

THE  
MILREADY ENVELOPE  
AND ITS  
CARICATURES

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THE MULREADY ENVELOPE

AND

*ITS IMITATIONS, CARICATURES, ETC.*







THE IMPROVED MULREADY.

See p. 25.



A DESCRIPTION  
OF THE  
MULREADY ENVELOPE

AND OF VARIOUS

*Imitations and Caricatures of its Design ;*

*WITH AN ACCOUNT OF OTHER ILLUSTRATED ENVELOPES  
OF 1840 AND FOLLOWING YEARS.*

BY

MAJOR EDWARD B. EVANS,

LATE ROYAL ARTILLERY.

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LONDON:

STANLEY GIBBONS, LIMITED, 8, COWER STREET, W.C.

1891.



## PREFACE.

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THE contents of the following pages are a reprint, with a few alterations and additions, of a series of papers that have appeared in *The Monthly Journal*, published by Messrs. Stanley Gibbons. In reproducing them in a separate form, I take the opportunity of once again expressing my thanks to those who have most kindly assisted me, among whom I would especially mention Mr. Pearson Hill, Mr. F. A. Philbrick, Q.C., Messrs. Alfred Smith and Co., Mr. W. A. S. Westoby, and Mr. W. T. Wilson. I have, perhaps naturally, treated my subject principally from the point of view of a Stamp Collector, and although, with the exception of the Mulready Envelope itself, none of the things I describe have any claim to admission into a collection of stamps, I think that some knowledge of them is of special interest to Stamp Collectors; at the same time, Mulready's curious design possesses merits of its own, as the work of

an artist, if not as a work of art, and some of the caricatures of it have at least equal claims to consideration; whilst the "Ocean Penny Postage" envelopes are especially worthy of note at the present day, when the reform which they advocated seems at last on the point of adoption, if only to a limited extent.

These, and the other envelopes described in Chapter V., show also how the introduction of cheap postage led to the use of designs and inscriptions printed upon, or attached to, envelopes and letters, as a means of advocating various reforms. I have before me what is probably a very early illustration of this, as it is franked by one of the *black* penny adhesives—part of a letter-sheet on which are four "Anti-Corn-Law Wafers," consisting of small squares of pink paper, with suitable inscriptions printed upon them surrounded by a type-set border. These may rank as companions to the "Anti-Graham-Wafers," published in connection with "Punch's Anti-Graham-Envelope."

In an appendix I have added some further notices of the Mulready Envelope, extracted from various newspapers of the time of its issue.

THE  
MULREADY ENVELOPE

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CHAPTER I.



THE great majority of Stamp Collectors, especially of those who commenced collecting some twenty or thirty years ago, when their appetites were more omnivorous than at the present day, must be familiar with some of the curious imitations and caricatures, published in 1840 or a few years later, of Mulready's design for a stamp to be impressed on Postal Envelopes. Not a few of them contain allusions and portraits which admit of their inclusion in collections of Political Squibs, &c., and some were designed by artists who afterwards became famous; such as John Leech, H. K. Browne ("Phiz"), and Richard Doyle, thus giving them an intrinsic value as works of Art, apart from the subjects which they represent, or the original which they caricature. Hence—although in the

following notes I propose to deal with these designs principally from the point of view of their connection with that of a postal envelope—I hope that I may also succeed in interesting some of those to whom the joys of Stamp Collecting are still unknown.

To collectors of postage stamps these curiosities are chiefly interesting on account of the effect which they assisted to produce, which was no less than the withdrawal from issue of the first of all stamped envelopes; and in many old collections specimens may be found, which seem to have been included on the grounds that, if not actually stamps themselves, they were to some extent the progeny of one of the ancestors of all stamps.

But before proceeding to describe the imitations, I wish to give a short account of the original. Its design is so well known that I should not think it necessary to describe it in detail, but for the fact that I shall have occasion to allude to particular objects in it, in describing some of the caricatures. The main part of the design occupies the upper portion of the space enclosed by an oblong rectangular frame  $5\cdot27 \times 3\cdot38$  inches;\* the central

\* This is the size of the frame as measured upon the engraved block, or upon the impressions taken direct from it. The casts from which the envelopes and covers were printed varied somewhat in size, no doubt from the material of which they were made shrinking in drying. Two impressions before me measure  $5\cdot17 \times 3\cdot29$  inches and  $5\cdot07 \times 3\cdot29$  inches respectively.

device is a figure of Britannia, standing (or seated upon a very high seat) on a pedestal of rock in the midst of the ocean ; at her feet lies the British Lion, and against her left knee leans a shield, on which is depicted the Union Jack. The arms of the figure are stretched out in the act of despatching two winged messengers on each side, or, perhaps I should say, one winged messenger to each of the four points of the compass ; in fact, to parody Macaulay,

She bids her messengers fly forth  
East and West, and South and North.

It should be noted that the uppermost of the flying figures on the right (not of Britannia, but of the design) is drawn with only one leg !

Below these figures are a Laplander, in a sleigh drawn by a reindeer, on the right, and ships in full sail on the left, with a range of mountains in the distant background. To the right again is a group, probably intended to represent William Penn negotiating with a party of Indians ; further on are some women and children under a palm tree, and in front of them appears to be a planter, in a broad-brimmed hat, superintending the heading up of two casks. These are no doubt emblematic of the West. On the left we have Oriental groups ; first, Chinese with very conspicuous pigtailed ; then a pair of laden camels, and then two elephants apparently about to be laden, while a Turk or

Persian in the foreground is seated writing a letter. Finally, at the sides of the rather limited space left for the address, are groups of larger figures, the one on the right showing a mother reading a letter of good news to her two children, and that on the left, a son (or daughter?) reading what is evidently bad news to a parent.

The whole is beautifully drawn, and although some parts of it are somewhat incongruous, it is eminently suitable as an emblematic design, showing the benefits of cheap postage introduced by Great Britain, and plainly destined to spread to all parts of the world. Unfortunately, this design, however beautiful as a work of art, was altogether unsuited to the prosaic purpose for which it was intended. At the present day, accustomed as we are to a small stamp affixed or impressed on one corner of an envelope, we wonder how so elaborate a device could ever have been adopted. It is unbusiness-like, and that, to "a nation of shopkeepers," was doubtless enough to condemn it. But it is indeed curiously open to ridicule; with the most serious intentions I have been unable to avoid indicating one or two anomalies, and to anyone who studied it with a view to caricature, the task was only too easy.

The history of its adoption, however, shows that an artistic design was deliberately chosen, with a view to elevating the public taste, and I am afraid it must be acknowledged that it shared the usual



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fate of such well-meant endeavours. In studying this history I was surprised at finding certain contradictory accounts. In the book\* compiled by Messrs. Philbrick and Westoby, page 162, it is distinctly stated that "among the designs sent in to the Lords of the Treasury, in reply to their invitation, was one for the face of a cover and envelope, consisting of a pencil sketch by the late William Mulready, R.A., which, after having been submitted to the Council of the Royal Academy, was ultimately selected by 'My Lords,' and the highest prize awarded to it." This account I should not have hesitated to adopt, as the work is the standard authority upon the subject, had I not found quite different stories related in other books. Some of them even hinted that the leading features of the design were inspired by divers exalted personages, and one account even stated that it was devised by Queen Victoria herself, and that Mulready only carried out what Her Majesty (with perhaps some assistance from Prince Albert) had suggested to him. This did not sound very probable, and in my difficulty between conflicting statements I applied to Mr. Pearson Hill (the son of Sir Rowland Hill), to ascertain if he could tell me whether there was any foundation for these legends, and also if he could put me on the track of the truth. This he very kindly did, not only

\* *The Postage and Telegraph Stamps of Great Britain*, by FREDERICK A. PHILBRICK and WM. A. S. WESTOBY, 1881.

pointing out to me where the history of the transaction with Mulready is related, but also allowing me to make some extracts on the subject of both the adoption and the abandonment of the design, from the journal kept by Sir Rowland Hill in 1839-40.

The history of these transactions is to be found in the memoirs of Sir Henry Cole, K.C.B.,\* from which I have also copied some other extracts bearing upon the matter. The invitation, alluded to above as issued by the Lords of the Treasury, was contained in a Minute of the 23rd August, 1839, and included the following paragraphs :

“In the course of the enquiries and discussions on the subject” (the introduction of a system of prepayment of postage) “various plans were suggested; viz., stamped covers, stamped paper, and stamps to be used separately, and to be applied to any letter, of whatever description, and written upon any paper.

“Before my Lords can decide upon the adoption of any course, either by stamp or otherwise, they feel it will be useful that artists, men of science, and the public in general, may have an opportunity of offering any suggestions or proposals as to the manner in which the stamp may best be brought into use. With this view, my Lords will be prepared to receive and consider any proposal which may be sent in to them on or before the 15th day of October, 1839.

\* *Fifty Years of Public Life of Sir Henry Cole, K.C.B.* 1884.

“All persons desirous of communicating with my Lords on the subject, are requested to direct to the Lords of the Treasury, Whitehall, marked ‘Post-office Stamp.’

“My Lords will be prepared to award a premium of £200 to such proposal as they may consider the most deserving of attention, and £100 to the next best proposal.

“My Lords will feel at liberty to adopt, for the public service, any of the suggestions which may be contained in any communications made to them, except, of course, where parties have any right secured by patent.

“The points which this Board consider of the greatest importance are—

“1. The convenience as regards the public use.

“2. The security from forgery.

“3. The facility of being checked and distinguished in the examination at the Post Office, which must of necessity be rapid.

“4. The expense of the production and circulation of the stamps.”\*

It may be noticed that this Minute did not call for designs for “stamped covers,” &c., so much as for suggestions entirely different to those which had already been made, and for schemes for the production (mechanically) of suitable stamps of the different kinds proposed, and for their distribution. The suggestion of a design might, of course, be included in a scheme for its reproduction in the form of a stamp; but it does not

\* *Fifty Years of Public Life*, p. 59.

appear to me to be directly asked for in the Treasury Minute.

In reply to this invitation some 2,700 proposals were submitted, and amongst them one from Mr. (afterwards Sir Henry) Cole himself. In regard to all these plans, however, it is stated, that

“Though valuable suggestions were afforded by several, no one was deemed sufficient in itself. In the end there were selected from the whole number of competitors four whose suggestions appeared to evince most ingenuity. The reward that had been offered was divided amongst them in equal shares, each receiving £100.”\*

The premiums announced by the Treasury having been increased to a total of £400.

“The names of the successful competitors were as follows : Mr. Cheverton, Mr. C. Whiting, myself, and, I believe, Messrs. Perkins, Bacon, & Co. Mr. Hill, on the 19th December, informed me of the Treasury Minute awarding me one of the prizes.”†

Mr. Cole had taken a very active part in promoting the adoption of Uniform Penny Postage. He was now appointed to assist Mr. Hill at the Treasury, in the elaboration of the details of the system. He describes some of his duties as follows:

“But my principal work, in fact, became the superintendence of the production of the three forms of stamps which it had been resolved to adopt ; namely, an adhesive stamp to be attached

\* *Fifty Years of Public Life*, p. 62, a quotation from Rowland Hill.

† *Ibid.*

to any letters ; envelopes ; and a stamp to be embossed upon paper of any kind sent to the Stamp Office. For the adhesive stamp Perkins's process was employed. Mr. W. Wyon, R.A., was commissioned to produce a head of Her Majesty as a medallion, to be embossed on any paper, which is still in use. I was charged to obtain a design for the postage cover. I first consulted Sir Martin Archer Shee, the President of the Royal Academy, who suggested that I should communicate with Sir Richard Westmacott, and Messrs. Cockerell, Howard, Eastlake, and Hilton, all Royal Academicians. After making these enquiries the Chancellor of the Exchequer, Mr. Francis Baring, wished me to see Mr. Mulready. On the 13th December, 1839, I made my first visit to Mr. Mulready, and began an acquaintance which lasted till his death in 1863. He readily entered into the idea, and promised to make a trial. I called upon him on the Sunday following" (the 15th), "when I found that he had produced the highly poetic design which was afterwards adopted, and Mr. John Thompson was commissioned to engrave it upon brass—a most difficult and laborious work—which he did not complete till April, when the stamps produced from it were officially sanctioned. It will be observed that one of the flying angels is drawn without a second foot ! Mulready, Mr. Thompson, and others, had been watching weekly the engraving of this design without discovering this defect, which the public instantly detected, and the omission was made the subject of a caricature, but corrected in the original drawing given to Mr. Thomas Baring, M.P., which he greatly appreciated."\*

\* *Fifty Years of Public Life*, pp. 62, 63.

I believe that Messrs. Perkins, Bacon, & Co. were not the recipients of one of the prizes mentioned previously, or indeed competitors at all; but the above extract shows plainly that Mulready was not one of them either, and also that the design, which he drew in a couple of days, was not derived from any external inspiration.

An entry in Sir Rowland Hill's journal, under the date January 4th, 1840, states that "Mr. Mulready's design for the envelope" was "approved by Mr. Baring" on that day. I find further mention of it as follows :

"April 1st. Received from Thompson some proofs of the stamp for the cover, and sent some in to Mr. Baring."

"April 2nd. Mr. Baring . . . is much pleased with the stamp for the covers."

"April 3rd. Mr. B. has sent a proof impression of the cover stamp to the Queen, with a memorandum from Mulready and Thompson explanatory of the design."

This finally disposes of the legend as to the Queen having had anything to do with devising it. It would be very interesting to know the contents of the *Memorandum* in question.

"April 6th. Met Thompson, Pressley, and E. H." (Mr. Edwin Hill, who had been appointed to supervise the manufacture of the stamps, &c.) "at Clowes's, to superintend the arrangement of the several parts of the covers and envelope stamps. Left Clowes's people taking stereotype casts under the direction of E. H."

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“April 8th. Went to Clowes’s; they are busy casting the stereotype plates.”

“April 10th. Called at Clowes’s. Went to the National Gallery with specimen of the covers. Much approved by the R.A.’s, who were met in Council.”

“April 13th. Went to Thompson’s, according to arrangement with E. H. yesterday, to take away the plates which Thompson had had at home to repair. Found that Clowes had, contrary to the arrangement made with him by E. H., taken away twenty-four plates last night. I took the remaining twelve, and arranged with Thompson to send two assistants to complete the work at Clowes’s. Found them making ready their machines.”

“April 14th. Went to Clowes’s and Perkins’s to satisfy myself as to the day on which it will be safe to fix the introduction of stamps. Beginning to print to-day at both places.”

“April 29th. Wrote to Col. Maberly, calling his attention to the necessity of instructing the officers to strike the oblitative stamp on the Britannia of the covers, &c., in order to prevent its being covered by a label and used again. If the Britannia were always struck, it would be fair to assume that a label placed over the Britannia was put there to cover the oblitative stamp, and to charge accordingly.”

The difficulty thus indicated was a strong argument against the use of a design, of which only a small portion would be covered by the obliteration.

“May 1st. Stamps issued to the public to-day (in London) for the first time. Great bustle at the Stamp Office.”

“May 2nd. £2500 worth of stamps sold yesterday.”

“May 6th. Stamps came into use to-day. Cole went to the P.O., reports that about half the letters were stamped.”

“May 12th. 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 rashly; I now think it would have been wiser to have followed established custom in all the details of the measure where practicable. The conduct of the public, however, shows that although our attempt to diffuse a taste for fine art may have been imprudent, such diffusion is very much wanted. If the current should continue to run so strongly against us, it will be unwise to waste our strength in swimming against it; and I am already turning my attention to the substitution of another stamp, combining with it, as the public have shown their disregard and even distaste for beauty, some further economy in the production.”

We see from the above that the actual date of issue to the public of both stamps and covers was May 1st, not May 6th, as usually stated, but that the latter was the date on which they were first used. The opening for ridicule afforded by the design on the covers was immediately seized upon, so much so, that within a week its withdrawal, in favour of something more commonplace, was recognised as necessary.



Sir Henry Cole writes in the same strain, but admits that the judgment of the public was justified :

“After forty years' additional experience, I agree in the soundness of the public opinion expressed, that this fine design was quite unsuitable for its purpose. . . .

“The postage cover was for a dry commercial use, in which sentiment has no part. The merchant who wishes to prepay his letter rejects anything that disturbs his attention. I now think that anything, even a mere meaningless ornamental design, would have been out of place. The baldest simplicity only was necessary. Had an allegorical fresco for any public building been required to symbolize the introduction of the universal penny postage, nothing could have been better than Mulready's design, and I still hope to see it perpetuated in some fine work of art where it would not be impertinent.”\*

The abuse and ridicule referred to in Rowland Hill's journal were no doubt among the principal reasons that led to the abandonment of Mulready's design. The unsuitable nature of the design, however, was not, I believe, the principal reason for the objection to the envelopes and covers on the part of the public. Mr. Hill, no doubt, was under the impression that stamped envelopes would be used either in the majority of cases, or at all events to a very much larger extent than they were. The public found the adhesive stamps by

\* *Fifty Years of Public Life*, pp. 63-65.

far the most convenient, and this may have led to the idea that the design on the envelopes was more unpopular than it really was. Experience has since shown that the British public does not use stamped envelopes to any very large extent, even when they are furnished in a variety of sizes, printed on better paper, and sold at much cheaper rates than were those of 1840.

I have now to describe the inscriptions found upon the envelopes and covers. In the left lower corner of the rectangular design is the name of the artist, "W. MULREADY"; in the right lower corner that of the engraver, "JOHN THOMPSON." In the centre, along the bottom, is the value in words, "POSTAGE ONE PENNY," in fancy italic capitals, or "POSTAGE TWO PENCE," in plain capitals sloping in the contrary direction. Below the design, on the portion which forms the lower flap of the envelope, or the lower fold of the cover, is an oblong label, rather more than three inches long, and nearly  $\frac{7}{10}$  inch wide; on this is the word "POSTAGE" in large capitals, with a dotted ground formed by engine-turning, upon a background of network similarly formed. Below this label is the index number of the cast from which the impression was taken, the number being preceded by a Roman letter on the covers and by an italic letter on the envelopes, the letters on the *one penny* being capitals, and those on the *two pence* small type. These are inverted with

reference to the design of the stamp, being in their proper position when the folded envelope or cover is looked at from the reverse side.

The envelopes are completed by a diamond-shaped, single-lined frame, with sides  $6\frac{3}{4}$  inches long, the longer diagonal being  $10\frac{9}{10}$  inches, and the shorter one  $7\frac{1}{10}$  inches. This frame indicated where the envelopes were to be cut out of the sheets in which they were printed, giving plain triangular flaps, which overlap to some extent when folded. There are three silk threads in the paper, running diagonally across each of the side flaps; the threads in each case being one *blue* between two *pink*.

The covers are rectangular sheets, about  $9 \times 8$  inches, with the stamp in the centre; at each side are Postal Regulations, &c., to read which the sheet must be placed with the right hand side of the stamp uppermost. These inscriptions are enclosed in single-lined frames, each  $6\frac{3}{4}$  inches wide and about one inch deep, and each divided into two parts. We thus have four divisions containing the letterpress—1 and 2 on the right hand fold of the cover, and 3 and 4 on the left. The instructions in them are as follows :

1. "RATES OF POSTAGE.

"INLAND LETTERS not exceeding half an ounce are charged one penny.

Exceeding half an ounce, but not exceeding 1 ounce, two pence.

Exceeding 1 ounce, but not exceeding 2 ounces, four pence.

Exceeding 2 ounces, but not exceeding 3 ounces, six pence.

And so on, an additional two pence for every additional ounce. With but few exceptions the weight is limited to 16 ounces. Unstamped Letters are charged double postage on delivery. Those insufficiently stamped, double the amount of such insufficiency."

2. "COLONIAL LETTERS. If sent by packet, twelve times; if by private ship, eight times the preceding rates. FOREIGN LETTERS. The packet rates are too various to be enumerated here. The ship rates are the same for Foreign as for Colonial Letters. As regards both Foreign and Colonial Letters, there is no limitation as to weight. All sent outwards, with few exceptions, must be prepaid by money, or by stamps; and those going by private ship must be marked 'Ship Letter.'

"It is REQUESTED that all letters may be fully and legibly addressed, and posted as early as convenient. Also that whatever kind of stamp may be used, it may invariably stand above the address, and towards the right hand side of the Letter."

### 3. "PRICES OF STAMPS.

"At a POST OFFICE. Labels, 1d. and 2d. each. Covers, 1½d. and 2½d. each. At a STAMP DISTRIBUTOR'S, as above, or as follows: Half-ream, or 240 Penny Covers, £1 2s. 4d.; Penny Envelopes, £1 1s. 9d. Quarter-ream, or 120

Twopenny Covers, £1 1s. 4d.; Twopenny Envelopes, £1 1s. 1d.

“At the STAMP OFFICES in London, Dublin, and Edinburgh, as above, or as follows: 2 reams, or 960 Penny Covers, £4 7s.; Penny Envelopes, £4 5s. 1 ream, or 480 Twopenny Covers, £4 3s. 6d.; Twopenny Envelopes, £4 2s. 6d.”

4. “Covers may be had at these prices, either in sheets or cut ready for use. Envelopes in Sheets only, and consequently not made up. No one, unless duly licensed, is authorized to SELL Postage Stamps.

“The Penny Stamp carries half an ounce (Inland), the Twopenny Stamp one ounce. For weights EXCEEDING ONE OUNCE, use the proper number of Labels, either alone or in combination with the Stamps of the Covers or Envelopes.

“MONEY. Coin, if enclosed in Letters at all, should be folded in paper, sealed, and then fastened to the inside of the Letter; but to avoid risk a money order should be used whenever practicable.”

The silk threads in the paper of the covers run horizontally—three *pink* ones above the design, and two *blue* below it.

Both covers and envelopes were printed in sheets of twelve, the stereotype casts mentioned in Sir Rowland Hill's journal being arranged for that purpose in forms of three horizontal rows of four each. The casts were all separately numbered, and were not placed in any special

order. The numbers therefore occur irregularly on the sheets.\*

The arrangement of the inscriptions, &c., seems to have been the subject of various trials, or essays. Some of these are described in the work by Messrs. Philbrick and Westoby, to which I have already referred. I have before me, however, a sheet of eight covers, showing three distinct varieties, two of which, at all events, are not described in that work. I will therefore endeavour to describe all three of them here.

The whole sheet measures about  $32 \times 19$  inches, giving each cover a size of  $9\frac{1}{2} \times 8$  inches. The eight covers are numbered at the side in manuscript. No. 1 shows the design with the bottom line of the frame omitted; above the top, and below the ends of the side lines, are two thick black lines, which extend across to the frames enclosing the instructions. These instructions are in similar positions to those on the covers as issued, but the four portions are each enclosed in a double-lined frame, forming four distinct labels. The labels are deeper than those on the issued covers, but not so wide, the two at each end occupying a space of about  $6\frac{1}{4} \times 1\frac{1}{4}$  inches.

\* An entire sheet of *Twopence* envelopes, shown me by the publishers of this book, is numbered as follows :

|              |              |              |              |
|--------------|--------------|--------------|--------------|
| <i>a</i> 196 | <i>a</i> 200 | <i>a</i> 199 | <i>a</i> 195 |
| <i>a</i> 203 | <i>a</i> 202 | <i>a</i> 201 | <i>a</i> 198 |
| <i>a</i> 210 | <i>a</i> 197 | <i>a</i> 208 | <i>a</i> 209 |

They are also rather further away from the outline of the stamp, so that the whole length across the design and the side labels is nearly  $7\frac{9}{10}$  inches, instead of  $7\frac{2}{5}$  inches.

The inscriptions are arranged as follows :

1. "PRICE OF STAMPS.

|  |           |
|--|-----------|
| "PENNY STAMPS. ( <i>Max. weight, ½ oz.</i> )     | .         |
| Adhesive Stamps                                  | . . . . . |
| Paper for Envelopes ( <i>Inferior</i> )          | . . . . . |
| " " ( <i>Superior</i> )                          | . . . . . |
| Covers ( <i>Inferior</i> )                       | . . . . . |
| " ( <i>Superior</i> )                            | . . . . . |
| TWOPENNY STAMPS. ( <i>Max. weight, 1 oz.</i> )," | .         |

followed by the same items as in the case of the *penny* stamps. To the right of this are two columns, headed "AT THE STAMP OFFICE," and "AT THE POST OFFICE," respectively.

2. "FOR WEIGHTS exceeding one ounce use the proper number of Adhesive Stamps, either alone or in combination with the Stamps of the Covers or Envelopes." The greater part of this label is blank.

3. "It is REQUESTED that all Letters may be fully and legibly addressed, and posted as early as convenient. Also that whatever kind of stamp may be used, it may invariably *stand above* the address.

"MONEY. Coin, if enclosed in letters at all, should be folded in paper, sealed, and then fastened by wax to the inside of the letter.

"INLAND LETTERS. Not exceeding  $\frac{1}{2}$  oz., one penny.

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|   |                       |
|---|-----------------------|
| Exceeding $\frac{1}{2}$ oz., but not exceeding 1 oz., | two pence.            |
| „ 1 oz.   | „ 2 ozs., four pence. |
| „ 2 ozs.  | „ 3 ozs., six pence.  |

And so on, an additional two pence for every additional oz. With but few exceptions *the weight is limited to 16 ozs.*”

4. “UNSTAMPED LETTERS are charged double postage on delivery. Those insufficiently stamped, double the amount of such insufficiency.”

This is followed by the rates for “Colonial” and “Foreign” letters, as given on the issued covers, but in three distinct paragraphs.

The spaces above and below the stamp on this essay are left entirely blank.

