

1886.

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THE HISTORY OF THE
Mulready Envelope

(By T. MARTIN WEARS.)

PUBLISHED BY

C. H. NUNN, "STAMP COLLECTORS' JOURNAL" OFFICE,
BURY S. EDMUND'S, ENGLAND.

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The History of the Mulready Envelope.

PART I.—THE INTRODUCTION OF STAMPED ENVELOPES.

◆ N “A History of the Origin and Invention of Postage Stamps and Stamped Envelopes,” contributed to *The Inventors’ Record* of January, 1884, I endeavoured to prove that the invention of stamped envelopes, as well as postage stamps, dates from a much earlier period than is commonly believed or supposed. Citing a paragraph from Mons. d’Auriac’s “Historical Anecdotes of French Industry,” I pointed out that in August, 1653, notice was given to all who wished to write from one quarter of Paris to another, that their letters, notes, or bills would be faithfully and diligently carried, if they fastened to their letters *a ticket marked Post Paid*, because no money was allowed to be taken. This ticket was to be attached to or folded round the said letter, or transmitted in any other convenient manner; provided always that the *commissionaire* might observe and easily take it off. These tickets were sold at a stamped sou each by the head *commissionaire* at the palace, and they were also to be obtained at the turn-tables of the nunneries, from the porters of the colleges and convents, &c, and the gaolers of prisons. The idea of this Post-paid envelope is said to belong to the Duchesse de Longueville, although the credit of the invention of this primitive local penny post rests with one M. de Velay, Master of Requests, who, in 1653, was granted the authority of Louis XIV. to carry his scheme into execution.

To all appearance this seems to be the first post system offering its services to the general public in return for a nominal fee. Such posts as did exist prior to this date were little better than a class of messengers, instituted by governments, for the purpose of carrying their despatches, in the benefits of which the country at large was debarred from sharing. This being the case, and as the *Post-paid ticket* undoubtedly is the forerunner of the modern wrapper, cover, and envelope, for it supplies us with the great idea,—I will quote a portion of the invitation made by its originator to the public. The quotation does not appear in the magazine alluded to at the beginning of this chapter.

“Everyone is informed that no letter or reply will be carried unless accompanied by a ‘Post-paid’ ticket, with the day or month filled in on which it is sent. People are advised to buy a sufficient number according to their requirements, that they may have so great a convenience at hand whenever they want to write. Those who do not choose, will not take advantage of this or write by it, but those who have no valets, those whose valets are ill, those who want them at home, those who wish to spare them the trouble, those who have valets who do not know the streets or dwellings, those who have idle ones, or such as go walking and afterwards say they could not find the place, or go to see their relations or fellow-countrymen, instead of doing as they are ordered—will find great comfort and facility in this method. Those who are prevented by their health, or by their creditors—in short, the sons of pain and of pleasure, the industrious and the idle, schoolboys and fathers, the healthy and the sick, those of the cloister and those of the world, masters and servants, rich and poor—in a word, almost every man and woman will have need and will gladly avail themselves of this accommodation.” This naive instruction concludes thus: “The clerks will commence the carriage of letters on 8th August, 1653. This date is so fixed that everyone may have time to buy tickets.”

It will thus be seen that the principle of the stamped envelope, no matter how primitive a form it took, was conceived as far back as the year 1653, and in Paris.

A diligent search has failed to discover whether stamps of any kind, either adhesive or impressed, were used in connection with the earliest local post of our country, that of Murray and Dockwra's, set up by them in London in 1683. A like result has befallen us in our endeavours to find official evidence in support of the statement that a cover was used by Charles II. of England to frank the correspondence of his Court.

Following out the subject of our title chronologically, we arrive at the year 1818, when a cover or envelope, distinguished by a peculiar kind of watermark, was used in Sardinia. As this approaches nearer the modern stamped envelope than the "Post-paid ticket" already noticed, it will bear description. On the 7th of November, 1818, the emission of stamped postal paper—*Carta Postale Bollata*—was announced, and the conditions on which it might be used were stated. This paper, made by direction of the Postmaster-General under the immediate inspection of the Superintendent-General, was sold at the post offices throughout the country, and by the vendors of tobacco, who received a commission upon their sales. There were three values: 15 centesimi for distances of 15 miles, 25 centesimi for distances of from 15 to 35 miles, and 50 centesimi for all further distances. This decree was followed by an ordinance of 3rd December, 1818, announcing the provisional emission of unwatermarked postal sheets of ordinary letter size, and bearing a coloured stamp varying in form for each value, and they were accordingly delivered to the public on 1st January, 1819. From details furnished from official sources, it would appear that the sheets were little used, and that they were finally withdrawn by the 73rd article of a royal decree of 30th March, 1836, in consequence of a modification being made in the postal regulations by the 72nd article of the same law. The first series is unwatermarked, each of the three values having a different shape, but all with the same device, that of a boy on horseback blowing a trumpet—the horse galloping towards the left—with the value beneath. The second series is on paper watermarked with the arms of Savoy in the centre, and has watermarked

inscriptions disposed round them, the border of the paper also showing a Greek pattern, and bearing an inscription which signifies "Correspondence by private carriers, by foot passengers, and other means." Values and designs are identical with those of the preceding series, but instead of being coloured, they are in white relief. A purchaser of any of these envelopes might, under certain conditions, send the letters written on or enclosed in them by any private conveyance instead of through the slow and clumsy post office. Entire specimens of these envelopes can still be purchased for about four pounds the set of three, while copies or reprints of them may be had for 3s. 6d.

Little more than ten years after the appearance of the Sardinian envelope reforms of various kinds had been effected in Britain, chief amongst which was the abolition of the duties on newspapers—"taxes on knowledge," as they were called. Whilst these duties were in force, newspapers were transmitted by the Government free of charge, and when the expediency arose of entirely abolishing them and allowing newspapers to pass post free for one penny, it was suggested by Mr. Charles Knight, publisher of *The Penny Magazine* in *The Companion to the Newspaper* of 1st June, 1834, a publication which he then edited, that stamped wrappers, with value impressed, should be used for this purpose. The same thing had been broached four years previous—in 1830—when Mr. Charles Whiting, the eminent printer of Beaufort House, in the Savoy, Strand, submitted to the Government certain stamped envelopes or "Go Frees." Nothing came of either proposal. Of course the covers employed in Sardinia from 1819 to 1836, and those suggested later by Whiting and Knight, can only rank after the original French invention of 1653. It is said that these gentlemen were unaware at the time of such ever having been previously employed or even suggested, and there is no reason to doubt the statement. So far as they themselves were immediately concerned, it was a discovery.

As is well known the chief difficulty which beset Rowland Hill in the outcarrying of his scheme was

that of collecting postage. This he wished done in as simple a manner as possible ; and to him the mode of stamped covers and sheets appeared the simplest. The former were intended to hold the letter, the sheets to serve the double purpose of letter and envelope, by having the stamp impressed in such a position, that, on the sheet being folded it would appear in the right-hand top corner. Such a method Rowland Hill affirmed would relieve the Post Office altogether from the collection of the revenue, as well as from accounts relating to that collection—in short, distribution would be its only function. It may be as well to state at this stage that he claimed none of the merits of his invention—indeed he could not—merely “availing himself of Mr. Knight’s excellent suggestion.” But the “excellent suggestion” did not altogether satisfy Rowland Hill. He instances the case of two parties, one unaccustomed to letter-writing, the other unable to write at all. The one would not know how to proceed, and would bring his letter addressed, but unprepared for transmission, inasmuch as it required to be enclosed in an envelope or written on the stamped sheet supplied by the Post Office for this purpose. In the other case, a servant might be entrusted with a letter to post, but, being unable to write, could not address the envelope handed him. To remedy these drawbacks he proposed the following expedient : “Perhaps this difficulty might be obviated by using *a bit of paper just large enough to bear the stamp, and covered at the back with a glutinous wash*, which the bringer might, by applying a little moisture, attach to the back of the letter, so as to avoid the necessity for re-directing it.” It is not too much to say that this hesitatingly-made secondary proposal—this mere shift for exceptional cases, has resulted in the production of the modern adhesive stamp, a discovery which has “socially revolutionized the world.”

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PART II.—AN APPEAL TO THE COUNTRY FOR DESIGNS.

WHEN the apostle of Post Office reform in the person of Rowland Hill, a schoolmaster, ventured in 1836 to suggest that various improvements could be practicably effected in the Post Office, then regarded as a vast and mysterious but nearly perfect machine, he found it uphill work to induce either the authorities or Parliament to countenance the proposal. Most people—at least all connected in any way with that Establishment—appear to have held opinions such as those given vent to by the Postmaster-General of the day, who declared that this was the most extraordinary of all the wild and visionary schemes ever conceived. It would be beyond the limits of a history of the Mulready Envelope to trace out all the difficulties encountered by Hill, and which at length he successfully overcame, therefore we will conveniently slip over a period of one or two years until we find him established as a Crown Official, instructed to carry out his proposals under Francis Baring, then Chancellor of the Exchequer.

The next step which "My Lords" decided upon was to invite "artists, men of science, and the public in general" to submit designs and offer suggestions for stamped covers, stamped paper, and stamps to be used separately. As an inducement to the competitors the same honourable gentlemen were prepared to award a premium of £200 to such proposal as they might consider most deserving of attention, and £100 to the

next best proposal. The points to be considered of the greatest importance were (1) convenience as regards the public use ; (2) security against forgery ; (3) facility of being distinguished at the Post Office, which must of necessity be rapid ; and, (4) expense of the production and circulation of the stamps. Offers of advice and assistance were not lacking, for we are told in the *Life of Sir Rowland Hill* (Vol. I, 381) that the communications received amounted to two thousand five hundred in number. Sir Rowland Hill adds that, although it was the intention of Mr. Baring to personally examine all these proposals, he was obliged to delegate the task to the Junior Lords, who in their turn delegated the bulk of the work to Sir Rowland himself.

It would appear when the Treasury Minute was issued that adhesive stamps enjoyed greater popularity than the envelopes. This is gathered to some extent from the paucity of these compared to the number of designs submitted for adhesives. Among the best known is "Harwood's Envelope," submitted by a stationer of that name, who entrusted Mr. Whiting with the preparation of the cover, in the inside of which a letter might be written. This form was adopted in deference to a notion then prevalent that it was desirable for the letter and the address to be on the same piece of paper.

Three well-known names were at least among the competitors, viz: William Wyon, Engraver to the Mint, Mr. Sievier, the sculptor, and John Thompson, the engraver of the successful design, who submitted a circular pen-and-ink sketch, extremely like the obverse of the penny coin, with the words "Postage" and "(One Penny)" printed on the left and right sides of the circle. Mr. Wyon also submitted a very pretty design for a stamp, having the helmeted head of Britannia to the left in a circle. Mr. Sievier's was an upright rectangle with incurved lines and an oval, in the centre a many-rayed star. Guaranteeing a production of a million a day, this engraver offered to print these at the rate of £6 5s. per million. Sievier, besides the designs for adhesives already spoken of, intended to have his stamp

impressed on an envelope, and offered to do this at the rate of £30 per million, with a guarantee of a like production of a million daily. Copies of his specimens, as well as those of other applicants, were stitched up and circulated with a London periodical, an advocate of postal reform.

The premium of £100 for the second best proposal offered in the Treasury advertisement, did not fall to the lot of any of these well-known competitors, whose suggestions we have just described. A Mr. Cheverton was the lucky one. Mr. Cheverton's proposal is said to have been "a plan full of originality." He "recommended an embossment of a female head of the greatest beauty, to be executed by Mr. Wyon, and stamped by a peculiar machinery of Mr. Cheverton's own, which would perform the process with great rapidity." Readers will recognise in this a description of the envelope containing the embossed head of Her Majesty in the upper right hand corner.

But what is the upper right hand corner? On this question Rowland Hill has an amusing incident to relate (*Life*, Vol. I., 419) He tells us that soon after the issue of the adhesive stamp, a distinguished connoisseur, reading the direction to affix the stamp "on the right hand side of the letter," felt a doubt as to what this might really mean. Being in the artistic habit of reversing sides in speaking of pictures, and probably having done so in the case of the beautiful Mulready, he wished to know whether the term "right" was to be received in the artistic or the common sense. Accordingly, knocking at the office window, he modestly requested to be informed which was the right-hand side of the letter, when he was repulsed by the counter-demand, "Do you think we have nothing to do but to answer idle questions?" the window at the same time being closed with a bang.

