

British Pictorial Envelopes
of the
19th Century

by
Ritchie Bodily
Chris Jarvis
and
Charless Hahn

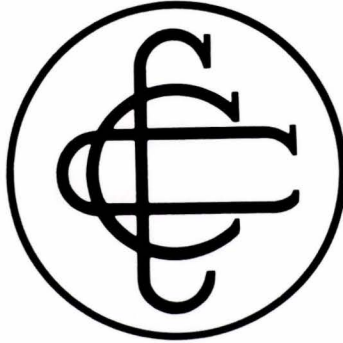
Published by
The Collectors Club
of Chicago

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PUBLISHER'S PREFACE

The Collector's Club of Chicago proudly presents the thirteenth philatelic book in its series. This is the first which contains a colour section consisting of 32 pages. It is also the first of our books co-authored on both sides of the Atlantic, two from the "Mother Country" and one from the "Colonies". We are also very pleased that many covers pictured in this book come from the Royal Collection of Great Britain. We trust that it meets with approval both here and abroad.

Previous publications in this series are:

New York Foreign Mail Cancellations, by Arthur Van Vlissingen and Morrison Waud (1968)

Chicago Postal History, edited by Harvey M. Karlen (1970)

Franks of the Western Expresses, by M.C. Nathan (1973)

The United States 1869 Issue, An Essay-Proof History, by Fred P. Schuere (1974)

The United States Mail and Post Office Assistant, edited by Michael Laurence (1975)

Colorado Territorial and Pre-territorial Postmarks, by David L. Jarrett (1976)

The Express Mail of 1836-1839, by James W. Milgram, M.D. (1977)

The Flight of the "Ville D'Orleans", by Ernst M. Cohn (1978)

The Waterbury Cancellations 1865-1890, by Paul C. Rohloff (1979)

The Postal Markings of New Jersey Stampless Covers, by William C. Coles, Jr. (1983)

Vessel-Named Markings on United States Inland and Ocean Waterways 1810-1890, by James W. Milgram, M.D. (1984)

The Minnesota Territory in Postmarks, Letters and Covers, by Floyd E. Risvold (1985)

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Foreword

The genesis of this book was probably also the genesis of my collection of Mulreadies and caricatures and that was over 50 years ago. After all, I am a writer by trade. I cannot remember when I bought my first Mulready, but I do remember I bought my first Propaganda cover from Herman "Pat" Herst Jr. along with a bunch of Caricatures which all turned out to be Deraedemaekers. I am not sure whether he or I knew the difference at the time, I know I did not, but I would be glad to buy the whole lot over again just to get the Propaganda cover. Come to think of it, the Deraedemaekers are worth more today than what I paid for the whole lot by far. In the course of my collecting activities, I have often wished there had been some guide book in addition to the distinguished work by Major Evans published in the late 19th century and later the extremely valuable catalogue of the Yates collection which have been my only guide posts for these collections along with the many other auction catalogues which decorate my library walls.

Some years ago I determined to put together as much information as I could, but I found that I was quite at a loss, working as I was in the United States of America, since most of the reference material was in Great Britain. I enlisted the help of Ritchie Bodily, a British collector and dealer whose approach to the hobby, as well as whose collection, I have admired for many years, in collaborating with me. However, he found that other pressures made it impossible for him to do as much as he himself wished to do on this work in the past few years, and he in turn enlisted the aid of Dr. Christopher Jarvis, known to everyone in the stamp world as Chris. Between the three of us we have worked out a tri-authorship.

I must at this time point out that my British co-authors have really done all of the work. They have not only done the research work, but they have done the primary writing. The small work I have done is the rewriting, a few bits and pieces, the addition of some few facts and possibly the blending of their two styles to make what I hope will be regarded as an harmonious whole. Where they have both written on the same subject, I have either chosen one and rejected the other or combined the two. I have also re-written chapters or sections from other authors who have such specialized knowledge on particular subjects as V. Denis Vandervelde on the Anti-Vaccination Envelopes and James Grimwood-Taylor on the Vegetarian Envelopes. Each chapter in the index is credited to the principal writer, but that does not mean each of the others has not contributed to every chapter. In a work such as this which has meant close and happy consultation, we have all contributed as we could. We have all gained, especially in friendship.