No. 2 on the sheet has the side labels surrounded by a heavy black line, and the narrow spaces between 1 and 2 and 3 and 4 are each filled with a band of engine-turning on a black ground. The spaces above and below the stamp are also filled with engine-turning, extending below as far as the ends of the side labels ( $1\frac{2}{8}$  in.), and above to a depth of  $2\frac{3}{16}$  inches. Each of these tablets of engine-turning has a double border around three sides of it. These borders are alike in each case. The pattern of the ground of the upper tablet closely resembles that of the engine-turned label placed below on the issued covers and envelopes; that of the lower tablet is different, but it has upon it the word “POSTAGE” as afterwards adopted.

The other six covers on the sheet are practically



the same. They closely resemble No. 2, but the spaces between the two pairs of side labels are filled with a solid black ground, instead of having a band of engine-turning; and the stamp has a solid black band, about  $\frac{1}{8}$  in. deep, at the ends, and thickened in the middle, along the bottom, and black lines across the spots where the names of the artist and the engraver should be, the whole having rather a "mourning" envelope appearance.

In the centre of the space for the address on No. 5 is pasted a large figure "2," cut out of a piece of paper with an engine-turned pattern on it, as if to suggest that the value might be indicated in that way.

The casts from which the stamps on this sheet were printed were probably prepared from the block before the engraving was completed. Many of the lines are much thicker than in the finished plate, and evidently some were afterwards removed altogether, noticeably one running down the centre of the stem of the palm-tree. This may also account for the fact that all the impressions of the stamps are defective, though they may have been intentionally blurred. Each, however, is blurred in the same places, which would indicate that the casts themselves were defective in those spots. The date, "20 March 1840," written on the back of the sheet, would also show that it was printed before the completion of the block.

Proofs on India paper from the brass block are well known to collectors ; they show the design only, without any of the inscriptions which denoted its use. A fabulous value has sometimes been assigned to such impressions by those not well acquainted with them ; it is therefore perhaps of interest to record that a very fine specimen was, quite recently, sold by auction for £5 10s., which I believe is a fair price for it.

In Messrs. Philbrick and Westoby's book it is stated, "Proofs were taken from the stereo-plate before the lettering was introduced, both on India paper and on thickish 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 enclosing the design, and by the coarser character of the impression generally." It is not improbable that these printer's proofs are from the stereos employed for printing the sheet I have described, or from the block in its unfinished state.

An impression is also known from a stereo of the *two pence*, having the tablet bearing the word POSTAGE below the stamp, but without the letter and number of the cast, struck upon paper, "with

\* This should be "brass." The tradition seems to have been that Thompson's engraving was upon wood. The statement I have quoted from Sir Henry Cole's *Memoirs* shows this to be incorrect.

two *pink* threads and one *blue* running *vertically* down the face of the sheet."

Finally I have before me what is probably one of the last proofs ever printed; it is on India paper, and shows the names of the artist and the engraver in the lower corners, and, in addition, printed in the middle below, about where the value is given on the envelopes, "IMPRESSION FROM ORIGINAL BRASS BLOCK"—"MDCCCLXIX," in two lines. I believe these copies were printed by the authorities of the South Kensington Museum (where the block is deposited), probably at the suggestion of Sir Henry Cole, and with a view to the design being employed in the Science and Art Department, as a subject for study and development; this idea, however, was never carried into effect, and these posthumous proofs have become curiosities of a certain amount of philatelic interest.

## CHAPTER II.



NOW come to the Imitations, Caricatures, &c.

Representations of Mulready's design may be found as illustrations in various books; the majority of these are Postage Stamp Catalogues and other books relating to Stamp Collecting, but there are a few different works, which may be alluded to here. It is only natural that a copy should appear in *Memorials of William Mulready, R.A.*, one of the "Great Artists" series; one is also given in Sir Henry Cole's memoirs, *Fifty Years of Public Life*. *The Choice Humorous Works of Theodore Hook* contains another, given there as a companion to a burlesqued copy, which is likewise represented, and which I shall describe later; and many others could be named.

*The Stamp Collector's Magazine*, from its commencement in February, 1863, was very appropriately adorned with a plain copy of this design; it formed the heading to each of the monthly numbers for that year, but in January, 1864, it was transferred to the cover then adopted for the magazine, and was so used down to the end of

1872. On the completion of the tenth year of publication, an age which has only been exceeded by one other English periodical of the same kind, the proprietors ventured upon some alterations, and had all the outlines filled in with shading, as described in the Editor's "New Year's Greeting" for 1873 :

"After having appeared in the same garb for ten years, we have to-day put on a new dress. Our new dress, it is true, is of the same *cut* as the old one, but we modestly venture to think it a little more attractive than the latter. Thirty odd years after the introduction of cheap postage, the outline of its benefits, which Mulready sketched, may appropriately be filled in, for the promise it contained has been abundantly realised. We trust our readers will think that the filling in—rather an ambitious task by the way—has not been unsuccessfully accomplished. For our part we have to thank the engraver for giving us a better conception of the spirit of the design than we previously had."

The new dress remained in use for two years only, the publication of the magazine ceasing at the end of 1874, a period when stamp collecting was in rather a dormant state in this country. The engraved block, from which this filled-in design was printed, has been most kindly lent me by the publishers of *The Stamp Collector's Magazine*, Messrs. Alfred Smith and Co., of Bath, for use in illustrating this book.\* It is an

\* See Frontispiece.

interesting reminiscence of a periodical, which rendered incalculable service to an older generation of collectors, and of which a complete file forms a most valued item in the library of the philatelist of to-day.

Many, perhaps most, of my readers are probably unaware that a copy of Mulready's design, not filled in or otherwise modified to any appreciable extent, figures upon an envelope, which is employed down to the present day by the publishers of that well-known work *Whitaker's Almanack*. It has Mulready's name in the left lower corner, and, engraved on the pedestal which supports Britannia and the Lion, are the words "WHITAKER'S—ALMANACK," in two lines. The earliest edition of this was inscribed, immediately below the pedestal—"The Best and the Most Complete ever published in England." I have seen a copy of this used at the end of 1868, the year in which the Almanack (that for 1869) was first issued. The present edition bears—"THE BEST, THE MOST COMPLETE, THE CHEAPEST, AND THE MOST—USEFUL ALMANACK PUBLISHED" (in two lines), a sentiment with which many of my readers will be inclined to concur; there is also on the current envelopes a rectangle of dotted lines, at the right hand side, for an adhesive stamp, so as to indicate that the impressed design is not intended to be of any postal value.

All the representations mentioned above are

copies of Mulready's design, alone, without any of the inscriptions indicating its use. There have of course been imitations made for sale to collectors, but, although liability to forgery was put forward as an objection at the time of issue, I have only seen one really successful reproduction. I am bound to confess, however, that the most difficult portion of the engraving to forge appears to be the engine-turned label on the flap. The imitation I have just alluded to bears the word "FACSIMILE" inside, and was therefore apparently not made with a fraudulent intent; it is a lithographed copy of a used *penny* envelope, complete with flaps, etc., addressed to "*Lord Holland, Kensington*" (followed by a word that is illegible), "*London.*" The postmarks are duly represented, and, except that the silk threads are indicated by faint black lines, and that there is something on one flap which should be a seal, and plainly is not, it is eminently calculated to deceive the unwary, which is my principal reason for describing it fully here. This was published, I think, early in 1890, possibly in celebration of the Jubilee Year of Penny Postage!

Such offshoots of the Mulready family as the above, however, are not of very great interest; I turn now to the opposition, which commenced from the very day the envelopes and covers were put on sale, and was kept up vigorously both with pen and pencil.

On Friday (unlucky day), May 1st, 1840, the stamps, both adhesive and impressed, were first issued to the public. On Saturday, May 2nd, the following appeared in *The Times* :

‘To the Editor of “The Times.”

‘Sir,—Is it possible that the enclosed is not a joke? After the public have been waiting six months in order that the great “artists” might produce something “worthy of the country,” can this be the result?

‘Pray be kind enough, Sir, to inform us whether this piece of nonsensical buffoonery is really genuine.

‘Yours, &c.,

‘A LOVER OF THE “FINE ARTS.”’

In another column of the same paper are the Editor’s remarks, as follows :

‘We have been favoured with a sight of one of the new stamp covers, and we must say we never beheld any thing more ludicrous than the figures or allegorical device by which it is marked with its official character—why not add embellished? Cruikshank could scarcely produce anything so laughable. It is apparently a spirited attempt to imitate the hieroglyphic which formed one of the ornaments to *Moore’s Almanack*; Britannia is seated in the centre with the lion couchant (Whigish) at her feet; her arms are distended, scattering little flying children to some elephants on the left, and on the right to a group of gentlemen, some of whom at all events are not enclosed in *envelopes*, writing on their knees, evidently on account of a paucity of tables. There are, besides, sundry figures, who, if they were to appear in the



streets of London or any of our highways, would be liable to the penalties of the Vagrant Act for indecent exposure. Under the table land by which these figures are supported some evidence of a laudable curiosity is depicted by three or four ladies who are represented reading a *billet-doux* or valentine, and some little boys evidently learning to spell, by the mental exertion which their anxious faces disclose. One serious omission we must notice. Why have those Mercuries in red jackets, who traverse London and its environs on lame ponies, been omitted? \* We must admit that, as they have been recently better mounted, perhaps that is one reason why they should not appear in this Government picture.'

A more detailed criticism was published in *The Times* of the following Monday, May 4th :

‘THE NEW POST-OFFICE ENVELOPE.

‘We are always anxious to offer every reparation in our power when, by the insertion or omission of a statement, we have unintentionally been guilty of injustice on any subject. We feel it, therefore, necessary to apologize both to the public and to our *liberal* Government (the distinguished patrons of the fine arts), for omitting in our remarks in *The Times* of Saturday on the new postage envelope all mention of one group of figures, which, on close examination, we are convinced the artist must have intended should represent one of the distinguishing characteristics of the Ministry by which this great boon (not the envelopes) has been conferred upon the educated part of the community. We allude

\* This omission was supplied by Leech, in his caricature, not long after.

to four knowing-looking personages who are standing by a small table, just beyond the *tame wild beasts* on the left-hand side of this truly graphic picture. For this group we offer our best thanks to the artist; his pencil has embodied the distinguishing trait of the Ministry, and the name by which Lord Stanley so happily described them is thus handed down to posterity by an admirable sketch of three members of the *thimble rig fraternity* in the act of their vocation. The time at which the issue of these envelopes has taken place is denoted by three of the figures being clad in the Chinese costume, in allusion no doubt to the commencement of the war with the celestial empire. One of the figures is seated apparently upon a chest of opium, and we are told that the gentleman with the broad-brimmed hat is intended to represent Lord John Russell, the victim of the Chinese worthies, who have so long been celebrated for sleight of hand. There is certainly some likeness to his Lordship, but we appeal to all our readers in the habit of visiting races, whether the gentleman with the hat does not look quite as much like a confederate as a victim. The recent termination of the Corn Law debate shows that his Lordship does sometimes appear in a double capacity. The object of the figures on the other side of the picture is more ambiguous. One gentleman in a high-crowned hat seems to be an authority. He is surrounded by figures in attitudes of submission; but, as we have abolished slavery abroad, we presume he is either a Poor Law Commissioner or an emigration agent, as the women exhibit the "test of destitution" in clothing, and are evidently suffering some anxiety of mind, as if they were about to part with the children they are caressing.

We do hope that the combination of the female figures with the gentlemen directors and the hogsheads is not meant to denote that any new discoveries have been made of a mode of transmitting the younger portion of our emigrating population to their destination in casks. The Children's Friend Society should be on the alert if such a scheme is in agitation. We certainly wish that some device had been employed to hint at the contents of the hogshead which the brawny cooper is heading up so cleverly. It fills us with dark apprehensions when we recollect how recently a little nigger is said to have been found in a cask of sugar. As to the sledge and reindeer in the background, we think a locomotive engine and a cloud of black smoke would have been more proper. The present Government have clearly evinced their determination to put an end to the employment of animal power by refusing to repeal the post-horse duty, and the introduction of a reindeer is as inappropriate as the sketch of a post-horse would be, unless the post-horse was represented at his last gasp, or on his road to the knacker's. In conclusion, we must say that the lion is most unlike our old English lions. He appears as sulky, as hungry, and as discontented as a Whig out of place. Surely he has been hocussed, or, in reference to the large quantities of opium administered by the captain, we should have said *Ellioted*; or has he been subjected to a Poor Law dietary? He seems dejected and exhausted, like a cur that has been well drubbed, and is without hope of food or comfort. As to Britannia, she looks as melancholy as if the loss sustained in the Post-office revenue was to be deducted from

her pin-money, and, like the soldiers off duty, she has been deprived of her side-arms, as her spear is not to be seen. Lord Palmerston should account for this omission, as it may have been left in Spain by mistake, or forwarded by a *misdirection* to Naples, or Turkey, or America. Heaven save the babies that Britannia is throwing out in all directions—they must be a part of the surplus population, we suppose.'

This was accompanied by two letters, which we transcribe below :

'To the Editor of "The Times."

'Sir,—After several months' preparation, and at an expense said to be £400, the Government (!) penny post cover is issued. Its trumpery appearance shows that it is a complete piece of Whig jobbery, and that it has been produced under the auspices of some favoured person or persons of little practical knowledge ; or how is it, Sir, that every penny box of lucifer matches, every penny packet of paste blacking, every penny paper of court plaster, is protected by a label far more difficult to forge than this £400 Government specimen of the fine arts? Look, Sir, at the adhesive stamp ; it is a libel upon the fair countenance of our Queen—a libel *prima facie* ; and who would be surprised were Prince Albert to indict the perpetrators of so vile an offence to his royal consort? To compare this production, in point of execution, with the fair sultanas that grace the Macassar-oil bottles of Mr. Rowland, or those pots of cream ycleped Circassian, would be invidious, for it is inferior—oh, how very far inferior!—to the heads of Hippocrates and Galen

that decorate the quack nostrums of the lowest among the thousands of licensed poisoners that the wisdom of our ancestors has inflicted upon us by means of a patent.

‘May I then ask, Sir, whether the reputation of a country like this, in which printing and engraving have reached to a perfection far beyond that of any other nation in the world, is to suffer in the eyes of its contemporaries by the sending forth so unworthy a specimen of national ability? Whether we are to submit to a national humiliation because (by virtue of their office) a party of inefficient men undertake the direction of a matter they cannot possibly understand, and in which they consequently fail, instead of selecting a committee from the numerous practical men of proved ability who make such matters their daily study? The only merit attached to this penny post cover is the red line wove in the paper; but this is probably done upon the same principle that notices are set up cautioning invaders of the existence, or rather non-existence, of “steel traps and spring guns.” The difficulty attending the private manufacture of any great quantity of a similar paper will perhaps deter persons from attempting it; but, as I question whether the Postmaster-General contemplates employing an extra body of clerks armed with “Patent Rowland Hill Penny Post Pickers” to test the genuineness of each letter by picking a small piece of the thread out of it, there will be no difficulty in ruling a plain paper in such a manner as to defy detection from the casual examination the letters will receive. This difficulty being surmounted, the ornamental (!) portion is easily to be got over. In one week, and at an outlay of £5, it would be possible (I don’t say

politic) to engrave the whole, and supply plates at the low price of 5s. each that should produce impressions which the sapient concocters of this "splendid effort of human genius" could not detect from their own performance when mixed together.

'Thus, Sir, it appears, notwithstanding the length of time occupied in its preparation, we have a penny post cover and an adhesive stamp that have neither protection nor elegance to recommend them. The old saying, that "two of a trade can never agree," is doubtless a true one sometimes; but assuring you, Sir, that the only motive inducing me to address you is *prodesse civibus*.

'I am, Sir, your obedient servant,

'AN ENGRAVER AND PRINTER.

'May 2.'

'To the Editor of "The Times."

'Sir,—So the invitation by the Treasury to "all the world" for a design fit for the new postage has been successful; and Her Majesty's Whig Ministers have displayed their usual good taste and sound judgment by the selection they have made. Have you, Sir, seen the production, the extraordinary production of these gifted Whigs? If not, pray cast an eye on the two specimens sent herewith, and say if ever such disgraceful productions have issued even from the renowned Catnach press. Look at the design and execution of the Dr. Eady-looking envelope, and look at the adhesive stamp, and say whether both are not as dirty-looking as these dirty Ministers themselves. This the result of a general invitation to all the world for a design! Believing that Whig jobbing is the

cause of the abortion, I beg to suggest that the whole of the numerous designs furnished to the Treasury be exhibited, that the public may judge how far these gentlemen have acted with impartiality. I cannot believe either designing, printing, or engraving is at so low an ebb as exhibited in the new postage envelope and adhesive stamp.

‘A SUBSCRIBER.’

‘May 1st.’

It certainly does seem just possible, that if a Tory Ministry had happened to be in power, the verdict of *The Times* and its correspondents might have been less unfavourable; but in that case the Whig papers would have been equally strong in condemnation. The question was plainly looked upon from a political point of view, but that does not affect the fact that the design was unfortunately open to ridicule.

The following poetical description, which I copy from *The Philatelist*, vol. vii., page 145, is there stated to have appeared in a newspaper in 1840. It is more amusing perhaps than that of *The Times*, but not much more complimentary :

“Britannia is sending her messengers forth  
To the east, to the west, to the south, to 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 the want of a better ;  
Another believer 's apparently trying  
To help him 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, arrayed with a coal-heaver's hat,  
 With a friend from the desert is holding a chat ;  
 The picture's completed by well-tailed Chinese  
 A-purchasing opium and selling of teas.  
 The ministers' navy is seen in the rear—  
 They long turned their backs on the service—'t is 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 (down hill) seems to show.  
 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 infantine varments,  
 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 may be plainly descried,  
 In the trio engaged on the opposite side."

The earliest of the pictorial satires was probably that drawn by John Leech and published by Messrs. Fores, 41, Piccadilly. Two forms of this are known, differing both in size and in some of the details. The larger of the two has an outline about  $13 \times 8\frac{3}{4}$  inches. Britannia is represented as a smiling lady of fully-developed figure, and with a rubicund nose, scattering numerous Penny Postmen to right and left, each in the regulation uniform, with tail coat, tall hat with gold band, cockade, &c. Four of these are of



large size, the others are flying far away in the distant background. The Lion is on his feet. He has a black patch over his eye, and his tail is stretched out stiff, and has a row of letters strung along it. On the right is a Planter in a broad-brimmed hat looking up at Britannia, with his thumb to his nose and his fingers outspread. Behind him is a negro heading up a cask. On the left is a group of Chinese. One of them is seated upon some bales marked "Opium," while another adopts the same complimentary attitude towards Britannia as the Planter opposite, the long nails of the Chinaman adding to the effect. By the side of this group is shown the bridge from the Willow-pattern plate.

In the right-hand upper corner is a small boy dancing with delight at the receipt of a letter, and in the opposite one a girl with her hair in curl-papers, evidently in the throes of composition. In the two lower corners are depicted the Post-boys, whose absence from the original was deplored by *The Times*, each mounted on a sorry steed and riding out of the picture—the one on the right to Hampstead, the other to Clapham, as shown on the finger-posts accompanying them. In the centre of this, where the space for the address should be, is the following inscription in script, "*This Design has—(most respectfully of course)—been submitted to Government—by an aspiring Artist—Mul-led-al-ready,*" in five lines. On the left, at the bottom,

is scrawled "*J. Leech*," and in the middle is the well-known totem—the leech in the bottle, between the words, "*His—Mark*."

Outside the outline are the words "DESIGN FOR THE NEW POSTAGE ENVELOPES" at the top; and at the bottom "*London, Published by Messrs. Fores, 41, Piccadilly, May 6th, 1840.*" The date is given thus on all the copies I have seen; but there is a small space after "*May*," and the remains of something that was probably a figure "2." It is likely therefore that May 26th was the real date of publication, but that the figure "2" was erased from the stone, so as to make it correspond with the date on which stamps were first used.

The outline of the smaller one is about  $6\frac{1}{2} \times 4$  inches. As may be seen by the accompanying illustration, it differs from that which I have described in several particulars. On the back of the Lion is seated a Monkey in uniform, with a cocked-hat. The figures in the upper corners are now a Dustman, with his bell, reading a letter, and a Postman weighed down with letter-bags. There are no inscriptions on the sign-posts or in the centre; the leech in the bottle stands alone, and "*J. Leech, del. et sculp.*" is scribbled in the left lower corner.

This is inscribed at the top, "FORES' COMIC ENVELOPES NO. 1," as if there was an intention to bring out a series, which does not seem to have been carried into effect at this time; and at the



LEECH'S CARICATURE. PUBLISHED BY FORBS.



bottom is "*London. Published by Messrs. Fores, at their Sporting & Fine print Repository & Frame Manufactory 41 Piccadilly.—corner of Sackville Street.*" And just under this, on the left, is, "*Printed by J. R. Jobbins 3 Warwick Ct.*"

The large design is no doubt a lithograph, the small one is usually said to be an etching; but although it *may* have been originally etched by the artist, I am inclined to think that it was reproduced by lithography. None of the copies I have seen have the appearance of etchings; and some, if not all, were printed, four copies together, on a large sheet, showing that the original drawing was multiplied in some manner for printing purposes. Both were issued gorgeously coloured as well as plain.

To this composition the credit is given, by Mr. F. G. Kitton, in his Biographical Sketch of John Leech,\* of having been that which first brought the artist prominently before the public. He says, "The feat which brought him into general notice was a successful caricature of what is known as the Mulready envelope." This, I think, must be a mistake, as the biographer on the preceding page couples this with sketches published by Leech at the age of 18 (1835), and on the following page states that on the death of Seymour, who had illustrated the earlier parts of *Pickwick* (published in 1836), "Leech, inspired and encouraged by his

\* *John Leech, Artist and Humourist*, 1883.

recent artistic successes, applied for the post" of illustrator. He did not obtain it, as it appears that "Phiz" (H. K. Browne) was before him; but if Leech was sufficiently well known in 1836 to have a chance of succeeding Seymour, he could hardly have required this caricature in 1840 to bring him into general notice. In 1840 also he illustrated *The Comic Latin Grammar*, and was associated with Cruikshank in illustrating *The Ingoldsby Legends*. The Mulready caricature is well worthy of the artist, no doubt; but I suspect that at that date Leech required but little advertisement. Had it been otherwise, a series would probably have been published.

In the first edition of the biography of Leech, to which I have alluded, illustrations are given both of the "Mulready" envelope itself, and of the larger caricature. The writer does not appear to have been aware that there were two varieties of it, though he mentions that it "was duly got up as a postal envelope," which, as a matter of fact, the particular variety that he alluded to never was.

A good story, almost too good to be true, is related, in connection with this skit of Leech's, in *My Autobiography and Reminiscences*, by W. P. FRITH, R.A. (vol. i. pp. 179-80):

"I knew Mulready very well, and one day Egg begged me to try to discover Mulready's reason for so constantly declining his (Egg's) invitations.

"The truth is," said Mulready, "I don't want to

meet Leech, who I understand constantly dines with you all.'

"'May I ask why, sir?' said I.

"'Yes, I will tell you. You know the postage envelope that I designed, and which has been so mercilessly criticized? Well, Leech caricatured it. I don't mind a bit about that; but what I think I have a right to object to is the insult offered to me by a little bottle in the corner of the caricature with a leech in it. He implies that I am a leech, a blood-sucker, in respect of the remuneration I have received for my art generally, and no doubt, also, for that confounded postal envelope in particular. Now you know that my prices have never been extravagant,' &c.

"I was so amazed that any one could be ignorant of Leech's usual manner of signing his drawings, that I could scarcely find words to reply, and still more difficult was it to refrain from annoying the old artist by laughing in his face. Suffice it to say, that I made the matter clear to Mulready, and obtained from him an eager promise to accept Egg's next invitation. Leech was present at the dinner first attended by Mulready, when he heard with amused astonishment from Mulready himself of his misunderstanding of the leech in the bottle. The two artists became great friends."