The last suggestion for an envelope and a cover emanates from the skilled hand of William Mulready, R.A. This artist sent in a pencilled outline drawing, the figure of Britannia in its centre constituting the essential part of the stamp. For this design Mulready received the higher award. Its selection was princi-


pally left in the hands of Rowland Hill's brother Edwin, who had just been appointed as an assistant to superintend the minor details of his brother's system, to manage the machinery, &c. It may be mentioned that the sketch was indeed a favourite with both brothers.

Towards the end of April, 1840, this design, together with the stamps intended for Post Office use, was formally approved.



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PART III.—WILLIAM MULREADY, R.A.

 HE celebrated painter, William Mulready, was born in Ennis, County Clare, April 1st, 1786, at the time when armed bodies of "volunteers" were disturbing the Government. When about five years old he was taken to London with his father (a leather breeches maker) and family. His early skill in drawing soon attracted attention, and he became, in consequence, the pupil and *protégé* of Banks, the sculptor, who allowed him to work in his studio gratuitously, and gave him all the professional counsel that was needed. But neither master nor pupil thought this much, for Mulready was always of opinion, and no one could be said to have greater experience in teaching art, that to keep a pupil out of error was all a good master could serviceably do.

In 1804, he was married to a sister of the painter and astrologer, Varley, but the union was unhappy, and a separation took place after a few years. Exhibiting first at the Royal Academy the same year, he was chosen A.R.A. in 1815, and in less than a year after, R.A.

When the scheme of the postal service was matured, and the emission of a postal envelope decided on, as has been already shown, Mulready's design carried off the highest obtainable award. This peculiar combination of allegories has always borne his name. There is a statement in print which says that this has a private

history, that it was originally drawn by the Queen, after the idea of Prince Albert, that the Queen's drawing was actually engraved, but that the Government not allowing it to be used, Mr. Mulready was employed to carry out the Prince's ideas. Whether the design was strictly his own conception, or was done to order in this manner is not certain, but one thing is certain that it did not add to his fame, as we will show presently.

Mulready also designed a series of thirty-two illustrations for an edition of the *Vicar of Wakefield*, published in 1840, some of which he afterwards painted; and, as examples of wood-cut illustrations they are pronounced almost perfect.

In the year 1848, a great many of his pictures were brought together for exhibition by the Society of Arts, and excited general admiration. He was a learner during his whole life. Indeed, to the very last, so late as the evening before his death, this faithful student drew in the Life School of the Academy, together with some youths whose grandfathers were his contemporaries. For many years he lived at Bayswater, where he died on 7th July, 1863, and was buried at Kensal Green Cemetery. There is a bust of him, by Weekes, in the National Gallery.

Reviewing his career as an artist, we find that Mulready first began with "high art," and produced "Ulysses and Polyphemus," "The Disobedient Prophet," &c., but soon took to landscape painting and subjects of character and humour. He was at one time a most diligent student of the Dutch masters, the fruits of which study were visible in the numerous figure pictures he painted from 1810 till his death. His early pictures were of small size. From about 1824 he aimed at greater freedom in drawing and richness of colouring, and had an unequivocal success. The most admired of his works are:—"The Fight Interrupted," 1815; "Idle Boys," 1815; "Wolf and the Lamb," 1820; "The Last In," 1835; "First Love," 1839; "Fair Time," 1840; "Train up a Child," 1841; "Crossing the Ford," 1842; "The Whistonian Controversy," 1843; "Choosing the Wedding Gown," 1845;

"Women Bathing," 1849; and "The Toy Seller," not finished, 1861.

In the library of the British Museum are:—*The Grasshopper's Feast*, *The Butterflies' Ball*, and several other children's books, with illustrations credited to Mulready. In 1866, a work appeared, entitled *Memorials of Mulready*, collected by F. G. Stephens, which contained photographs from fourteen of his paintings. The Arundel Society also have published thirty photographs from his best pictures. William Godwin, the celebrated political writer, gave, in the form of a child's book, a most interesting account of the early life and studies of Mulready, under the title of *The Looking Glass; or, True History of the Early Years of an Artist*, by Theophilus Marccliffe. This little book, published in 1805, contains *fac-similes* of some of Mulready's earliest sketches.

In an obituary notice by *The Athenæum* we find the following estimate of his work:—

"Mulready always drew with the greatest completeness in execution; in the treatment of minor things nothing could exceed his attention to detail. Innumerable studies attest this practice, and his felicity bore witness to its success. He would reproduce with extraordinary facility the details of foliage, not only from one but several points of view, and prepare exquisite memoranda of the bark of trees, and dissect flowers with the care of an anatomist, his aim being thoroughly to understand the things that came in his way. Great boughs of trees he drew with the utmost minuteness and noble breadth, such as is rarely attained by artists even of the greatest schools. Thus, he would render the subtleties of every curve, or foreshortening of every leaf, in a way that was delightful to study. He made similar studies of the colour of details, and carried these principles into every department of art. The result of this system was that the painter's various pictures represent grades of advancement secured step by step in execution."

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PART IV.—THE SUCCESSFUL DESIGN.

WILLIAM MULREADY, then, had submitted his design for covers and envelopes to be shortly issued by the Government, received the £200 premium, together with the commendation of his brother Academicians for the excellence of his work. The following is a description of what the subject represents :—

Great Britain, symbolised by a figure of Britannia seated on a rock with a recumbent lion at her feet, is represented as being in the centre of the universe, and with extended arms hastening her winged messengers to the four quarters of the globe ; the different peoples of the world being typified either by the people themselves, by their animals, or by their productions. Thus, on the one side will be seen Chinese, Turks, camels and elephants for Asia and Africa ; and on the other, Indians holding the hands of Europeans in the grasp of amity, the Laplander in his car, which doubtless represents the mail-cart of his country, Americans, and the representatives of other nations, engaged preparing their produce for export. These figures are emblematical of British commerce and communication with all parts of the world. Beneath these, to the left is a youth reading a letter to his mother, whose clasped hands express her emotion. On the other side is a group of three figures, each striving to catch a glimpse of the welcome letter. The whole is forcibly told, and

is evidently intended to convey the idea of the advantages naturally accruing to all nations from a *free* enjoyment of postal communication with each other.

A better description than the above is taken from a newspaper of the period, which possesses the additional advantage of being written in a decent rhyme, well seasoned with touches of humour :—

“A DESCRIPTION OF THE DESIGN ON THE
MULREADY ENVELOPE.

Britannia is sending her messengers forth
To the east, to the west, to the south, and the north ;
At her feet is a lion wot's taking a nap,
And a dish-cover rests on her legs and her lap.
To the left is a Mussulman writing a letter,
His knees form a desk for want of a better ;
Another believer's apparently trying
To help in telling the truth or in lying.
Two slaves 'neath their burden seem ready to sink,
But a sly-looking elephant ' tips us the wink ' ;
His brother behind, a most corpulent beast,
Just exhibits his face, like the moon in a mist.
On each is a gentleman riding astraddle,
With neat Turkey carpets in lieu of a saddle ;
The camels behind seem disposed for a lark,
The taller a well-whisker'd fierce-looking shark.
An Arab, array'd with a coal-heaver's hat,
With a friend from the desert is holding a chat ;
The picture's completed by well-tail'd Chinese
A-purchasing opium and selling of teas.
The minister's navy is seen in the rear,—
They long turn'd their backs on the service,—'tis clear
That they now would declare, in their typical way,
That Britannia it is who has done it, not they.
A reindeer and Laplander cutting through snow,
The rate of their progress (downhill) seems to shew.
To the right is the King of the Cannibal Islands,
In the same pantaloons that they wear in the Highlands ;
Some squaws by his side with their infantile varmints,
And a friend in the front who's forgotten his garments.
Frost, Williams, and Jones, have this moment been
hook'd,
And are fixing the day they would choose to be cook'd.

There a planter is giving and watching the tasks
Of two worthy niggers, at work on two casks.
Below to the left, as designed by Mulready,
Is sorrow's effect on a very fat lady ;
While joy at good news is plainly descried,
In the trio engaged on the opposite side."

Since we are in the way of poetical descriptions we will close with one taken from a stamp journal. This contribution is in dialogue form, and the lines which follow are those spoken by an enthusiastic philatelist, who is describing to a non-philatelic friend the beauties of his collection. Concerning the allusion to Rowland Hill as a designer, it is necessary to point out that, prior to the publication of his autobiography, a general belief existed that he had a considerable share in the designing of the picture. Such, however, was not the case, and the error may be accounted for because of its always being a favourite with him :—

" Yes, 'tis a stamp,—the first of all the race
Now spread abroad throughout this whirling sphere
To each remotest corner. Rowland Hill,—
A name thrice-blessed by true philatelists,—
Designed the picture, emblematical
Of blessings wrought by his discovery.

Look close, and see ! On high, Britannia
Sits on the rugged rock to typify
Our island fastness inaccessible,
Our precious stone set in the silver sea.
See at her feet the British Lion couch
With head in paws, but ever vigilant
To rise and fight ; but now 'tis deepest peace
Throughout the globe, and countless letters speed
By cupids borne, on various missions bent.
Now cast around your glance, and view the groups
That represent each country of the globe
Taking or giving letters.
Here on the right, and on the left we see
The poet's common-place—good or ill news
From loved ones, far away : stretched on the bed
Of sickness lies a wife : I know she hears
Bad news,—perhaps her absent husband's death,—
But see ! with pious clasping of her hands

She seeks above for help, when none can come
From man. Far other is the joyous scene
Here on the right : How glad the news they read !
What eager eyes run o'er the cheering words ;
The little child has yet scarce learnt to read,
But stands a-tip-toe to behold the sheet
The distant father touched and looked upon.
Two other groups, on right and left denote
The spread of commerce and prosperity.
Rich caravans, and trains of elephants,
Suggesting all the glories of the East,
Unload their burdens by the rocky shore :
The cross-legged turbaned merchants write their bills,
Expectant soon to send their costly goods
Across the sea. Yet further back a group
Stands to denote the far Cathay ; they seem
To welcome some bold-hearted traveller
To penetrate the land of wonders. Here
We leave behind the fabled East and come
To the young Western world ; those mighty casks
That wait upon the border of the sea
Are filled with sweetest sugar, and rare spice
For Britain destined. Just behind, a group
Of cruel wily Indians stand at length
In friendly converse with the messenger
Who comes to preach glad tidings through the woods,
And wildest prairies of the unknown land.
How large a portion of these benefits
Are wrought for man by Hill's discovery."

To which his friend replies :—

"Truly this picture allegorical
Gives matter for a volume."



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PART V. THE ISSUE TO THE PUBLIC.

▲FTER final approval the drawing was placed in the hands of John Thompson, who, for more than half a century, ranked at the head of British wood-engravers. He was the pupil of Branston, and was much associated with the late William Harvey in the engraving of his drawings. Most of Stothard's delightful fancies were engraved by him, so were the whole of the cuts in Mulready's *Vicar of Wakefield*. Maclise's Britannia on the Bank of England notes was also his work. The principal illustrations, if not the whole of them, of Yarrell's works on Natural History were engraved by him. All his life he was a real artist in his work, and never became a mere manufacturer of wood-cuts. During his lifetime he presented to the South Kensington Museum, a fine and complete series of illustrations of the art of wood-engraving, and for some years directed the class of female students of wood-engraving of the art school at Kensington. He died in February, 1866, at the ripe old age of eighty-one. After Thompson had engraved the design on wood, other blocks were cut in brass, with all the excellence of a skilled workman—some bookbinder's tool cutter—under his superintendence. These, representing the lines of the stereo-plate and also of the wood-engraving in intaglio, formed the matrix from which the Messrs. Clowes cast the stereo-plates. This occupation engaged the engraver for more than five months.

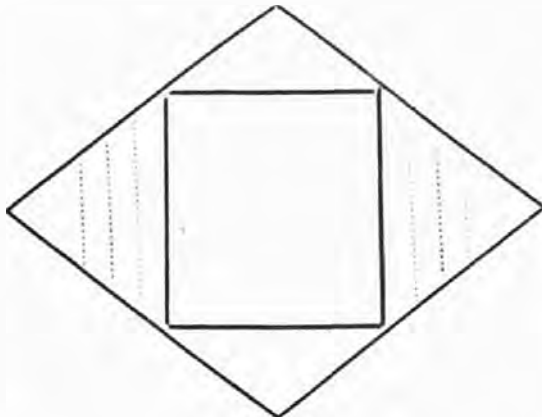
The facilities which now exist for multiplying impressions were then unknown. These improved facilities would have stood in the way of its selection, as the expectation of the government was that it would be difficult to reproduce the design, the stipulation being security against forgery. It is well-known that the delicacy of engravings on wood is often such as to cause them to wear down when long numbers are printed off, rendering the print thick and coarse, and that these cannot give the almost interminable number of impressions which can be taken from a metal block. By electrotyping the wood block need never be printed from at all, the plate alone being subjected to the pressure of the machine, but then electrotyping was not introduced for nearly twenty years after 1840, and even supposing it had it would have been impossible to produce anything like a passable forgery on account of the peculiar paper used.