We have been most fortunate to have the cooperation of Mr. J. B. Marriott LVO, RDP, Keeper of the Royal Collection and President of the Royal Philatelic Society, London and the gracious assent of her Majesty Queen Elizabeth II for access to the Royal Collection, which is the repository of some of the finest material extant in the field of British

Illustrated Envelopes. This will be the first time that some of it has ever been published. It is with pleasure that we are able to bring it to the public view. While the Royal Collection is available to serious philatelists, not everyone has the ability, the time nor the geographical location to see these treasures, nor the opportunity to compare his or her own collection with these.

Likewise, we have had the active cooperation of many philatelists on both sides of the Atlantic for which we are deeply grateful.

Mr. Richard Ashton
Mr. Bill Bird
Mr. James Grimwood-Taylor
Mr. Louis Grunin
Mr. Herman Herst, Jr.
Dr. A. K. Huggins, FRPSL
Dr. Leonard Kapiloff
Mr. John Michael
Mr. H. Shaida
Mr. Harold M. Stral
Mr. D. P. Turner
Mr. V. Denis Vandervelde

Used Caricatures are extremely hard to come by and even unused ones are scarce (sometimes even being scarcer than the used). Used Propaganda envelopes are not at all common, and unused ones in their original form getting harder and harder to find. Nevertheless, for a reasonable number of collectors, there is still scope for collecting these. Only a limited number can hope for a fairly complete collection, but more than a few collectors can hope for a reasonable range of type designs. Certainly every collector of British material can think of having some representation of this type of material in his collection if he so desires.

The Mulready itself is a reasonably common stamp or postal stationery subject, if one wishes to consider such. It sells in the range that most collectors can afford, especially if one limits oneself to unused copies. For fine, used copies, the price will go higher, but even these are not yet in the range of rarities. Special usages and usages with adhesives upon them will bring the Mulready into the more expensive category.

Hand drawn envelopes were quite inexpensive up to a decade ago and now seem to be coming into their own, fetching constantly higher prices especially if the art is good. When one looks at what good art brings in the galleries, who knows where these will go. I do not doubt that there are still some untapped sources of supply lying in attics.

As we hope this work will be read on both sides of the Atlantic, there has been an orthographic problem. After all, no less perceptive a statesman than Winston Churchill remarked that our two countries were "separated by a common language". Since the book is about British Illustrated Envelopes, it seems only fair to use the British spelling. If we occasionally stray, remember that the final rewriting and editing, as well as the proofreading, were done by Americans thinking British.

All of the figure numbers with the letter "C" suffix will be found in the colour sections.

As in any work approaching completion, the authors, at least this author, realize the things that have not been put in that might have been and the things that probably will be discovered tomorrow that might have been discovered a year ago, as well as the undoubted errors that will be discovered after the printing. It was ever thus since the invention of the printing press. We hope to have minimized the errors, and we hope that some day all of the new discoveries that will arise, perhaps from the publication of this book, will be gathered up and a second edition or perhaps an entirely new work will result. That is what books are for.

Charles Hahn
November, 1985

Will those readers who have additions, corrections or suggestions please address them to the authors, c/o The Collectors Club of Chicago, 1029 N. Dearborn St., Chicago, IL 60610, USA. In this manner, a copy will be sent to each author for his records, and for his reply, if required.

Preface

Having been interested in the Mulready envelopes and letter sheets for over sixty years, and the many illustrated envelopes that followed the Post Office issue, I have wondered what would have happened if Richard Cole had not been instructed by Francis Baring to visit William Mulready on 13th December 1839 and commission the design. The world of collectors would have been the poorer.

William Mulready was born in Ennis, Co. Clare on 30th April 1786. His father was a maker of leather breeches and brought his family to London about 1792, where William was educated by Catholic priests. He was fond of drawing, and his early attempts were published in "The Looking Glass" in 1805. He had been admitted as a student of the Academy in 1800 and two years later was awarded the silver palette of the Society of Arts. He became associated with the well-known artist, John Varlet, who ran an art school. In 1804 he first exhibited in the Royal Academy. In his own words, "I tried my hand at everything, from a miniature to panorama". In 1815, his "Idle Boys" brought his appointment as an associate member of the Academy, and in the following year his exhibit, "Fight Interrupted", resulted in his election as a member.