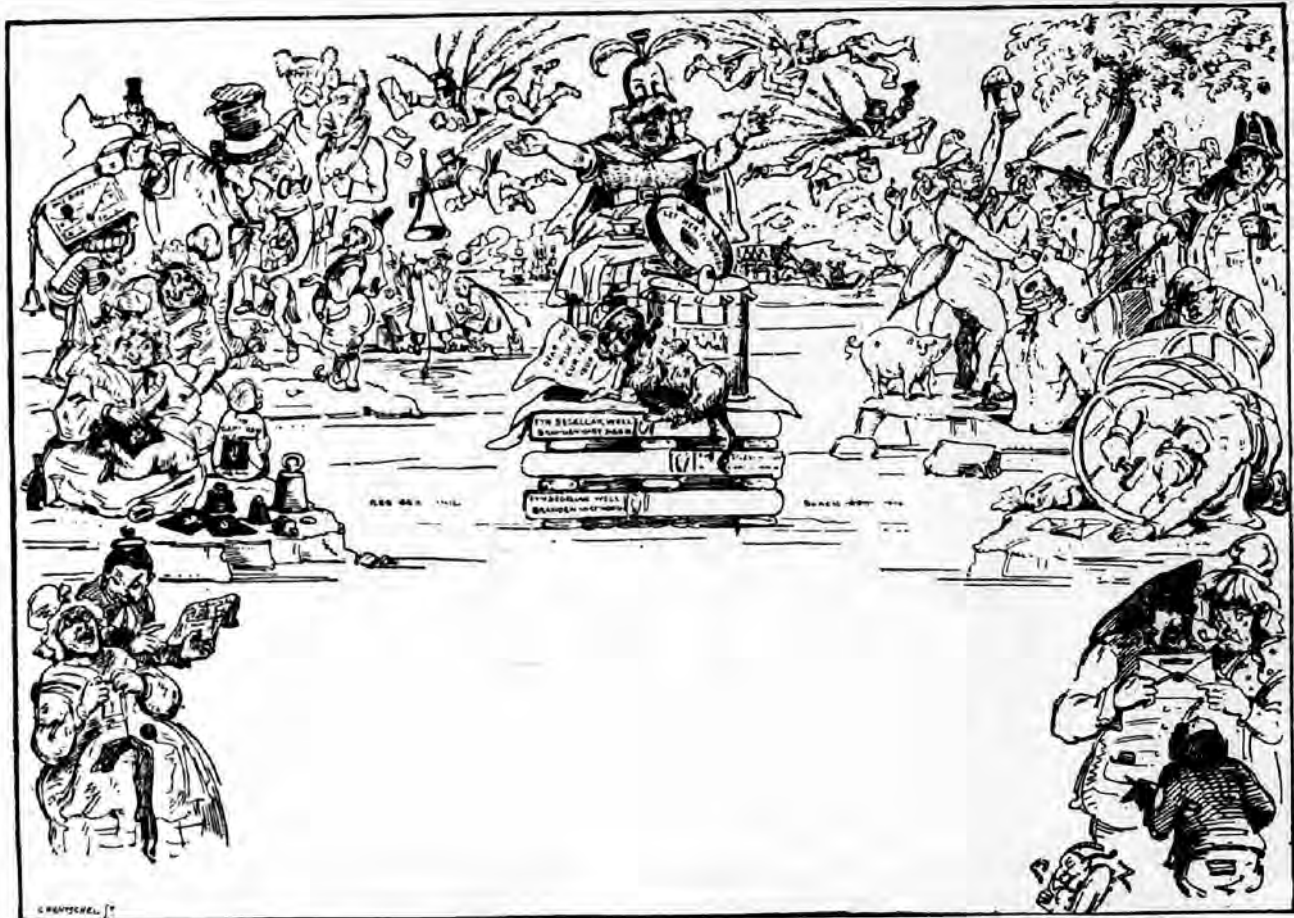
And this may fittingly conclude the account of the burlesque in question.

The next that I have to describe is more elaborate than that of Leech, as it deals with all the figures contained in the original; this also bears a well-known signature, that of "Phiz" (Hablot Knight Browne); it was published by

Messrs. Chapman & Hall, but in what month I have been unable to ascertain. The size of this is even larger than that of the first described variety by Leech, being  $14\frac{1}{4} \times 10$  inches. The reduced illustration which is given on the opposite page is from a block which was employed for illustrating the Catalogue of the Exhibition of "The English Humourists in Art," held by the Royal Institute of Painters in Water Colours in 1889. The block has been most kindly lent me by J. Grego, Esq., the Director of the Exhibition.

Britannia is represented by a kind of jovial Mrs. Jarley, whose image may well have been in the artist's mind at the time, as he was then illustrating *The Old Curiosity Shop*, as it appeared in the numbers of *Master Humphrey's Clock*. In front of her is a cup of tea, or a basin of gruel, on a barrel, and a trumpet and a tambourine on the top of a drum; the Lion becomes a Poodle reading, or writing, a letter commencing "DEAR PUG—I WISH TO CUR TAIL YOUR"; and the pedestal is formed by a pile apparently made up of table knives, with an inscription "FYN SEGELLAK WELL—BRANDEN VAST HODD" on the handle of each, which perhaps some of my readers can translate. The winged messengers are feathered with quill pens, and the hat of each is an inkstand; the one over the group of Chinamen is about to cover them with an extinguisher, while a cannon-ball, bearing a letter, from one of the ships in the





CARICATURE BY HABLON KNIGHT BROWNE ("PHIZ").



background threatens to disturb them at the same time. On the other side a mail-coach or omnibus is racing the Laplander, while a small dog is barking at the reindeer, and the distant mountains are inscribed "ROWLAND HILL" and "THE LESSER HILL." The most conspicuous of the Indians is arrayed in a nightcap, a bead necklace, a gingham umbrella, and a pair of pattens, and his friend seated on the ground has nothing on but a lawyer's wig. The gentleman in a broad-brimmed hat does not appear greatly astonished at this, but the old lady behind him is plainly much shocked; the two women in the background look on with stern disapproval, and the beadle is plainly anxious to persuade the party to betake themselves to the adjoining parish. The casks are being coopered by two brewers' men, and an innocent little rabbit seems to have found its way into the foreground (there is an object in the original resembling a rabbit, but what it is intended for I cannot say).

The figures on the other side are equally well travestied. There is one elephant only, with a pair of goggles and a shocking bad hat, and he appears to be trying to swallow a gentleman who was going to post a letter in his mouth. The Persians in the foreground are replaced by two elderly ladies, in the baby-farming line, who, instead of despatching their charges in the modern fashion, are preparing to despatch them by post to their several owners—

one, duly provided with a stamp, is addressed "To CAPT. RAKE, 24 LANCERS, *with care.*"

On the left below is a daughter pointing out the beauties of a "Mulready" cover to her mother, who is evidently very much amused by it; while on the opposite side a coal-heaver and his wife appear to be gravely studying the design on an envelope, and a small boy in front is looking up at it with much interest. Just under this last group is the signature, which is not one of those ordinarily employed by the artist; it is formed of a kind of Punch's head, with hunchback, and a hand with finger and thumb to nose and chin, a letter "P" in front of the face (or "Phiz"?), and a "Z" behind the back. On the top of the head are two objects, either of which might represent a letter "I," but I cannot trace the "H." Doubtless, however, the whole is intended to indicate "Phiz." Copies of this caricature have been exhibited more than once as the work of H. K. Browne, and the names of the publishers tend to confirm this.

There are no inscriptions to show what it is intended for, but simply "Published by Chapman and Hall, 186 Strand 1840," in the centre below, and "*Printed by Lefevre, Newman St.*," at the right lower corner.

It is practically impossible to arrange the Caricatures in any definite order, as many of them, like that of "Phiz," are not dated; I take next a pair published by Thomas White, which contain the

allusion to the one-legged Angel referred to in Sir Henry Cole's Memoirs. These are of practically the same design, which, like that of Leech, was published in two sizes. The illustration represents the smaller one of the two; this is an etching, and printed direct from the copperplate; the size of the outline is  $5 \times 3\frac{1}{4}$  inches. I find it struck on a sheet of thickish paper, about  $9\frac{1}{2} \times 7\frac{1}{2}$  inches, and folded like the Mulready covers. Britannia bears something resembling a Pineapple on her head, and has a cat's face for a breastplate; she dismisses her messengers with "*Hey! Presto! Begone!*" The latter have bags on their backs, the lower one on the left appears to be riding a goose, and the upper one on the right alludes to his deficient limb by the remark, "*Foe, you've the advantage of me, 'cos I've only got one Leg.*" The Lion is arrayed in a spotted night-cap, and on the pedestal beneath him is the inscription, "*THE BRITISH LION ASLEEP. If you want to Wake him you must Kick*" (on the larger design "*Hit*") "*him very hard.*" The Indians standing up, in the group on the right, have about as much clothing as in the original, and the one sitting down is provided with a postage stamp; the gentlemen in the broad-brimmed hats are replaced by three policemen, one of whom is saying, "*You are not to walk about in a state of nudity.*" The planter becomes a Dustman, shouting, "*Dust oh!*" One of the casks is labelled "*LONDON*"

PORTER," and below the other are the words, ALLOWED TO BE DRUNK ON THE PREMISES." On the left, the Chinamen's cases are labelled, "*Bohea—Twankay—How qua*" respectively, and underneath them is "FINE TEAS AS IMPORTED." One of the Camels is transformed into a gigantic Cat, singing "*Moll row*"; the Elephants are ornamented variously, one of their riders vociferates, "*Walk up here, Fust going to begin*"; and the legend "WOMBWELL'S" is inscribed below. An old woman is seated in the foreground, on the left, writing a letter, and a box by her side is marked "*Carraway Comfits*" in the small design, and "CIGARS" in the larger one; in the latter also the old lady has a bottle in her left hand, labelled "GIN."

The figures at each side of the space for the address are very similar in appearance to those on the original envelope, but have words put into their mouths; on the right the mother says, "*My dear! Children should never look into people's Letters. Go and Sit down.*" To which one replies, "*I can't, Ma'm, 'cos I've got no hinder part*"; while the other says, "*Let's have a Squint at it.*" On the left, in the smaller one, are two dignitaries of the Church, one of whom reads a letter to the other as follows: "*& furthermore Dissenting Martyrs are starting up every day. Socialism is not dead. The Kirk is alive & kicking. Catholicism is running a race with us.*"



CARICATURE PUBLISHED BY THOMAS WHITE.





*The Jews demand Justice, & Knowledge is on the Quick March!*" To which the other replies, "*The Church is indeed in Danger!*" On the larger these figures are replaced by two old women, and the letter reads: "*Ma bouchal. This comes to inform you that I am but middling i hope you are the same. By gones there is not a dhrop of the Cratur to be had now in all Ireland, there is nothing but Pumps erecting.*" And the reply is, "*Och! Thunder & Turf! bad luck to such Holy Water!*" In allusion, no doubt, to the effects of Father Matthews' preaching, which is referred to in more than one of the other caricatures. The small-sized design is inscribed "ONE PENNY," in the centre below, "MOLLROONEY, R.A.M." on the left, and "JACK THUMPSON" on the right; and outside the frame, on the right hand side, is "THE NEW POST OFFICE ENVELOPE—*White Publisher, 59 Wych St. Strand London,*" in two lines.

The outline of the larger measures about  $7\frac{1}{2} \times 5\frac{1}{2}$  inches; outside at the top is "ONE PENNY." In the space for the address "THE NEW POST-OFFICE—ENVELOPE—from a Design by—MOLL-ROONY, R.A.M." in four lines. In the centre below is "*Printed by Pocock,*" and in the right lower corner "*Senceldarian Press, Hatton Garden.*" While the publisher's name and address are outside the frame, at the bottom, in full, "Thomas White, Publisher, 59 Wych Street, Strand." Both sizes are signed with the initials "C. J. G." I have not been

able to ascertain whose these are, though I believe other caricatures, of a different nature, exist with the same signature. This design has been ascribed to Cruikshank, but no doubt erroneously. The larger size exists coloured, as well as plain.

The next items on my list form a series published by William Spooner, and at the commencement I place one of large size (see illustration on the opposite page). This design is about  $14 \times 9\frac{1}{2}$  inches in size, exclusive of the margin below containing an inscription. Britannia is represented by the Queen seated on the Lion and scattering letters to the groups on either side, while all sorts and conditions of people below catch them as they fall. On the right is a man in a tub, blowing his own sail with a pair of bellows; on the left a costermonger with his donkey-cart at full gallop and a woman falling out of the back of it. The Indians are replaced by a pair of Comic Niggers, one clothed and the other unclothed. The palm-tree has disappeared. There is only one cask, and that is being tapped by a coloured gentleman, whose lady helpmeet holds a candle, while the owner behind appears likely to interrupt them with a stout bamboo. On the left is a prize fight between a sailor and a Chinaman (fists *versus* claws), and further on a group of Turks and negroes, one of the latter on an elephant and another on an ostrich, who are expressing their admiration of the charms of a fair Circassian, whose envelope seems to have come

A NON PREMIUM DESIGN FOR THE POSTAGE ENVELOPE



Printed by W. E. Lockhart, 11, Abchurch Lane, London, E.C. 4.

*It is to be HILLED on Wood for Ten shillings, by which the Public would have been gratified and some hundreds of Pounds saved*

London, Published by William Sinner, 377, Strand.





unfastened, and who is much in want of a few of the *Officially Sealed* labels of modern times.

Over the top of this is inscribed, "A NON-PREMIUM DESIGN FOR THE POSTAGE ENVELOPE," and in the lower margin, "*Offered to be MULLED on Wood for Ten shillings, by which the Public would have been gratified and some hundreds of Pounds saved.*" And at the right-hand end of the margin is a design which might have formed the model for one of the Mauritius productions, inscribed "POSITIVE—LIKENESS" at top and bottom.

At the left lower corner is, "*Printed by W. Kohler 22 Denmark St. Soho*"; and in the centre below, "*London. Published by William Spooner, 377 Strand.*" It is initialled "HH," the two letters being joined together after the fashion of those attached to the celebrated "HB" series of Political Caricatures. A series similar to the latter, and doubtless intended to rival them, with these same initials "HH," was published by Messrs. Fores, of Piccadilly, who have informed me that they were drawn by H. Heath. Probably the same artist designed the caricature I have just described.

Fourteen other caricature envelopes were published by Spooner, all of them about the same size, measuring  $5\frac{1}{2}$  by from  $3\frac{1}{2}$  to  $3\frac{3}{8}$  inches. These were duly got up as envelopes, being provided with an outer diamond-shaped frame

like the originals. They are numbered consecutively from 1 to 14, and all exist coloured as well as plain. In each of the first six the number is on the upper flap, immediately over the head of the central figure; it is a simple numeral, and is the same way up as the design when the envelope is spread open. 1 to 5 are signed "W. MULHEADED, R.A.," which on the first three is followed, and on the fourth preceded, by "*London: William Spooner, 377 Strand*"; on the fifth the signature is followed by "*London. W. Spooner*" only; and on the sixth the full name and address of the publisher are given, but the only signature is something, in the right lower corner, resembling the "HH."

On No. 1 are represented various courtship or flirtation scenes, upon which Britannia casts a leering glance, with her tongue protruded on one side. The indignant husband, or father, with a poker, behind the door on the upper right, may be specially noted; also the gentleman with a fatuous smile who is listening to his lady-love squalling to the guitar, in the opposite corner. No. 2 shows Britannia with a long pipe, seated on the back of the Lion. On the right are Chinamen being blown up by a barrel labelled "GUN POWDER T"; on the left old Nick flies away with a bag inscribed "SULPHUR" and labelled "MONOPOLY"; while the other figures show the delivery of missives of various kinds, from the

SPOONER'S SERIES.



No. 1



No. 2.





*billet doux* presented by a bowing page to the writ served upon the absconding debtor. On the right also is a British postman politely handing a letter to an old woman, and on the left a fierce, military-looking, foreign official thrusting a packet into the hands of a trembling civilian.

A copy of this design, of very inferior execution, also exists printed in *black*, with "POSTAGE ONE PENNY," and in *blue*, with "POSTAGE TWO PENCE," below the space for the address. These are signed "A. MULHEADED. R.A.," and have no publisher's name attached; they are printed on thin paper of poor quality, and no doubt are imitations of Spooner's No. 2, by an inferior hand.

On No. 3, Britannia is shown as a fiddler, with a patch over one eye, seated on the back of a recumbent donkey, which is singing to the music; in the background is a group of wooden-legged dancers. Divers single figures at the sides are speculating upon the contents of their letters; two old gentlemen on the upper left and right remark, the one, "I've no idea who this is from"; and the other, "A remittance, I expect." Below these, a melancholy party on the left observes, "from A Dun, for a Crown," while his opposite neighbour says, "An Invite to a Spread, for a guinea." And of the two ladies in the lower corners, she on the right says, "I can guess who this is from," while she on the left is of opinion that hers is "From my private Correspondent."

No. 4 is headed, "For we're all writing, write, write, writing," and such is the case. Britannia, seated on the lion, uses her shield as a desk, and the lion has put on his spectacles, and is scribbling away on his own account. Around them are all sorts of people, writing all sorts of letters; young and old, gentle and simple, with desks and without desks, the coal-heaver with his ink decanted into a tea-cup; all, it may be noted, with *quill* pens, one of which a pedagogue below is mending for a pupil.

Britannia on No. 5 is armed for offence as well as defence, having both spear and shield; she appears in high good humour, sitting, with arms akimbo, on the back of the lion, who is reading the new Postal Regulations. On each side are depicted the advantages of cheap postage, and the parcel post is plainly predicted. On the upper left is a boy saying, "Oh, please Mr. Smut will you bring mother half a hundred of coals?" to which the vendor replies, "I can't bring them, 'cos I'm engaged, but I'll put 'em in the post directly." Below these, a lady at the butcher's asks, "Have you sent my Mutton, Mr. Sticken," and receives the answer, "The boy has just put it in the post, Miss." On the other side are some developments to which we have not yet attained; an old gentleman enquires, "Waiter, how long will my soup be?" and is told, "It's just put in the post, sir." Just beneath, a postman hands back

SPOONER'S SERIES.



No. 3.



No. 4.



SPONNER'S SERIES.



No. 5.



No 6



an infant to a buxom female, with the remark, "It's returned, marm; they won't take it in." And in the right lower corner a small boy plaintively asks, "Granny, can't you send belly-aches away by the post?"

In No. 6 Britannia appears to have reached a more advanced stage of joviality; the pipe has been broken off short, a pint pot is by her side, and she maintains her position upon the lion's back by holding on to his tail; he also is enjoying his pipe, and has perhaps been sharing the contents of the pewter. Other phases of correspondence are represented on each side; the gentleman on the upper left has received "A Letter from my little Maria! bless her," but his wife behind him does not seem equally well pleased. In the opposite corner a husband is shown looking over his wife's shoulder, while she reads "A Letter from Charles, how tender he writes to be sure." Lower down on the left, the postman delivers "An unpaid Letter," addressed to "Mrs. Screw"; on the other side a young lady appears to take some interest in a letter received by her father, who remarks, "A Letter from my scamp of a Nephew, wants Money I suppose"; and, of the two couples in the lower corners, the young lady on the left has "A Letter from my Sweetheart," the old gentleman beside her characterizes his as "Umph, a beggin' Letter"; while the plump widow on the right says, "Another letter from the Captn.

well really I don't like to refuse him," but her male companion has nothing better than "A hinferral Lawyer's Letter."

The foregoing six varieties are in much the same style, and I have little doubt they are by the same hand; the next six, Nos. 7 to 12, are alike in style also; the whole twelve are generally supposed to have been drawn by the same unknown artist, but if that is the case, he appears to have adopted a rather different method of treatment for the second half of the set. There is now no signature of any kind, and the publisher's name and address on each are, "London. W. Spooner, 377 Strand," in upright letters instead of italics. All the lettering is clearer than before, and, except on No. 9, the sentences are not connected with the mouths of those speaking them; finally the number is in the same situation as before, but the numerals are preceded by "No." and they are reversed in reference to the design.

No. 7 is a Musical envelope, and is headed, "All by Notes"; Britannia plays the fiddle with her spear and a pair of bellows, while the lion holds the music. A pair in the right upper corner are singing a duet, commencing, "Love has eyes," "Oh, yes, believe me." On the opposite side the Dustman says, "Come, give us Nix my Dolly, Julia," to which his daughter, at the piano, replies, "Lor, Par, it's so precious vulgar." Below these groups are Semibreves and Crotchets depicted as



SPONER'S SERIES.



No. 7.



No. 8.



"Musical Notes" and "Dancing Notes"; on the lower left is an organ-grinder with an audience of two children; and on the lower right a foreign musician, who, as he is being tossed over a paling by a very sharp pair of horns, has good reason to exclaim, "Dis Bull is no Judge of de music."

No. 8 is remarkable as being the only one of these twelve designs which is composed of *quasi*-political allusions, and this, unless two of the figures are portraits of members of the Government, deals rather with the domestic life of the Sovereign. Britannia, with a broad grin on her face, is comfortably seated on the lion, and her spear points to the motto, "England expects every man to do his duty." On the upper left is Prince Albert, rocking a cradle, and saying, "Ah mine loaf, vat you tink, I improve"; and on the upper right are the Queen and the Duchess of Kent, the latter of whom remarks, "De Brince sall be very usefull at de rocking de cradle," to which Her Majesty replies, "Oh yes, he'l be very usefull in time." Below are two figures dressed as nurses, who are probably intended to represent members of the Government or of the Royal Household; the one on the left carries a baby, and says, "This is to be my berth"; the other carries a basin of pap, and adds, "And this to be minc." I have compared these with a number of political caricatures of 1840, and they appear to me to resemble to some extent Lords Melbourne (or Palmerston) and Morpeth, as drawn

by "H. B." in his "Sketches," but they are not sufficiently like to make their identity at all certain. Lord Melbourne was Prime Minister at the time, and might therefore have very probably been brought in. Lord Palmerston was at the Foreign Office, and Lord Morpeth was Irish Secretary.

No. 9 returns to Postal matters; Britannia has taken up her arms, and again sits upon the lion; the Old Gentleman is carrying off two Chinamen "postage free." Prepayment is not fully understood by the old woman on the upper left, who, on being told, "A letter for you, marm," feels in her pocket, and remarks, "Dear me, I hope it aint a Pence ive one." In the right upper corner a jealous husband insists, "I must see that Billy-do," but receives the reply, "No, Billy don't." And the inviolability of private correspondence is maintained. At the sides are graphic representations of "a dead letter," "Some of the letters," "Private correspondence" of a different kind, but equally likely to lead to trouble, and "The five o'clock delivery" from Posts and Offices other than the Post-office.

Nos. 10, 11, and 12 show various Sporting Scenes. There is an allusion to the war with China in the first of the three, where Britannia, with the lion as pointer, and a fowling-piece loaded with "Gunpowder T. without sugar," is about to disturb a covey of partridges with Chinamen's heads; while the gunner behind the tree (John

SPOONER'S SERIES.



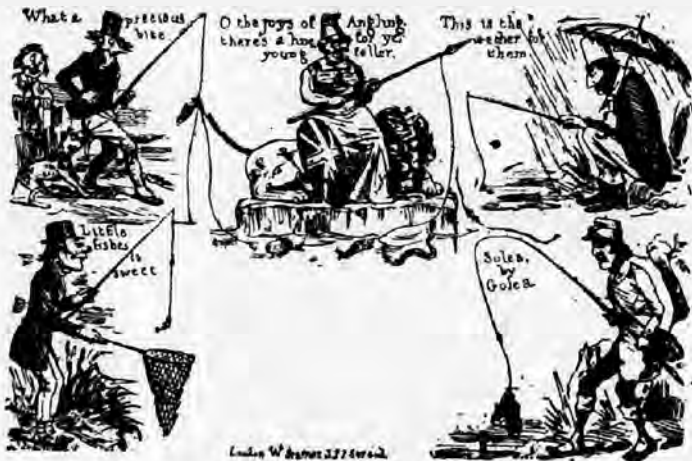
No. 9.



No. 10.



SPONNER'S SERIES.



No. 11.



No. 12.





Bull perhaps) remarks, "Pepper for you young feller." A foreign sportsman on the upper left, most correctly got up, seems likely to be brought down by the indignant lady behind him with the broom. The two pairs below are of equal merit, the Cockney, who discharges his weapon at close quarters into the back of his companion, and observes, "Lor Jenkins, I hope I ain't hurt you," being well balanced by the injured innocent, caught with gun and game bag, who assures the keeper, "Lor Sir, I never poached anything, not even a Heg."

No. 11 is headed, "O the joys of Angling, there's a line for yer, young feller." Britannia uses her spear as a fishing-rod, the Lion turns his tail to the same purpose. The Angler under an umbrella consoles himself with the reflection that "This is the wether for them," but his *vis-a-vis* has got "a precious bite" of a kind that he did not want. The gentleman below, to whom "Little fishes is sweet," evidently possesses that "contented mind" which is said to be a "continual feast"; and opposite to him is one who has plainly been bottom-fishing, and is not so well pleased with the capture of a pair of "Soles, by Goles!"

In No. 12 Britannia goes a-hunting, "Tally, oh," after a Chinese fox, with a peacock's feather in his cap. The equestrian on the upper left might almost be B'rer Rabbit, remarking, "Vell, if that 'ere aint the most imperdent fox I ever see." The

prudent rider on the upper right, with his "Look before you leap," forms a fitting contrast to the two groups in which man and horse have parted company; in one of them the former is going over the latter's head, and the fence, with the exclamation, "You vicious brute"; and in the other the rider speeds his parting steed with the remark, "Break your own neck if you like." The remaining two pairs also form a contrast—"My hunting is all up. Oh, dear! oh, dear!" And "Here we goes."

The remaining numbers of this long series are evidently by quite a different hand; No. 13 is signed, on the lower right, "R. S. HURST, DELT. ET LITHO. NO. 244 STRAND," and No. 14 has "R. S. HURST, LITH. 244 STRAND," in the left lower corner. Both are inscribed "*Published by William Spooner, 377 Strand,*" in the centre below, and the numbers "No. 13." and "No. 14.," are on the *lower flap*, and inverted with reference to the design.

No. 13 alludes to the war in Syria; our alliance with the Austrians to assist the Turks in recovering that province from Mehemet Ali, is indicated by the three Flags behind the central figure. Britannia is ably represented by Sir Charles Napier, whose composite costume shows his readiness for fighting either by sea or land; and his blue-jackets are seen, on the one side, hobnobbing with Turks and Turkies, and, on the other, making short work with the unfortunate Egyptian soldiers.

SPONNER'S SERIES.



No. 13.



No. 14.



Finally, No. 14 is devoted to Daniel O'Connell, who looms large in the centre, balancing in his right hand a Roman Catholic priest, and in his left a trembling mannikin, who, no doubt, is intended for Lord Melbourne; the latter is saying, "Mind you don't let me fall, Dan," to which the giant replies, "Never fear, I'll support you, my lambkin!"\* The surrounding figures exhibit O'Connell under various aspects—"AGITATION," "RECREATION" with a tumbler of whiskey, "BOTHERATION," and "MEDITATION"; on the lower left he appears as "the Piper" who expects to be paid for his "Music," and on the opposite side he is drawn as "THE IRISH LION," with his tail, marked "REPEAL," twisted round the neck of a victim (Lord Melbourne, again?) who remonstrates, "Come, come, that hurts!" All through, the Liberator is shown on a scale which may serve to remind us that "there were Giants in those days," beside whom the modern agitators would look but pigmies.

