither too large nor too small - the Postal History of Australia in five frames would be an impossibility whereas the Postcode postmarks of Canberra City would be just plain silly. Apart from this coverage of declared scope, the other major factor in "Completeness" is balance. Are the difficult periods covered? Are the scarce or unusual markings shown?

Originality is a quality which is perhaps more easily included in postal history exhibits than in other fields of collecting. The literature is relatively scanty, the topics virtually endless, and therefore the opportunity is there for personal research and

originality. This gives the judge a difficult problem - he has to read the literature to have the knowledge to make a judgement on the display, but the exhibitor will be looking to present a display "beyond the literature". However judges should not be dismayed - one task is to decide how far "beyond the literature" any particular exhibit lies.

Relevance and quality of exhibits is an area which many judges concentrate on, and with good reason. Firstly, they will be looking for exhibitors who fail to confine their exhibit to the subject and dates they have set themselves. Gems (philatelically speaking) may be slipped in even though they bear no relationship to the declared display. In such cases points are lost, not won. Equally, tatty, dirty, or torn covers may have been used when it is known to the judges that an ample supply of covers of the same type is readily available. Once again valuable points will have been lost. Judges' eagle eyes will also be looking for mint stamps and postal stationery, for according to the rules they have no place in a postal history exhibit. I am a bit of a heretic however, for I see no reason why an exhibit showing the transformation from the pre-stamp period to the stamp period of, say, New South Wales should not include mint copies of the Sydney Views to show the new fangled method of prepayment and then go on to show then used on cover. But, as the rules stand at present, that's a no-no.

Many people turn their noses up at "philatelic" covers, and to some extent so do judges. However judges have to be careful - firstly how does one define a "philatelic" cover, and secondly, it may be a philatelic event for which "philatelic" covers were produced in abundance, which generated its own bit of postal history. I have in mind "one-off" postmarks or the re-use of an old postmarker alongside the current one because of the increased quantity of mail being processed.

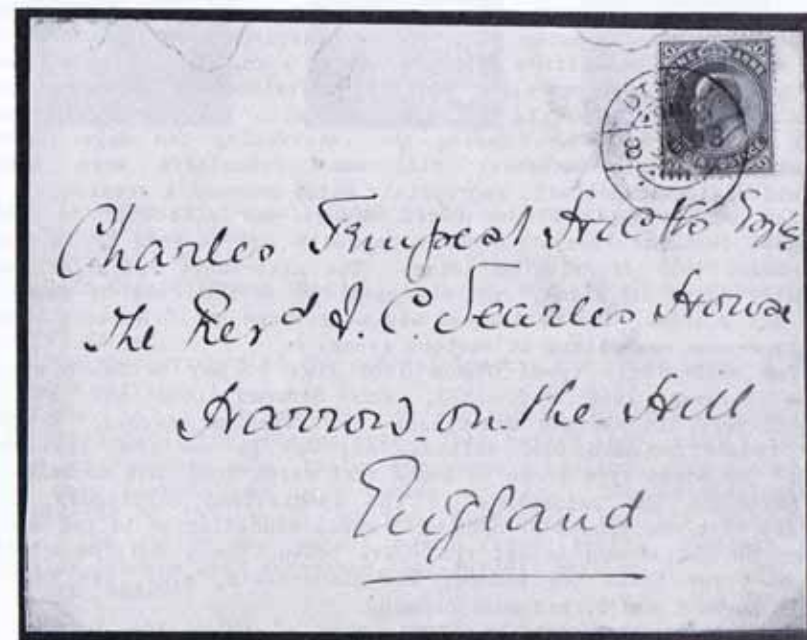
With respect to quality, the closer the item is to its original condition the better, but judges should remember that it is the quality of the postal history aspects which are paramount - the clarity of the markings and their relevance and rarity.

Finally, all judges know that presentation gains fewest points - nevertheless a judgement has to be made on the presentation, and in my view it behoves exhibitors to not stint on presentation - a judge who is switched on by the presentation is bound to regard all other aspects in a more favourable light. And don't forget the general public - they like what they like, and rarity and originality could well be lost on them. Presentation never is.