On 15th December 1839, Richard Cole re-visited Mulready and collected the drawing, writing "I found that he had produced a highly poetical design which was afterwards adopted". Mulready received a fee of £200 for his work.

On 4th January 1840, Francis Baring, Chancellor of the Exchequer, approved the design, and two days later, Rowland Hill set John Thompson to engrave the design.

On 6th January, a committee comprising Richard Cole, John Thompson, Charles Pressley (secretary of the Board for Stamps and Taxes), and Edwin Hill (brother of Rowland, supervisor of Stamps) met at the premises of William Clowes & Sons who were to reproduce the envelopes. Next day the design was registered at Somerset House, and on the 8th the first plates were cast.

On 1st April, proofs were sent to Rowland Hill who first submitted them to Richard Cole and Francis Baring, who in turn submitted them to Queen Victoria. Everyone approved.

On 10th April the proofs were submitted to the Council of the Royal Academy who recorded their approval. A slight alteration was made by Thompson on the 13th, and printing commenced on the following day.

On 1st May 1840, the letter sheets and the envelopes were made available to the public for use from 6th May, but the public was influenced by the daily papers. To quote one of 2nd May,

Considerable diversion was created in the city to-day by the appearance of the new penny-post devices for envelopes, half sheet letters, and bits of sticking plaster for dabbing on to letters. The elephants (in the Mulready

design) are symbolic of the lightness and rapidity with which Mr. Rowland Hill's penny post is to be carried on....

On 12th May, Rowland Hill wrote in his diary,

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 that it would have been wiser to have followed established custom... The conduct of the public shows that although our attempt to diffuse a taste for fine art may have been imprudent, such diffusion is very much wanted.

A curious side result was the rejection of the penny black stamp lettered V R in the upper corners, which had been intended for use on the letters of government departments. The envelopes were withdrawn from sale in 1841, but the letter sheets continued for public use until 1844. From 1840, stocks were available for use by the Stamps and Taxes office, but the unused stock was finally destroyed in 1862, both letters sheets and envelopes being demonetized on 1st June 1901.

William Mulready was a genial extrovert with a great sense of fun. In his youth he was fond of boxing. He was one of the founders of the Artists' Fund which benefited from the sale of reproductions of his work. He served as an efficient member of the Academy for nearly fifty years, and he was teaching at their school on the evening of the 6th July 1863. He died at 7 o'clock on the following morning.

Now you can read about the lives and work of his imitators, caricaturists and successors, characters, all of them.

One must congratulate the authors on their diligence and enthusiasm. They have uncovered many matters of mystery and given a clear account of what happened.

Robson Lowe
1st December 1985

British Pictorial Envelopes of the 19th Century

Introduction

No collection of Great Britain can be considered complete without examples of the Mulready envelopes or of the host of caricatures they so rapidly inspired. Most serious collectors will possess at least a solitary unused example, doubtless turning to Major Evans excellent book *The Mulready Envelopes and their Caricatures* for further information concerning detail or background. The book was originally published in 1891 and still remains an outstanding piece of philatelic research and writing, notable also for the gentle humour of the author, which pervades every page.

The caricatures can be said to occupy a rather peculiar "philatelic no-man's land." If one applies the criteria strictly: ephemera when mint and postal history only when used. From a distance of one hundred and forty four years Mulready's design appears to us to be a particularly attractive allegory, embodying what we would now perceive to be the spirit of the age. Hardly "high art", but in no way failing to represent the type of print that found favour on the walls of the Victorian home. Taking into consideration the limits of the media at that time, it is surprising just how rapidly the work was to become an object of general ridicule; the design misunderstood and considered over-ornate and inappropriate for the purpose. We may justifiably conclude that the Victorian desired sentimentality in his songs, books, religion and art, but not in his postage envelope.