A similar series, but not, I think, of equal merit, was issued at about the same time. There are six numbers only in this, all got up as envelopes, each having on the lower flap an oblong tablet inscribed, "REJECTED DESIGN'S" (*sic*)—"FOR THE—POSTAGE ENVELOPE," in white letters on a ground of crossed lines; below this tablet is the number of the series,

\* The family name of Lord Melbourne was *Lamb*. This is plainly an allusion to that fact.

and the whole is reversed with reference to the design upon the back of the envelope; along the lower margin of the latter is the imprint, "*Published by J. W. Southgate, Library, 164, Strand,*" followed by a date.

In No. 1, Britannia, with her right eye covered by a patch, scatters messengers to right and left; Ships of War in the background are sinking Chinese Junks, but the Pigtails on shore are none the less impudent in their attitude. The gentlemen on the right and left of Britannia's pedestal seem to represent Joy and Grief respectively, and around them are various persons receiving or reading their letters. On the right a postman is vainly endeavouring to deliver a packet to a man on the gallows, while immediately below a pick-pocket is plying his trade regardless of the warning.

The outline of this design measures  $5\frac{1}{2} \times 3\frac{1}{2}$  inches. In the left lower corner is "FREDK. FROM DEL," and in the right "MADELEY LITH." It is dated "*1st June, 1840.*"

No. 2 shows Britannia, not disfigured by a patch, sending out letters to the gentler sex of all ranks. In the left upper corner a whole bag full goes to a "LADIES SCHOOL"; below are a cook and a milk woman reading letters, and a fine lady refusing the *billets doux* that are handed to her in numbers. Other classes are depicted on the opposite side, culminating in the washerwoman who cannot take her hands out of the tub to receive her corres-

SOUTHGATE'S SERIES.



OPEN FLOOR 150

Published by J.W. Southgate Library, 166 Strand, W.C. 2R, 1810.

DEALERS: BARNARD & CO. LTD.

No. 1.



WAGLEY DEN.

Published by J.W. Southgate Library, 166 Strand 1810

DEALERS: BARNARD & CO. LTD.

No. 2.

\*





pondence. This is signed, in the lower corners, "MADELEY DEL.—ET LITHO," and dated "1840" only. It is smaller than No. 1, the outline measuring only  $5 \times 3\frac{1}{4}$  inches; the following are of the same dimensions.

In No. 3 the whole crowd seems to have gone mad, with the exception perhaps of the coalheaver on the right centre, who is calmly reading his paper and drinking his stout in the midst of the tumult. Whether it all indicates joy at the blessings of cheap postage, or is intended to celebrate a victory over the Chinese in the Naval Battle depicted at the back, I cannot say, but all appear to be highly delighted, from Britannia and the Lion in the centre to the wooden-legged gentlemen in the two lower corners. The signature is the same as that of No. 2, but the date is given as "*June 6th.*"

No. 4 deals with political matters; the Queen takes the place of Britannia, with a life-sized portrait of Prince Albert suspended from her neck. The Lion, seated upon the "BLARNEY STONE," has the face of O'Connell, and a tail of abnormal length, labelled "ERIN GO BRAGH" and "MY ENVELOPE TAIL," while on the upper right and left the Queen seems to be dismissing her ministers. I take the names of the various figures from an article in *Le Timbre Poste* for October, 1868, in which this series is described. The Crowned Head on the upper left is stated to be the King of

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Hanover, who is being addressed by Sir Robert Peel. Sir James Graham has his arm in that of the latter. On the other side Lord Brougham is unmistakable, and the figure on his back is said to represent the Duke of Wellington, while the gentleman with the long nose is intended for Sir Francis Burdett. A little lower down are the Duchess of Kent and Queen Adelaide on the left, and Prince Albert on the right consulting the Almanach de Gotha in the interest of a very wild-looking personage. Within one of the folds of the tail are Lord Melbourne, Lord John Russell, and Mr. Spring Rice, stuffing John Bull with *rice* paper; one of them remarking, "Stuff him well, John Bull must be fed." In the other fold is Lord Palmerston, at the Foreign Office, packing a case of "OPIUM," but being hoisted out of his seat by a Chinaman armed with a red-hot poker. This again is drawn and lithographed by Madeley; it is dated in full "*June 8th, 1840.*"

In No. 5, Britannia appears as a dismal-looking person, whom I am unable to identify; the principal figures around her are plainly various characters from Pickwick, but Britannia herself, and the smaller figures along the top of the design, do not seem to have much connection with the others. On the right Mr. Tracy Tupman can be easily recognized, with either Mr. Winkle or Mr. Snodgrass in front of him; balanced on the left by Mr. Weller, senior, and Mrs. Weller, No. 2; and

SOUTHGATE'S SERIES.



No. 3.



No. 4.



SOUTHGATE'S SERIES.



Pub. by J.W. Southgate Library 104 Strand, June 22.

No. 5.



Pub. by J.W. Southgate Library 104 Strand, June 17 1843

No. 6.



at the sides we find Mr. Pickwick himself, the Fat Boy, Joe, Mrs. Bardell, and Tommy, and opposite to these Sam Weller and Job Trotter. The signature to this number is "FREDK. FROOME DEL." in the right lower corner; "MADELEY LITHO." is outside the frame, below, and the date is "*June 12, 1840.*"

No. 6 again is more or less political; in the centre is the Pope, with a small demon seated on his shoulder; O'Connell is kissing the Pope's toe, and a Donkey takes the place of the Lion at his feet. Of the four persons supporting the canopy over his head, the two in the foreground are probably intended for portraits of Lord John Russell and Lord Melbourne, the second one on the left may be Mr. Spring Rice (or Lord Monteagle of Brandon, to give him the title by which he was raised to the Upper House in 1839), but the last of the four I cannot recognize. On the upper right are some female figures mounted upon the top of a church, and below them are men bearing banners inscribed "POPE for Ever," "SOCIALISM for Ever," or "RELIGIOUS EQUALITY," some of whom appear to be trying to pull down either the Church or the figures on the top of it. On the upper left a Priest is exhorting a stout old lady, while the Devil behind them smothers a yawn. Below these, Father Matthew is pumping "THE PURE ILMINT" over three of his disciples, whom he enjoins to "Drink away boys, the devil

a harm in it," while one of them exclaims, "By St. Mathew, I'm as drunk as a fish." And at the opposite side, three Doctors of the Church appear to be assisting a Highlander to swallow an infant. This is inscribed "MADELEY DEL. ET LITHO." in the left lower corner (not as shown in the illustration); the date is "*June 17, 1840.*"

The date of issue of the Mulready Envelope, May 1st, 1840,\* was almost the centre of the period covered by the celebrated series of Political Caricatures, or "Sketches," as their designer preferred to term them, bearing the initials "H. B.;" the first of these having been published in November, 1829, and the last, No. 917, in 1851. It was not to be expected that such an opening for Caricature, as that afforded by the design of the envelope, would pass unnoticed, and it accordingly formed the subject of No. 639 of the "Sketches," the following description of which I copy from "The Descriptive Key," by Thomas M'Lean, published by him in 1844:—

"TO MR. JOHN BULL. The sketch is a parody on Mulready's design for the New Post Office Envelope, adopted when the uniform penny-postage first commenced. The original is at the present time so well known that every point in the parody will be easily recognized and readily understood;

\* It must not be forgotten that, although this was the date on which both the stamps and covers were first sold to the public, they could not be used until the 6th of the same month.



but as the Government have now issued a new description of envelope, and Mulready's picture may, perhaps, in a few years be forgotten, it may be necessary to specify here the points of comparison between the original and the parody.

“Lord Palmerston, in the sketch, seated on a pedestal inscribed ‘Foreign Office,’ and with the British Lion crouching at his feet, occupies the place assigned in the original to Britannia, and like the Goddess is despatching emissaries to all parts of the world. Those who are winging their flight to the East are carrying thither fire and sword, in allusion to the war subsisting in Egypt and in China. The figures in this group” (the group on the left) “are made to bear a close resemblance to those in Mulready's design, which was intended to represent the two quarters Asia and Africa. For, strange as it may seem, though it was the Inland, and not the Foreign postage, which was reduced, Mr. Mulready's picture exhibits Britannia sending her messengers, not to different parts of Great Britain and Ireland, but to places abroad, with which the new rate of Postage has no connection whatever.

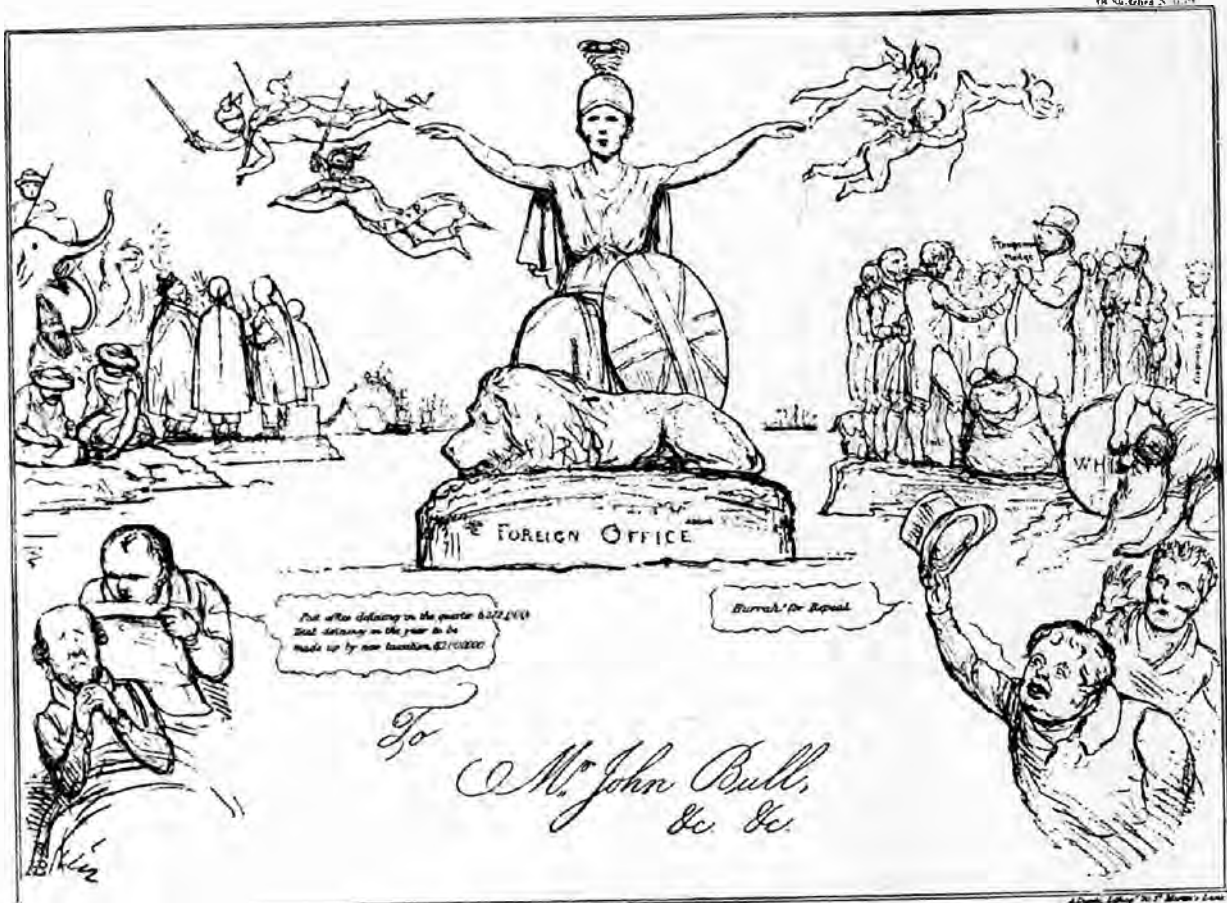
“In West Britain (as Lord Monteagle once designated Ireland) we see the well-known Teetotalist Father Mathew, administering the Temperance Pledge to a crowd of Irish peasants. This group also is a pretty close copy of Mulready's figures relating to America and the West Indies; and as one very conspicuous figure in the original is that of a negro nailing a hogshead of sugar, H. B. has drawn in the copy an Irish Teetotaler, knocking out the spigot from a barrel of whisky, and letting the liquor run off in waste.

“In the right-hand corner Mr. O’Connell is shouting ‘Hurrah for Repeal’—to the infinite horror of Lord Ebrington, the Lord Lieutenant.\* These figures are merely substitutes for those in the original, which are two girls reading a valentine and a third on tiptoe to get a peep. But the left-hand corner contains a very happy and ingenious parody on those of the Mulready picture. In the latter a young person is reading to some poor bedridden old woman, a letter which may be supposed to come from her son, a soldier or sailor in some distant colony; and the grateful parent is clasping her hands in an ecstasy of joy and thankfulness. The sketch presents us with the late Chancellor of the Exchequer, Lord Monteaule, lying in bed (sick, it may be, of the unthankful office which he has just quitted), and listening, not in an ecstasy of joy, but in an agony of distress, to the account of the ill-success of his last financial scheme, the adoption of the uniform penny postage, which account his successor Mr. Baring is reading from a document just laid on the table of the House of Commons.”

It is curious, to those who are at the present day thoroughly familiar with Mulready’s design, to note the suggestion that it might soon be forgotten. But this did take place, and the design would probably have remained unnoticed, had not Stamp Collectors once more dragged it from obscurity.

It may be noted that Peace and War are plainly

\* In the Index to the Sketches this figure is said to be intended for the Duke of Wellington, and the face certainly closely resembles that of the Duke as drawn in various others of the series.



Published May 28<sup>th</sup> 1860 by The M<sup>o</sup> Lane, 26, St. James's St.

CARICATURE BY JOHN DOYLE.



symbolised in the Caricature, the messengers on the left being armed and, one of them, labelled "WAR," while those on the right are Cupids; in the background again are a Mail Steamer on the Peace side, and some Men-of-War on the other. The Elephants and Camels are pushed almost out of the frame, to give more room for the Chinese, who are made conspicuous. On the extreme right is the head of a Satyr (or the god Terminus, perhaps), on a pillar lettered "N. W. Boundary."

The document Mr. Baring is reading runs: "*Post Office deficiency in the quarter £272,000. Total deficiency in the year to be made up by new taxation, £2,000,000.*"

Outside the frame below is "*Published May 26th, 1840, by Thos. M'Lean 26 Haymarket,*" on the left, and "*A. Ducoté, Lithogr. 70 St. Martin's Lane,*" on the right. The initials "H B." are in the left lower corner, and "H B. Sketches, No. 639" at the right upper corner. The size of this, with the frame shown in the illustration, is  $13\frac{1}{4} \times 9\frac{3}{8}$  inches.

The author of the Series to which this belongs was John Doyle, the father of the well-known Richard, and the letters "H B." from which the series takes its title, and which were supposed to be attached to the "Sketches," form in fact the double monogram of his initials " $\overset{H}{B}$ ," placed one pair above the other, and joined together.

It is worthy of remark that No. 603 of this Series, dated "*18 July, 1839,*" represents Mr.

Spring Rice (then Chancellor of the Exchequer) journeying on horseback, with his budget behind him, and accosted by John Bull, as a highwayman, who calls upon him to "*Stand and deliver!*" The traveller hands out "UNIFORM PENNY POSTAGE," with the appeal, "*I hope you'll give me back something, to meet my expenses on the road.*" This "Sketch" is entitled "A PRESSURE FROM WITH-OUT!" in allusion to the fact that Rowland Hill's system was really forced upon the Government by the country, and was not in any way due to Ministerial initiative.

A capital burlesque, by an unknown artist, was published by W. H. Mason, of Brighton. The size and general design correspond closely with those of the original, and I find it printed upon a letter-sheet of similar dimensions to that issued; Britannia is provided with a Fool's-cap and bells, and has a Penny for a Shield, the Lion wears a night-cap, and a mail train is substituted for the sleigh. On the left an Elephant, with spectacles on, is engaged in writing a letter, while on the other side one Indian is playing the fiddle and another is dancing to it. A Postman is shown delivering letters to the group on the lower right; and on the left a less welcome visitor, the Tax Collector, is at the door. Along the bottom is the inscription, "ASSESSED TAXES 10 PER CENT, &c. &c. &c."—another allusion to the loss of revenue expected to result from the reduced postal rates.

PUBLISHED BY W. H. MASON, REPOSITORY OF ARTS, BRIGHTON



CARICATURE PUBLISHED BY W. H. MASON.







CARICATURE OF UNKNOWN ORIGIN.



This is inscribed at the top, "PUBLISHED BY W. H. MASON, REPOSITORY OF ARTS, BRIGHTON." It appears to be rather a scarce variety. The only copy I have seen is among the prints at the British Museum, and it is from this copy that the accompanying illustration is taken.

Of the next, both Artist and Publisher are equally unknown to me. It bears the initials "H. R. H." in the left lower corner, and my copy is cut rather close, and bears no other inscriptions denoting its origin. The original measures  $5 \times 3\frac{1}{2}$  inches, and has the appearance of an impression from a copper plate, but it may be from a drawing on stone. In the centre is Lord Brougham, with his well-known nose and checked trousers, and a birch rod in his right hand, sending out messengers with bags of letters. His Shield bears a caricature of the adhesive stamp, and at his feet is a very full-grown *Lamb* with the head of Lord Melbourne. A mounted Post-boy on the right, and a Train on the left, indicate the usual means of conveyance more appropriately perhaps than the Ships and the Laplander of Mulready, and the Balloon depicts a prophecy still unfulfilled. The figure seated on the ground at the left side is probably intended for O'Connell. He holds between his legs a chest labelled "VOLUNTARY RENT" (the "Plan of Campaign" is no new invention, but only a resuscitation), and behind him some of his followers are fighting

in the good old fashion, which is still in vogue in those parts. On the opposite side is a Highlander playing the bagpipes, and a "POST OFFICE," the sign over which is inscribed, "BY RICE & CO.," with a Mail Coach just leaving the door. The Rat behind the wheel of the Coach no doubt is meant to replace the curious object like a rabbit in the original. At the sides seem to be a Coalheaver and a Dustman—the one reading, the other sealing a letter. The initials in the corner very possibly have reference to the idea, prevalent at the time, that Mulready's design was inspired by H.R.H. Prince Albert, and thus afford no clue to the name of the artist.

My next is inscribed, "Published by Menzies, Princes St., Edinburgh." It bears illustrations, not only on the back of the envelope, but also on the flaps. There is no outline to the back. A diamond-shaped frame surrounds the whole in the original, but this is not shown in the illustration. The envelope when folded measures  $5 \times 3\frac{1}{4}$  inches. Britannia becomes an old woman afloat in a washing-tub drawn by two ducks, and the messengers she is sending out appear to be three men, a woman, and some birds. On the right an animal of some kind is resting under the shadow of a striped flag, while a cannon beside him fires a shot at the smiling Chinaman on the opposite side, and a corpulent gentleman in the foreground sits drinking Palm wine under a Palm tree. On



CARICATURE PUBLISHED BY MENZIES



the left, besides the Chinaman, are a rather diminutive Elephant and a very large Turk with a long beard. The figures down the sides are not very distinct, but in the right lower corner there seems to be a rear view of a person, whose only article of clothing is a small piece of chain attached to his left wrist. On the upper flap is shown a busy gentleman overwhelmed with the piles of letters that the cheap rates are pouring in upon him; and on the lower, a letter-carrier weighed down by the same cause. The side flaps show on one a Man of Letters, most ingeniously constructed; and on the other a Man of Letters of another kind, delivering one at a door.

I have alluded previously to the fact that there is a tradition of a Comic Envelope having been designed by George Cruikshank; two of the designs upon this one are copied from *Cruikshank's Comic Almanack* for 1840; but it is quite as probable that the concoctor of the envelope annexed these designs, as that Cruikshank drew the rest and combined them with two he had already used, though the style of the whole envelope is much the same. The picture on the upper flap forms the heading to a letter under February, prophetic of the increase of letters owing to the system about to be introduced (the Almanack appeared at the beginning of 1840 or the end of 1839). The letter runs as follows:

## "A PENNY POST-OBIT.

"MY DEAR FRIEND,—I write you this letter to explain to you why you have next to nothing to pay for it. The Government has settled the business; and the Chancellor of the Exchequer has resolved to set his revenue *a going by the Post*. We are to pay a penny for a letter, which is expected to have upon it the stamp of the Post Office, and of public approbation at the same time. I hardly think it will. Some of the community are looking dull about it already. There is a *pence-ive* air about the two—I beg pardon, the—one penny postmen, which strikes every one. They intimate that it is gammon to load a man with an additional hundredweight of paper, and to call *that a reduction of public duty*. It clearly affects people of that *stamp*; and the public surmise it may even touch the Newspapers. In short, they say that the *Times* will be quite altered by the *Post*. Ladies generally seem to like the idea, but there is a visible depression in the mails. Many a *coachman* has been thrown off his *guard*, and surprised into a most determined alteration of *carriage*. London is already afflicted with a metropolitan rheumatism, produced by the introduction of fresh draughts into passages, the carpenters having cut holes in all the street-doors. Sanguine people, however, retain their knockers, in the hope of getting the reward offered for the discovery of *perpetual motion*! They say there is to be an issue of more than a million of letters a day; but men are a little at issue about this. There must be some truth in it, however, as two thousand counters have been engaged,—one thousand to *count* them, and the other to *count them upon*. Sorters of all sorts



are employed. At the Post Offices, at all hours, the *pigeon* holes will be surrounded by *carriers*. The poor fellows will be like muskets, perpetually *going off*. Rowland Hill has invented this scheme; but the postmen do not complain of him so much as of the other *hills* they must trudge over with their great bags of letters. The only district there is any contention for is *Bag shot* heath, once famous for highwaymen; they say, however, that we are *all* highwaymen now, and do nothing but make them "*stand and deliver*" from morning till night. Some mercantile quarrels have sprung out of the new regulation. For instance, there is a good deal of *milling* among the paper-makers. The march of paper will be prodigious—the French say that we shall have none left, that it will be all *papier marché!* Men, women, and children are to write—right or wrong. Enjoinments to this duty—now the other duty is off—press from all quarters. "Be sure you send me plenty of notes," says the son, departing for College. "Write to me often, *Billy, do,*" asks the affectionate mother of her school-going child. Love-letters, containing mutual *pledges*, will be *popped* into the post by thousands; and hearts gone past *redemption* will be slipped recklessly through a hole in the door. It is uncertain whether orators will not cease *spouting*, and singers write the notes which they formerly would have *uttered*. Ironmongers are looking up—and *forgery* is going on famously—in consequence of the great demand for steam *steal* pens. Manifold-writers are quite exhausted. I confess, I do not like the system myself, as it's Hill's, it has its ills; any good in it will appear on an examination—

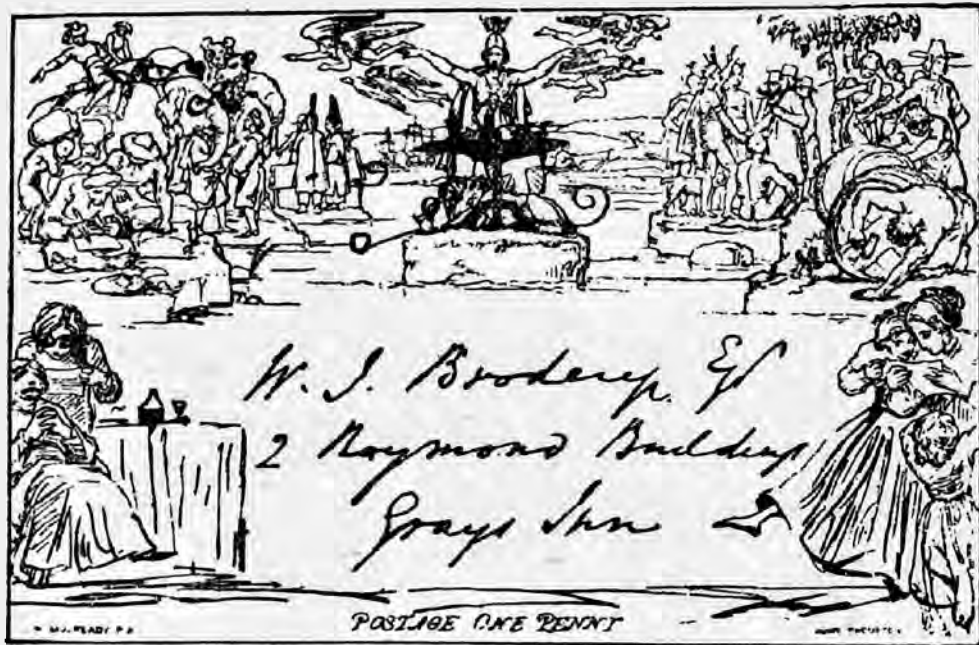
"POST MORTEM."

Near the end of the Almanack, under the heading "EXTRACTS FROM THE ANNUAL REGISTER OF REMARKABLE OCCURRENCES IN 1839," I find the figure composed of Letters, shown on the left side flap of the envelope, with this paragraph by the side of it:

"Nov. 8.—Post-office arrangements proposed. Treasury issues one minute, which it takes twenty to read. Postage, not uniform, but promoted to a groat, to promote the circulation of fourpenny-pieces.\* The Chancellor of the Exchequer, having looked at the question in its every *Baring*—declines throwing the letters more open—to distribution. Nevertheless, correspondence will be so much increased, that this may be called a *post age*—and Lord Lichfield, A MAN OF LETTERS."