To give some idea of a judge's task, I have illustrated a cover bearing an Indian stamp cancelled by a bridge circular date stamp of Dthali. It is in reasonable condition, although torn along the top margin, but the stamp, cancellation and address are of high quality. However, a judge would have to know something about Dthali and its postal history in order to make a judgement on its

relevance to a display, and whether or not it added to the importance of a display. If the judge had read "Indian Field Post Offices 1903-04" by Robson Lowe (published in 1979) he would know that Dthali was in the then Aden Protectorate, and a post office was opened there for four years from 1903 to 1907. The post office serviced troops stationed on the boundary to quell disturbances by the local tribesmen and help the work of the Adeni-Yemeni Boundary Commission - a joint British-Turkish Commission. Dthali is in fact one of the rarest of Aden Postmarks, and therefore is a genuine gem in any Aden collection.

Perhaps the vast majority of readers would never wish to be a judge, but if collectors acquire the same amount of knowledge as judges, just think how many "bargains" they are able to spot!



BAVARIA - THE NUMERAL ISSUES, 1849-1862

S.N. Gardiner

(Concluded from February 1984 issue)

6. CANCELLATIONS

Typical cancellations are shown in Fig. 10. The most common type of the period is the mill-wheel, closed and open, as illustrated in A and B of that Fig. However, these cancellers were not available at the post offices until 1st August 1850, and so the early printings of the 3 Kr. blue (plate 1), and type I of the 6 Kr. brown are commonly found with pen or with place-name cancellations, as in C of Fig. 10.

The closed mill-wheel cancellers were distributed to post offices, and numbers 1 to 603 were allocated, each number corresponding to a post office. However, the cancellers were withdrawn on 20th November 1856, and re-distributed on 1st December 1856 with a new allocation of numbers from 1 to 606. At this time the open mill-wheel canceller was also distributed. These can be found with numbers 607 to 922, together with 185 numbers in the range from 1 to 606. During the intervening ten days (20th November to 1st December) place-name cancellers were used exclusively; examples with appropriate dates command a premium.

The number 406 of the first series was allocated to the Bahnpost (Railway Post). Other types with the letters BP in the mill-wheel were distributed later. The mill-wheel cancellations normally occur in black, but blue and red strikes may be found; they are scarce. The mill-wheel was superseded on 10th March 1869 by place-name cancellers of various types.

The half-circle types C and D of Fig. 10 may be found with dates between 1849 and 1875, and between 1858 and 1875, respectively, in various sub-types. The circular canceller E was only issued to main post offices, and was in use from 1849 to 1870. The boxed type F can be found with dates from 1858 to 1870.

Based on the valuations in the specialised catalogues, it appears that the closed or open mill-wheel cancellation is the most common on all stamps except the 6 Kr. brown type I and the 1 Kr. yellow. For these two stamps, the place-names, e.g., the half-circle types C and D, are most common.

Many more types can be found, some of which are extremely rare. Reference 3 gives a comprehensive listing and valuation of the various types of cancellations to be found on these issues.

7. POSTAL RATES

Weights and Measures

The weights and measures in use at this time were the Zoll-pfund and the Meile. The modern equivalents are -