It is perhaps salutary to consider what might NOT have been should Mulready's design have proved acceptable to the general public and the campaign of press criticism less strident. We would certainly have been left the poorer, lacking a series of contemporary illustrations relating not only to postal matters but also to life in general which can contribute much to our understanding of the social customs, predilections and sense of humour of our Victorian forebears. The casual browser reading the foreword might justifiably ask what purpose a further work could add to that of Major Evans. The answer is simple. The ninety-five years since publication of his work have resulted in many important "finds" coming on to the market. The increasing popularity of philately, and in particular, the major changes in international communications have made it easier for the writers to compare types and uncover fresh information.

Every twenty years or so, it is said, there arises a group of enthusiasts who assiduously collect and research the caricatures and pictorial envelopes. Their notes, however, are rarely if ever published, and die with the collector on the disposal of his accumulation. The authors had been independently

pursuing their researches, and all had realised that it was beyond their individual ability to do justice to the task, it was thus with some relief that they joined company. With the generous aid of many other collectors we have been able to pool their collective expertise and resources and make this attempt at a new definitive work. No doubt the printing of this volume will stimulate fresh interest and bring to light further designs.

Any attempt at producing a truly comprehensive catalogue must be doomed to failure from the outset. We would in particular welcome correspondence and new information from our readers and, should the opportunity arise, will at a later date issue a supplement to the work to take account of new information.

It seemed appropriate to commence the book with a very brief outline of events leading to Mulready's commission, and the production of the envelopes. We have also taken the liberty of adding a few relevant quotations from contemporary press criticism, which do not appear to have been shown elsewhere. We would beg the reader's patience where this information is already well known.

It has proved impossible to list the illustrated envelopes in strict chronological order since dates of publication, and even publishers, remain a matter of some speculation, however, we have attempted to describe the published designs in logical groupings commencing with the true caricatures and subsequent pictorial off-shoots, proceeding through the propaganda envelopes to the later advertising types, finally illustrating a few of the multitude of hand-drawn envelopes. Finally, we have provided in the text references to the relevant major sales of the material and articles detailing the subject.

Chris Jarvis

Key To Abbreviations

(CH)	Charless Hahn's collection
D/S	Date Stamp
(DT)	Donald Turner's collection
EBEPS	Billig Handbook Vol. 35
(GJ)	Chris Jarvis' collection
(HMS)	Harold M. Stral's collection
(HRH or HRH:L)	Harmer's London, auction
HS or H/S	Handstamp
(JGT)	James Grimwood-Taylor's collection
(MER)	Meroni sale of 24th Oct 1952
MS	Manuscript
MX	Maltese Cross
(NPM)	National Postal Museum
(PH)	Phillips, London auction
PJGB	Philatelic Journal of Great Britain
(RB)	Ritchie Bodily
(RC)	Royal Collection
(RL)	Robson Lowe London Auction
(SEY)	Seymour collection
(SHA)	Hassan Shaida's collection
(SG)	Stanley Gibbons
TS	Tombstone stamp
(WK)	Wallace Knox collection
(Y)	Yates sale of Feb 9th 1949

Cover dates are all 19th century.

Auction dates are all 20th century.

Chapter 1

How It All Began

The Mulready

The events leading to the Treasury Competition of 1839 are well known to philatelists and will not be repeated here. Suffice it to say that of the many interesting essays produced for the Treasury Competition, a large number were in envelope form. Five of these designs do, however, seem to us to merit inclusion, providing some insight into the early thoughts on artwork for what was to reach fruition as the Mulready.

1. Cole's design, if Cole was in fact the designer, which was attached to Rowland Hill's report submitted on the 6th of December 1839 (Public Record Office). "The Story of the Penny Black" by the late Tony Rigo de Righi provides further details not only on this and the subsequent essay, but also on many other submissions.
2. Henry Corbould's design for a pre-paid letter sheet, now in the Victoria & Albert Museum. This was produced at Cole's request following a meeting with Corbould on the 7th of December. It was shown to Cole and Hill on the 11th of December, but obviously proved unsatisfactory to them, since the following day Cole met with Mulready to commission a further design.
3. Richardson's essay. Only a single unused example of this exists, offered in the Yates sale as lot 7.
4. Entries by James Wyld and John Dickinson both demonstrate features which were to be embodied in the official envelope.