The next illustration differs from all the preceding in representing, not a distinct caricature of the Mulready, but one of the envelopes themselves, adorned by the celebrated Theodore Hook, and addressed by him to a friend. Britannia has a table in front of her, with a decanter and glasses upon it. The Lion, in spectacles, is smoking a long pipe, and is provided with a fine curly tail. The Elephants and some of the other figures are accommodated with spectacles also, and various little touches may be found all over the design. In the lower corners, the old lady on the left

\* A uniform rate of 4d. per half-ounce was introduced on December 5th, 1839, by a Warrant published in the previous month.



ENVELOPE BURLESQUED BY THEODORE HOOK.



has her medicine bottle and glass on a table placed at her side; and the young lady on the right, who in one of the caricatures complains of an inability to sit down, is provided with a pair of understandings and a flowing skirt. An illustration of this is given in *The Choice Humorous Works, &c., of Theodore Hook*, published by Messrs. Chatto and Windus, to whom I am indebted for permission to reproduce it here.

Before concluding this chapter with a description of a caricature which appeared four years later, and in connection with a very different question, I may give another satirical description of the envelopes issued, which is quoted in *The Life of Sir Rowland Hill*, as cut "from the City article of one of the Daily Papers," dated "Friday Evening," no doubt Friday, May 1, 1840. After briefly alluding to the adhesives, it goes on to say:

"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 £1500 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 hands clasped 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 be well 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, mandarins' tails, Yankee beavers, naked Indians squatted with their hind quarters in front, Cherokee chiefs with feathered tufts shaking missionaries by the hand, 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 11*d.* out of the shilling, and valuing her 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. Withal the citizens are rude enough to believe that these graphic embellishments will not go down at the price of 1*s.* 3*d.* the dozen for the envelopes, and half or quarter sheets, for the size is somewhat of a mongrel sort, and of 1*s.* 1*d.* per dozen for the bits of 'sticking plaster,' with a head upon it which looks something like that of a girl, but nothing of a Queen. As a very tolerable profit may be made out of the odd pence thus charged over the stamp, the penny-postman calculates, no doubt, to make up the deficit in the Post Office revenue by the sale of these jimcrack pictures for babes and sucklings."

In *Bentley's Miscellany* for June, 1840, appeared "A Row in an Omnibus," afterwards embodied in

*The Ingoldsby Legends*, in which both stamps and envelopes are alluded to as follows :

“ The Manager rings,  
 And the Prompter springs  
 To his side in a jiffy, and with him he brings  
 A set of those odd-looking envelope things,  
 Where Britannia (who seems to be crucified) flings  
 To her right and her left funny people with wings  
 Amongst Elephants, Quakers, and Catabaw Kings ;  
 And a taper and wax,  
 And small Queen's heads in packs,  
 Which, when notes are too big, you're to stick on  
 their backs.”

Thus abused and ridiculed on all sides, it is small wonder that the unfortunate envelopes were soon withdrawn from circulation. They were not quite forgotten, however ; for in *Punch*, August 20th, 1842, I find another poetical skit :

“ 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 't were to show that her strength is more than her  
 judgement !  
 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 from 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 every 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 on an *envelope!*"

Two years later, in July, 1844, there was published a second caricature by John Leech, which must have attracted far more notice at the time than did his earlier one of May, 1840, but which appears to be scarcer than the latter now, though it probably had a very wide circulation.

Great excitement was caused by public attention being drawn to the fact, that letters passing through the Post-office, written by, or addressed to, suspected persons, were opened and examined in transit, and all the vials of the public wrath were outpoured upon the devoted head of Sir James Graham, Home Secretary in the Ministry of Sir Robert Peel. An onslaught was to be made upon him in *Punch*, and Mark Lemon, the editor, seems to have asked Leech to provide a picture for the occasion. This picture, which took the form of a kind of caricature of the Mulready envelope, curiously enough never appeared in the regular

pages of *Punch*, but was printed, with an advertisement, on the inside of the front cover of the number for July 13th, 1844, and was also issued separately as a letter-sheet or cover. The reason for this is evidently hinted at in a note scribbled in pencil on the margin of the original sketch of the design, now in the possession of Mr. Algernon Graves (Messrs. Henry Graves and Co., 6, Pall Mall, London), which reads as follows—“*Dear Mark—I am much obliged for the ticket. I will go. I have just dotted off the above sketch. Will it do? Of course it is in a rough state—any suggestions you may have to make I should be glad to attend to. You could have it by Monday. Do you know, I think it might be published separately if not in time for the next number. Yours ever, J. L.*”

No doubt, as the artist anticipated, the engraved block was not ready in time to be used in the body of the number, but it was found practicable to substitute it for some of the advertisements, and the suggestion to publish it separately was acted upon also. The first sketch differed from the finished design, principally in the fact that the central figure, that of Sir James Graham himself in the position of Britannia, occupied the lower part of the picture; the Snake in the Grass, also bearing the head of Sir James, wriggled along the lower margin, and the Magpie was perched upon the top of his helmet instead of at his side. The figures of Paul Pry being despatched in all



"PUNCH'S ANTI-GRAHAM ENVELOPE."



directions, peeping through keyholes, peering into letters, looking over the shoulder of the merchant at his office, and the young lady inditing a *billet-doux*, appeared in the original sketch much as they do in the completed drawing. The outline of the latter measures nearly  $5\frac{1}{8} \times 3\frac{1}{2}$  inches; it was printed in *black*, of course, in *Punch*, but the copies sold as Letter-sheets were in *blue*, and only in that colour as far as I am aware. I have seen two varieties of these, one inscribed at the top, "PUNCH'S ANTI—" — "GRAHAM ENVELOPE" — divided thus by the top of the helmet, and the other without this inscription; possibly the latter was the first edition, though a copy I have seen of the former was used in London on the 18th July, 1844. Each is on a small sheet of yellowish wove paper, measuring  $10\frac{1}{4} \times 8\frac{1}{8}$  inches.

On the outside of the number of *Punch* in which these are advertised, in the top margin, is, "*This day is published, Punch's Anti-Graham Wafers, (16 on the sheet,) price 2d. per sheet.—Punch's Anti-Graham Envelopes, price one penny each, or 7s. 6d. per 100.*" Inside again at the top is "Punch's Anti-Graham Wafers and Envelopes." On the left of the design of the envelopes is as follows: "**Mr. Punch** HAS JUST PUBLISHED A SHEET OF **Emblematical Devices**, WITH MOTTOES FOR SIR JAMES FOUCHÉ GRAHAM, which, from the peculiar appropriateness of their sarcasm, backed by the extraordinary adhesiveness of their

gum, are adapted to *stick* to the Home Secretary for life. Each sheet contains 16 Stamps, as the Specimen given below, price 2d." And on the right, "Mr. Punch Has also on Sale, price one Penny each, or 7s. 6d. per 100, A **Good Stinging Envelope** ILLUSTRATIVE OF Sir J. F. G. despatching his Paul Pry's to Man in his different relations." Below is the note, "*Eleven of the Envelopes will be sent by post, upon receipt of 1s., or 12 postage stamps; and Seventeen for 1s. 6d., or 18 postage stamps. Five sheets of the Wafer Stamps will be sent by post for 1s., or 12 postage stamps; and Eleven for 2s., or 24 postage stamps.*" And under this again are represented six varieties of the Wafers. These are small oblong devices, with rounded corners, about the size of a penny stamp, each having a design and inscription in white on a coloured background in the centre, surrounded by a plain frame, inscribed on the four sides, "PUNCH'S"—"ANTI"—"GRAHAM"—"WAFER." The first bears a pair of Handcuffs, and the motto, "I TRUST THIS WILL COME TO HAND." The second an Arm with clenched Fist, and "SHOULD THIS MEET YOUR EYE." The third a Crocodile, with widespread Jaws, and "YOU'RE WELCOME TO THE INSIDE." The fourth a Lobster, "NOT TO BE RED WITHOUT GETTING INTO HOT WATER." One of this type, printed in *green*, was employed to seal the used copy of the cover to which I have alluded, and this is the only

specimen I have seen of the wafers themselves. The next has a Beehive and a very large Bee, with "TOUCH MY WAX AND YOU'LL FEEL MY STING." And the last a Soda-water bottle, with the inscription, "IF OPENED A NOISE WILL FOLLOW."

All through this number of *Punch* are allusions to the same subject. In the centre is a double sheet of small cartoons, one of which is entitled "MERCURY GIVING GRAHAM AN INSIGHT INTO LETTERS," and shows the God of Thieves instructing the Home Secretary how to loosen wafers by means of the steam from a boiling kettle. Another page is occupied by a burlesque report of the proceedings of "GRAHAM'S SECRET COMMITTEE," in which are supposed to be given extracts from the correspondence of "General TOM THUMB, the OJIBBEWAY INDIANS, M. DEJAZET, MONS. JULLIEN, MR. EISENBERG, the coin-cutter, HERR DOBLER, SIGNOR BERTOLINI, the eating-house keeper, MONS. VEREY, the pastry-cook; besides others." And further on is a picture of "THE POST-OFFICE PEEP-SHOW," below which is the following :

**"Notice.**

*"St. Martin's-le-Grand, July 19th.*

"Emperors, Kings, Princes, Grand Dukes, Potentates, Infants, Regents, Barons, and Foreign Noblemen in general, are respectfully announced that, on and after the present month, the following

alterations will take place in the opening of letters :

| Letters posted at | Opened at |
|-------------------|-----------|
| 9 A.M.            | 10 A.M.   |
| 10 A.M.           | 11 A.M.   |
| 12                | 2 P.M.    |
| 2 P.M.            | 4 P.M.    |
| 4 P.M.            | 6 P.M.    |

“Copies of letters opened will be despatched the same evening, and every information afforded as to the address of suspected parties.

“A Polish and Italian translator is now permanently engaged, and a choice assortment of foreign seals has lately been added to the extensive collection.

“Greater dexterity practised since the recent disclosures.

*\*\* No increase in the prices.”*

The success of Leech's former caricature of the same subject, probably suggested this to him ; for the Mulready envelopes must have dropped out of common use by the middle of 1844.

A description of the Wafers, and an allusion to a forthcoming envelope, appeared in *Punch* the previous week, in the number dated July 6, but published no doubt, as at present, on the previous Wednesday. I have only been able to obtain a copy of the reprint of this number, which does



not contain any of the advertisements. The following notice was in the body of the number :

“PUNCH'S ANTI-GRAHAM WAFERS.

“DEDICATED TO THE HOME SECRETARY, AND  
POLITELY PRESENTED TO HIM BY  
THOMAS SLINGSBY DUNCOMBE, ESQ., M.P.

“We have published this day, at our Office, price—but we will not appeal to the sordidness of our readers—a sheet of emblematical devices, &c., as quoted above.

“We have also just dotted off a good stinging envelope, which we intend to hold up as a mirror to SIR JAMES FOUCHÉ GRAHAM'S very bad nature.

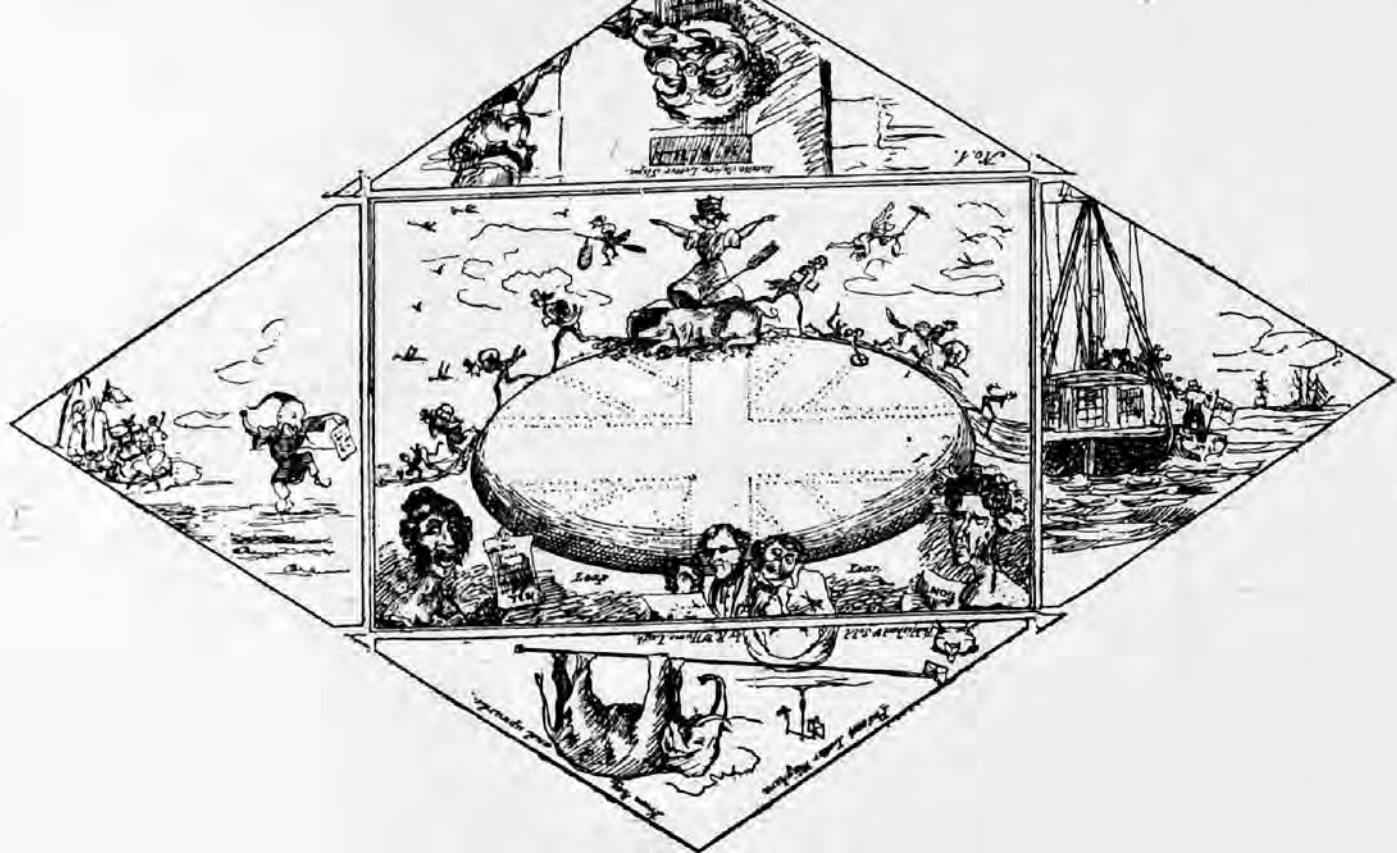
“*The following are some of the Devices and Mottoes.*”

In the list given are two which were not illustrated in the number for July 13th, namely: *Device*, “A Blunderbuss on full cock,” with *Motto*, “I HOPE THE CONTENTS WILL REACH YOU,” and, a Fox, “YOU'LL BE RUN DOWN, IF YOU BREAK COVER.”

The whole notice was copied into *The Times* of July 4, 1844, and, had an illustration of the Envelope appeared at that time, a description of it would probably have been given in *The Times*. I think it may be assumed, therefore, that the envelope was not published until the following week.

### CHAPTER III.

HAVING described all the actual caricatures of Mulready's design that I have been able to hear of, I now come to other Illustrated Envelopes of early date, most of which were no doubt inspired to some extent by that design, whilst some of them show direct allusions to the introduction of cheap postage. Prominent among these was a series published by R. W. Hume, of Leith, of the first four of which I give illustrations. A vast quantity of envelopes of a somewhat similar nature emanated from the same Publisher; but none of the others that I have seen have much reference to postal matters. Some are comic envelopes simply, and of these I do not profess to attempt a complete list. Others are termed "Tourist Envelopes," of which I have found three varieties, covered with views of various places of interest in Scotland, and with maps of tours around Edinburgh, Stirling, &c. Others again were entitled "Hume's Musical Envelopes," and had Songs and Music on the inside. More than 100 different ones were published within eighteen months after the change in the system of postal charges brought envelopes into general use.



HUME'S SERIES. NO. 1.



The four illustrated are not shown on quite the same scale; the originals are very nearly the same size, the design upon the address side of the envelope being about  $5\frac{1}{4} \times 3\frac{3}{8}$  inches in each case. Like the caricature published by Menzies, the flaps are adorned as well as the body of the envelope; but there is a distinct frame, or outline, to each portion.

In No. 1 there is perhaps an attempt at a caricature of the Mulready, in the Scarecrow seated at the top, with a pig crouching at its feet, and witches, &c., flying out at each side; but there the resemblance ends. The centre is occupied by an egg-shaped device, with the outlines of a Union Jack upon it; below are allusions to Leap Year. The two prepossessing-looking females in the corners have not been equally fortunate in their proposals, and the gentleman in the goggles, in the middle, is assailed by two charmers, neither of whom seems disposed to accept a refusal. One of the side flaps appears to bear some of Mulready's Chinamen and Turks; on the other a number of letters are being thrown into a ship, and on one copy that I have seen this flap is inscribed, "The workings of the Penny Post," and one of the men in the ship is saying, "*Shovel away, Tom; I haven't got my mother's letter yet.*" On the upper flap is an illustration of the use of "*Patent Safety Letter Slips,*" showing a letter-box bearing a "*Fancy Portrait of R—d H—l,*" with a man slipping

a letter into the open mouth. On the lower flap are depicted "*Patent Letter Weighers, From  $\frac{1}{2}$  oz. and upwards.*" One of them accommodates an Elephant! And along the margin of this is, "*Published & sold by R. W. Hume, Stationer, 57, Shore, Leith.*"

No. 2 shows Britannia in a balloon, in the upper centre, with an eagle for a companion; both seem to be distributing letters as they pass, and there are allusions to postage to the Moon and Stars. The bag labelled "RICE" probably has reference to the ex-Chancellor of the Exchequer, who perhaps is also supposed to be represented by the gentleman on the Bear, on one of the flaps—or can the latter be a hidden joke on the name Baring? Bear—bearing—Baring. The point is rather fine perhaps, almost invisible, but it may be there somewhere. The other gentleman pursuing a kind of backward progress on a donkey, doubtless also contains some subtle jest, which we cannot appreciate at the present day. The prominent figure on the upper flap appears to be a Postman with a pair of seven-leagued boots, going his daily round at full speed. On the lower are given "RATES OF POSTAGE!" as follows: "*Steam Engines not exceeding 100 horse power charged one penny! Eagles' feathers and bags of Rice, if prepaid, carried free!! No Coffins, except lead ones, taken by Post. Persons sending ships' masts are advised to cut them in two, waiting till the receipt of the one half*



HUME'S SERIES. NO. 2.



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—







is acknowledged 'ere sending the other. Colonial letters must be marked Balloon Letters. Never post your letter till the mail has left: leaving it un-addressed also facilitates its transmission." Mr. Spring Rice, and the title (Monteagle of Brandon) by which he was raised to the peerage, are evidently alluded to here. My own copy of this envelope differs from the illustration given, in having the Letter transfixed by an arrow, and the motto, "*Every Bullet has its Billet,*" on the left, instead of on the right; and the words on the lower flap, "*also sold by Lawrie & Knight, Edinburgh,*" are omitted.

No 3 shows an Elephant acting as *Post Boy* to a Highland Regiment, and duly attired in a kilt, &c. The Balloon post is brought in again, and various curious figures occupy the greater part of the side intended for the address. On one of the side flaps is the inscription, "*Kisses not exceeding ½ ounce charged one penny—if (p) repaid—free!!*" With an illustration of osculations that might possibly be overweight. On the opposite side "*Perkin's Patent Penny Poster*" is represented as a gun, in a small paddle-boat, firing letters to their destination, or otherwise. On the upper flap is shown a "*CAT'S ACADEMY, Writing taught in One lesson, & the Bagpipes in Three.*" This does not seem to have much to do with the subject of postage; but the latter is returned to on the lower flap, where we find an establishment with the inscription, "*Lecture*

*Rooms supplied*"; a corpse, in a wrapper, open at the ends, is being weighed on a scale; an assistant remarks, "*She's still too heavy,*" and the proprietor replies, "*Then clap on a few more sticking plaisters.*"

On the last of the four the illustrations on the body and the two side flaps are more or less connected in subject. On the right-hand side is the "*Comic Envelope Manufactory,*" with a curly-wigged printer—Mr. Hume himself perhaps, or his foreman—applying a roller to a lithographic stone. Below this is given the "*Receipt for cooking up an Envelope. Mix Elephants, Whales, Chinese, Cherokees, and Chippewas—Mull them when ready, serve up with Shrimp Sauce.*" There appears to be a rhyme intended here, but it is not easy to make the lines scan. On the opposite side is a scientific Professor (this must be Mr. Hume) feeding a printing press. A bill at his side announces "*Envelopes 5000 miles long, Published here every morning at Six.*" But out of the machine flows what appears to be an endless news-sheet, headed "*THE JOHN BULL,*" and extending right across the upper part of the address side. Below this is shown half of a Globe, with representatives of various nations waiting to read the news as it passes them, or they pass it. In the lower margin is the axis of the sphere, the north pole being apparently shown, with a crank worked by "*Bill North, He wot drives the Univus.*"





On the upper and lower flaps is the following poetical effusion :

“The Cockney’s

ADDRESS TO THE HILL.

“*R—d H—l, R—l H—l, you’ve show’d wondrous skill,  
In inventing this mode of a-catching our pennies,  
Your Royal Commission for the patent transmission  
Of machines, Bags of beans, and eke Spinning Jennies,  
Is a bang up affair, now the D—— may stare  
About his locomotion, it is but a shad(ow)y  
(Spoken) (A wery, wery weak invention of the Enemy)  
To what we’re enjoying thro’ you & M—ready.  
What with Steamers and Rail-ers,  
Balloon-ers and Whale-ers,  
Everything is a-rounding the Globe in a gallop  
So,—with paper engines and printing machines  
We’ll have the JOHN BULL made a Patent DEVELOPE.  
Having Columns of News,  
Both for Turks and for Jews,  
And in all sorts of lingoës, from the Greek’s to the Asses’,  
While ’t is borne by a host, of the new Penny Post,  
That all men may read, as the Newspaper passes.  
Hurrah, for Sir Rowland, the mighty Sir Rowland,  
Let us give him a fete in our famed Drury Lane,  
And borrow his brother, the lofty Ben LOMOND,  
With his sister, the LOCH, to enliven the scene.”*

Of the above I have seen all four in *black* upon ordinary thin wove paper, also No. 1 on a thicker *blue* (not *azure*) wove paper. This copy bears no number, and some of the inscriptions differ slightly from those described. Possibly it was the first edition, and when it was originally published Mr. Hume had not contemplated a series.

Mr. Pearson Hill has kindly shown me a curious partial copy of this same number, printed in black on *yellow* paper. The designs on the back and on the upper and lower flaps are as shown in the illustration, but on the side flaps are a Ship and a primitive-looking Locomotive Engine, drawn in a perfectly different style to that of the others. Besides these I have found No. 2 in dark *blue* and No. 4 in light *blue* upon the thin white or yellowish paper.

Of other envelopes published by Hume I have seen three, which probably belong to the same series as these four.

“Comic Envelope No. 6,” which shows a view of a race-course, and a man with a wooden leg in the foreground selling cards of the Races. No. 16, on which is a picture of a Naval Engagement, with a good deal of smoke, and in the right-hand top corner of the address side is printed a grotesque stamp, with a portrait upon it like a gargoyle, and the inscription “EGATSOP” at top, and “YNNEP ENO” below, which I need not insult my readers’ intelligence by translating for them. The vignettes, &c., on the flaps of this have no apparent connection with the central device. And No. 17, inscribed “The Acre Envelope,” which bears on the address side a view of the Siege of St. Jean D’Acre, together with a list of the ships engaged, and a statement of the numbers killed on each side; the only copy I have seen is a used one,



it has no illustrations on the flaps, but is closed by a separate picture, pasted over the reverse side, showing the bombardment on a larger scale. This number is especially interesting as having on the inside a long list of "*Musical Envelopes*," and some notices to which I shall refer later.

Of the "Tourist Envelopes," previously alluded to, I possess three. No. 1 has on the inside a map showing fifty miles round Stirling, with short descriptions of various tours. Outside is a portion of the same map, with a blank space in the centre for the address, and on the flaps are various views. The map in No. 2 shows fifty miles round Ben Nevis, and that in No. 3 fifty miles round Edinburgh and Leith; while the outside of each is occupied entirely by views, with the exception of a space left for the address and small bits of a map filling odd corners.

Hume also published a set of "St. Valentine's Envelopes," of which I have seen four, ranging from No. 1 to No. 11. The first of these has a fancy border surrounding the space for the address, in which figure bleeding Hearts undergoing dissection by Cupids—one armed with a knife and fork, and another with an axe. The designs on the flaps were evidently printed after the envelope was folded; there is a forge, with Cupids manufacturing arrows; a woman with a pair of tongs pursuing a man, presumably her

husband ; and a number of Cupids holding a kind of archery meeting, and practising at living targets of both sexes. On No. 4 the address side is mainly occupied by a gigantic heart, with an arrow run through it ; near the smaller end of it is a door, with a flight of steps, and loving couples are shown going in. In the right-hand upper corner is a hideous caricature of a postage stamp, and below this is a Church. Covering the flaps is a design showing Cupid's forge, printed in the same manner as on No. 1, but on a larger scale. No. 10 is entitled "THE OLD MAID." The design on the address side shows an Old Maid with her pet cats, parrots, &c. ; and that on the back is headed "THE OLD MAID'S TEA-PARTY," representing a number of elderly spinsters round a tea-table. These three are very roughly drawn, and I should suppose them to have been the publisher's first attempts in this line. They are very inferior to those of which I have given illustrations, and, in fact, to any of the others of Hume's productions that I have seen. If it were not for the fact that a caricature of a stamp is given upon one of them, I should be inclined to assign them to an earlier date than 1840, on account of their very primitive appearance.