This peculiar paper was manufactured by Mr. John Dickinson at Nash Mills, Herts, who, in 1830, in order to produce paper of an extra thickness, took out a patent for a method of uniting face to face two sheets of pulp. Into this paper there were introduced threads of various coloured silk, and from its singularity it became known as "Dickinson paper." As early as 1837 a Commission of Post-office inquiry sat to consider the subject of employing stamped covers. The following in reference to the same kind of paper is abridged from their Ninth Report :

"While Mr. Pressly entertains a favourable opinion of the proposal he considers that the revenue would be liable to be defrauded by the forgery of these stamps. With respect to this, he says, 'It has occurred to me, however, that that might be prevented if the Government manufactured a particular paper for such envelopes. There is a paper which has been produced to the Commissioners of Stamps, and it is the best suggestion that occurs to me for the purpose; viz., by the introduction of a silk thread into the paper, which it is difficult to manufacture, and very expensive, and with the vigilance of the Excise would be almost impossible to forge; the silk is woven in the pulp, and it is written

on with the greatest facility.' The manufacturer is Mr. Dickinson, of the Old Bailey, who has fully described the mode of fabricating the particular description of paper, to which Mr. Pressly refers, and we are satisfied that, if the use of this paper was confined exclusively to stamped covers, it would be almost impossible to imitate the paper, or commit any forgery, without detection."

This paper was chosen as the kind best suitable for the purpose. Other Governments have since used it, whilst we ourselves have discontinued its employment. The actual design enclosed by a rectangular frame, measuring $5\frac{1}{4}$ by $3\frac{15}{16}$ inches, was impressed on two kinds of this material, the one being of the form and size of a half sheet of post paper, the other being of the form marked in the annexed figure. The first, which are ordinarily called "covers," were printed on sheets of twelve, the silk threads traversing the sheets being so arranged that there should be two threads of blue silk on one side of the design, and three threads of red on the other, both running parallel with the design. The second, or envelope shape, were printed on sheets of a similar number, traversed by three threads, one blue between two red, so arranged that they cross diagonally the longer flaps in the manner indicated by the dotted lines—



The fine silk threads were unwound from reels and

passed between two thin *laminæ* of wet pulp, which by the action of rollers were compressed into one, and it must not unfrequently have happened that a thread broke or was displaced.

Although there were two values one design served both purposes, an elongated hole being pierced in the block to admit of the designations in type. The value of the postage, for which the cover is free, besides being printed in the centre in Italian capitals thus:—
POSTAGE ONE PENNY and POSTAGE TWO PENCE in slanting block capitals, is also shown by the colour of the ink used for the impressions, the penny cover and envelope being in black ink, those of twopence in blue. A blank space left in the lower parallelogram enclosing the engraving, is intended to contain the address of the person to whom the letter is sent. At a distance of three millimètres from the foot of the frame is a very large transverse oblong, containing the word POSTAGE in large dotted letters on a network or diaper of white on a coloured ground printed upside down, so that, when the sheet is folded, this word appears right side up, at the bottom of the back of the envelope.

The sides of the letter sheet contain various postal instructions and announcements, which are absent on the envelopes. This announces the prices at the Post Office as 1½d. and 2½d. each. The 3d. per dozen above facial value was to cover the cost of the paper, and this gave room for advertisers to come in and supply the public, at a reduction, with covers bearing their announcements on the inside margins. Thus, the Anti-slave Trade Society sold them with their appeals and notices printed on the inside, at 1s. and 2s. per dozen, and a private trader offered penny ones containing his advertisements at 9d. per dozen, at which price they were sure to sell. At length, however, the authorities took umbrage at the use of their envelopes as an advertising medium, and forbade their further employment for this purpose, though why it is difficult to understand, since if those who thus employed them were content to pay the full price and sell at a loss, the Post Office was not injured, but

rather benefited, by a practice which must have conduced to a sale of a much larger number.


A half ream or 240 penny covers could be purchased for £1 2s. 4d; the same quantity of penny envelopes for £1 1s. 9d. After prohibiting all those not duly licensed from selling the stamps, the Post Office offered to carry letters of half-an-ounce for one penny, and letters of one ounce for twopence. For heavier letters the public were recommended to use the proper number of labels, either alone or in combination with the stamps of the covers and envelopes. On passing through the post obliteration was effected by imprinting with a hand stamp a red cross patée over the figure of Britannia, it being considered as the stamp, and being the place where it would show best.

The *imprimatur* on the copies shows that impressions were struck in the presence of a Commissioner on 7th April, 1840, and they were approved and ordered for use, "with the stereotypes therefrom," on the 27th April. On the sixth of the month following they were issued to the public. An account of their reception is the subject of another chapter.



The History of the Mulready Envelope.

PART VI. THE RECEPTION BY THE PRESS.

HE reception accorded by the press to Sir Rowland Hill's favourite form of envelope was far from gratifying, and brought no end of ridicule to the artist and his employers. In fact it is seldom we find the press so unanimous in its verdicts as in this instance, when all its writers united in a common theme—that of lampooning the artist and all connected with the production of the covers and envelopes. Assuredly in this instance the press led public opinion, and neither were Mulready's brother artists backward with caricatures which appealed alike forcibly to the enlightened and ignorant. As the most suitable example of an adverse criticism the following is extracted from the City article of one of the London daily papers of the time :—

**** “The envelopes and half-sheets have an engraved surface, extremely fantastic, and not less grotesque. In the centre, at the top, sits Britannia, throwing out her arms, as if in a tempest of fury, at four winged urchins, intended to represent post-boys, letter-carriers or Mercuries, but who, instead of making use of their wings and flying, appear in the act of striking out or swimming, which would have been natural enough if they had been furnished with fins instead of wings. On the right of Britannia there are a brace of elephants, all backed and ready to start, when some Hindoo, Chinese, Arabic, or Turkish merchants, standing quietly by, have closed their

bargains and correspondence. The elephants are symbolic of the lightness and rapidity with which Mr. Rowland Hill's penny post is to be carried on, and, perhaps, also, of the power requisite for transporting the £1,500 a year to his quarters, which is all he obtains for strutting about the Post Office, with his hands in his pockets, and nothing to do, like a fish out of water. On the left of Britannia, who looks herself very much like a termagant, there is an agglomeration of native Indians, Missionaries, Yankees, and casks of tobacco, with a sprinkling of foliage, and the rotten stem of a tree, not forgetting a little terrier dog inquisitively gliding between the legs of the mysterious conclave to see the row. Below, on the left, a couple of heads of the damsel tribe are curiously peering over a valentine just received (*Scene*—Valentine's Day), whilst a little girl is pressing the elders for a sight of Cupid, and the heart transfixed with a score of arrows. On the right again stands a dutiful boy, reading to his anxious mamma an account of her husband's hapless shipwreck, who, with clasped hands, is blessing Rowland Hill for the cheap rate at which she gets the disastrous intelligence. At the bottom of all there is the word "Postage," done in small upon a large pattern of filagree work. With very great propriety the name of the artist is conspicuously placed in one corner, so that the public and posterity may know who is the worthy Oliver of the genius of a Rowland on this triumphant occasion. As may well be imagined, it is no common man, for the mighty effort has taxed the powers of the Royal Academy itself, if the engraved announcement of W. Mulready, R. A., in the corner, may be credited. Considering the infinite drollery of the whole, the curious assortment of figures and faces, the harmonious *mélange* of elephants, mandarin's tails, Yankee beavers, naked Indians, squatted with their hind-quarters in front, Cherokee chiefs, with feathered tufts, shaking Missionaries by the hands; casks of Virginia threatening the heads of young ladies devouring their love-letters, and the old woman in the corner, with hands uplifted, blessing Lord Lichfield and his Rowland for the saving grace of 11d. out of

the shilling, and valuing her absent husband's calamity or death as nothing in comparison with such an economy—altogether, it may be said, this is a wondrous combination of pictorial genius, after which Phiz and Cruikshank must hide their diminished heads, for they can hardly be deemed worthy now of the inferior grade of associates and aspirants for Academic honours."

To show that the critics and caricaturists lost no time in setting to work and that their purposes and desires were soon gratified—the withdrawal of the envelope from circulation, with the consequent disgrace of its artist—is conclusively proved by an entry in Sir Rowland Hill's journal so early as the 12th of May, but six days after the issue took place. It is to the following effect:—

"I fear we shall be obliged to substitute some other stamp for that designed by Mulready, which is abused and ridiculed on all sides. In departing so widely from the established 'lion and unicorn' nonsense, I fear that we have run counter to settled opinions and prejudices somewhat hastily. I now think it would have been wiser to have followed established custom in all the details of the measure where practicable." *Life*, Vol. i., p. 395.

The public rejection was such as to necessitate the destruction of nearly all the vast number prepared for issue. In connection with this a curious fact was mentioned, viz., that a machine had to be constructed for the purpose; the attempt to do the work by fire in close stoves (fear of robbery forbade the use of open ones) having absolutely failed.

Now, how is this ignominious and complete failure to be accounted for? Being submitted, before issue, to the Royal Academicians for approval, it was favourably regarded by them, and one would have thought them as competent judges as the post-critics and caricaturists. It was produced in competition for a prize offered by Government, and it was really the best, no partiality was shown, and yet six days after issue we have the authorities acknowledging their fault in its selection. The number of unsuccessful competitors was large; could not some have been leagued

against their fortunate rival? Whether or not, there can be no doubt if Mulready's drawing was odd, then there were many still more so. Rowland Hill explains the matter to his own satisfaction in these words:—
“The discrepancy is not hard to explain, since that which is really beautiful so often wearies by endless repetition.”

The only favourable press notice known to me comes from the *London and Westminster Review*. Its favourableness may, to some extent, be accounted for by the fact that this periodical took all along a strong interest in the postal system then inaugurated, of which it was an advocate.

“The whole design,” it says, “is like a pen and ink sketch by a distinguished artist, as far removed as possible from the commonplace designs usually employed in analogous cases. And considering the small space, the mode of printing to be employed, and other circumstances necessarily fettering the artist's powers, we think that artists and the public will agree with us that Mr. Mulready has produced the very best work of art consistent with the conditions within which by the nature of the case he was confined.”

The period during which the covers and envelopes were in circulation cannot be accurately stated, because, although they were superseded by specimens containing a diademed bust of the Queen—the penny in January, the twopence in April, 1841—they were never actually withdrawn, and Postmasters were allowed to dispose of what copies they held. Any British stamp is available to prepay a letter, and it is a fact that a Mulready passed unchallenged through the post twenty years after the date of issue. Even now there is no reason to prevent it being employed for a similar purpose. We have well-nigh a dozen separate stamps available for the payment of a penny postage, not including those sold at the present moment, viz.—these covers and envelopes—the old black penny adhesive—its red successor with letters in the lower angles—the same with letters in all four angles—the brown red of 1880—the “Draft” stamp of 1854—the “Receipt” stamp of the same date—the “draft payable on

demand or receipt"—the "Inland Revenue" of one penny.

In expectation of a large demand, the rate of production was fixed at half a million daily, so that specimens are somewhat common. Although they can scarcely lay claim to the term "rare," yet year by year they are becoming more difficult to procure, in consequence of the number sought after by Collectors of this class of articles of *virtu*. What has made them common during the last twenty years is due to their having been preserved, not for their own sakes, but for the sake of the letters written on them. The finding of a few genuine specimens would repay one for a search amongst old letters dating from May, 1840, to April, 1841.



The History of the Mulready Envelope.

PART VII.—THE PRINCIPAL CARICATURES.

✦ cannot do better than open this chapter with
Punch's

DACTYLS TO MR. MULREADY

(Inscribed on a Government Envelope.)