Solicitor's Private Envelopes

These were the results of private endeavour, coming into use in January, 1840 and again appear to anticipate the Mulready. Their use was, of course, only made financially viable by the Postal Reforms which came into force in that month. All are extremely rare. It was generally accepted until a few years ago that only two types of Buchanan envelope existed. The Wallace Knox collection contained a third, intermediate type, which was believed to be unique. There is, however, another of this type in the Royal Collection. A fourth type has now been found as a front only.

1. Baraclough's design: one only known used in Coventry 23/1/40 (NPM).
2. Buchanan
Type 1, Pre-paid with simple central 'scroll': 17/1/40 (NPM), 22/1/40, 18/1/40, 28/1/40 (RC), 29/1/40, 5/5/40 (NPM), 19/5/40 (RC) (Fig. 1).

- Type 2. Lion & Unicorn + corner ornaments + pre-paid blocks: 16/6/40 (Fig. 2).
- Type 3. As (2) without pre-paid blocks and additional bottom scroll: 10/7/41, 19/7/41 (NPM:one) (Fig. 3).
- Type 4. As (3) with pre-paid blocks added—front only.

Official Parliamentary Envelopes

Free frank privileges for members of the Houses of Parliament ceased with the introduction of Uniform Penny Postage on the 10th of January. After consultation, Rowland Hill arranged for plain printed envelopes to be supplied, probably free, to the members of both houses in their stationery racks. When posted in the official boxes in Parliament they would incur no postal charges. The covers which bore the note "Temporary" ceased to be available from the 5th of May 1840. The designer of these simple envelopes is unknown.

- A. Houses of Parliament one penny and two pence black: Jan. 16th to May 5th 1840 (Figs. 4 & 5).
- B. House of Lords one penny and two pence vermilion envelopes: possibly the same dates, the scarcest of all the types (Fig. 6).
- C. House of Commons envelope one penny black: possibly the same dates (Fig. 7).

Mulready's Commission

It was to Henry Cole that Hill delegated the task of finding a suitable designer and indeed designs for the new postage covers. Hill himself was more than occupied with the practical details of how to implement Uniform Penny Postage, not to mention the obstacles placed in his way by uncooperative Post Office officials. Cole records in his book, *Fifty Years of Public Life*, that he consulted with the President of The Royal Academy and on his recommendation saw "several artists". Among these presumably was Henry Corbould who Cole records seeing on the 7th of December, though his design found no favour with Hill and was rejected on the 11th of December. None of those artists who were interviewed submitted work that was considered appropriate for the task, thus it was finally at the suggestion of Mr. Francis Baring, the Chancellor of the Exchequer, that Cole was instructed by Rowland Hill to approach Mulready.

Mulready must have been Rowland Hill's preferred choice since it has been widely stated that Cole brought to the artist a written brief from Hill as to the desired nature of the design. This brief has not survived, but we can envisage that its contents would closely follow his letter and memorandum of 3 April 1840 to Queen Victoria when submitting the design for her approval. In this letter he states the purpose as...

intended to convey the idea that the measure it assists in carrying out emanates from Great Britain, and that it is a very widespreading benefit, facilitating our friendly and commercial intercourse with remote lands, and bringing, in a manner, our separated brethren closer to the sickbeds and cheerful firesides of home.

The meeting between Cole and Mulready took place on the 12th of December, and Mulready must have worked rapidly since Cole returned to collect the completed sketch on the 15th. Cole's diary records that Mulready, "Had made a highly poetic design for the envelope". That same day Cole, "Took it to Rowland Hill who seemed to like it" and personally adopted it. There is in the Royal Collection an outline pencil design for the Mulready, which is said to be the only sketch of the design by the artist. It was sold at Christies in 1864 with Mulready's remaining drawings.