No. 11, though termed a "St. Valentine's Envelope," is of quite a different nature to the three which I have described. The address side, with the exception of an oblong space in the

centre, and a triangle filled with flowers in each corner, is occupied by the music and words of "Here's a Health to Ane I Loe Dear"; on the upper and lower flaps are the music and words of "O Weel May the Keel Row," and "Love Among the Roses"; and on the side flaps are the words of "Meet Me by Moonlight," and "Be Mine, Dear Maid." The impressions on the flaps are quite separate in this instance, and the whole is far neater and in better style than the others. I am inclined to take this to have been the immediate forerunner of the "Musical Envelopes," which appear to have been Mr. Hume's most successful venture in this direction, over seventy of them having been published in the course of a few months.

"*The Musical Envelope No. 1*" bears a portrait of Robert Burns at the left hand side of the space for the address; on the flaps are printed the Music and Words of "O, FOR ANE AND TWENTY, TAM!" and on the inside the words of "THE EXILE'S SONG." Inside the lower flap is the following announcement: "*It is the intention of R. W. Hume to issue a series of these Musical Envelopes ornamented with portraits of Byron, Scott, Burns, Campbell, and others of the poets, and containing one or more of their songs with music. The series of these envelopes now consists of 27 kinds;—Comic, Musical & Topographical. 57 Shore, Leith, April, 1841.*" The twenty-seven were probably made up

of the eleven (or more) "St. Valentine's," the three "Tourist's Envelopes," and of some of the other set, with no distinguishing title, the publication of which seems to have continued at the same time as that of the Musical Envelopes. No. 2 gives a portrait of Robt. Gilfillan, and the Songs, "FARE THEE WELL," and "I'VE AYE BEEN FOU' SIN' THE YEAR CAM' IN." The address on this is "52 Shore, Leith," but No. 57 appears again on a later one.

My collection of these is extremely imperfect. The next number that I possess is 61; this is in the form of a sheet or cover, measuring about  $8\frac{1}{8} \times 5\frac{1}{2}$  inches. On one side is a space marked out for the address, with a fancy border,  $4\frac{1}{4} \times 2\frac{3}{8}$  inches, inside which at the left upper corner is "*Musical Envelope, No. 61.*" At the left lower corner, "*Published by R. W. Hume—Stationer, 57, Shore, Leith. Price One Penny.*" And along the left side, "*Postages. 5 Envelopes go for 1d. 13 for 2d. 26 for 4d. 38 for 6d. 52 for 8d., &c.*" All this is printed in deep *blue*. On the upper and lower folds is an oval Landscape, with no name attached, in *black*. On the inside of the sheet is a Song, with Music, headed, "THE PENNY POST BAG, No. 1," and with a roughly-drawn picture at the top, showing a street, probably in Leith, with various shops, &c., and two Postmen going about on *Roller Skates* (!) delivering letters, or perhaps packages of Mr. Hume's Envelopes, which are

slung round them in large bundles. The song is as follows :

“HURRAH FOR THE POSTMAN THE GREAT  
ROWLAND HILL.

“Come send round the liquor and fill to the brim  
A bumper to Railroads, the Press, Gas, and Steam ;  
To rags, bags and nutgalls, ink, paper and quill,  
The Post and the Postman, the gude Rowland Hill.  
By steam we noo travel mair quick than the eagle,  
A sixty mile trip for the price o’ a sang !  
A prin it has powntit,—th’ Atlantic surmountit,  
We’ll compass the Globe in a fortnight or lang.

2

“The Gas bleezes brightly, you witness it nightly,  
Our Ancestors lived unco’ lang in the dark.  
Their wisdom was folly, their sense melancholy !  
When compared wi’ sic wonderfu’ modern wark.  
Then send, &c.

3

“Neist o’ rags, bags and size then, let no one despise then,  
Without them whar wad a’ our paper come frae ?  
The dark flood o’ Ink too, I’m given to think too,  
Could as ill be wanted at this time o’ day.  
Come send, &c.

4

“The quill is a queer thing, a cheap and a dear thing,  
A weak looking object, but Gude kens how strang,  
Sometimes it is ceevil, sometimes its the deevil,  
Tak tent when you touch it, you had nae it wrang.  
Then send, &c.

5

“The Press I’ll next mention, a noble invention,  
The great mental cook with resources so vast ;  
It spreads on bright pages the knowledge of ages,  
And tells to the future the things of the past.  
Then send, &c.

L

## 6

“Hech, Sirs ! but its awfu’, (but ne’er mind, its lawfu’)  
 To saddle the Postman wi’ sic meikle bags ;  
 Wi’ epistles and sonnets, love billets and groan-ets,  
 Ye’ll tear the poor Postie to shivers and rags.  
 Then send, &c.

## 7

“Noo, Jock sends to Jenny, it costs but ae penny,  
 A screed that has near broke the Dictionar’s back,  
 Fu’ o’ dove-in’ and dear-in’, and “thoughts” on the  
 shearin’ !!  
 Nae need noo o’ whisp’rin’ ayont a wheat stack.  
 Then send, &c.

## 8

“Auld drivers were lazy, their mail coaches crazy,  
 At ilk Public Housie they stopt for a gill ;  
 But noo at the gallop, cheap mail-bags maun wallop,  
 Hurrah for our Postman, the great Rowland Hill.  
 Then send, &c.

“*Published by [Price One Halfpenny.] R. W. Hume,  
 57, Shore, Leith.*”

It may be observed that the price of this curiosity is marked outside as 1d., but inside as  $\frac{1}{2}$ d. only !

The reason for this anomaly is revealed by No. 63, a copy of which has been kindly lent me ; it is very similar to No. 61, but has a border to the space for the address of a different pattern, and a different picture on the folds. On the inside are the songs “KITTY TYRELL” and “AULD ROBIN GRAY,” with the heading “THE LYRE, No. 32.” Now “Musical Envelope No. 1” bears the following note, amongst others : “*In course of*

*Publication, The Lyre, a collection of popular Songs, with Music. Price ½ pence (sic) P. Sheet. 100 Sorts. 12 go under a 2d. postage.*" We see that Mr. Hume combined his publications sometimes; the plain sheet with a song upon it was a number of *The Lyre*, "price ½ pence," the same with a picture outside and a space marked out for the address, became a *Musical Envelope*, "Price One Penny." The picture on No. 63 is of a Highlander playing the Bag-pipes to a young lady who is spinning—Jock and the spinning-Jenny! The copy of this that I have seen, was used in August 1844.

No. 1 gives us the date, April 1841, of the commencement of this Series; the only other date of publication that I can find, is on "The Acre Envelope," which I mentioned previously. Inside this is printed:—

"LIST No. 2 OF ENVELOPES.

"*Published by R. W. Hume [August 25th 1841]  
Lithographer, Leith.*"

The list is of Musical Envelopes, only, and gives the titles of the Songs upon Nos. 21 to 74 inclusive; at the head is the following notice:—

"*The very extraordinary demand, especially within these few weeks, has induced the Publisher to make a very great addition to the former number of these Envelopes. The following have been just added, price 1/- per dozen, having pictorial illustrations &*

*Music.*" And at the end of the list is a note—  
"The music of these are of the best order, & the illustrations good. It is a curious fact, that of the Comic & other Envelopes (see this & the former list) several hundreds of thousands have been sold, producing to the revenue perhaps £700 in Pennies, in 16 months!" I presume that this implies that Mr. Hume had sent out nearly a million of these envelopes, in small packets, through the post, to his various customers, and thus expended about £700 in postage, as I think that would be the only manner in which their publication would contribute to the Revenue.

These notes are of interest as showing that Mr. Hume commenced to bring out his envelopes immediately after the issue of the Post Office ones, in May 1840 (sixteen months from the end of August 1841); "*the former list*," if we could find it, would probably show how many of the "*Comic & other Envelopes*" had been published down to a certain date. They were evidently not so popular as the Musical ones, for of the latter we see that seventy-four were brought out between April and August, 1841, while the envelope we are considering is only No. 17 of another series; to this may be added at least eleven St. Valentine's envelopes, making perhaps some thirty varieties of the Comic and others, in the sixteen months.

I do not think that many more varieties were added, at all events it does not seem that another



list was published for some time ; for my copy of this "Acre Envelope" was used, in May 1844, by Hume himself, in sending some of his productions to a correspondent in London, the following being written inside one of the side flaps :—

*"Sir— It is certainly very gratifying to me the orders to the amount of hundreds of thousands of these envelopes. I enclose a list & 12 envelopes & will be glad to have the pleasure of a communication from you soon.*

*"I am, Sir, your obt. St.*

*"Robert W. Hume."*

It is, I think, a fair inference that if a later list had been published at that time Mr. Hume would have sent it.

One more envelope, at any rate, was published after August, 1841, for it describes an event which took place on September 17th in that year. This has no number, but it seems a fitting companion to the last, as it celebrates the attack by "the Steamer Nemesis," under Captain W. H. Hall, upon the town of Sheepoo, in China. On the address side is a picture of a naval attack on a Fort ; in the right upper corner is a space inscribed, "*Place—for—the Queen's—Heed!*" From which the inventor of our registered envelopes probably took his idea. On the upper flap is shown a Chinese tea garden, and on the lower some sailors scaling a tower. On the side flaps

are the music and words of a song, entitled, "Hurra! The Steamer Nemesis! Hurra! Her Brave Commander!" On the inside is what is stated to be a "SKETCH BY CAPT. W. H. HALL, of one of the Affairs of his Steamer the NEMESIS." It shows a bird's-eye view of the "*Town & Harbour of Sheepoo*," with the course taken by the Nemesis, as it went in and out, leaving various Forts, Barracks, and Junks in flames, which are vividly depicted in *red* and *yellow*!

Other stationers in Scotland seem to have followed Hume's example. I have an envelope published by "D. Macgregor, Bookseller, 4, India Place," on the back of which are exhibited two young ladies casting their epistles into an oval space, which looks remarkably like the mouth of a waste-paper basket, but which no doubt is intended for the address. The design on the other side, printed after the flaps were closed, shows a gigantic face, with open mouth in which a lady and a gentleman are depositing letters, as in the case of the fancy portrait of R——d H——l shown on one of Hume's early numbers. In the lower margin of this are given the names of the artist and the printer, "A. Morris, invt.," and "W. Peck & Son, lithog. Edin." My copy of this was used July 1st, 1840.

The illustration given of the second of Hume's envelopes shows that it was "*also sold by Laurie & Knight, Edinburgh.*" I have another envelope



View of the interior



GLAZIER ENVELOP



View of the interior

There is a large  
of the  
And the



which is inscribed as being *sold by* that firm, but which bears no *publisher's* name. It is entitled "CLERICAL ENVELOPE," and, in the upper half of the address side, the Church is shown, under the figure of a Ship upon a stormy sea, attached to the shore (labelled "STATE") by a rope; a skeleton figure, with an axe, is about to deal "*A Death Blow,*" severing the connection; but a personage with horns and a forked tail restrains him, crying, "*Hold! Enough.*" The old gentleman with an axe, and an earnest desire to sever Church from State, seems familiar to us at the present day; let us hope the other old gentleman will continue to restrain him. On the right are the Winds, blowing their hardest to keep up the storm; on the left are other faces, representing clouds or cliffs, and a second ship is shown coming round the corner, with a large figure-head, and, below, the inscription, "The 'ABEREEN'" (Aberdeen?) "*from Green-land, with something on board very like a Whale.*" On the upper flap is shown "*Revivalism*" attracting an overflowing congregation, and on the lower a "*Sermon on Church Extension*" being preached to empty benches; on the side flaps are depicted clergy of two very different classes. Inside this envelope is an advertisement of Messrs. Lawrie & Knight, in which are mentioned "COMIC ENVELOPES, *various designs*, 6d. per dozen," and "EDINBURGH ENVELOPES, containing Views of the Principal Buildings

in Edinburgh, 2s. 6d. per dozen, *sorted.*" It is more than probable that a good many of these were from Hume's manufactory.

I have also a copy of "CLERICAL ENVELOPE NO. 2," the designs upon which are in a similar style to those upon the one just described; it is shown, however, to be "*Published by A. Lesage, 21 Hanover St. Edinr.*" In the upper half of the address side is a picture entitled, "*The Parsons going it in the face of the Law,*" which shows a stand-up fight between Clergymen and Judges, in which the latter seem to be getting the worst of it. The battle is taking place in some public building, with columns on two sides of it, and an equestrian statue upon a high pedestal, round which some of the combatants are dodging. On the upper flap is depicted a drunken cobbler, with the inscription, "*A Curer of Souls in a state of Spiritual Independence.*" On the lower are two Parsons coming to fisticuffs, with the motto, "*O Tempora! O Mores!*" On one of the side flaps are shown "Revivalists," attempting to resuscitate a prostrate individual by means of a bucket of water and a pair of bellows. And on the opposite side are four men suspended from a gallows, under which is the inscription, "*Living given up by lineal descendants of the ancient Martyrs.*"

A collector in Edinburgh has very kindly interpreted for me the meanings of the designs upon

these two envelopes, which are certainly among the most interesting, from a historical point of view, of the whole collection. Both contain references to the conflict between the Church and the Court of Session, which preceded the disruption that took place, in 1843, in the Established Church of Scotland, and which led to the formation of the Free Church. The majority, if not all, of the figures are portraits, several of which my correspondent is able to recognize.

On the first envelope, the winds, blowing up the storm which is to wreck the State Church, are Dr. Chalmers, Dr. Cunningham, and Dr. Candlish—in this order, the third being at the extreme right of the picture. They were known at the time as “The Three Cs,” and very stormy Seas they appear here. Dr. Chalmers was made Principal of the new Free Church College, Edinburgh, and died in 1847; Dr. Cunningham became a professor in the college, succeeded Dr. Chalmers as Principal, and died in 1861; and Dr. Candlish became minister of St. George’s Free Church, Edinburgh, and died in 1873. The heads upon the left are, no doubt, portraits of three of the judges of the Court of Session, the one nearest the ship in the centre being plainly intended for Lord Hope, the President of the Court, as he is represented as saying “A *Hope*-less case, or I’m no judge.”

The figure-head of the ship on the left is a

portrait of Lord Aberdeen, whose bill relating to Church Patronage (known as Lord Aberdeen's Act) was passed in August, 1843, a few months after the disruption had taken place. The "something *very like a Whale*," referred to in the sketch, was no doubt the bill which was introduced in 1840, and rejected; for I have been shown a copy of this envelope posted at Edinburgh, June 13th, 1840. It seems likely that the preacher on the upper flap is intended for Edward Irving, and the one on the lower for Dr. Chalmers; the latter, I am told, is by no means a good portrait, but Dr. Chalmers was the great advocate of Church Extension. The gentleman on the right-hand flap, entitled "*One of the Moderates*," is probably Dr. Cook, one of the leaders on that side, who is reported to have had a reasonable affection for the good things of this life, and to have looked as if they agreed with him. The figure on the opposite flap is probably a portrait also; in any case it represents prophetically one of the 470 ministers who, in 1843, sacrificed their *Living*s, and gave up *Church* and *Manse*, as the inscriptions indicate.

The scene shown on the address side of No. 2 represents the Parliament Square, Edinburgh, outside the Court of Session, with the struggle taking place between the Church and the Court, and probably alludes to the following circumstance, amongst others of a similar nature. In 1839,



the patron of the parish of Marnock, in the Presbytery of Strathbogie, presented a minister to that parish, whom the people declined to accept. The Presbytery, in the first instance, upheld the parishioners, and refused to appoint the minister in question. The latter appealed to the Court of Session, who ordered the Presbytery to appoint him, and a majority of the Presbytery, seven in number, decided to obey the Court. The Church thereupon deposed these seven ministers, to which the Court retaliated by interdicting any but the deposed seven from preaching in the parishes of Strathbogie! The interdict, however, was broken every week by ministers sent by the Church to preach "in the *face* of the Law," and a split in the Church itself was the final result.

The only portrait my informant could recognize upon this envelope, is that of Lord Hope again, in the centre of the fight. The two figures on the lower flap are probably leaders of the two parties in the Church; the cobbler on the upper flap may be a portrait also, but the groups at the sides are most likely only skits, though there are some peculiarities of costume which may have been intended to indicate persons well known at the time.

The curious design, shown in the next illustration, may perhaps be another of Hume's publications. I have not seen the original of this, which is printed from a block sent me by

M. Moens, of Brussels; and I do not know what the full size of it may be, or what other inscriptions it may bear. There are flying letters in the upper centre, and figures at the sides representing the four quarters of the Globe, that indicating Europe being a very uncomplimentary portrait of Britannia. It is plainly one of a series, as it is inscribed below "POSTAGE ENVELOPE NO. XI."

This concludes the Scotch envelopes of this nature, and I here also come to the end of my list of those bearing upon the subject of the introduction of cheap postage, a boon which seems to have been received with a good deal of ridicule by an ungrateful public, which did not fail, while abusing, to make full use of it.





## CHAPTER IV.



THE next series to be described is one that is worthy of notice, on account of the artistic merits of the envelopes composing it. Messrs. Fores, of Piccadilly, did not, as far as I have been able to ascertain, publish any immediate successors to the Caricature by Leech, although that was entitled, "FORES'S COMIC ENVELOPES. NO. 1." A few weeks later, however, they seem to have decided upon making a fresh start, and they applied to quite a young artist, whose talents were just commencing to become known; this was Richard Doyle, at that date fifteen years of age. Fortunately in this very year, 1840, he kept a journal, a facsimile of which, with its hundreds of pen-and-ink sketches, was published in 1885 by Messrs. Smith, Elder, and Co., who have kindly permitted me to make some extracts from it; in this we have a full account of his transactions with Messrs. Fores, and of his troubles over these envelopes, which were drawn by himself and one of his brothers. Fores had probably become acquainted with Doyle's artistic talents through a series of

sketches of the Eglinton Tournament, which the boy had completed at the beginning of the year, and which his father appears to have assisted him to publish. There is a good deal about this in the journal, and one of the illustrations represents Messrs. Fores's window, with copies of the "Tournament" displayed in it.

The envelopes were ordered in July, and their history commences as follows:—

"Monday 11th. *Here is a glorious piece of work. Fores a man residing in Piccadilly corner of Sackville Street, keeping a print-shop and being a publisher has sent me an order to do half a dozen envelopes on Transfer paper. He has sent some designs which he wishes to have done, namely, Courting, Coaching, Hunting, and Racing, but I have got myself to design a Dancing and a Musical envelope. James is going to do three and I three.*

"Tuesday 12. *As soon as I came home from the park, I prepared all the Transfer materials and set to work with great vigour. By evening I had finished the 'Coaching' one, and James the 'Hunting,' and they will be sent to the printer's to-morrow, but now comes the designing part of the business.*

"Wednesday. *Nothing but work, work, work, work all day. I have made a design for the 'Musical' one which Papa says will do, and James has almost finished another.*

FORES' SERIES.



No. 1.



No. 2.





"Friday. *The proofs of the four envelopes have come home, three of them will do but the fourth 'The Musical' in consequence of the number of figures, the lines have got confused and some not printed at all, so I will have to do it over again. When James does the 'Courting' one and I do this and the 'Dancing' which is nearly finished as it is, they will be all done, and then comes the profits. Hurra!*

"Saturday. *I was working very hard before breakfast, and quite finished the Dancing one by twelve, and if I can only get the other done this evening it will be a glorious thing, all done in one week.*"

Below this entry is a sketch of two small dancers, on rather a larger scale than those upon the envelopes, and plainly drawn with greater ease than was possible to him with the transfer materials, at that time.

"Tuesday," 19th. *"The Dancing envelope failed again. This appeared so curious a circumstance that we recommended Mr. Fores to get the next printed at Grafts instead of the place in Holborn; this he has done and the consequence is that I did the Dancing business over again, and it came home this evening in a healthy condition taking all the circumstances into consideration."*

---

“Thursday 14th” August. “*The Dancing Envelope has failed in the printing and I have got to do it over again. I would a great deal sooner do anything as large as a Tournament than the size of the envelopes on transfer paper.*”

“Friday. *Doing envelopes all day.*”

These were no doubt successful, for the next entries show that the first lot of envelopes were published early in September.

“Tuesday. *Glorious. Went to Fores’s. The envelopes out. There they were one, two, three, four, five, six all hung up in the window of Messrs. Fores, 41 Piccadilly, corner of Sackville Street, some of them being coloured in a very flaming and extraordinary manner. . . .*”

“Wednesday. *As sure as I am living, there was a critique on the envelopes in the “Times” this morning, and whoever dares to say there was not is a liar. Hurra!*”

A curious mistake in the date occurs here; according to the Journal these should be Tuesday and Wednesday, the 8th and 9th September, but the *critique* alluded to appeared in *The Times* of Wednesday, September 2nd. A fair copy was apparently made of the whole, or greater part, of the Journal at the end of the year, and this probably accounts for the above discrepancy; also perhaps for the fact that the *Dancing envelope* is

FORES' SERIES.



No. 3.



No. 4.



stated in one place to have failed *again*, when the only failure previously mentioned was that of the *Musical* one. The paragraph in *The Times* runs as follows:—

“FORES’S ENVELOPES. Everybody has, we presume, before this time, had an opportunity of examining those very extraordinary specimens of British Art—the penny-post envelopes. On the merits of the design for those absurdities we have never heard but one opinion. From Sir Robert Peel down to the lowest kitchen wench the new covers have been laughed at by every man, woman, and child of the community who has the slightest perception of the ludicrous. Anything more ridiculous could hardly be imagined, and in consequence the caricaturists have done their best to *show up* these monstrous and universally circulating libels upon the public taste. In this laudable exercise of ingenuity Mr. Fores certainly takes the lead; and we have just been favoured with a sight of a batch of envelopes published by him relating to a variety of subjects, which, in point of execution, are far superior, but which, although intended to amuse, are, we are bound to say, as regards design, far less likely to create laughter than their great prototypes. Mr. Fores’s envelopes relate to hunting, courting, racing, dancing, coaching, and music, and are all excellently humourous in their respective ways. We recommend those who buy post-office envelopes merely for fun—we suppose few purchase them with any other object—to purchase Mr. Fores’s envelopes instead. They are better and more amusing, both in design and execution, and are certainly more creditable to the public taste.”

There is no further mention of the envelopes in the Journal until November, when a subject appropriate to the period was illustrated :—

“Monday, 2nd. *James and I together are doing an envelope having reference to the Lord Mayor, for the completing of which Henry and I on the way to Finch Lane to-day went into Guildhall, that I might survey those interesting specimens of the antique, Gog and Magog, which are to be introduced into the envelope above mentioned.*”

“Tuesday, 3rd. *The Lord Mayor envelope is nearly finished.*”

“Wednesday, 4th. *The envelope is finished and gone to the printers. It will come out quite apropos, next Monday being Lord Mayor’s day.*”

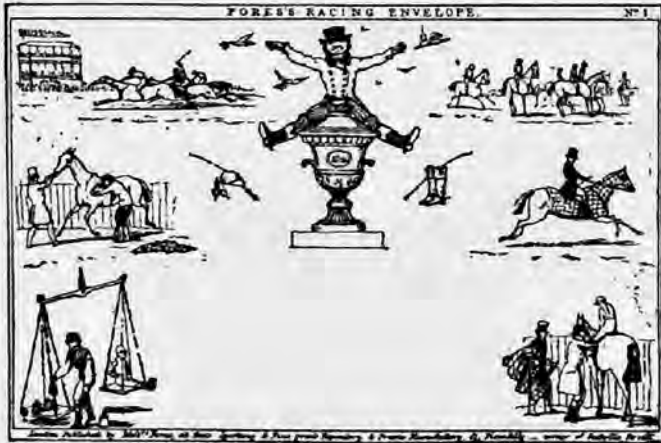
“Tuesday, 10th. *The Civic envelope is out and has printed well. Mr. Fores has sent a large quantity of transfer paper which looks like more business. Hurra.*”

The next subject was one after the artist’s own heart, for nothing delighted him more at that time than drawing soldiers.

“Wednesday, 11th. *This is business. I began the Military envelope this morning, finished it by four o’clock and sent it off.*”

The last of the series was a Christmas Envelope, which appeared shortly before that festive season,

FORES' SERIES.



No. 5.



No. 6.

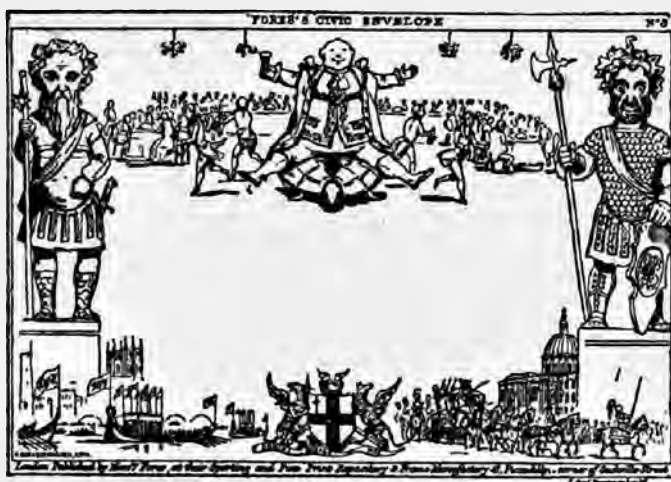




FORES' SERIES.



No. 7.