"Hail! O Mulready! Thou etcher of penny *envelopes*!
How can we praise the ethereal air of the garment
That hangs down behind from the shoulders of Mrs. Britannia?
What is the thing that is perched on the top of her helmet?
Is it a wasp, with its head cut off, stuck on its tail, there?
And how sublime is the shadowing forth of her power,
The wonderful size of her arms, and their masculine muscles,
Each arm far more in circumference than is her head-piece,
As if 'twere to show that her strength is more than her judgment!
Mighty Britannia! enthroned on her 'tight little island,'
Sending abroad o'er the earth, to its uttermost quarters,
Air-swimming angels,—celestial 'General Postmen,'—
Types of the swiftness enjoined by the 'new penny postage.'
Some does she send with her right hand, and some from the other:
One to the region where Penn shaketh hands with the Indians,—
A symbol that now, when so cheap is the postage of letters,
We'll see ev'ry hand on the face of the earth with a Penn in it.
One flies away into Lapland,—and one into Turkey,—
And one to take part in a snug little Chinese committee.
Praise we the symbol of ships sailing up against mountains,
Showing that nothing on earth can retard our progressing,—
Praise we the thought that could show us the terrible vastness
Of the consumption of ink from the 'increased facilities,'—
Showing that now it is sent, not in bottles, but hogsheds!
Great is thy genius, Mulready! and thou shalt live ever,
By Fame handed down to Posterity in an *Envelope*."

Anyone who will take the trouble to compare these lines with the picture itself cannot fail to observe the

justice of *Punch's* remarks. Mulready's pécadillos are hit off nicely; the ethereal air of Britannia's garment, the wonderful size of her arms, the wasp with its head cut off stuck on its tail, the ships sailing up against mountains—all these have the merit of truth as well as humour; while the pun as to every hand on the face of the earth having a *Penn* in it, is given in the droll style which is particularly the "London Charivari's" own.

There is a passing allusion to the picture in the *Ingoldsby Legends*, as well as to the adhesive postage stamps, then commonly known as "Queen's Heads," a term which seems to have died out altogether. Thirty years ago it was common enough to ask for a shilling's worth of "Queen's heads," but if such a demand were made to one of the lady assistants at the modern Post-office she would probably giggle. The caricatured description occurs in the piece called "A Row in an Omnibus Box." After the account of the disturbance in the theatre, the manager sits down to write a complaint to the *News*, of the way in which he has been treated, and then—

"The manager rings,
And the prompter springs
To his side in a jiffy, and with him he brings
A set of these odd-looking envelope things
Where Britannia (who seems to be crucified) flings
To her right, and her left, funny people with wings,
Among elephants, Quakers, and Catabaw kings,
And a taper and wax,
And small Queen's heads in packs,
Which when notes are too big, you are to stick on
their backs."

Following these caricatured descriptions, come the pictorial satires themselves. Everyone must admit the cleverness of the first, the poetical as well as that in prose, given in the previous chapter, still, in caricature, the pencil of the artist approaches a height of perfection to which no word picture, however well done, can attain. John Leech's caricatures possess just such an advantage. His parody is a joke pure and simple. Britannia, or the genius of commerce, who presides, is a vigorous good

old woman. The British lion is represented by a respectable animal, looking through spectacles, with a string of letters hanging from his outstretched tail. On his back is seated a monkey in the garb of a naval officer. To the right and left, postmen are flying, arrayed in the old livery. At one side is a typical Yankee planter, pointing to Britannia finger at nose, or, as a British schoolboy would term it, "taking a sight," while above him is the town crier, whose face is hid behind the huge notice he is reading. To the left, the local postman groans under his burden of letters, and below is a group of Chinamen, one smoking opium, another holding a teapot in one hand, while his other is pointing to the buxom old lady representing Britannia, in the same manner as the Yankee at the other side of the water. At the base are a couple of mounted post-boys, the tails of their horses being seen in different stages of decay. Concerning this picture Mr. Sala observes that it "literally laughed the Government envelope into extinction." The design was published by Mr. Fores, of 41, Piccadilly, editor of *Sport of the Day*, and is the only production of the kind to which the artist has considered it necessary to adhibit his name, the following one only containing the name of the engraver, W. J. Linton. Although hardly so carefully drawn and finished as the later works of Leech, it still approaches the same marvellous power of his pencil, and is distinguished by that facile touch which became a source of pleasure to readers of *Punch*.

Leech's second caricature was the outcome of stirring political events of that time, when a keen feeling prevailed against the Government for their conduct in opening letters entrusted to the Post-office. Sir James Graham was supposed to have been the chief instigator, although he was by no means the originator of the practice, and here, with his arms outstretched, he takes the place of Britannia. The lion is absent, but there is a serpent with the head of the baronet stretched along the turf, and a bird is in the act of delivering a letter to the central figure. He is despatching to the right and left spies winged as

Mercuries and disciples of Paul Pry, each armed with a telescope and umbrella, to spy the people's secrets. In the upper left corner one of these emissaries is peering through a keyhole; two or three others are looking furtively over the shoulders of a lady engaged writing; and in the opposite top corner others are about to break open a sealed envelope. At the foot, a group is busy reading a pile of letters, while lying about are other missives already surreptitiously opened and their contents examined. No words could bring the matter of tampering with a people's letters more forcibly home than such a picture, which brought about a strong feeling of popular indignation against Sir James Graham, culminating in an animosity that clung to him, not only during his term of office, but for the remainder of his life.

This practice of "Grahamizing," although confined to the opening of letters to and from Signor Mazzini and other Italian exiles, was repugnant to the English idea of honour, and so far was this carried at the time that a motion was made in the House of Commons to forbid the opening of letters under any circumstances. Had this motion been passed it would have debarred the authorities from intercepting the communications of burglars and others of that stamp. So late as the date we are at present alluding to, this system of espionage was in full operation, under which clerks from the Foreign Office used to attend the arrival of mails from abroad to open the letters addressed to certain Ministers resident in England, and make from them such extracts as they deemed useful for the service of Government. Abroad, where this detestable practice is sometimes carried on to a large extent, the ministers of the "Black Cabinet" have a thoroughly scientific way of accomplishing their work. The envelope of the letter which is to be violated is slit at one end with a thin razor-sharp blade, capable of cutting without leaving any ragged edges. The letter is removed and read, then returned to the envelope and the end is glued up again with specially adhesive material, and put under a hydraulic press. Traces of tampering are only discernible with a very strong magnifying glass.

As can be seen, it is simple and effective, and within the reach of the meanest intellect and the smallest income.

Cruikshank and Browne, as well as Leech, were engaged in the congenial task of caricaturing Mulready. Cruikshank's production I have not seen; that of "Phiz" was on view at the exhibition of the works of that artist held at the Liverpool Art Club in the spring of 1883. This is pronounced superior to Leech, who only caricatured eight or nine figures, while Browne turned into comedy every figure in Mulready's stately design. Penn and the Indian are said to be particularly good.

Fores also published a series entitled "Fores' Hunting Envelopes," envelopes with civic scenes, and envelopes representing Christmas scenes. The "Hunting Envelope" contains in the centre a hunter with his horn, whose horse is in the act of leaping a gate, while above at either side are emblems and incidents of the chase; for instance, we see one of the party getting thrown over a fence, then returning home leading his horse and looking rather downcast, for his head is bandaged and his left arm rests in a sling. In the civic scenes Gog and Magog are prominent figures, above is the Lord Mayor's banquet, in the centre the Lord Mayor himself, boasting a good paunch, and riding a turtle. The city arms appear at the base, and a representation of the land and water procession of ninth November is given. The next is Fores' Christmas envelope, the central figure in which is a clown about to attack an enormous plum-pudding. With the harlequin, columbine, pantaloons, and two men, one with the portable Punch and Judy theatre over his shoulders, the picture is completed with other Christmas scenes. The imprint, "London: Published by Messrs. Fores, at their Sporting and Fine Print Repository and Frame Manufactory, 41, Piccadilly, corner of Sackville Str.," appears at the foot.

Perhaps one of the best of the travesties was published by Southgate, Strand, in June 1840, only one month after the issue of the original. In the picture in question, comprising one of a series styled

“Rejected designs for Postage Envelopes,” instead of the figure of Britannia, we have that of Queen Victoria, who has suspended from her neck the portrait of Prince Albert. The lion at her feet, too, is there, but altered to suit circumstances by having the head of Daniel O’Connell reposing on the Blarney stone, with the tail extended from one side of the envelope to the other. To the left of the Queen, Sir Robert Peel and Sir James Graham are represented as approaching the King of Hanover (Duke of Cumberland), the incarnation of old Toryism. To the right is the Duke of Wellington carried on the back of Lord Brougham, preceded by Burdett. Below, to the left, are the Duchess of Kent and Queen Adelaide, the Queen Dowager; to the right, Prince Albert and a ragged foreigner. On the one side, at the bottom of the envelope, is Lord Palmerston, arranging a case of opium, and being hoisted from his seat by a Chinese of the true barbaric type. Facing this design, Lord Melbourne to the right, Lord John Russell in the centre, and Spring Rice—Chancellor of the Exchequer in the Melbourne Cabinet—to the left, are feeding John Bull with packets of *Rice* paper. This was regarded as one of the wittiest designs of its day, and enjoyed considerable popularity.

Southgate, in addition to this, the most successful of all his designs, published five others, more or less humorous. One represents Britannia with a large patch over the right eye; another shows a postman showering love-letters through the window of a ladies’ school, and a messenger delivering a communication to a washerwoman busy at her tub; a third has the Pope transformed into the chief figure, and a little lower is Father Mathew rushing water from a pump, inscribed “The pure iliment,” on a trio of inebriates, inviting them to “Drink away boys,” for there is “the devil a harm in it.” The fourth is a decided *mélange*, with a one-legged pensioner dancing. Southgate’s last picture is composed of characters taken from *Pickwick*. Pickwick himself is there, booking all his “little dodges” with the accuracy of a cyclopædia, and Jingle, that rich portrait of human nature—“*very*”; Sam

Weller with his heart in the right place—the Fleet prison to wit, the sleeping boy Joe, “wide awake” at times; and Old Weller, that “great cigar” either on or off his box, while crowning the whole, at the top is the love feast with the Shepherd and his flock, the Shepherd being in the act of holding out his hat for the expected offering. Most of these fantastic caricatures have the name of Madeley, and were issued after the famous *Rejected Addresses*. The words *Rejected Designs* are printed in a space corresponding to that on the original which contains the word “Postage.”

Among the pictorial envelopes issued was one by the Society for the Suppression of Sunday Labour, about half of which is filled with representations of work in connection with the carriage and delivery of letters. The upper left-hand corner contains a drawing of the Central Post-office. A crowd of men, letter-laden, are rushing up the steps, and one of Her Majesty’s red carts is pulled up in front of the building. In a line with this, running along the top, are a locomotive and carriages, and porters wheeling about bags of letters. A man is making off with one of these bags, when he is startled by the appearance on his right of a text from Ezekiel. In the left lower corner a mother is showing her child a book with IV. on the open page; whilst divided only by a partition, a man—probably intended for the child’s father—is writing away at his desk. Some are of opinion that the effect of this monitory envelope is rather ludicrous than otherwise. There was issued at same time, and by the same Society, another envelope having a church, with the Devil as postman, emptying a post-bag over the steeple, and inscribed “Remember that thou keep holy the Sabbath-day,” “Answer no letter delivered on Sunday.”

The next caricature proceeds from M. Maury, a Parisian stamp dealer, and is represented on an envelope, the flap of which is covered with the dealer’s advertisements. Britannia’s place is usurped by a rough portrait of M. Maury himself, standing in a box marked *timbres poste étrangers*, and filled with stamps, which, relatively to the portrait of the Parisian dealer,

are of gigantic dimensions. M. Maury's arms are outstretched, and a cloud of stamps or letters rush away on either side. On his right are the usual Mulready elephants, which are being loaded with packages labelled "Maury." In the lower right corner are two plump-faced boys, one studying "Le Collectionneur," a stamp paper published by this dealer, the other examining his album. On the left of the central figure are a group of Indians, one dancing wildly and waving about a letter the postman has just given him, whilst the others are eagerly inquiring if there are no letters for them. In the corner is a man rolling a cask marked "Timbres poste, Maury, Paris," and in the right lower corner a group of ladies, in fashionable attire, reading M. Maury's paper.

The last to come under notice is a design utilized for both envelope and post-card, issued at Barcelona, so recently as 1873, where Britannia is replaced by the god of commerce scattering books. In the background are represented those useful postal servants which played but a very inferior part when the artist sketched his allegory—the locomotive and the steamboat; besides these the elephant and sundry personages are represented; a square is allotted for the stamp, and beneath it is a lion *couchant*.



The History of the Mulready Envelope.

PART VIII. PROOFS, ESSAYS, AND FORGERIES.

THE PROOFS.