1 Geographic Meile = 7.407 Km.

1 Zoll-pfund = 500 grammes, i.e. 32 loth up to 31.3.1862, or 30 loth from 1.4.1862.

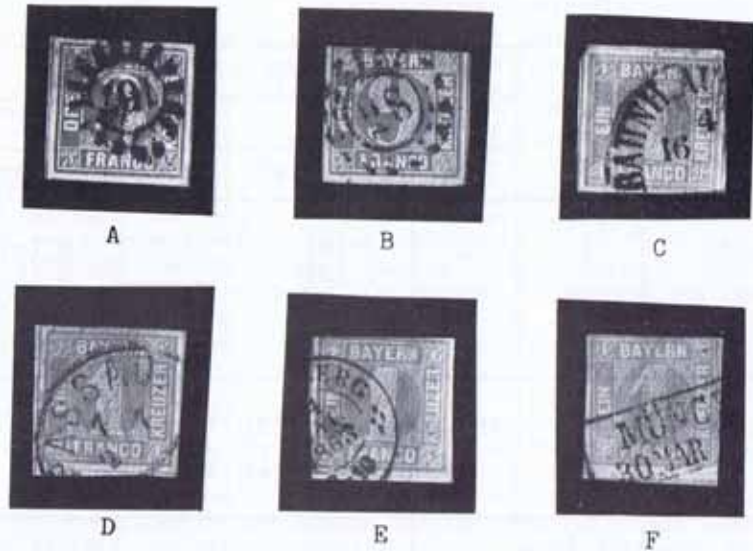


Fig. 10: Typical Cancellations found on Numeral Issues -

- | | |
|-------------------------------|------------------------------|
| A. Closed Mill Wheel | D. Half Circle (Sans Serif) |
| B. Open Mill Wheel | E. Main Post Office Only |
| C. Half Circle (Roman Letter) | F. Boxed (Various Sub-types) |

Postal Rates

For the currency of the numeral issues, the rates were -

Printed Matter - 1 Kr. per loth;

Letters - The details are set out in the statement in Fig. 11. Presumably for letters over 4 loth before 1858, and 15 loth or over later, other rate tables for parcels applied. The author has not come across such rate tables so far. The German-Austrian Convention of 1850 describes the "Briefpost" and the "Fahrpost", i.e., the letter and parcel posts respectively. Letters were usually franked with adhesives, but parcels were not.

8. BIBLIOGRAPHY

Earlier parts of this article have contained the references that have been relevant to those parts. However, for convenience, the complete listing is set out below. It is not exhaustive, but represents the literature available to the author. Items marked with "*" (or at least an edition of them) are held in the library of the Philatelic Society of Canberra.

(1) * Stanley Gibbons Catalogue "Germany and German Colonies" - Section 3, 1971. A fairly simplified listing that distinguishes

Date	Weight (loth)	Rates (in Kr.)			
		Franked		Unfranked	
		Local	Non-local	Local	Non-Local
1.7.1849	Up to 1	1	3 (a) 6 (b)	3	8 (a) 9 (b)
	4	2	6 (a) 12 (b)	3	9 (a) 18 (b)
6.4.1850	Up to 1		3 (c) (f) 6 (d) (f) 9 (e) (f)		
1.7.1858	Up to 1 (g)	1	3 (a) 6 (b)	3	6 (a) 9 (b)
1.4.1862	Under 1	1	3 (a) 6 (b)	3	6 (a) 9 (b)
1.8.1865	Under 1	1	3	3	6
	15	2	6	3	6
1.10.1868	Under 1	1	3	3	7
	15	2	7	6	11

Registration - 4 Kr. extra up to 1850 and 6 Kr. up to 1872.

- (a) up to 12 meile.
 (b) over 12 meile.
 (c) up to 10 meile.
 (d) over 10 and up to 20 meile.
 (e) over 20 meile.
 (f) within the German-Austrian Postal Convention.
 (g) and for each subsequent loth up to 16.

Fig. 11

between the three main sets of issues, i.e. 1849, 1850-58 and 1862-63. Little attempt is made to distinguish the various printings and plates; however, this is partially done by listing different colours and shades.

(2) * Michel Catalogue "Deutschland - Spezial 1976" (in German). A specialised listing that gives a brief description of the distinguishing features of the plates and printings. It is a very good listing - the only minor fault is that the notes are a little brief and in some cases can cause confusion.

(3) Peter Sem Catalogue "Bayern Spezial-Katalog 1977" - "Kreuzerausgaben - Stempeltail" (in German). A specialised listing that does not go much beyond Michel (Ref. 2) as far as the stamps are concerned, but contains a very good and comprehensive listing, including valuation, of the cancellations. A very well-presented catalogue.

(4) Grobe "Altdeutschland Spezial-Katalog 1953" (in German). In the author's opinion, the best catalogue of the German States. A very comprehensive listing of Bavaria.

(5) Major Peter Malins "The Number Postmarks of the German States", published by the Germany and Colonies Philatelic Society, Great Britain. A concise listing of the number postmarks of the German States, including Bavaria.

(6) Groenland, Sven "The Bavarian Black" - The Philatelic Journal, Vol. LXVI, October/December 1956 (serial) p. 72. As the title suggests, this is an article on the 1 Kr. black of 1849. However, it does provide useful background on the production of all the numeral issues.