No. 8.



having been designed on the 26th of November, according to an entry under that date:—

*“When I came home spent the rest of the evening in designing a Christmas envelope which when done is to be brought out immediately. There are few things in that way so difficult to design as an envelope, but I think at last we have got one that will do pretty well.”*

The designs of these envelopes are sufficiently clearly shown in the accompanying illustrations, and, in conjunction with the titles attached to them, tell their own tale too plainly to need any detailed description. All are alike in having a complete double-lined frame (this is not shown in all the illustrations), the title is always in the centre at the top, and, in all except some copies of the COACHING ENVELOPE, the number is given in the righthand upper corner. Below, in each case, is the inscription—“*London. Published by Messrs. Fores, at their Sporting and Fine print Repository and Frame Manufactory, 41 Piccadilly—corner of Sackville Street.*” Outside the frame below is the name of the printer, “*J. R. Jobbins, lith. Warwick Court,*” at the left corner, on all except No. 8, which has “*J. Graf, Printer to her Majesty*” at the righthand corner. It may be noticed that according to the Journal, the “Dancing” envelope was tried at Graf’s, the other printer having failed to bring it out properly; but

No. 8, which is the only one bearing Graf's name, is the "Civic."

No. 7 is entitled "Fores's Shooting Envelope," there is no allusion to it in Richard Doyle's Journal; possibly it was drawn by his brother James, after the publication of the first six, and before the joint composition of the "Civic Envelope." No two of the set are of exactly the same size, the following list gives the approximate dimensions of each, with the name of the artist, where known :—

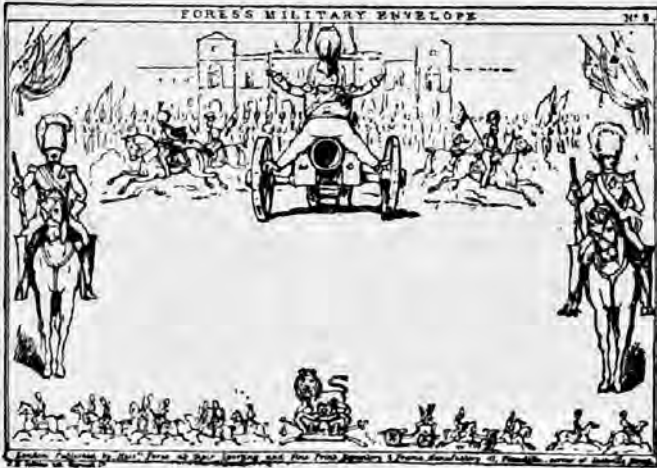
|        |            |  |                  |
|--------|------------|--|------------------|
| No. 1. | Courting.  | $5\frac{1}{2} \times 3\frac{3}{8}$ in.   | J. Doyle.        |
| 2.     | Musical.   | "  | R. Doyle.        |
| 3.     | Dancing.   | $5\frac{1}{2} \times 3\frac{3}{8}$ in.   | "                |
| 4.     | Hunting.   | $5\frac{7}{10} \times 3\frac{3}{8}$ in.  | J. Doyle.        |
| 5.     | Racing.    | $5\frac{3}{8} \times 3\frac{3}{8}$ in.   | J. Doyle.        |
| 6.     | Coaching.  | "  | R. Doyle.        |
| 7.     | Shooting.  | $5\frac{1}{2} \times 3\frac{7}{10}$ in.  | ?                |
| 8.     | Civic.     | $5\frac{7}{10} \times 3\frac{7}{10}$ in. | J. and R. Doyle. |
| 9.     | Military.  | $5\frac{1}{10} \times 3\frac{3}{8}$ in.  | R. Doyle.        |
| 10.    | Christmas. | $5\frac{1}{10} \times 3\frac{1}{10}$ in. | "                |

Nos. 1 to 6 were published on September 1st, 1840; No. 8 on November 9th or 10th; No. 9 near the end of the same month; and No. 10 probably early in December.

I believe all exist coloured, as well as plain.

Some envelopes of a similar nature to these, but not quite so well designed, were published by Messrs. Ackermann and Co., 96, Strand. There were, no doubt, at least three varieties in this set, but I have only seen two, the second and third; perhaps

FORES' SERIES.



No. 9.



No. 10.



some of my readers may be able to show me the the first. No. 2 bears a political device; Lord Palmerston is shown lying upon a bed, which seems to be represented as made up in a large vat, or washing-tub, for the sole purpose of affording some point to a pun upon his name, the hoop of the tub being inscribed "PALMER'S TUN or the HOT BED of FOREIGN AFFAIRS." The minister appears to be afflicted with a night-mare, in which a diminutive Chinaman, with a very large sword, stands astride of his head; while a troop of others of equally hostile aspect are coming behind him from the left upper corner of the picture. At the opposite side is Mehemet Ali, on a Crocodile, hand-in-hand with Louis Philippe mounted upon the Gallic Cock; the latter carries a flag inscribed "VIVE LA GUERRE!!!" But the belligerent intentions implied by the device upon his banner are contradicted by the words "They tell me I *must*," which issue from his mouth.

The size of this design is  $5 \times 3\frac{1}{4}$  inches. On the lower flap of the envelope is an oblong label with a ground of close horizontal lines, upon which are the words "ACKERMANN" (*sic*) "& CO.'S — COMIC ENVELOPES," and above this label "No. 2."

No. 3, like Fores' No. 8, might be termed a Civic Envelope. The Lord Mayor and Lady Mayoress occupy a conspicuous position in the centre; the groups in the upper corners plainly depict a civic

entertainment; a couple of genial aldermen are shown at the right-hand side; while in the lower corners we see affection for turtle, and its dire result, vividly portrayed. This is about the same size as the last. On the lower flap is "No. 3," with a fancy label, supported by two comic figures, inscribed "ACKERMANN'S COMIC ENVELOPES." The other flaps of both are quite plain.

Along the lower margin of each design may be read "R. S. HURST DELT. ET LITHO." at the left side, "244 STRAND" at the right, and in the centre "*Published by Ackermann & Co. 96 Strand.*" No. 3 is not at all uncommon; it is only quite recently that I have been shown a copy of No. 2; and No. 1 is still unknown to me.

I have met with a few other miscellaneous illustrated envelopes or letter sheets of early date, which are perhaps worthy of note. The first of these is in the form of a sheet, about  $9 \times 7\frac{1}{4}$  inches. The address side of this, when folded in the old-fashioned style, is enframed by scenes from Oxford; at the top a general view, with the river winding in front, and apparently a boat-race and an archery meeting in the foreground; below is the river again, with Oxonians in cap and gown boating and fishing; and the sides are occupied by two members of the University drawn upon a larger scale. In the right lower corner are the words "OXONIAN DELINT. No. 2." The size of the whole design is  $5\frac{1}{8} \times 3\frac{1}{4}$  inches, and it appears



ACKERMANN'S SERIES.



No. 2.



No. 3



to be an etching. The copy I have seen (kindly lent me by Mr. W. T. Wilson) was used August 1st, 1840.

Another of a similar nature shows views of Windsor Castle; a general view at the top, St. George's Chapel on the lower left, and the Terrace on the lower right. Along the bottom margin is inscribed, "DRAWN & ETCHED BY W. A. DELAMOTTE, OXFORD." A space is marked out for a stamp in the right upper corner, plainly showing that this was intended for an envelope or letter sheet, but my copy is upon a thick, soft paper, quite unsuitable for writing on; it is cut close to the design, so that the original shape cannot be ascertained. The size of the print is  $5 \times 3\frac{3}{8}$  inches. I am informed that Mr. Delamotte was an artist in water-colours, who lived at Oxford all his life, and died there, it is believed, about twenty-five years ago. Possibly he was also the author of the Oxford envelope.

The next is again lent me by Mr. Wilson. The design upon it was probably inspired by the Mulready, but it is of foolscap size,  $8\frac{3}{4} \times 4\frac{1}{8}$  inches; it is of ordinary envelope construction, and the design occupies the whole of the address side. In the centre above are small maps of the two hemispheres, surmounted by a dove; a ribbon stretches out at each side of this, inscribed "FREE TRADE WITH"—"ALL THE WORLD," on the left and right hand portions respectively. Below the hemispheres

is the inscription, in two lines, "A POEM"—"by Horatio Smith, Esqr." Immediately under this is a kind of mound, on which stands a figure of Britannia with Shield and Trident; while at either side is seated Plenty, with a Cornucopia, and Justice, with her Sword and Scales; on the front of the mound are the words "A FAC-SIMILE," the meaning of which in this connection does not seem quite clear. The sea appears in the central background, with two sailing ships on the right, and a steamer on the left. Further towards the sides we have the Pyramids on the sea-shore on the left, and an Elephant, quite as large as the Pyramids, in a similar position on the right; and more in the foreground are a camel, with baggage, &c., on one side, and some negroes with casks and bales on the other. Along the lower margin and up the two sides runs a kind of Wreath, formed of roses, shamrocks, thistles, wheat, barley, and oats, artistically mingled. But where the Poem is, and what all this is a Facsimile of, are questions which perhaps could only be answered by Horatio Smith, Esq.

I have another envelope, which appears to be worthy of description, though the date of its publication and the subject of the design upon it seem to be equally uncertain.

The design occupies the upper half and the two sides of the body of the envelope, leaving a limited space for the address in the lower centre,

and a rectangle is outlined for a stamp in the *left* upper corner. In the upper centre is a person in military uniform being crowned by a female figure, the latter probably representative of a country—it does not appear to be a figure of Victory. These two personages stand alone at the top of a flight of steps. Below is a group of country people, to the left of which a female, with a long veil hanging down her back, is welcoming other persons, headed by a female in a Phrygian cap and long flowing robe. Some men on horseback following this last figure have the appearance of Spaniards; but coming up behind them, from the lower left, is a party of soldiers with an Italian flag, and it is probable that all are Italians.

In the right upper corner is plainly the Pope, also at the top of a flight of steps, rising from his throne and blessing a number of people who are kneeling in front of him. In the right foreground, and coming down the right side, are soldiers again, with a French flag.

I can only suppose that this is intended to celebrate the entry of the Italian troops into Rome in September, 1870, on the French leaving the city, and the final union of the Kingdom of Italy, with Rome for its capital, under Victor Emmanuel. The envelope, on the other hand, is of the old primitive form, with plain pointed flaps indicated by a lozenge-shaped outline, like the Mulready envelopes themselves, and the illustrated envelopes

of early date. The impression is in *blue*, lithographed on yellowish-white wove paper of rather stout substance.

It is not surprising that in more recent times a stamp dealer should have adapted Mulready's design, with a view to using it upon envelopes, &c., as an advertisement of his business. I have before me a sheet employed by M. Maury, of Paris, which is headed by what may be termed a Caricature of the Mulready, though it was not intended to hold the latter up to ridicule. In the upper centre is M. Maury himself, standing in a chest labelled "TIMBRES POSTE ETRANGERS," and showering letters or stamps on the right and left. There are ships in the background; the Chinamen appear to be trading in stamps, the Indians are dancing with delight at the receipt of additions to their albums, the niggers are at work upon casks addressed "MAURY, PARIS," and the elephants and camels are laden with cases for the same well-known stamp merchant. The groups at the sides consist of young persons of both sexes armed with stamp books, which they are diligently examining. M. Maury has kindly sent me two sizes of this design,  $5\frac{3}{8} \times 3\frac{3}{8}$  inches and  $4 \times 2\frac{1}{2}$  inches respectively, each forming the heading to a printed form; but he tells me that one of them (or both perhaps) was also printed upon envelopes. These were described in *The Stamp Collectors' Magazine* in August, 1870, and probably had then been recently published.

It is more curious to find a design of a similar nature employed by a firm of publishers who do not appear to have had anything to do with stamps. I have before me a half sheet, about 11 × 8 inches, folded like a letter-sheet, and having a space marked out for the address,  $5\frac{1}{2} \times 3\frac{3}{8}$  inches. The upper half of this space is occupied by a vignette. A figure of Mercury is shown seated on a pile of boxes, in the centre, and scattering books on each side; in the background are Ships on the right, and a Train on the left; further to the right are Indians, Arabs, &c., one of them riding upon a Camel, and more in the foreground some persons are seated at a table, and children on the ground, all reading the books so lavishly distributed. On the left are other groups of various nationalities, including a party of Orientals on the back of an Elephant, and in the foreground an individual, perhaps a missionary, reading aloud to a group seated under a banana or a palm tree. Below this vignette runs a scroll, inscribed "VIUDA E HIJOS DE J. SUBIRANA. EDITORES. BARCELONA." (Widow and Sons of J. Subirana, Publishers.) On the lower left is a space marked for an adhesive stamp, surmounted by a Lion *couchant*, and in the lower corners are the words "EXPORTACION." and "IMPORTACION." The ends of this sheet, like those of the Mulready letter-sheets, are filled with letterpress, consisting in this case of advertisements of books,

principally of a religious nature, published by the firm. The copy before me was used in 1874; the same design was, I believe, also printed upon post-cards.

It may be suggested that the last two items would more properly have come with the other imitations of Mulready's drawing, but the difference of their date and of their object led me to keep them until now.



## CHAPTER V.



NOW come to a series, or rather to more than one series, of envelopes of quite a different nature to any of the preceding. They have no connection really with the Mulready envelope at all, and only find a place here because some of those best known to Stamp-Collectors were published to advocate an extension of the Penny Postage system, which is still being pressed upon our Post Office Department, and because the great majority of the others were designed and engraved by the artist who produced those to which I have just alluded. The former therefore are directly connected with Postal Reform, and the rest claim admission in company with them.

As far as I have been able to ascertain, it was about ten years after the adoption of Uniform Penny Postage in this country, that an agitation arose in favour of Universal, or, as it was then termed, Ocean Penny Postage. It was not unnatural that Envelopes, impressed with more or less appropriate designs, should have been employed as one means of advertising this idea,

and it is some of these envelopes that form the first series now to be described.

One of the most elaborate of these is shown in illustration No. 1 in this chapter; it has a space marked for an adhesive stamp in the right hand upper corner, and opposite to it is an effeminate-looking head, with a winged cap, apparently intended for Mercury, in a frame, inscribed "OCEAN POSTAGE." In the centre above is a Dove with an Olive-Branch, hovering over a pair of clasped hands, a device which seems to form the Crest of the Association by which those envelopes were promoted; at the sides of this are a Railway Train, and a Canal Boat. The lower part of the design consists of a sea view, with Mail Packets, &c., and on scrolls above and below this is inscribed "BRITAIN! FROM THEE THE WORLD EXPECTS AN OCEAN PENNY POSTAGE—TO MAKE HER CHILDREN ONE FRATERNITY."

I find this printed, in *black*, upon envelopes of white laid paper  $5\frac{3}{8} \times 3\frac{1}{4}$  inches, and pale azure wove paper  $5\frac{1}{4} \times 3\frac{1}{8}$  inches, with various publishers' inscriptions upon them. All those on white laid that I have seen have in the centre below "DESIGNED AND ENGRAVED BY J. VALENTINE, DUNDEE" — "30 sent free for 12, 50 for 16, 100 for 24, or 250 for 48 Penny-post Stamps." To the left of this "Ackermann & Co., London."—"Johnstone & Hunter, Edin." And to the right "Oliphant & White, Glasgow"—"& R. Theobald, London."

OCEAN PENNY POSTAGE, &c.



Ackermann & C<sup>o</sup> London (25 ADHESIVE OR 30 PLAIN SENT FREE FOR 12 PENNY POST STAMPS) J Johnstone Edinburgh & London

No. 1.



In each case in two lines, divided as shown. The flap is gummed at the tip, and has the Dove and Clasped Hands, in a shield, embossed upon it. All the azure envelopes I have seen have the inscription below that is shown in the illustration, and at the ends "DESIGNED ENGRAVED & PUBLISHED" on the left, and "BY J. VALENTINE, DUNDEE" on the right. The flap of these is not embossed or gummed,\* and I fancy that the embossing and the gum usually went together, on these and similar envelopes; but probably both varieties of paper exist gummed and ungummed, and with all the various addresses given above.

The next is plainly by a different hand, though it probably was issued by the same Society, as some of the specimens I have seen have the Dove, &c., embossed on the flap. On the address side (see illustration No. 2) is a Sailor standing on the end of a pier, and holding a flagstaff bearing the Union Jack; at his feet are packages addressed to various parts of the world, and in the background is the sea, with ships passing to and fro. Above and below are inscriptions, which read as follows: "BRITAIN! BESTOW THIS BOON, AND BE IN BLESSING BLEST—OCEAN PENNY POSTAGE—WILL LINK ALL LANDS WITH THEE IN TRADE & PEACE." In the left lower corner is the name "MYERS & COMPY., LONDON," in very small type. I have

\* I have seen this variety with the flap gummed along the edge, but I take this to be a modern improvement.

seen this in black on envelopes of greyish wove paper, about  $5\frac{3}{10} \times 3\frac{1}{2}$  inches, with the Dove, &c., on the flap, and also on an envelope of pale azure wove,  $5\frac{1}{2} \times 3\frac{1}{10}$  inches, with a conventional device on the flap; they have no other publisher's or seller's name upon them.

The third is of somewhat similar general appearance, and is probably by the same artist. The Sailor and the Pier are replaced by a Ship, on one of the sails of which are the words "OCEAN PENNY POSTAGE," while the pennon at the masthead is inscribed "1d." The other inscriptions on this envelope read, "THE WORLD AWAITS GREAT BRITAIN'S GREATEST GIFT—AN—OCEAN PENNY POSTAGE—TO MAKE HOME EVERYWHERE AND ALL NATIONS NEIGHBOURS." In the left lower corner is the name "HENRY ANELAY"; and on the lower flap "London, Charles Gilpin, 5 Bishopgate Street Without—Price One Shilling and sixpence per 100." This is also printed in black on greyish wove paper, and I have seen a copy used in November 1850, the earliest date that I have found upon any of the envelopes of this class.

I have seen a modification of this design, in which all the large inscriptions are suppressed, with the exception of the words "OCEAN PENNY POSTAGE" across the upper part of the envelope. Below the vignette in this case is "LONDON:—CHARLES GILPIN Price 1s. per

OCEAN PENNY POSTAGE, &c.



**WILL LINK ALL LANDS WITH THEE IN TRADE & PEACE.**

No. 2.



**TO MAKE HOME EVERYWHERE AND ALL NATIONS NEIGHBOURS**

HENRY ABELAY

No. 3.

MALDENBACHER FELDT.





hundred." The whole design and inscriptions appear to be typographed, instead of being produced, as in most of these cases, by lithography. The envelope is a small one, of grey wove paper,  $4\frac{3}{4} \times 2\frac{5}{8}$  inches, with plain ungummed flap.

A very similar ship to that on the envelopes just described figures upon another small envelope, which has no large inscriptions at all. It has instead two inscribed sails, lettered "THE WORLD'S WANT—AND SHOULD BE—BRITAIN'S BOON—AN—OCEAN—PENNY—POSTAGE," and, on the flag at the peak, "A WELCOME—EVERYWHERE." In the right lower corner are the lines :

*"All ports are open where so'er she goes  
Friends hail her welcome and she has no foes."*

At the left side is the inscription, "*Bradshaw & Blacklock, Manchester & London. Price 1/- per 100.*" I have seen this on envelopes of azure wove paper,  $4\frac{7}{8} \times 3$  inches, having on the flap an oval, embossed in blue, with the words "JAMES IANSON & CO—LLANELLY—RAILWAY FOUNDRY." One of these was used in March, 1855. Also on a similar envelope,  $4\frac{5}{8} \times 2\frac{3}{4}$  inches, with a plain circular device embossed on the flap.

Another envelope that I have been shown bears the same ship, &c., but without Messrs. Bradshaw and Blacklock's address, and with all the other inscriptions in slightly different type, the lines in the right lower corner especially being less neatly

written. It is probable that this was an earlier edition, as the copy before me was used in September, 1853. The envelope is of grey wove paper,  $4\frac{9}{16} \times 3\frac{1}{8}$  inches, with plain ungummed flap.

No. 5 shows a group of figures, emblematic of the four quarters of the Globe, standing and sitting on the seashore; Africa holds up a flag, with the legend "OCEAN PENNY POSTAGE," to indicate the subject of the deliberations of this Congress. In the right lower corner is the name of the designer or printer, perhaps both in one, "*Mitchell, Lovells Ct. Paternoster Row.*" And on the upper flap is shown the place of publication—"London: Office of League of Brotherhood, 3, Winchester Buildings—7d. per packet of 25." On the end of the flap is an oval device of two clasped hands surrounded by a band lettered "LEAGUE OF—UNIVERSAL BROTHERHOOD." This is embossed with a pink ground; the rest of the impression is, as usual, in black, and the envelopes are of thin, greyish paper, about  $5\frac{1}{4} \times 3\frac{1}{8}$  inches. Of this I have seen a used copy, dated December, 1854.

We have seen that the adoption of "Ocean Penny Postage," which, in some mysterious way, was to be introduced by Great Britain "regardless of expense," was advocated by the League of Universal Brotherhood. The next envelope on the list connects still more closely the subjects of Peace and Penny Postage. The illustrations on this are printed entirely on the flaps, the whole of

OCEAN PENNY POSTAGE, &c.



No. 4.



No. 5.



the back of the envelope being left for the address ; but although the design is divided into four portions corresponding with the separate flaps, an examination of several copies shows that the whole was printed together, after the envelope was folded. On the upper flap is a vignette emblematic of trade between various races ; below this are the clasped hands, a black and a white one, and on each side a cornucopia ; on the side flaps are other pictures illustrative of commerce ; and on the lower flap is shown a Dove with an Olive-branch hovering over the Globe. Divers texts and other inscriptions are intertwined with these devices, conspicuous among them being the words "OCEAN POSTAGE ONE PENNY—WOULD LINK IN TRADE AND PEACE—THE BROTHERHOOD OF MAN." Various stationers' addresses are found upon these envelopes, which exist in white laid,  $4\frac{3}{4} \times 2\frac{3}{4}$  inches, and in deep azure wove,  $4\frac{7}{8} \times 3$  inches ; all have the name of the engraver, &c., in the centre of the lower margin, thus, "DESIGNED & ENGRAVED BY J. VALENTINE, DUNDEE.—30 sent free for 12, 50 for 16, 100 for 24, or 250 for 48 Penny post Stamps." I have seen the following varieties: *a.* On white laid, with additional inscriptions below—"R. Theobald, London—Johnston & Hunter, Edin<sup>r</sup>." on the left, and "E. Fry, Broad St. Buildings—& Ackermann & Co. London" on the right. This I have seen used on Dec. 24th, 1854. *b.* The same, with inscriptions also at the ends—"Ackermann &

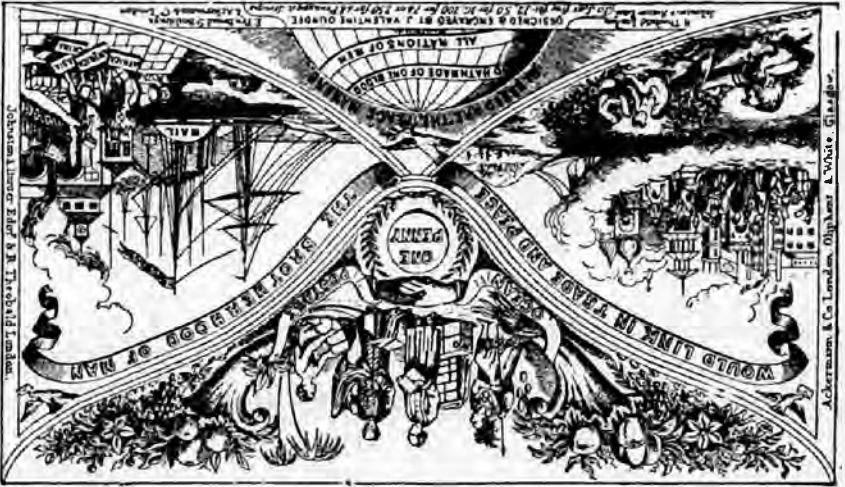
Co. London. Oliphant & White, Glasgow" on the left, and "Johnston & Hunter Edin<sup>r</sup>. & R. Theobald, London" on the right. *c.* On blue wove, with no additional inscription below, but with "Johnstone & Hunter, Edin<sup>r</sup>. & London. William Tweedie, 337 Strand, London" at the left hand end. *d.* The same, with the addition of "William Bremnerll Market Street, Manchester," at the right hand end.

Nos. 7 and 8 are Anti-slavery envelopes, a subject which is suggested also by one of the texts upon that just described. No. 7 is constructed in the same way as the last, a design divided into four parts being printed over the flaps of a folded envelope. The various incidents illustrated appear to be taken from *Uncle Tom's Cabin*. The two side flaps have two vignettes on each, separated by scrolls bearing suitable inscriptions. This I have found on pale azure wove envelopes,  $4\frac{1}{8} \times 3\frac{1}{8}$  inches, in three varieties, as follows: *a.* With the name of the designer, and the price, as in the lower margin of No. 6, at the left hand end; and, at the right, "Ackermann & Co. London. Oliphant & White, Glasgow—Johnstone & Hunter, Edin<sup>r</sup>. & R. Theobald, London." *b.* With the same inscriptions, but at the opposite ends. These have the end of the flap gummed, but no embossed device. *c.* With "ENGRAVED & PUBLISHED BY J. VALENTINE, DUNDEE.—(25 Adhesive or 30 Plain sent free for 12 Penny Post Stamps)"

No. 7.



No. 6.



OCEAN PENNY POSTAGE, &c.





in the centre of the lower margin, and "William Tweedie, 337 Strand, London" to the right of this. This has the flap gummed along the edge, and an oval garter device embossed upon it.