GEORGE AUGUSTUS SALA, in his "Echoes of the Week," in *The Illustrated London News* of 3rd February, 1883, says a correspondent signing himself "A lover of Useful Knowledge," asks to be told something about the "Mulready" postal envelope, and the probable value of a clean and unmarked specimen. Mr. Sala manages to impart something on the subject, but has not the remotest idea of the value of such an envelope "clean and unmarked." "I do not collect that class of curiosities," he adds. A fortnight later we find in the same periodical a rather extraordinary statement given on the authority of an anonymous correspondent. This correspondent affirmed that twenty years ago a "clean and unmarked" specimen sold in Paris for forty pounds; but, that only three years since copies were offered at Tunbridge Wells at five shillings apiece. On the same subject there has arisen a good deal of discussion in the columns of the *Standard* and *Daily News*. In this discussion there appears the same anomaly as to prices, which it would be well to explain.

Before any stereo-plates were constructed from the wood block engraved by John Thompson, a few proofs were struck off in black on India paper. These are strictly of the class known as engraver's or artist's proofs, and are of great softness in tone and delicacy in execution. That they are of the highest degree of

rarity is apparent from the following advertisement extracted from *The Times* of 17th March, 1864:—

“FOR sale an India-proof impression of the Mulready envelope—one of six—from the original block engraved by John Thompson in the year 1840, price *twenty guineas*.”

Assuming the correctness of this statement that there were but six pulled from Thompson's wood-block, I think I am able to account for the whole impression.

	Copies.
Supposing the engraver kept	1
There were placed in the South Kensington Museum by the Commissioners of the Inland Revenue	2
In Dr. Gray's Collection, purchased by Mr. Philbrick, now in the possession of M. Ferrary	1
And in the Collection of Mr. J. W. Palmer, of 281, Strand, London	1
With the specimen referred to in the foregoing Advertisement	1

Making in all 6

It is, however, only fair to add that the late Dr. Gray, of the British Museum, no mean authority on the subject, did not believe they were so rare as the *Times* advertisement would lead one to suppose. When he saw that advertisement in 1864 he concluded it was either a hoax, or an attempt of some unscrupulous dealer to find a rich simpleton to fleece. Still even although they were not rare in 1864, this does not prevent them being rare, as indeed they are, at the present date.

As to the prices of ordinary specimens it is worthy of note that twenty years ago, when they were counted dear at a shilling or eighteen pence, their value was rapidly increasing. A few years ago I purchased one for three-and-sixpence, but I believe the current price to be six shillings, having known several pass from hand to hand at prices varying from five to seven shillings. Of course although the surplus stock was destroyed at the end of six months, the envelopes would still be for sale at the Provincial Post-offices, where they would be obtainable, so that the circumstance of

their being used or unused does not regulate the price to any appreciable extent.

Between these two sums there is a wide margin, but the explanation of this has been given. Whether the one is worth five shillings and the other twenty guineas is a little matter for intending purchasers to decide, as it concerns them alone.

“ For what is worth in anything
But so much money as 'twill bring.”

If, however, my opinion can be of any service, I most unhesitatingly say the proofs are really not worth the money. The original design sold at the sale of the artist's effects early in 1864 for twenty guineas, and surely the original drawing is of far greater value than one of six proof impressions, even supposing there were only six. I consider half this sum a fair price. These facts will account for the wide differences found noted in prices ; and of course it is not to be expected that all non-philatelists and outsiders should be posted in the distinctions of originals, proofs, and ordinary copies, as well as the different values which regulate them. Mulready's original pencilled design, very faint, from having been in the engraver's hands so long, was placed by the purchaser, Mr. Arthur W. Jaffray, of Eaton Square, in the South Kensington Museum, accompanied by two of the first proofs on India paper, showing that the single brass block served for the printing of both the penny and twopenny covers and envelopes. The original wood-block lies in same magnificent depository of art.

Copies have been purchased from shopkeepers, and others unaware of their rarity, at face value. Fourteen years ago, a stamp connoisseur picked up forty-one at this very reasonable figure, but such pieces of good luck do not occur every day. While in a shop looking at some foreign stamps which were for sale, the shopkeeper informed him he had certain envelopes for disposal and that he had had them for a number of years. After a few minutes' search they were produced, and turned out to be veritable blue Mulreadies. In reply to the Collector's offer to buy, the shopkeeper said he would be glad to sell them for what they cost him, so

that they were purchased at two pence each, and resold at a nett profit of some five pounds. The most amusing part of the affair was that the assistant in the shop kindly promised to order some more, if she could! This story reminds us of the manner in which a Collector gathered together a selection for exchanging purposes, previous to starting on a Continental tour in search of stamps. After coaxing a maiden aunt to unlock an old box in search of stamp treasures, he pictured his anxiety as she ransacked the box, and could not suppress his glee when at length she discovered no less than four envelopes all undoubtedly genuine, which she ceremoniously handed him.

In addition to the rare India-proof impressions from Thompson's wood-block, proofs were taken from the stereo-plate of the Messrs. Clowes, before the lettering was introduced, on India paper and on thickest green-grey paper. These are printer's proofs, and are readily distinguishable from those taken from the wood-block by the greater thickness of the lines, especially those of the rectangular frame inclosing the design, and by the coarser character of the impression generally. Both of these impressions are of considerable rarity, though copies are met with in the best Collections.

Beyond the existence of these two proofs no others were known previous to 1872. At that date another was resuscitated in the shape of a proof of the twopence struck in blue, showing two pink threads and one blue running down the sheet *vertically*, without the printed instructions at the ends. The specimen is also minus any number on the plate, such as was introduced in the ordinary impressions, which had reference to the printing, and occurred beneath the label containing the word "Postage." This appears to be a printer's proof from one of the first stereo-plates, having the value inserted on the face, with inscription in the tablet complete. A number of lines and dots noticeable in the cover as issued by Government are absent in this the second printer's proof of the Mulready.

THE ESSAYS.

There is this distinction between a proof and an

essay that, whereas the former is an impression taken from the die after approval, to test its accuracy before a final issue, the essay, on the other hand, is a stamp or part of a stamp at the earlier stage, when it has only been submitted for approval. Of the Mulreadies there exist several essays, probably unique, of the component parts of the covers, but no distinct essays of the envelopes are known. On one there is a notice to the effect that the writer by giving his address may secure that the letter shall be returned to him unopened if the party for whom it is intended cannot be found. Sir Rowland Hill has doubtless made the pencil lines indicating where the "Dickinson" threads were to pass, for the following note is found in his handwriting:—"A design with a figure of Britannia in the middle. This figure constitutes the essential part of the stamp." A letter dated 25th January, 1840, addressed by the same gentleman to Colonel Maberly, the then Secretary of the Post-office, contains a sheet of paper with the inscriptions which it was at first intended to print on the borders of the covers. From this it would seem that the covers and envelopes were to have been of two qualities of paper, at a higher and lower price. It bears the following notifications, which are not to be found upon the covers as ultimately issued to the public:—"Carriers and others may legally convey letters properly stamped, provided the date of the day on which they are conveyed is legibly written in ink across each stamp—the figure of Britannia on this cover being considered as the stamp." On that portion eventually occupied by the name of the artist is printed "Penny Stamp. Post Town," while on the portion where we are accustomed to find the engine-turned label with the word "Postage" is printed "Penny Stamp. Weight not to exceed Half an Ounce."

In Sir R. Hill's Collection is a sheet of eight impressions, with tentative variations in the borders, containing the printed instructions and in the flaps, which for the most part are covered with engine-turning. The instructions are still different from those eventually adopted. Other essays consist of a half sheet of paper to fold as a cover, some copies having the space on the face for

the design left blank ; while others are known with the design introduced into this blank space, but intentionally blurred to prevent improper usage. The official design was selected from an essay similar to the last-named, but having an engine-turned pattern, shaped like a tablet, a little above the head of Britannia. With the word "Postage" introduced into this tablet, and enclosed in a single-lined frame, the Mulready envelope was complete.

THE FORGERIES.

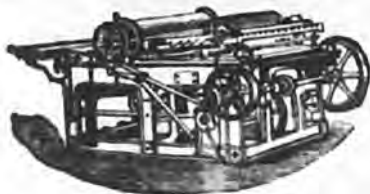
On the establishment of the modern postal system, a system now exciting the admiration of the civilized world, whose denizens have testified their approval in that sincerest form of flattery--imitation, and before the issue of stamps had become an established fact, the greatest possible care was taken to prevent their forgery in any shape or form. For instance, the groundwork of the adhesive stamp was a marvel of fineness obtained by means of engine-turning. It defied competition, and could not be done by hand, and the design could only be seen to advantage by the aid of a powerful magnifying glass; while the threads of coloured silk introduced through the sheets intended to be made into envelopes and covers was of a material entirely beyond the reach of a common counterfeiter. As regards the labels, it was contended that forgery was in itself impracticable, because no forger could have the command of very powerful, delicate, and therefore costly machinery, requiring for its management skilful, and highly-paid workmen. If the Queen's head had alone constituted the effigy, something in imitation might have been done by the aid of lithography, or some other such copying process; but this would have failed when applied to the extremely delicate lines already mentioned as constituting the background. Then the introduction of silk threads into the paper, it being woven in the pulp, made it difficult to manufacture, and very expensive, and with the vigilance of the Excise, forgery was rendered next to impossible.

As a result of these precautionary measures, it has been left on record that "only two attempts at

task that in design, colour, even the tint of the very paper on which the drawing stood, the copy was a presentment of the original. Being folded as the envelope, with blue edging lines, and showing, in addition, what one would have thought almost impossible of achievement by pen and ink, the word *Post* was worked on apparently engine-turned ground, exactly as seen in veritable blue Mulreadies, it would have been as much matter for surprise if, on presentation at the Post-office, its nature had been detected, as if it had passed unchallenged. In conclusion, to show the nicety attainable by carefully designed pen-and-ink sketches, I will relate a curious case of forging a postage stamp lately reported from Odessa.

An engineer of that town advertised for a draughtsman, requesting all competitors to send in with their application a sample drawing. Both were to be forwarded by post, as no personal interview would be granted. Amongst the letters was one which, on being opened, did not contain any drawing, but called particular attention to the postage stamp on the envelope, which on examination turned out to be a very clever imitation of the seven kopeck postage stamp, drawn by hand with a crow quill and colours. Unfortunately the talented executant did not enjoy any benefits from his skill and ingenuity, for one of the unsuccessful competitors, with more spite than sense, denounced the affair to the authorities, with the result that the young artist was tried and punished for forging a public document with a view of defrauding the Russian revenue of seven kopecks.

THE END.



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Bahamas, 1d., rose	1 4	10 6	Egypt, 10p., green	1 0	—
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*Ceylon, 1886, 5c. lilac	0 8	5 6	Guanacaste, 1c., green	1 3	9 0
" surcharged, assorted ..	1 9	14 0	Guinea, 5 reis	2 0	16 0
China, 1886, 1 cand, small green ..	1 3	10 0	Gwalior, ½ anna	1 6	12 0
" " 3 " " violet ..	3 0	22 6	Hanover, ½gr., black	1 4	11 0
" " 3 " " yellow ..	5 0	36 0	Holkar, ½ anna, mauve ..	1 6	14 0
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* " new issue, not green, well assorted	1	6	11	0	" " 3 "	0	8	5	6
Montenegro, 2 novtch	1	3	8	0	Roumelia, 5 paras	0	10	6	6
" 3 novtch	1	11	14	6	Russia, 1 kop, orange	0	6	3	0
Montserrat, ½d., green	0	11	7	0	" 2 " green	0	10	6	6
" 1d., red	1	6	11	6	Santander, 1886, 1c	1	3	8	6
Nabha, ½ anna	1	6	12	0	Sardinia, 1c., error	1	3	7	6
Naples, ½ tornese, green error	1	6	9	0	Sardinia, 10c., error	2	6	15	0
" duo grano, blue error	2	0	12	0	Shanghai, 20 cash	1	9	—	—
" set of 9, 1s. 9d.	18	6	—	—	" prov., 40 on 80	16	6	—	—
Natal, ¼d, green	0	10	6	0	" " 60 on 100	20	0	—	—
Nevis, ½d., green	0	10	6	0	St. Pierre and Michelon, 10 on 40	12	0	—	—
Newfoundland, 1c.	0	10	6	0	" " 15 on 40	15	0	—	—
North Borneo, 2, 4, 8, 1 set 1s. 6d.	16	0	—	—	Sungei Ujong, 2c., assorted	2	6	17	6
Orange Free States, ½d.	0	10	6	6	Timor, surcharged, 5 reis	1	9	14	0
Perak, 2 sorts	2	3	17	0	" " 10 "	3	3	—	—
Persia, 1 shahi green, small	1	4	11	0	" " 20 "	4	6	—	—
Peru, 1c., obsolete	0	6	3	9	United States, 1 set of 12, 3s. 6d.	33	0	—	—
" 1c., Λ	1	6	12	0	" " 1 set of 15, including duplicate,	43	0	—	—
" 10c.	0	9	4	6						

UNUSED STAMPS.