(7) *Williams, L.N. & M. "Bavaria's First Stamps" - Stamp Magazine, November 1956. A very readable short article on the 1849 printings, containing much useful information.

(8) *Grundel, Hans "Bayern" - Philatelic and Postgeschichte, No. 17, April 1972 and No. 18, July 1972 (in German). A series of very specialised articles covering the plate flaws, the distinguishing features, and records of the largest known multiples of the numeral issues of Bavaria. A little heavy going, but contains a mine of information.

(9) *Dober, K.K. "Bayerische Brucken" - Philatelie und Postgeschichte, No. 24, January 1974 (in German). A short article on the Bavarian bridges.

(10) Schneider Auction Catalogue May 1983.

(11) The Plates of the 3 Kr. Blue (Mi. No. 2) (in German). A two-page description of the distinguishing features of the plate used for the 3 Kr. blue, obtained from Peter Sem.

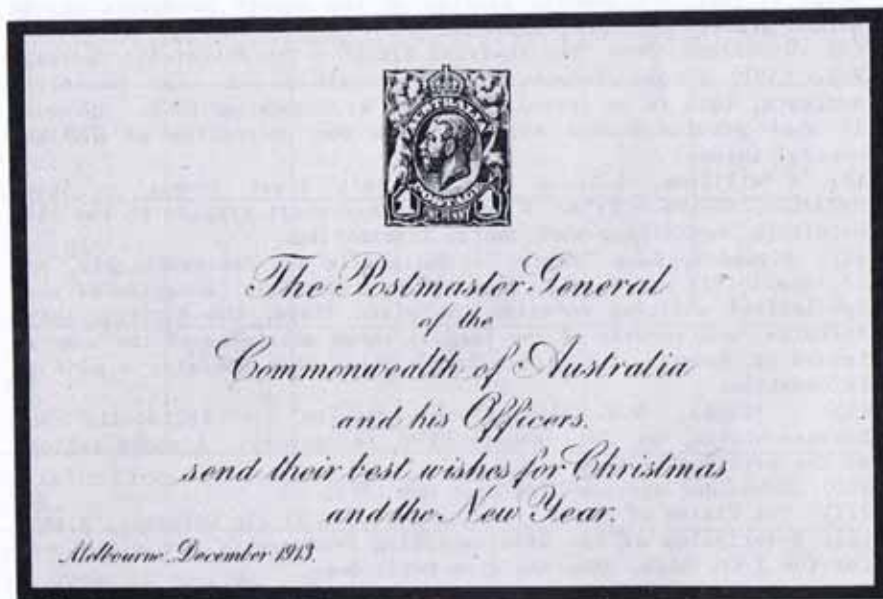
9. ACKNOWLEDGEMENT

The author acknowledges the assistance with translation given by Mrs. Edith Scheckenbach of the Philatelic Society of Canberra.

AUSTRALIA - THE 1913 CHRISTMAS CARD

A.G. Sallisbury

One of the scarcest philatelic items of the Commonwealth is the postcard which was issued by the then Postmaster-General, the Hon. Agar Wynne, as his official greetings card for the Christmas and New Year Season of 1913-14. Perhaps the use of the word "philatelic" may not be completely accurate, especially if it is thought of in the sense in which the word is used today, to denote something in the nature of a gimmick. The card was not used, and could not be used, to prepay postage, and so it cannot come under the heading of postal stationery, and some may prefer to call it a Cinderella item. Nevertheless it has considerable philatelic significance, and the depiction in blue on the card of the then current 1d red engraved King George V stamp was an impression from the original die used in the production of the four plates of the 1d red stamp, which was issued on 8th December 1913.



The die had been made by R.A. Harrison, based on an earlier and unadopted design by Herman Altmann, an entry in the competition of 1911 to obtain a design for uniform series of Commonwealth postage stamps. Harrison's interpretation was approved by the Postmaster-General, and production of the 1d red stamps proceeded accordingly.

At the same time, Mr. Wynne decided to prepare an official greetings card to convey his good wishes and those of his Department, and a card was printed in dark blue, showing an impression of the 1d stamp, with additional inscriptions as shown above. The card was printed on unsurfaced white stock, 152mm by 95mm, with the blue printing having a raised, almost thermographic, effect. The back of the card was blank. No record has been found as to the form of any envelope used for the distribution: possibly normal ministerial envelopes were used.