On No. 8 Britannia appears as the protector of the slave; she stands on a rock at the left-hand side of the picture, under a flag inscribed "GOD HATH MADE OF ONE BLOOD ALL NATIONS OF MEN." At her side is the British Lion, and a negro is kneeling at her feet. The sea occupies the foreground, and on the opposite shore is depicted a slave being flogged, while others appear to be waiting their turn. This design occupies the address side of the envelope, the flaps being plain; in the centre below is the same inscription as upon No. 7, variety *c*. At each side of this is —*a*. "Johnstone & Hunter Edin<sup>r</sup>. & London" on the left, "Ackermann & Co. London" on the right. *b*. "Agents Paton & Ritchie Edin<sup>r</sup>" on the left, and "William Tweedie 337 Strand London" on the right.

I find variety *a* printed upon grey wove envelopes,  $5\frac{1}{4} \times 3\frac{1}{16}$  inches, with gummed flap embossed with the Dove and Clasped Hands, and also with plain ungummed flap. I have seen copies used as early as February, 1851, and also in December, 1854. And *b* I have upon a pale azure wove envelope, like the second variety of No. 2.

The two following refer to the subject of Peace, another of those alluded to on No. 6, which seems

to form the connecting link between the various branches of the series—Ocean Penny Postage, Abolition of Slavery, Peace, and Commerce. On No. 9, at the top, above the Clasped Hands, is Peace receiving the homage of representatives of various races, surrounded by the Flags of all nations; below this runs a ribbon, inscribed “NATION SHALL NOT LIFT UP SWORD AGAINST NATION—NEITHER SHALL THEY LEARN WAR ANY MORE.” In the centre below is a group of figures representing the four quarters of the Globe, on each side of which is a Cornucupia overflowing with fruit and flowers, and terminating in a wreath of Roses, Shamrocks, and Thistles; at the sides are references to texts in Isaiah, and below them illustrations of their subjects—the Wolf and the Lamb, the Leopard and the Kid, &c., on the left, and Swords and Spears being converted into Ploughshares and Pruninghooks, on the right. This is printed on the back of the envelope, leaving in the centre an oval space for the address. I have this again in two varieties, both with inscriptions on the upper flap. *a.* The inscriptions are the same as those upon 8*a*, and the envelope is the same also, but I have only seen it with the plain, ungummed flap. *b.* Inscribed “DESIGNED & ENGRAVED BY J. VALENTINE DUNDEE—30 *Sent free for 12, 50 for 16, 100 for 24 or 250 for 48 Penny Post Stamps,*” in the centre; “Agents, Paton & Ritchie, Edinr.” on the left; “William Tweedie, 337 Strand,

OCEAN PENNY POST, &c.



No. 8.



No. 9.



London," on the right; and "William Bremnerll Market Street, Manchester" under the central inscription; upon envelopes of thin *yellow* paper, gummed, and with an oval or circular device embossed on the flap.

No. 10 has a design covering the address side, as on No. 9. In the centre above are two Warriors laying their arms at the feet of the Angel of Peace; to the left of this is a building inscribed "CONGRESS OF NATIONS," in front of which is a statue of Justice, on a pedestal surrounded by emblems of Arts and Sciences; on the right is a vignette depicting Agriculture and Commerce. Below this runs a ribbon, lettered "ARBITRATION FOR WAR—UNIVERSAL BROTHERHOOD—FREEDOM OF COMMERCE." On the lower left is a picture having further reference to trade, perhaps to Free Trade, which appears here to be added to the list of blessings to be advocated in connection with, and as springing from, "Ocean Penny Postage." This has the inscriptions of the engraver, &c., below the design, and I have seen three varieties of them: *a.* The same as upon Nos. 8*a* and 9*a*; I have this both with embossed, gummed flap, and with plain flap. *b.* With the addresses at left and right in smaller type, and thus, "Johnston & Hunter, Edin<sup>r</sup>.—Hudson Scott, Carlisle," on the left, and "Ackermann & Co. &—R. Theobald, London" on the right; I have seen this with embossed and gummed flap, only. *c.* With the same inscriptions as upon

No. 9*b*. I find this on an envelope of azure wove paper (*a.* and *b.* are on *grey*) with gummed flap, embossed with a circular device of no special significance; all are the same size as the last few numbers. The design upon this envelope was plainly made up of three separate parts, which, in common with the rest of Valentine's designs, were probably engraved upon steel plates, impressions from these being transferred to stone, from which the envelopes themselves were printed; the publishers' inscriptions were added on the stone. In this instance, seven copies that I have before me all show slight differences in the relative positions of the different parts of the design, and these do not, I think, arise from these parts being printed separately on the envelopes, but from distinct arrangements of the transfers on the stone.

My next (No. 11) may be considered purely a Commercial or Industrial design, and it evidently dates no earlier than 1851, since it has reference to the Great Exhibition of that year. Leaving a space in the right hand upper corner for an adhesive stamp, the design covers the upper part of the address side of the envelope, and below is the legend "BRITANNIA ENCOURAGES THE INDUSTRY OF THE GLOBE." In the centre is a figure of Britannia, surrounded by emblems of Manufacture, Arts, Sciences, &c., receiving the representatives of other nations, who are landing on the

OCEAN PENNY POSTAGE, &c.



No. 10.



P 2

No. 11.









shore on the left of the picture; while on the right, behind the central figure, appears a view of the Exhibition Building, now familiar to us as the Crystal Palace.

This again exists with the same varieties in the publishers' inscriptions, &c., as No. 10, but on the upper flap, and I have seen *a* and *b* with the flap embossed and gummed, and *b* with the flap plain. On *c*, however, "William Bremnerll, Market Street, Manchester," is on the right, and "William Tweedie, 337, Strand, London," below the central inscription. I have this on deep *blue* wove paper.

Besides these, I have an impression from a steel plate, engraved by Valentine, and kindly lent me by Mr. W. T. Wilson, of a design evidently intended for a "Peace" envelope, but, as far as I can ascertain, never published. The design measures  $4\frac{1}{2}$  by about 2 inches in the middle, and  $2\frac{5}{8}$  at each side, and is plainly intended to occupy the upper portion of the address side of an envelope; on the left are depicted the horrors of War, houses and a church in flames, villagers being bayoneted by soldiers, and in front two figures struggling on the ground; on the right is a similar vignette showing the joys of Peace, a harvest festival in the foreground, the village church, a windmill on the hill, and a factory chimney smoking in the distance. In the centre is the rising sun, beneath which floats a Dove; and across, below the whole,

runs a scroll, inscribed, under the left, "THE PAST," and under the right "THE FUTURE."\*

The design of the next bears the signature "ONWHYN, DELT.," but, nevertheless, on the only specimens I have seen, it is claimed by Mr. Valentine, as it bears on the upper flap the same inscriptions as those upon No. 9, variety *b*, of the series just described, except that "Agents," &c., on the left, is replaced by "Johnstone & Hunter, Edin<sup>r</sup>. and London." The picture seems intended to be symbolical of the progress of civilization in America. On the lower left we have Indians in their canoes on a river, just below a waterfall, probably Niagara; above is a group being addressed by a missionary; further on we see the home of a settler, with a flock of sheep, and a man ploughing in the foreground; then comes a village, with a church; and lastly, on the extreme upper right is a view of a great city, with wharves crowded with shipping, and a steam-engine coming towards us along a line of rails. I have this upon a pale azure wove envelope,  $5\frac{3}{8} \times 3\frac{1}{8}$  inches, flap gummed and embossed with a circular device.

The two following illustrations are of the only remaining envelopes of Valentine's designing that I am acquainted with; they deal with the Temper-

\* By the kind permission of Mr. Wilson, I am enabled to give an actual copy of this design, lithographed from a stone prepared from the original plate.



DESIGN BY ONWHYN.



ance question. In each case there is a space left for a stamp in the right upper corner, and another for the address, in the centre or centre and right. The first shows, on the left side, scenes of drunkenness and poverty, after Hogarth; a pawnbroker's shop, the outside of a tavern, a gallows in the distance, and in the foreground a woman giving drink to her infant, and another in a drunken sleep, near the entrance to a "WINE VAULT," letting her child fall out of her arms. On the right are shown the prosperity and happiness arising from Temperance as indicated by the fountain and stream in the upper vignette, and Thrift, hinted at by the "SAVINGS BANK" seen through the open window in the lower one. In the upper centre is a glass with a serpent coming out of it, and an inscription, of which there are at least two distinct varieties. Outside this design, which measures about  $5\frac{1}{8} \times 2\frac{7}{8}$  inches, are the usual publishers' inscriptions, also in divers forms, as follow:

*a.* In the upper centre is "INTEMPERANCE— IS THE—BANE OF SOCIETY," as shown in the illustration; in the lower margin are the same inscriptions as upon No. 6, variety *a*. I have seen this printed upon an envelope of white laid paper.

*b.* Similar to *a*, but without the stationers' addresses at each side below, and with "(Agent) Abel Morrall *Needle Manuf.* \* 7 High St. Manchester," in the upper margin. I have this upon an envelope of grey wove paper,  $5\frac{1}{4} \times 3\frac{1}{4}$  inches, with gummed

flap, and the usual embossed shield bearing the dove and the hands. *c.* The same inscription in the upper centre; and, in the lower margin, the publishers' inscriptions found upon No. 8*a* and others. This I have only seen upon envelopes of grey wove paper, about  $5\frac{1}{4} \times 3\frac{1}{8}$  inches with plain flap; but no doubt it exists also with embossed and gummed flap, as the inscription suggests. *d.* In the upper centre the legend runs "INTOXICATING DRINKS—ARE THE BANE & CURSE OF SOCIETY." In the centre of the margin below is Mr. Valentine's inscription, as upon *c*; to the left of this is "William Tweedie 337 Strand London," and no other address is given below; but in the space in the centre of the design is the following—"25 for 7, or 50 for 12 stamps (Post Free) from—MR. WALTER LUDBROOK,—MILTON HALL, CAMDEN TOWN,—LONDON, N.W.—*A variety in Stock, same Prices.* Please return this with order." This, which seems to have been a sample envelope, sent out by Mr. Ludbrook, is of more modern shape than most of Valentine's envelopes that I have examined; it is of azure wove paper, nearly  $5\frac{1}{2} \times 3\frac{1}{8}$  inches, is gummed along the edge of the flap (not at the tip only) and embossed with a conventional device in a garter.

The second shows the Goddess of Temperance, by the side of a Fountain, on the upper right, receiving homage from the four quarters of the globe, in the persons of male and female representatives, the



TEETOTAL ENVELOPES.





former of whom carry flags; behind these is a crowd of persons coming up from the lower left, where is again a scene of drunkenness; some of these persons also bear flags, with varying inscriptions, one has "MAIN-LAW," another "MAINE-LAW," and a third "TOTAL PROHIBITION—OF LIQUOR TRAFFIC," while the angels floating above their heads carry scrolls lettered "TEMPERANCE." I confess that in this particular case I am content to be "on the side of the Angels!" I have this with the same inscriptions on the upper flap as upon No. 9b of the *Ocean Penny Postage, &c.*, series, upon envelopes of azure wove and blue laid papers,  $5\frac{1}{4} \times 3\frac{1}{8}$  inches, gummed and with a device embossed on the flap.

This, like the former of the two, was also employed by Mr. Ludbrook with some slight modifications. I have been given, by a correspondent to whom I am indebted for several other varieties, an original envelope of this design, on which the words "Main—" and "Maine-Law" are replaced by "PERMISSIVE-BILL," and "BAND-OF-HOPE," and which is inscribed in the lower margin "PUBLISHED BY WALTER LUDBROOK, MILTON HALL, CAMDEN TOWN, LONDON.—(25 sent for 7, 50 for 12 Stamps, Post free.)" This envelope is of grey wove paper,  $5\frac{1}{2} \times 3\frac{1}{4}$  inches, and has a fancy shield embossed on the flap.

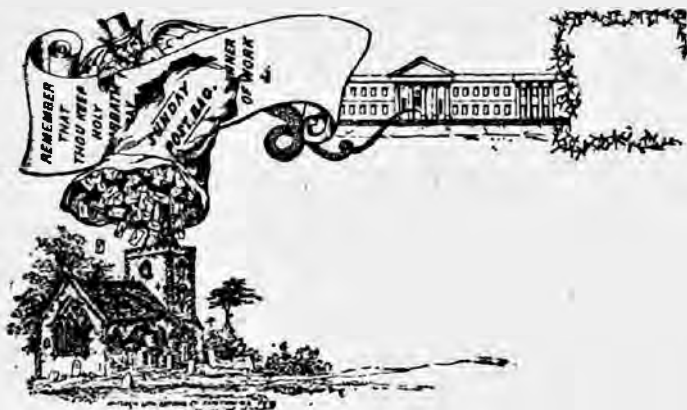
Of a similar class to the above are two envelopes published to advocate the abolition of Sunday

Labour, and, as is appropriate, more especially the abolition of such labour in the Post Office. In each case the designs occupy the upper and left hand portions of the address side of the envelope. The first has, in the right hand upper corner, a frame for an adhesive stamp; on the top of the frame rests a Bible, with a Crown and a Sceptre lying upon it, and in the upper side of the frame are the words "DEI GRATIA." In the upper centre is depicted a railway station; a train, with a mail car, is at the platform, and men are shown wheeling and carrying bags of letters; at the left of this is a man starting back on seeing a text, Ezekiel xx. 13, a portion of which is quoted. On the upper left is the entrance of the General Post Office, with a mail cart standing before it, and letter-carriers coming out; below this are the words "Sunday Occupations," and on the lower left is a picture divided into two portions, the right-hand one of which consists of a representation of an office with two clerks writing at a desk, while in the other is shown a mother teaching a child from an open book in which the number "IV" can be seen. The only copy of this that I have seen is of white laid paper,  $5\frac{3}{16} \times 3\frac{1}{16}$  inches; it has no inscriptions to show by whom it was drawn or published.

On the second the frame for the adhesive stamp is formed of a kind of wreath; immediately to the left of this is a drawing of the front of the General

SUNDAY LABOUR ENVELOPE.

*AVOIDS NO LETTER DELIVERED ON SUNDAY*





Post Office ; and the left hand part of the design shows the devil emptying a sack of letters over the steeple of a church. In front of the fiend is a large scroll, inscribed with the Fourth Commandment, and it is through an opening torn in this scroll that he empties his sack, which is labelled "SUNDAY POST BAG," as an emblem of the breach of the law involved in Sunday Delivery. The extreme end of the devil's tail is just within the door of the Post Office, so as to show where he came from. Altogether, the designs of both of these are probably more ludicrous than their authors intended them to be.

In the left hand lower corner of the second is inscribed "MITCHELL LITH. LOVELLS CT. PATERNOSTER ROW." On the upper flap is "ANSWER NO LETTER DELIVERED ON SUNDAY," an injunction which seems a little hard upon the innocent correspondent, who may have posted his letter on Saturday, with a view to its being delivered on Monday. This I have only seen on grey wove paper,  $5\frac{1}{4} \times 3\frac{1}{16}$  inches. I do not possess copies of either of these, but am indebted to Mr. H. Leslie for the loan of the first, and to Mr. W. T. Wilson for the second.

The latter has also lent me a used specimen, dated May 30th, 1843, of a curious little envelope on the back of which are represented various ecclesiastical devices, surrounding a space for the address. Above is a cross, and upon it a cushion

bearing an open Bible, with a two-handled chalice on each side; a serpent is twined round the cross, and apparently crushed beneath the cushion. At each side are a cross, a crozier, and a mitre, in the upper corners; a pointed crown below these; and a font in the lower corners. In the centre below are a crown and a sceptre upon a cushion, and on each side of this is a roll of parchment. There are no printed inscriptions whatever, and it is difficult to imagine what the object of this envelope can have been. It is of thin, grey wove paper,  $4\frac{7}{16} \times 2\frac{3}{4}$  inches, and is of peculiar make, the lower flap being of the same width and almost the same depth as the back of the envelope, and the side flaps being reduced to two narrow strips to which the edges of the lower flap are gummed.

This brings me to the end of my list of illustrated envelopes and covers, which has run to far greater length than I expected; it must be acknowledged that they have little connection with Philately proper, and I do not advocate their inclusion in a collection of stamps. Still, as a separate collection, they are certainly interesting, both to stamp collectors and others. It is necessary to warn those who may take an interest in them, that full-sized imitations of several of them were published, more than twenty years ago, by M. Moens, of Brussels, lithographed from the stones used to illustrate a paper in *Le Timbre Poste* for October, 1868. These,



as far as I have seen, may be distinguished by the name of the lithographer, F. DERAEDEMAËKER, usually given in full, somewhere near the bottom of the design—in one case it is only “F. D. R. LITH.” The set includes Leech’s two caricatures (Fores’ and Punch’s), which are lithographed on envelopes, instead of letter-sheets; Southgate’s series of six, lithographed on *yellow* laid paper; Menzies’ caricature; Fores’ Nos. 4, 8, and 10, the first of which I have only seen on *yellow*; and Nos. 1, 2, 3, 6, 7, 8, 9, 10, and 11, of the Ocean Penny Postage set, &c., the envelope designed by Onwhyn, and the two *Tectotal* envelopes, including both the principal varieties of the first.

It now only remains for me to express my thanks to the various collectors, and others, without whose valuable assistance it would have been impossible for me to have brought this series of papers to, what I hope may be considered, a fairly successful issue.



## APPENDIX.

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THE following notices on the subject of the issue of the Mulready Envelope, and criticisms of its design, are copied from various London newspapers of May, 1840. I have thought it of interest to reproduce here as many of them as I have been able to find, so as to render my history more complete.

The first is copied from *The Standard* of the evening of May 2nd, 1840, where it is given as an extract from *The Morning Post*, no doubt of the same date.

### THE NEW POST OFFICE STAMPS.

We have now lying before us specimens of the envelope, and of the affair—for we do not know what else to call it—with the “glutinous wash.”

The first is a half sheet, or somewhat less, of letter paper, on the front of which appears an outline sketch that it is not very easy to describe. In the centre, perched on a lump of mud, in the midst of a mill-dam, or pond, is a figure of Britannia, sitting, as it would seem, though one can't see upon

what ; a shield reclines against her knee, and a lion, with a particularly unleonine physiognomy, at her feet. The lady's arms are extended in the act of letting loose certain winged animals, but whether angels, or quite the reverse, is by no means clear. At all events they do not wear red coats faced with blue, or blue faced with red, and therefore it is not possible that they can be intended for postmen. On the right of Britannia there are sundry Orientals, some engaged in writing, while others, mounted on elephants, would lead one to suppose they are to act as letter-carriers. A little further off are some gentlemen on camels who, we presume, are to supersede the Royal mail omnibi—as Mr. Shillibeer called them—in the passage across the desert. Still more removed there is a group of Chinese, of whom one has his back to us, and may therefore be only a Hong merchant, or the High Commissioner Lin. A person in a round hat—perhaps an opium-smuggling correspondent of Lord Palmerston's—is in very peaceable conversation with the Celestial Empire men, not having in any degree the fear of letters of marque or reprisals before his eyes, but intent only on exchanging dried poppies for dried Pekoe.

To the lady's left we see certain American Indians shaking hands with some odd-looking people in mackintoshes ; a female with an infant in her arms, "doing maternal" under a cocoa-nut tree ; a gaunt person, wearing a sombrero, and apparently giving orders to a cooper who is at work on a hogshead, and at least half naked ; while another individual altogether so, sits upon the ground doing nothing. What concern any of those have with the penny postage passes our comprehension ; but we take it for granted that Mr.

Baring knows, or, beyond a doubt, Mr. Rowland Hill. In the extreme distance there appear some ships, and a Laplander driving a reindeer tilbury, or it may be a mail cart; but whether the former be afloat and the latter ashore, or *vice versa*, our ingenuity is puzzled to make out.

Right and left of the front of the envelope there are some queer mortals engaged, like *Hotspur*, in "reading a letter;" but the sex of these literary people is not in every case quite obvious.

The turn-over of this elaborate piece of paper is occupied with printed notices of the price thereof, directions where it is to be bought, and other matters connected with "the shop."

Such is the work of which the *Morning Chronicle* lately predicted that it would diffuse a taste for the fine arts throughout the British Empire. Our own opinion is rather at variance with this. We think—quite in confidence, mind!—that there is scarcely an artist, except Mr. Mulready, who would have ventured to put his name to it; but perhaps he may fancy that the letters R.A. will prevent any surprise at the quality of the performance. One thing we may fairly say; it is so unlike his former works that it certainly has some originality about it.

A word or two touching the stamp with the "glutinous wash," and we have done. It is a little square bit of paper, about three-quarters of an inch long by half an inch broad, and as it chanced to be reversed when we first saw it, in the innocency of our hearts we mistook it for a patch of German corn-plaster. However, on turning it over, we saw it contained what purports to be the head of Her Majesty, very ill-executed, with

the word "Postage" above, and "One Penny" below. This badge is to be affixed on the right hand of the address of the letter, and in the upper corner.

And now, gentle reader, farewell! If you can make anything of this description, you will be more fortunate than we were with respect to the original—at least until after much and severe painstaking.

The expression "glutinous wash," employed by Mr. Hill in 1837, in his description of his proposed stamp, had evidently caught the public ear. The execution of the adhesive stamp is looked upon more favourably at the present day than it appears to have been at that time, by the *Morning Post* at any rate.

A reference in this article led me to look for the *Morning Chronicle*, with a view to seeing what was to be said on the other side of the question. The following is evidently the prediction alluded to :—

The *Morning Chronicle*, Friday, April 10 :

POSTAGE COVER.—We have seen a proof impression of the design intended for the postage cover. It is a beautiful piece of art; and, from its universal diffusion, cannot fail to have an effect on the national taste. The various groups tell their own tale, and exhibit the working of the intelligence received from Britannia. The Messrs. CLOWES are now, we understand, actively engaged in making casts from the matrix from which the

proof has been taken. Few will regret the disappearance of the lions and unicorns when they see their place so well supplied; and we trust that, in other respects, the scheme will be found to answer the ends in view.

*The Globe* of May 4, 1840, takes the same side :

POSTAGE COVERS.—The *Times* is spending much pointless sarcasm on the new envelopes—which, by the way, the subaltern imp employed to throw dirt upon them spells *envelopes*. As the public will have full opportunity to judge of their execution, we need not say much about it, beyond expressing our own opinion, that the excellent and eminent artists employed have made the utmost of their space, and have found room for very expressive and graceful groups within extremely small compass. We have not examined the adhesive stamps so as to give an opinion about them; but we hope the *Times*,\* or its “correspondent” (*alter et idem*), will perpetrate his not obscurely hinted intention of *forging* the plates. He would be quite as honestly employed as in some of his present work; and the consequences might afford an unlooked-for relief to the public of this hemisphere.

*The Weekly Dispatch* is less complimentary; under the date of May 10, I find as follows:—

THE PENNY POSTAGE COVERS.—The Post Office authorities have adopted two schemes for prepaying post letters. One is an envelope decorated with a miserable representation of Britannia and

\* See pages 28-34.

other equally silly devices ; but the chief merit of this cover consists in a series of fine silk threads being worked into the paper by an ingenious process, by which forgery is to be prevented. The other plan of prepayment is by labelling a miniature of Her Majesty on the envelope ; and this is effected by means of gum being applied to the back to render it adhesive. Whatever we may say with regard to these two *things*, will have no reference to cheap postage. That boon to the public has our best wishes. We should heartily rejoice to find it successful, and we have no doubt, after a time has elapsed, and the machinery is got into proper order, that it will work beneficially for the public. Speaking in reference to the two schemes that have been adopted, and for which a large sum of money has been vouchsafed to their originators, if we did not actually know that the arts are in a state of progressive advancement, we should say, that in England they are retrograding at a railroad pace. The design of Mr. Mulready (some writers have it that this gentleman's name is *Mulled-it-Already*) is a thorough disgrace both in point of execution and conception to any school-boy. Any engraver—aye, even such an engraver as employs his talents in illustrating Catnac's ballads—would be ashamed of this production, and yet it must have been selected from a host of others of inconceivably greater merit. There is no difficulty in deceiving the eye, and we would be bound to imitate the thread marks in the paper of this envelope so closely that it would require the paper to be torn to pieces to detect the forgery ; and we have no doubt that some thousands of spurious envelopes will immediately get into use. With regard to the other *thing*, if



there be a possibility, it is even worse than Mr. Mulready's. Her Majesty, instead of being delicately feminine in appearance, has the full plump face of a plough-boy of the year 1792. We say nothing of the starved plough-boy of 1840. The expression is altogether coarse; rather repulsive than pleasing; and the execution of it very inferior to the ordinary run of engravings. Of course this *immaculate* production is also doomed, for already the public have found the means of removing (we may call them "franks") these miniatures from one letter to another, in order to avoid the postage; and even should the Post Office mark be imprinted upon them, the red lines may be removed by chemical agency without injuring the engraving in the smallest possible degree. The Post Office authorities must either have been fuddled with the success of Mr. Rowland Hill's plan, or something else, or they never would have sanctioned two schemes, which in appearance are contemptible and disgraceful to the arts, and in operation something worse. Take the most simple design that ever emanated from the establishment of Mr. Whiting, of Beaufort House, Strand, even in the infancy of the art of decorative printing introduced by Mr. Whiting, and it shall be infinitely superior in appearance, and far more difficult of forgery than these trumpery but dear-bought, useless, and unsightly envelopes. Some of the covers printed at Beaufort House are elaborate productions. Although it might not be impossible to imitate them, still the machinery, complicated and expensive as it must be to produce them, would render it useless for any person to attempt to commit a forgery for the sake of gain. We have now before us several of the

Beaufort House specimens of printing. Whether they have been submitted to the authorities of the Post Office or not we are unable to state; but as practical men we unhesitatingly declare that, if adopted, the selection would do honour to those in whom rests the choice, and the revenue would be materially benefited.

With this extract, which seems to show a certain amount of jealousy on the part of a disappointed competitor, I will bring my selections to a close.

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