	Per doz.		Per 100.			Per doz.		Per 100.			
	s.	d.	s.	d.		s.	d.	s.	d.		
Alsace and Lorraine, 1c.	0	6	3	6	Angola, 5 reis ..	..	0	8	5	0
Alwur, ½ anna	1	6	12	0	Antigua, ½d., green ..	..	0	10	6	0

Unused Stamps.—Continued.

	Per doz.		Per 100.			Per doz.		Per 100.	
	s.	d.	s.	d.		s.	d.	s.	d.
Argentina, ½c	0	11	6	6	Costa Rica, ½ real, blue	0	10	4	6
Azores, 1876, 2½ reis, obsolete	0	10	5	6	" 4 sorts	2	0	16	0
" 1882, 2½ reis	0	5	2	6	Curacao, 2½c.	1	2	9	0
Bahamas, 1d., obsolete	1	6	12	6	Cyprus, ½d., small	1	3	—	—
Bangkok, 2c.	2	9	22	6	Danubian Steam Navigation	1	3	10	0
Barbadoes, 1882, ½d., green	0	9	6	0	Dominica, ½d.	0	10	—	—
Belgium, 1c., green, obsolete	0	5	2	4	Dominican Republic, 1885, 1c.	1	0	7	0
" 1886, 1c., grey	0	3	1	4	" " " " 2c.	1	8	12	6
Bermuda, ½d.	0	10	6	6	Dutch Indies, 1c.	0	6	3	0
Bavaria, 1, 3, 7, kr., assorted	0	4	2	3	Ecuador, 1c.	1	3	8	6
Bolivia, 1871, 5c., justice	1	3	8	6	Fernando Po., 1c. de peso	1	6	—	—
Bosnia, 1 kr	0	6	3	9	Falkland Islands, 1d.	1	9	—	—
Brazil, 1882, 10r, black	0	7	3	9	Finland, 2p, blue	0	5	2	9
" " 20r, violet	1	0	8	6	France, 1c.	0	2	1	3
" 1884, 10r., orange	0	7	3	6	" 2c.	0	4	2	6
" " 20r., figure	0	11	8	0	" 3c.	0	5	3	6
Bulgaria, 1885, 1 stotinki, lilac	0	3	1	6	" newsband, 1, 2, 3c., assorted	1	9	13	0
" " 2 " green	0	5	2	9	Gambia, 1880, ½d., orange	1	0	—	—
Brunswick, 1 grochen. rose	0	3	1	6	Great Britain, ½d.	0	8	5	0
" ½ " "	0	6	3	9	" 1d.	1	3	9	6
Canada, 1882, ½c., very small	0	5	2	9	Greece, 1 lept, brown	0	3	1	3
" 1c., yellow	0	8	—	—	" 1 " unpaid	0	4	1	9
" 3c., red	1	9	14	0	" 2 " "	0	6	3	6
" 2c., register	1	3	—	—	Gold Coast, ½d., green	0	11	7	6
" Bill stamps, 10 per cent. above face value	0	4	1	11	Grenada, 1883, ½d., green	0	11	7	6
Cape of Good Hope, ½d., black	0	9	6	0	Guatemala, 1c.	1	0	8	0
Cashmere, 1883, 1½p., yellow	1	3	—	—	Guinea, 5r	1	9	—	—
Chili, 1877, 1 centavo, black	0	11	7	0	Hamburg, perf. and unperf.	0	4	2	0
China, 1879, 1 cand., green	1	6	12	0	" envelopes	0	6	4	0
" " 3 " red	2	0	—	—	" locals, all different	0	2	1	0
" 1886, 1 " small green	1	3	10	6	Hanover, ½gr., black	1	6	11	0
" " 3 " violet	2	3	18	0	Hayti, 1c., red	1	0	—	—
Columbia, 1c., green	0	10	5	10	Heligoland, 1pf., obsolete	0	4	2	6
Constantinople, 20p., green	0	4	1	11	" 2pf.	0	6	3	6
					" 3pf.	0	8	4	6

Unused Stamp

	Per doz.		Per 100.	
	s.	d.	s.	d.
Heligoland, newsbands, assorted ..	0	8	4	6
Holland, 1c. ..	0	3	1	3
" 1c. ..	0	4	2	0
Iceland, 3 aur., orange ..	1	0	—	—
" official, 3 aur. ..	1	0	—	—
Italy, 1c., green ..	0	3	1	6
" 1c., estero ..	0	5	—	—
" 1c., segnatassa ..	0	4	2	0
Jamaica, 1/4d. ..	0	10	6	6
Japan, 5 rn. ..	0	7	4	6
Jhind, 2 sorts ..	2	0	—	—
Johor, 2 sorts ..	2	3	—	—
Lagos, 1/2d. ..	1	0	—	—
Levant, 1 kop. ..	0	10	—	—
Liberia, 1c., blue, obsolete ..	1	0	—	—
Luxemburg, 1c. ..	0	4	1	9
" S.P., 1c. ..	0	8	3	6
" official, 1c. ..	0	5	2	6
Macao, 5c. ..	0	9	6	6
Maderanerthal, 5c., blue ..	0	6	3	0
Malta, 1/2d., obsolete ..	1	3	10	0
" 1/2d., green ..	0	9	5	6
Mauritius, 2c., green ..	0	9	5	6
Mexico, 1c., obsolete ..	0	11	6	0
Monaco, 1885, 1c. ..	0	3	1	9
" 2c. ..	0	6	3	6
Montserrat, 1/2d. ..	0	11	7	0
" 1d. ..	1	6	11	0
Natal, 1/2d. green ..	0	10	6	0
Newfoundland, 1c. ..	0	10	6	0
Nicaragua, 1c. ..	1	3	—	—
Norway, 1 ore ..	0	3	1	6
Orange Free States, 1/2d ..	0	10	6	0
Paraguay, 1c. ..	1	3	—	—
Puttiala, 1/2d., black on green ..	1	3	13	0

ps.—Continued

	Per doz.		Per 100	
	s.	d.	s.	d.
Puttiala, service	2	3	16	0
Perak, 2 sorts	2	3	16	0
Persia, 1 shai	1	6	—	—
Peru, 1c., yellow, obsolete ..	0	6	3	9
„ yellow, surcharged ..	1	3	—	—
Phillipine Islands, $\frac{1}{2}$ c. de peseta ..	0	7	4	0
Puerto Rico, $\frac{1}{2}$ m., 2 sorts ..	0	4	1	6
Portugal, 2c., black	0	4	1	9
„ 2 $\frac{1}{2}$ c.	0	5	2	3
Portuguese Indies, 1 $\frac{1}{2}$ r., prov. ..	1	3	10	0
Roman States, assorted	0	9	5	0
Roumania, 1 $\frac{1}{2}$ bani	0	4	2	6
„ 3 „	0	9	6	0
Roumelia, 5 paras	0	10	6	0
Russia, 1884, 1 kop, orange ..	0	6	3	0
Salvador, 1c., green	1	0	8	0
San Marino, 2c. green	0	4	2	6
Sandwich Islands, 1c.	1	0	8	0
Santander, 1c., blue	1	0	8	0
Sarawak	1	9	—	—
Sardinia, 1c., 15c.	0	2	0	8
„ 10, 20, 40c.	0	4	1	6
„ 6 sorts, assorted	0	4	2	3
„ 12 sorts	0	5	3	0
Shanghai, 20c. green	1	9	—	—
Siam, 1 att blue, and 1 att carmine ..	1	4	10	0
Sierra Leone, $\frac{1}{2}$ d.	0	10	6	0
Soruth	1	3	—	—
South Australia, $\frac{1}{2}$ d., small ..	0	9	6	0
„ „ $\frac{1}{2}$ d., surcharged	1	3	—	—
Spain, 1870, 1 mil de esc	0	8	4	0
„ $\frac{1}{2}$ c. de peseta	0	3	1	9
„ 2c. „	0	4	2	3
St. Christopher, $\frac{1}{2}$ d., green	0	10	6	0
St. Helena, $\frac{1}{2}$ d., green	1	0	7	6

Unused Stamps.—Continued

	Per doz.		Per 100.			Per doz.		Per 100.	
	s.	d.	s.	d.		s.	d.	s.	d.
St. Thomas, 1c.	0	10	6	0	Uruguay, 1c.	1	0	—	—
St. Thomas and Principé, 5r.	1	3	—	—	United States, 3c., official	1	10	—	—
St. Lucia, ½c., green	0	11	6	6	" Rapid Telegraph, assorted	2	9	—	—
St. Vincent	0	11	6	6	" Allan's Express	2	6	—	—
Surinam, 1c., grey	0	6	4	0	Van Dieman's, 6 sorts	0	8	4	6
Thurn and Taxis, assorted	1	6	—	—	Victoria, obsolete, small	0	11	—	—
Tobago, ¼d.	0	10	6	6	" new issue	0	10	6	6
Tromsøe, assorted	1	4	10	6	Virgin Isles, ¼d., green..	1	0	—	—
Turkey, newspaper	0	4	2	6	West Australia, ¼d.	0	10	6	6
" 1886, 5p.	0	8	4	6	West Indian, 8 kinds, assorted	0	11	7	0
Turk's Island	1	0	8	0	" 12	1	3	10	0

USED STAMPS.

	Per doz.		Per 100.		Per 1,000.			Per doz.		Per 100.		Per 1,000.	
	s.	d.	s.	d.	s.	d.		s.	d.	s.	d.	s.	d.
Australian, 3 Colonies, ½d., 1d., 2d.	0	2	0	10	6	0	Bahamas, 1d., red, obsolete	1	0	7	6	72	6
" 5 " well assorted	0	3	1	0	7	0	" well assorted, including new	1	9	10	6	—	—
" 7 " " "	0	4	1	3	9	6	Barbadoes, blue, 1d., obsolete	0	4	1	9	—	—
" 7 " superior and	0	6	3	9	35	0	" green, ¼d., "	0	6	3	0	—	—
" higher values	—	—	6	0	55	0	" other values "	0	10	7	0	—	—
" 50 varieties	—	—	6	0	55	0	" ¼d. and 1d., present issue	0	3	1	3	12	0
Africa, West, well assorted	1	3	9	6	92	6	Bavaria, 25pf. and 50pf., assorted	0	2	1	0	8	0
Angola, well assorted	1	6	10	6	—	—	" 1 and 2 marks, "	0	11	7	6	—	—
Antigua, "	1	0	7	9	—	—	" Postcards	0	2	0	10	—	—
Argentina, 1882	0	7	5	6	50	0	Bermuda, 1d., rose	0	4	2	9	25	0
" well assorted	0	5	3	0	28	0	" other values, assorted	0	11	7	6	—	—
" newsbands	0	10	7	0	—	—	Belgium, obsolete, assorted	0	1	0	4	2	0
Austria, 1850, arms and small heads,							" new issue	0	3	0	11	7	0
" assorted	0	8	3	6	32	0	Bolivar, assorted	2	6	16	0	—	—
" 1861-63, heads, large and							Bosnia, 2kr., red	0	6	3	3	—	—
" small, superior	0	7	2	6	22	6	" assorted	0	9	4	6	—	—
" 1867, finely assorted	0	2	0	10	5	0	Bulgaria, finely assorted	0	9	4	6	—	—
" new issue, well assorted	0	3	1	0	7	6	" superior	0	11	5	6	—	—
Baden, well assorted	0	6	3	9	—	—	Brazil, 1866, obsolete	0	5	3	0	27	6

Used Stamps.—Continued.