Varying figures have been given as to the number of cards printed. Rosenblum, in the third edition of his handbook (1928) said "Another special impression from the 1d engraved die was utilised in December 1913 for the Christmas card, sent out by the Postmaster-General. This 'P.M.G.'s reprint', as it is known, is in dark blue, on a card with suitable additional inscriptions, also in blue. Only one copy appears to have survived, although about 80 were actually issued". (1). This statement was repeated in the fifth edition of 1947-48, although any reference to the subject was inexplicably omitted from the contents sheet at the beginning of the volume. (2). In his sixth edition of 1966, Rosenblum repeated the note, but with a significant amendment of the third sentence, to read "Few copies appear to have survived, although about 80 were actually supplied". (3). Apart from the reference to the existence of more than one copy, the use of the word "supplied" instead of "issued" implies that the number actually printed might have been greater than had been thought previously.

Dormer Legge illustrated the item, and said "It has been stated that about 80 were sent in all..... This copy is supposed to be the only one extant". (4). This was written in the 1940s, and presumably was based on Rosenblum.

The Robson Lowe Encyclopaedia, in Volume IV (1961), again appearing to rely on Rosenblum, gave a footnote "In 1913 the 1d die was used (in colour) to adorn the Postmaster-General's Christmas cards. 80 such cards are believed to have been sent." This volume was reprinted by Billig's Philatelic Publications with amendments, but no alteration was notified to this section. (5).

Rosenblum's figure of 80 seems rather small, but appears to have been accepted by the other authorities quoted. This number of 80 (or 60) has been used frequently in auction catalogues and advertisements when one of the cards has come onto the market. It is a fact that ministerial practices have often required substantial distributions of Christmas cards. I was told many years ago by the late Mr H.W. Bentley, who had worked at the

Victorian Printing Works in Melbourne, and who had later been associated with Mr T.S. Harrison at the Note Printing Branch of the Federal Treasury, that the 1913 cards had been sent to all members of the Federal Parliament, and that there had been a wide distribution to Heads of Departments, and other officials. This would have required considerably more copies than 80.

The official version is in the handbook issued by the Australian Post Office in 1970, where the following appears - "An interesting aspect of the stamp die was that it was also used, within a special engraved plate, for the printing of 660 Christmas and New Year greeting cards for 1913-14, in the name of the Postmaster-General and Staff in Melbourne". (6)

It will be noted that Rosenblum referred to a special impression from the die, whereas the official account implies that the actual die itself was fitted into the printing plate. Whichever interpretation is used and whether or not it is a matter of argument if the card is a legitimate item for a philatelic collection, or a proof, or a Cinderella, a printing of 660 items is exceedingly small, so that the card remains a desirable item to show in a collection relating to the 1d engraved stamp.

NOTES:

- (1) A.A. Rosenblum - "The Stamps of the Commonwealth of Australia", third Edition, 1928, page 180. The Melbourne Philatelic Club.
- (2) A.A. Rosenblum, fifth edition, 1947-48, page 264. Acacia Press, Melbourne.
- (3) A.A. Rosenblum, sixth edition, 1966, page 552. Acacia Press, Melbourne.
- (4) H. Dormer Legge - "Commonwealth of Australia - The Line Engraved Issues of 1914 and the Essays, Die and Plate Proofs of the Georgian 1d", page 53. Orlo-Smith & Co., Melbourne, No date given (about 1940s).
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MISS MADELEINE SMITH OF GLASGOW

Elsbeth Bodley

A catchy name always makes a philatelic variety more popular; just think of the "Secret Mark", the "Cut-throat Roo" and the 1972 "Bleeding Nose" C.W.A. In the same way postmarks become known by short names and all these become part of the jargon of our hobby.

"Maltese Cross" is a well-known and readily understood name, although there are sometimes references to the fact that it is not a true Maltese Cross, but a design adapted from the Tudor Rose design. Other postmark names are fairly straight-forward, such as "Brunswick Stars" and "Dotted Circles", whilst others are more obscure, e.g. "Hey Dolphin" and "Madeleine Smith".

Philatelic handbooks give tantalising information about the Madeleine Smith postmark, referring to its association with the famous murder trial - and that only whets one's appetite for more detail. What possible connection could there be?