	Per doz.		Per 100.		Per 1,000.			Per doz.		Per 100.		Per 1,000.	
	s.	d.	s.	d.	s.	d.		s.	d.	s.	d.	s.	d.
Brazil, 1866, rouletted ..	0	10	7	0	—	—	Ceylon, assorted ..	0	4	2	6	—	—
" " 500 reis ..	0	8	6	0	—	—	" 2c., 4c., assorted ..	0	3	1	10	—	—
" " 1878, assorted ..	0	6	3	6	—	—	" superior and higher value ..	0	6	4	0	—	—
" " 50 reis ..	0	10	5	6	—	—	" prov., 5 on 8 lilac ..	1	3	8	0	—	—
" " 300 reis, yellow ..	1	6	12	0	—	—	" " 5 on 4c. ..	1	0	7	0	—	—
" " 1882, assorted ..	0	5	2	3	—	—	" " 5c., new issue ..	0	8	6	0	—	—
" " well assorted, several issues ..	0	4	1	11	—	—	China, well assorted ..	1	9	15	0	—	—
" " superior ..	0	7	3	6	—	—	Chili, 5c., 3 issues ..	0	5	1	11	19	0
British Guiana 1c. and 2c. ..	0	4	1	9	13	0	" other values, including 20c. ..	0	11	7	0	—	—
" " other values, assorted ..	0	10	6	0	—	—	" " 1 to 20c., extra good ..	0	8	4	6	—	—
British Colonies ..	0	3	1	0	9	0	" " 20c., green ..	1	11	—	—	—	—
" " superior ..	0	4	1	6	14	6	Columbia, well assorted ..	1	6	9	6	—	—
" " 12 sorts, superior ..	0	6	2	3	20	0	" " superior ..	1	9	12	0	—	—
" " 50 " ..	—	—	3	0	25	0	Corrientes ..	11	0	—	—	—	—
Canada, assorted ..	0	1	0	5	2	4	Costa Rica, old issue ..	2	0	15	0	—	—
" " ½c., small, black ..	0	4	1	9	15	0	" " new issue ..	1	9	13	0	—	—
" " 2c., 5c., 6c., assorted ..	0	3	1	3	12	0	Cuba, well assorted ..	0	5	2	6	—	—
" " 1868, large square ..	0	5	3	0	—	—	" " many issues, superior ..	0	9	5	6	—	—
" " 5c., beaver ..	0	9	6	0	—	—	Cyprus, assorted ..	0	7	3	9	—	—
" " 2c., register, orange ..	0	2	1	2	9	9	" " superior ..	0	10	6	0	—	—
" " 5c., " green ..	0	10	6	9	—	—	Colonials, assorted ..	0	2	0	10	8	0
" " bills, assorted ..	0	5	2	3	—	—	" " well assorted ..	0	3	1	3	10	0
" " " 1st and 2nd issue ..	0	8	4	6	—	—	" " superior, many varieties ..	0	4	1	6	14	0
" " Postcards, cut ..	0	4	1	9	—	—	" " 50, all different ..	—	—	1	0	8	0
" " " entire ..	0	7	5	9	—	—	" " 100 " ..	—	—	2	9	25	0
" " tobacco, cancelled ..	0	9	6	0	—	—	" " 100 " British only; ..	—	—	6	6	60	0
Cape of Good Hope, assorted ..	0	2	1	0	—	—	" " 50, 3s. ..	—	—	6	6	60	0
" " 1d. ..	0	1	0	9	7	0	Denmark, 1864, skilling ..	0	2	1	0	6	0
" " 2d. ..	0	2	1	3	10	0	" " R.B.S. ..	0	3	2	6	—	—
" " 3d. ..	0	3	1	8	12	0	" " assorted ..	0	1	0	3	1	6
" " 3d., 4 sorts ..	0	10	4	6	—	—	Dominica, assorted ..	1	6	—	—	—	—
" " " from 3d. to 1s. ..	0	9	3	6	—	—	" " Republic, well assorted ..	2	3	14	0	—	—
Cashmere, assorted ..	1	0	6	9	—	—	Dutch Indies ..	0	3	1	9	—	—
Cape Verde Islands ..	2	3	15	6	—	—	" " superior, assorted ..	0	4	2	6	—	—
Central America ..	2	3	15	6	—	—	" " 2½ guilder ..	1	11	—	—	—	—

Used Stamps.—Continued.

	Per doz.	Per 100.	Per 1,000.		Per doz.	Per 100.	Per 1,000.
	s. d.	s. d.	s. d.		s. d.	s. d.	s. d.
Eastern Roumelia, assorted	1 0	8 0	77 6	Germany, registration, 2mks.	0 5	2 6	—
Ecuador, old issue	1 9	13 6	—	Gibraltar, assorted	1 6	—	—
„ new issue	1 6	12 0	—	Gold Coast, well assorted	1 4	10 0	—
Egypt, 1872, 1p.	0 4	1 6	14 6	„ superior	1 9	—	—
„ „ well assorted	0 6	4 0	—	Granada Confed., superior	1 8	13 6	—
„ „ 1879, 1p.	0 3	1 3	12 0	Grenada, assorted	0 11	6 6	—
„ „ well assorted	0 4	1 9	16 6	„ 1d., yellow	0 10	6 0	—
„ „ 1884, 1p.	0 4	1 9	—	„ 2d. to 1s., yellow	1 11	11 0	—
„ „ well assorted	0 5	3 0	—	„ 2s. and 5s., yellow	6 9	—	—
„ error	1 6	12 0	—	Great Britain, 1d., obsolete	—	0 2	0 10
Fiji, assorted	1 9	14 0	—	„ 1d., brown	0 2	1 3	—
Finland, assorted	0 2	1 0	9 0	„ 1d., 1½d., 2d., assorted	0 2	1 3	8 0
„ superior	0 3	1 6	14 6	„ higher values, assorted	0 6	4 0	—
„ 1mk.	1 6	12 0	—	„ „ superior	0 10	6 6	—
Fiscals, assorted	0 4	2 6	—	„ 1884, assorted	0 2	1 3	—
„ superior	0 6	4 0	—	„ registered env., entire	0 5	2 6	—
France, 1861, assorted	0 3	1 3	—	„ news bands	0 4	2 3	—
„ 1867	0 2	1 0	—	„ bill stamps, mostly high	0 4	2 3	—
„ assorted, several issues	0 1	0 3	1 0	„ 1d., official	0 6	3 0	—
„ 5,000, 4s.; 10,000, 7s. 6d.;	—	—	—	Griqualand, assorted	1 9	—	—
„ 50,000, 33s., superior	—	—	—	Greece, assorted	0 3	1 6	—
„ coloured heads and figures, well	—	—	—	„ extra fine	0 4	2 0	—
„ assorted	0 3	1 9	—	Guatemala, assorted, 1882, bird	1 3	9 0	—
„ Bordeaux issue, assorted	0 6	—	—	Hanover, 1gr., head	0 4	2 0	17 6
„ telegraph and news	0 6	—	—	Hawaii, 2c.	0 9	—	—
„ 1876, 75c., rose	0 6	3 0	—	Hayti, well assorted	1 8	12 0	—
„ „ 1f., sage green	0 3	1 6	—	Holland, well assorted	0 1	0 4	1 6
French Colonies, obsolete	0 5	3 4	—	„ 5,000 7s.; 10,000, 12s. 6d.;	—	—	—
„ present issue	0 5	3 3	—	„ 50,000, 45s.	—	—	—
Gambia, assorted	1 6	12 0	—	„ 15c., 20c., 25c., 50c.	0 3	1 9	—
Germany, 1872, assorted	0 3	2 0	—	„ 1868, assorted	0 3	1 9	—
„ 1874, assorted	0 2	1 3	—	„ 1869, newspaper stamp	0 2	1 3	—
„ 1880, assorted	0 1	0 3	—	„ unpaid, assorted	1 9	—	—
„ 10pf.	—	0 1	0 3	Honduras, assorted	1 9	13 6	—
„ 25pf. and 50pf.	0 2	1 3	—	„ ½ real	2 3	15 0	—

Used Stamp

			Per doz. Per 100. Per 1,000.		
			s. d.	s. d.	s. d.
Hong Kong, assorted .. ..	..	..	0 6	3 6	—
" superior .. ..	..	..	0 8	5 6	—
Hungary, many issues, assorted ..	..	..	0 2	0 8	2 6
" 5,000, 10s.; 10,000, 17s. 6d.					
" 50,000, 75s. ....	...		—	—	—
" telegraph, finely assorted		..	0 3	1 11	—
" 1870-71, assorted .. ..	..	..	0 5	2 6	—
Iceland, assorted .. ..	..	..	1 3	9 6	—
" superior .. ..	..	..	1 9	12 6	—
India, well assorted .. ..	..	..	0 2	0 8	5 6
" new issue .. ..	..	..	0 3	1 6	—
" rupees, 2 sorts .. ..	..	..	0 3	1 6	—
" O.H.M.S. .. ..	..	..	0 2	1 0	9 0
" service.. ..	..	..	0 5	3 0	—
Italy, well assorted .. ..	..	..	0 1	0 3	1 6
" 5,000, 7s.; 10,000, 12s. 6d.;					
" 25,000, 29s. ....	..	..	—	—	—
" official, assorted, incl. surch.	..	..	0 3	1 0	—
" segnatassa, assorted .. ..	..	..	0 4	1 9	—
" parcel post, 50c. .. ..	..	..	1 6	12 0	—
" " 75c. .. ..	..	..	2 3	17 6	—
Jamaica, obsolete, ½d. .. ..	..	..	0 4	2 6	—
" " 1d., 2d. .. ..	..	..	0 2	0 10	8 0
" higher values .. ..	..	..	0 11	7 0	—
" new issue, 1d., 2d. .. ..	..	..	0 3	1 10	—
" new issue, ½d. .. ..	..	..	0 4	2 9	—
" pine apple, watermark, 1d. ..	..	..	1 0	8 0	—
Japan, well assorted .. ..	..	..	0 5	2 6	—
" superior .. ..	..	..	0 9	5 6	—
Lagos, assorted .. ..	..	..	1 6	12 6	—
Levant, superior .. ..	..	..	0 10	5 6	—
Lombardy, well assorted .. ..	..	..	0 4	2 3	—
Luxemburg, 1c., 10c., assorted ..	..	..	0 2	0 10	7 0
" superior .. ..	..	..	0 3	1 6	—
Macao, superior .. ..	..	..	2 6	—	—

8.—Continued.

			Per doz.		Per 100.		Per 1,000.	
			s.	d.	s.	d.	s.	d.
Malta, assorted	..	..	1	0	8	0	—	—
Mauritius, 4c.	..	..	0	9	3	6	—	—
„ well assorted, new issue	..	..	1	0	7	0	—	—
Mexico, 25c. ..	..	..	0	8	5	3	—	—
„ 1874, assorted	..	..	0	10	6	0	—	—
„ 1884, superior	..	..	1	0	6	6	—	—
„ new issue	..	..	1	3	7	6	—	—
„ bill stamps, 6 kinds	..	..	1	9	12	0	—	—
*Monaco, 1c., 2c.	..	..	0	7	4	3	—	—
Mozambique, assorted	..	..	1	11	15	6	—	—
Natal, 1d., rose	..	..	0	4	2	6	23	0
„ ½d., 3d., 4d., 6d., 1s.	..	..	0	10	6	6	—	—
Nevis, assorted	..	..	3	0	—	—	—	—
Newfoundland, 3c.	..	..	0	6	3	9	—	—
„ 1c.	..	..	0	9	5	6	—	—
„ well assorted, superior	..	..	1	0	6	6	—	—
New South Wales, 1d., 2d.	..	..	0	2	0	9	6	0
„ „ higher values	..	..	0	6	4	3	—	—
„ „ O.S., assorted	..	..	0	4	2	6	—	—
New Zealand, ½d., 1d., 2d.	..	..	0	3	0	11	—	—
„ higher values	..	..	0	6	4	3	—	—
Nicaragua	..	..	2	9	—	—	—	—
Norway, 10 ore ..	..	..	0	1	0	6	2	9
„ well assorted	..	..	0	2	0	8	5	0
„ Tromsøe, assorted	..	..	1	6	12	0	—	—
Orange Free States, assorted	..	..	0	6	3	6	—	—
„ „ superior	..	..	0	10	5	0	—	—
Persia, assorted	...	..	1	10	14	0	—	—
„ superior	..	..	2	3	—	—	—	—
Peru, assorted	..	..	0	10	6	6	—	—
„ superior	..	..	1	3	8	0	—	—
„ Λ ..	..	..	2	6	—	—	—	—
„ 1 dinero, 2 sorts	..	..	1	9	—	—	—	—
Puerto Rico, assorted	..	..	0	6	3	6	32	6
„ superior	..	..	0	9	5	6	—	—

Used Stamps

		Per doz. Per 100. Per 1,000.		
		s. d.	s. d.	s. d.
Portugal, assorted ..	..	0 2	0 10	6 6
" well assorted ..	..	0 3	1 0	—
" superior and high values ..	..	0 5	2 0	—
Portuguese Indies ..	..	1 3	10 0	—
Phillipine Islands, assorted ..	..	1 4	10 6	—
Queensland, 1869, 1d., 2d. ..	..	0 8	—	—
" 1879, 1d., 2d. ..	..	0 6	—	—
" 1882 issue, 1d., 2d. ..	..	0 3	1 0	8 6
" higher values ..	..	0 9	4 6	—
Roumelia ..	..	1 0	8 0	77 6
Roumania, extra good ..	..	0 3	0 9	—
" new issue ..	..	0 5	2 9	—
Russia, assorted ..	..	0 1	1 5	3 6
" new issue ..	..	0 3	1 9	—
Sardinia, head, assorted ..	..	0 4	2 9	—
* " without head, error, 2 sorts ..	..	2 0	14 0	—
" 6 sorts ..	..	0 5	3 6	—
Salvador, old issue ..	..	2 9	—	—
" present issue, well assorted ..	..	1 6	9 6	—
Saxony, finely assorted ..	..	0 10	5 0	—
Sandwich Islands, 2c. ..	..	0 9	4 6	—
Sierra Leona, well assorted ..	..	1 4	8 9	—
South America, assorted ..	..	0 6	4 6	42 6
" superior ..	..	0 8	5 6	52 6
" extra fine, 20 varieties ..	..	—	7 6	72 6
South Australia, 1d., 2d., assorted ..	..	0 2	0 10	6 6
" other values ..	..	0 6	8 0	—
" O.S. ..	..	0 9	6 0	—
Servia, old issue ..	..	0 9	5 6	—
" well assorted ..	..	0 5	2 9	—
St. Christopher, assorted ..	..	1 6	10 6	—
St. Lucia, assorted ..	..	2 6	—	—
St. Thomas, Danish, assorted ..	..	0 10	5 0	—
St. Thomas, Principé ..	..	1 9	12 6	—

—Continued.