Miss Madeleine Smith was born in 1836, the elder daughter of a well-known Glasgow architect. When she was 19 she met and fell in love with a Frenchman, Emile L'Angelier, who was employed as a clerk in Glasgow, but her father refused his permission for their engagement. Madeleine continued to meet Emile and wrote a long series of rather gushing letters to him. However, Madeleine grew tired of Emile who then tried to prolong the affair by threatening to send her letters to her father. Mr L'Angelier died on 23rd March 1857 after taking a fatal dose of arsenic. Madeleine's letters to him were found soon after and the Crown believed they provided the motive for murder.

Madeleine Smith was charged on three counts, two of intent to murder and one of wilful murder. On one of the charges of intent to murder the judge directed the jury to bring in a verdict of "Not Guilty". In the evidence in relation to the second and third charges it was alleged that Madeleine had administered arsenic in a cup of cocoa on the night of 22nd February 1857, as well as the fatal dose a month later. It was proved that she had brought some arsenic on 21st February, stating at the time that it was to be used as a cosmetic, and early in the morning of 23rd February Mr L'Angelier was taken violently ill at his lodgings.

The Crown had no real evidence that Madeleine and Emile had met on the evening of 22nd February 1857 and relied on entries in Emile's diary and on a letter written to him by Madeleine. The Judge ruled that the diary entry was inadmissible as evidence, and the letter from Madeleine then became the Crown's only piece of evidence.

Madeleine's letter had no date, except the day of the week, Wednesday, and referred to a meeting on the previous Sunday. The date of the letter was therefore of crucial importance and would only be deduced from the postmark.

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In the event, and as all too frequently happens, the postmark was illegible. A Post Office employee was called to give evidence and stated that it had been posted in 1857 and the prosecution asserted that the letter had been written on Wednesday, 25th February, just after Emile's first illness and after Madeleine had bought the arsenic.

The defence Counsel had no trouble in answering that argument: "This letter might have been written on any Wednesday during the whole course of their correspondence ... but it is found in an envelope from which the date is surmised. And, gentlemen, because a certain letter, without date, is found in a certain envelope, you are asked to convict and to convict of murder on that evidence alone. I say that if this letter had been found in an envelope bearing the most legible possible postmark it would have been absurd and monstrous to convict on such evidence! But when the postmark is absolutely illegible how much is that difficulty and absurdity increased?"

Thus the prosecution's case on the second charge of intent to murder was demolished, largely because of the lack of evidence of the postmark. This charge received the peculiarly Scottish verdict of "Not Proven" under which, in criminal cases where the evidence is not sufficient to fully demonstrate the charge made, a person is given the benefit of the doubt and is set free, and cannot be retried, even if later evidence of his guilt be discovered.

The third charge of wilful murder was also given the verdict of "Not Proven" mainly because no evidence could be produced that Madeleine and her lover had actually met immediately prior to his death.

Madeleine left the Court a free woman. She later married a Mr Wardle and after his death went to the United States. Many years later a film company tried to persuade her to re-enact her story and when she refused they tried to get the U.S. Government to deport her on the grounds of being an undesirable person. This was not successful and Madeleine Smith died in 1928 at the age of 92 years. She is buried in Mount Hope Cemetery, New York, under the name of Lena Wardle Sheehy and to the end she protested her innocence.

So much for the gossip and scandal, now back to the postmark: The cancellation now known as a "Madeleine Smith" was introduced at Glasgow in 1856 as a combination numbered obliterator and date stamp. The Glasgow number, "159", is set in a rectangle of six horizontal bars with a framed rectangle immediately below it giving the town name, date and code letters. It was an experimental design and was used only at Glasgow. It has been said that the Court's indictment of the illegibility of the postmark in this case caused the Post Office to discontinue this particular type of cancellation - in any case, it was withdrawn later in 1857.

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READING ABOUT STAMPS - SOUTHERN AFRICA

Phil. Litt.

Dear Reader,

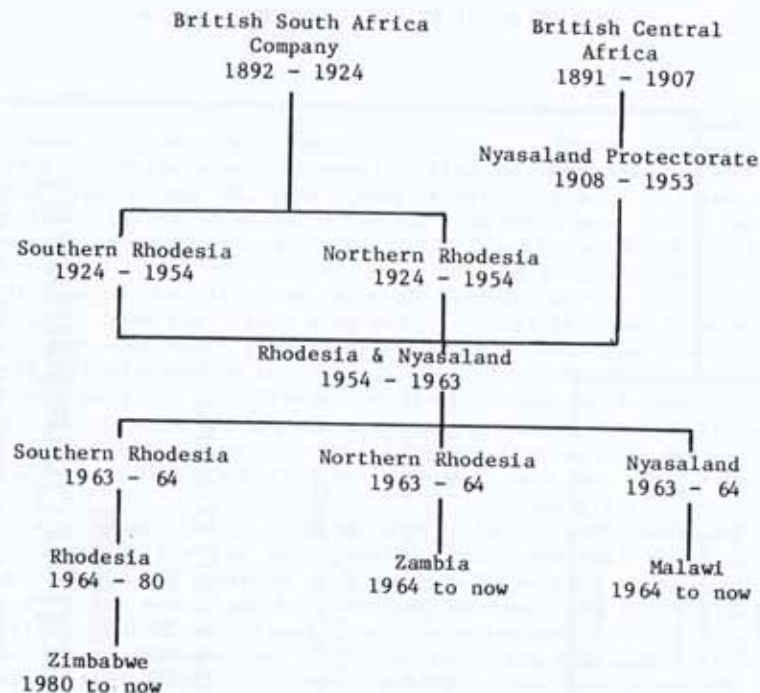
"Grumble, grumble, grumble!" I was quite peaked. I mean, when you try to make head or tail of some of these mixed-up countries that keep on changing their name, they *do* get a bit hard to follow. Just then a brisk voice at my elbow broke in, "What's up, Phil?" "Oh, Dirk," says I, "its just these pesky names in Africa, I can't keep clear in my mind which is which."

Sympathetic type, Dirk. He also had a bit of a gleam in his eye after I said "Africa". Pulled up a chair, and said, "What part of Africa, Phil, hmm? Might be able to help, just back from there, my interest, y'know, eh?" "Well, Dirk, it's Rhodesia I'm looking into. Some of my dear readers are wanting to get good advice on books to help a Rhodesian interest in postal history, but every time I look at a place it seems to have become something else, then it turns back into what it was before. It *does* look like a tangle, and it's bothering me."

"Rhodesia, hmm? Well, not as hard as it looks now Phil. Really *is* my interest. Few pointers from me, eh?" Dirk wriggled his long frame into a relaxed curve - he seems to be able to sit easily even in the clubroom chairs - and got out a filthy-looking pipe. "You take Rhodesia now, that's really Southern Rhodesia that was called Rhodesia and Nyasaland for a while before it was called just Rhodesia and later Zimbabwe, pretty straightforward, really, hmm?" He went on hmm-ing for a while until his pipe was well lit, then raised an eyebrow at me. "*Not* clear, hmm?"

"No, Dirk, it jolly well isn't; I thought I was getting it, but you just made it worse." I can't help it, dear readers, if I get a bit petulant at times, can I? But Dirk turned out to be a bit more helpful on his second try. "Easy really, Phil, you just need to do a bit of digging. Look you can't do better for starters than ol' Robson Lowe here." His long hand extracted Vol. II "The Empire in Africa" of Robson Lowe's "Encyclopaedia of British Empire Postage Stamps", and flipped it open to "Part II: Central", which had four sections: Rhodesia; Southern Rhodesia; Northern Rhodesia; and Nyasaland Protectorate. "All in here, Phil. What edition is this? Oh, hmm, first. Second's better, but look at Billig Vols 36 and 37 for updates. Bit of work on Gibbons helps untangle things too. Now, look here, hmm?"

Dirk proceeded to sketch out on a convenient scrap of paper the political changes of the period using these excellent reference tools, muttering hmms and ehs as he went. It looked like this:



"Is a bit tangled, Phil, hmm? But look at right books and untangled, eh? Southern always Southern, Northern always Northern, an' so on, eh?" I stared at the plan Dirk had extracted, and it did hold together. But Dirk was adding, "Good map of Africa helps too, hmm? *Old* map, Phil, that shows territories of Mashonaland, Matabeleland and Nyasaland. Important to read up on tribal loyalties, even anthropology helps, like seeing why Matabeles always had to fight, hmm? Helps to see why some of those political changes had to happen, eh, Phil? Your dear readers want to collect in this area, there's *no* way, Phil, if they don't grab this pattern of politics first, hmm?" The pipe needed some attention, and it was gurgling a bit, - ugh! Filthy things. After a while Dirk was back.