	Per doz.		Per 100		Per 1,000	
	s.	d.	s.	d.	s.	d.
St. Vincent, assorted ..	0	11	6	0	—	—
Spain, well assorted, many issues ..	0	2	0	6	3	4
„ superior, 8 varieties ..	0	4	1	0	8	0
„ 1 peseta, 4 kinds ..	0	9	4	0	—	—
„ 4 „ 5 „ ..	1	10	15	0	—	—
„ telegraph, assorted ..	0	4	1	0	—	—
Straits Settlements, assorted ..	0	6	4	0	—	—
Surinam, finely assorted ..	1	9	15	0	—	—
Sweden, well assorted ..	0	2	0	6	2	4
„ superior, no 12 ore ..	0	3	0	9	—	—
„ official, well assorted ..	0	3	1	0	—	—
„ losen, finely assorted ..	0	6	3	0	—	—
Switzerland, well assorted ..	0	1	0	4	3	0
„ new issue ..	0	2	0	10	—	—
„ envelopes and postcards, ..						
assorted ..	0	5	1	9	—	—
Tasmania, 1d., 2d., assorted ..	0	3	1	0	8	6
„ 1d., fiscal postals ..	3	0	—	—	—	—
Thurn and Taxis, finely assorted ..	0	6	3	6	—	—
Transvaal, well assorted ..	1	6	9	6	—	—
„ 1885 issue ..	1	9	11	6	—	—
„ 1d. on 4d., provisional ..	3	6	—	—	—	—
Trinidad, 1d., obsolete ..	0	7	4	6	—	—
„ 1d., red, surcharge ..	1	0	8	0	—	—
„ 1d., carmine ..	0	5	3	0	—	—
„ ½d. ..	0	8	5	6	—	—
„ 2½d., 4d., 6d. ..	1	3	10	0	—	—
„ unpaid ..	3	6	—	—	—	—
Turkey, well assorted ..	0	3	1	8	—	—
„ superior ..	0	5	2	6	—	—
„ newspaper ..	0	4	2	0	—	—
United States, well assorted ..	0	1	0	4	2	0
„ new issue ..	0	3	1	0	—	—
„ Garfield ..	0	2	0	9	5	0
„ Interior, 3c. ..	0	4	2	6	—	—

Used Stamps.—Continued.

	Per doz.	Per 100.	Per 1,000.		Per doz.	Per 100.	Per 1,000.
	s. d.	s. d.	s. d.		s. d.	s. d.	s. d.
United States, Inter Revenue, sup.	0 6	4 0	—	Victoria, higher values, assorted	0 5	3 0	—
„ Post-office, 3c.	0 3	1 0	—	„ ½d., obsolete	0 6	4 0	—
„ envelopes	0 5	1 9	—	„ ½d., present issue	0 5	3 0	—
„ Treasury, finely assorted	0 5	2 6	—	„ bills and fiscals, assorted	1 6	11 6	—
„ War, 3c. . .	0 5	2 0	—	„ 1886, 1d., just out	0 7	4 6	—
„ extra good	0 8	4 10	—	Western Australia, 1d., 2d.	0 5	2 4	—
Uruguay, 1c., 5c., assorted	1 0	7 0	—	„ ½d., 1885	0 8	3 9	—
„ superior	1 3	9 0	—	„ 3d., 4d., 6d.	1 0	8 6	—
„ new issue, assorted	1 6	11 6	—	Wurtemberg, well assorted	0 2	0 8	6 0
Venezuela, extra good	0 10	5 6	—	„ service	0 4	1 9	—
„ escuelas	1 6	12 0	—	West Indian, ½d., 1d., 2d., assorted	0 5	3 3	—
Victoria, assorted	0 2	0 9	5 6	„ superior and higher values	0 8	6 0	—
„ 1884-5	0 3	1 3	—	„ 12 varieties	0 10	6 6	—
„ 2d., brown, obsolete	0 3	1 3	—				

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All good Saleable, including Unused Stamps, many Varieties.

	Per doz.	100.	1,000.		Per doz.	100.	1,000.
	s. d.	s. d.	s. d.		s. d.	s. d.	s. d.
To sell at not less than 1d. each	0 4	2 0	18 6	To sell at not less than 3d. each	1 3	9 0	84 0
„ „ 1d. superior	0 5	3 0	26 0	„ „ 4d. „	1 8	12 0	115 0
„ „ 1½d. „	0 7	4 0	36 0	„ „ 6d. „	2 6	18 0	160 0
„ „ 2d. each	0 9	5 0	44 0				

CONTINENTALS.

The quality of our Continentals has been well known for many years, and is unsurpassed. None of our Packets below quoted contain any topf. red German, with the exception of No. 4, the lowest quality (besides 4c., commonest), and this only about 50 per cent. topf. red German, having many

Continentials — *Continued.*

varieties of other countries, and being generally equal to what is sold at from 6d. to 1s. per 1,000 in Great Britain, while our A1 and No. 3a contain over 120 varieties without any red Germans whatsoever, and our famous No. 3 about 100 in every 1,000.

No.	Per 1,000.	5,000.	25,000.	100,000.	1,000,000.	No.	Per 1,000.	5,000.	25,000.	100,000.	1,000,000.
	s. d.	s. d.	s. d.	s. d.	£		s. d.	s. d.	s. d.	s. d.	£
4	About half red Germans, many varieties ..	0 4	1 6	7 3	25 0	11					
3	Without topf. red German, many varieties, very good ..	0 7	2 6	11 6	36 0	16					
3a	Without topf. red German, very superior, above 120 varieties per 1,000 ..	0 9	3 0	13 6	42 0	19					
2a	Superior packet, without any German or Bavarian, many Holland, old Belgium, Denmark ..	1 3	5 9	28 0	80 0	30					
1	Extra fine, no French, German, or Bavarian, including Finland, Roumania, Canada, Sweden, Norway, Russia, and many suitable for outside packets, specially recommended to sell in shops, &c... ..	2 6	11 6	52 0	160 0	45					
A1	As imported, without red German or blue Bavarian, about 130 varieties in each 1,000, very good ..	1 0	4 9	22 0	60 0	25					
A2	Same as above, with about 200 varieties in each 1,000 ..	1 4	5 6	25 0	87 6	—					
4c	Commonest, nearly all red German, with some common English ..	0 3	1 1	5 0	19 6	9					
5	Denmark, Sweden, & Norway, no others ..	2 3	10 0	47 9	—	—					
6	France, Holland, and Belgium, no others ..	1 0	4 9	22 0	—	—					
7	Austria - Hungary and Swiss, no others ..	2 4	11 0	50 0	—	—					
8	Canada, United States, Spain, and Russia, no others ..	2 6	11 6	52 0	—	—					

Special Quotations for Larger Quantities.

CHEAP PACKETS.

No.		£	s.	d.
9.	500 extra fine, same as No. 1, for	0	1	5
10.	250	0	0	9
11.	500 superior, same as No. 2	0	0	8
12.	250	0	0	5
13.	500 as imported "A 1," about 50-60 varieties	0	0	7
14.	1000 Colonial, well assorted, including Barbadoes, Trinidad, British Guiana, Australian Colonies, &c., for	0	8	6
15.	500 same as No. 14	0	4	6
16.	250	0	2	6
17.	100	0	1	3
18.	1000 South America, including Peru, Bolivia, Columbia, Chili, Argentine, &c.	2	17	6
19.	500 same as No. 18	1	10	0
20.	250	0	16	0
21.	100	0	7	0
22.	1000 none European, about 15 countries	0	9	0
	500 ditto, same as No. 22	0	3	6
	250	0	2	0
	100	0	1	0

No.		£	s.	d.
23.	500 Continentals, same as No. 3	0	0	4
24.	500 No. 5	0	1	3
25.	500 No. 6	0	0	7
26.	500 No. 7	0	1	2
27.	500 No. 8	0	1	4

SPECIALITY.

Large Variety Packets of Used and Unused.

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No.		£	s.	d.
112.	2000	7	0	0
113.	3000	25	0	0
114.	4000	60	0	0
115.	5000	150	0	0
116.	6000	400	0	0
117.	7500	1000	0	0

Since the Publication of our last Price List we have purchased the entire stock of valuable Stamps and connection of Mr. George A. Lowe, late Editor of the "Toronto Philatelic Journal," in Canada, and of Mr. J. Heyworth Smith, Accrington, Church, as well as the goodwill and connection of Mr. George Birtwhistle, of Liverpool, and correspondents of these parties are requested to send their Orders and Consignments to us.

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FRANK KIRTLER, Esq., Penzance, says:—"I have received the Stamps, and am very much pleased with them. Have shown them to my friends."

A. H. COATES, Esq., Warminster, says:—"I was very much pleased with the Packet you sent me."

CHARLES FREEMAN, Esq., Tufnell Park, London, says:—"Thank you for the Packet—they are well worth the price—my brother was so pleased with them he asked me to get one for him."

Mr. FLEMING, Calvados, France, says (re Packets):—"He is very much pleased with them."

E. NOTT, Esq., says:—"I have the greatest pleasure in telling you that I consider yours the cheapest Packet I ever saw."

C. P. WOODHALL, Esq., Wetherby, says:—"Your Packet gives great satisfaction."

J. McAFEE, Esq., Leeds, says:—"I was greatly satisfied with the Stamps."

W. ASHTON, Esq., Adlington, says:—"I was very pleased with the Stamps."

J. N. SMITH, Esq., Manchester, says:—"Allow me to thank you for the manner you have treated me with reference to the Stamps."

R. F. RUSSELL, Esq., says:—"I think them a very good Packet indeed."

J. HOLT, Esq., Marche-by-the-Sea, says:—"I am quite satisfied with the Stamps received."

R. P. TILFERTON, Esq., Handsworth, says:—"I was very pleased with the Packet you sent."

JAMES LYON, Esq., Bearsden, says:—"I was so much pleased with the one I had."

F. TRACEY, Esq., Cheadle Hulme, says:—"I was very much pleased with your Packet indeed, and much surprised at the rare Stamps you sent."

CHARLES P. FISHER, Esq., Birkenhead, says:—"The Stamps are very cheap and good."

W. P. HILLS, Esq., Aldershot, says:—"I am very pleased with the Packet, and think it is well worth the money."

S. S. ALDRIDGE, Dulwich, S. E., says:—"The Packet was a very good one, better than any I have yet bought at the price, and quite worth much more than a shilling."

H. M. GOUGH, Esq., Lower Norwood, S. E., says:—"I can highly recommend your Stamps; my brothers have had plenty of them."

JAMES BENTLEY, Esq., Chipping Norton, says:—"The other Packet was for a friend, but I was so pleased with it, that I should like one for myself."

C. DAVIDSON, Esq., Aberdeen, says:—"I was very pleased with the Packet: it is not like some Packets which always contain the lowest value Stamps. I did not at all expect to get a 5s. Persia nor a 3s. Transvaal. I assure you it has given every satisfaction."

F. SELBERT, Esq., says:—"Your 4d. Packet was worth at least 1s. at ordinary Packet price."

The Lydney Observer, March 28th, 1885, says:—"We would direct attention to Messrs. Lacy & Co.'s Foreign Stamp advert. in another column. The sample Sheet and Packet sent us are priced remarkably low. The firm is well known and old-established, and would-be purchasers will do well to purchase through them."

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