"Should warn you though Phil, might need to look wider for some things, hmm? Some might say this is only a side interest, but the early history of Rhodesia's postal service is connected with Bechuanaland. Like, you look at Rosenthal's book "Runner and Mail Coach", you'll find story of early runners of mail that covered hundreds of miles, including Rhodesian territory. Even though Bechuanaland stamps were used in these, some dear readers will know

they're really early Rhodesian items, hmm? Rosenthal covers all of Southern Africa, but part of the story is Rhodesia's, eh? And if you're interested, you just gotter start digging and searching for information. You tell them that, Phil, hmm?

"Well, thanks, Dirk", says I. "But do you mean that for Rhodesia there's no one comprehensive book at all, hmm?" Golly, he had *me* hmm-ing now.

"Ah, Phil, not so! One good book, best in the world, a copy right here in our own library, hmm? Once you got the outline like I showed you, look now, here's R.C. Smith's thrillin' book "Rhodesia, a Postal History - its Stamps, Posts and Telegraphs". *Real* thrillin' Phil, with wars an' ambushes an' heroes an' a Victoria Cross an' all, eh? Your dear readers chose Rhodesia, Phil, they chose some jolly fine yarns, eh? My word, hmm?" - which was for Dirk high praise indeed. Do you know, dear readers, I borrowed this book that Dirk had praised so, a bit sceptical I was - but I couldn't put the darn thing down. The story of Rhodesia's mail really is exciting - it's got lions, murders, damsels in distress being rescued, devotion to high ideals of service, and more! What a basis for stamp interests, dear readers. I could see it would be easy to become an enthusiast for your specialty if you collected Rhodesia!

Dirk had a few more things to say. He suggested that with the period being so split up in political loyalties, the best thing for a collector would be to select a small period of time and concentrate on just that. Dirk thought that you would need to find bits of help from many different sources, and that "digging and searching" (two words he liked - must be a carry-over from his South African mining pursuits!) would pay dividends. He spoke highly of the "Journal of the Rhodesian Study Circle", a quarterly published in London since the early fifties by C.H. Simpson as Editor. He also commended the "International Encyclopaedia of Stamps" as a good place to chase up all manner of oddments, a good digging and searching source as well!

He suggested that an interest in postal or other markings could be very rewarding also, and for this pursuit recommended three books:

- W.G. Nodder & C.D. Twynam "The Postal History and Postmarks of British Central Africa and Nyasaland Protectorate" (London, 1955);
- H.H. Heins "Numeral Cancellations of the British Empire";
- Samuel, Marcus "Specimen stamps of the Crown Colonies 1857 - 1948".

He also reminded me to keep postal stationery in mind, commenting that the Robson Lowe volume he had referred to earlier was very good on this, as was of course Higgins & Gage. He spoke of the very attractive and colourful designs used, which showed up so well in exhibition material.

After I had thanked him, Dirk was just going out, when he suddenly stuck his head back inside. "Phil, tell 'em not to forget common old auction catalogues, hmm? Like this Sotheby's catalogue of the Simpson Collection of Nyasaland and Rhodesia, printed and sold in 1982 in England. Not just checking prices, y'know, eh, Phil? But lots to learn about rare items or unusual bits worth collecting, the sort of things that turn up in the large specialist collections. Could even open y'r eyes to something you didn't know you had in your own collection. Digging and searching, Phil, tell 'em to keep it up and no telling what may come to light, hmm?" And he was gone, gangling frame, smelly pipe and all.

So, Dear Readers, I come to the Moment of Truth, when I have to say thank you to our own librarian Derek Brennan, for considerable help in this article. Also, you will be interested to know that every book mentioned here in relation to Rhodesia is either *in*, or else is *being bought for*, our Society's excellent library here in Canberra.

The following books have been cited in the above article:

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