The design was formally approved by the Chancellor on the 4th of January, and what had been a straightforward process up to this point started to run into difficulties as the actual production process commenced. John Thompson was chosen to engrave the die, but his reputation had been made as an engraver on wood, and he was to find considerably more difficulty in working on the brass die of the Mulready. It was not in fact until the 1st of April that Thompson submitted the first proofs of the die to Hill and Baring. A date whose significance has previously been commented upon! Proofs of the design were submitted to the Royal Academy Council on the 10th of April and met with general approval.

Hill was obsessed with the need to prevent forgery of both adhesives' paper and envelopes, and much of his attention and energies were directed to this end. The type of paper to be used had been known to Hill for some years but it was not until the 13th of April that he struck upon the idea of numbering the envelopes and letter sheets.

The Paper

John Dickinson had been experimenting with paper making from 1803, his first patents being granted in 1807. The silk* thread process was invented in 1828 being patented and used the following year for Exchequer bonds. He had read Hill's 1837 pamphlet on Postal Reform with interest, seeing therein a possible expansion for the use of his silk thread security paper. With this in mind, he had prepared two essays for a prepaid letter sheet using the printer, John Whiting. These were a 1d in pale yellow and a 2d in green which he had widely circulated and subsequently entered in the Treasury Competition. Hill was so impressed with the difficulty of forging this paper that he initially envisaged both adhesives and envelopes being printed upon it, and indeed the contract for paper for both was initially awarded to Dickinson. This contract was withdrawn for the adhesives some three days later after due consideration of the problems that would result if silk threads were to pull loose during printing, the contract for the adhesives' paper going to Stacey Wise. Objections had also been raised by both stationers and papermakers in respect of the monopoly which Dickinson would hold, and in answer to this Hill proposed that the public should have the right to send in their own paper for stamping, which suggestion was not in fact implemented until 1855.

The paper (of two different thread arrangements) was made at Nash Hill on two machines, closely supervised by three excisemen. The paper was

*Recently demonstrated to have not, in fact, been silk.

not without its problems, however, and complaints were made on several occasions as to its quality and the friable nature of the silk threads.

The estimated cost of the paper was 24 shillings and 2 pence per ream; and it was anticipated that 480 covers would require one eighth of a ream (plus 1% wastage) thus costing out at 3 shillings and sixpence.

Dickinson was to produce further varieties of thread arrangements for his paper over the next ten years.

Proofs

It is beyond the scope of this book to provide a detailed resume of the actual printing process and proofs of the envelope. We would direct the interested reader to the articles and books listed in the bibliography at the bottom of this page. What follows is a very brief account of the major relevant proofs.

1. Proof on India Paper before addition of value or side tablets.
State 1: Fainter lines, especially skirt at lower left.
State 2: Stronger lines, especially skirt at lower left.
3. Proof as above but twopence and thick frame lines added. With manuscript Proof.
4. Proof as above but twopence and thick frame lines added.
5. First Essay for the side tablets.
6. Second Essay for the side tablets (Fig. 8).

It should be stated here that the Royal Collection contains a very large and indeed unique portfolio of art-work, proofs and letters relating to the Mulready envelopes and letter sheets. These have not, to our knowledge, ever been written up and no doubt further study of this material will yield considerable information on the production and design process. Mulready's pencil sketch for the design in Fig. 9 is illustrated from this portfolio.

Also illustrated are a few exceptional usages of the Mulready in Figures 10-20AC, some in colour.

Bibliography:

- "The British Postage Stamp of the Nineteenth century" Robson Lowe, The National Postal Museum, 1968
- "The Story of the Penny Black and its Contemporaries" A.G. Rigo de Righi, The National Postal Museum, 1980.
- "The Mulready Envelope" A.R. Jones, Stamp Collecting, 2nd June 1977.
- "John Dickinson" H. Dagnall, Philatelic Magazine, March 1982.
- "Mulready Costings and Distribution" Raife Wellstead, *London Philatelist*: Vol. 91, March/April 1982.

Early Attempts at Caricature Hand Drawn and Coloured Examples

When considering caricatures we are usually inclined to think of the printed envelopes, failing to remember the small but significant number of Mulreadies which bear witness to the imagination of the sender. These have been embellished with minor additions to the original design, perhaps a pipe to a figure here or a pair of spectacles to one there, undoubtedly a fad encouraged if not actually provoked by the contemporary press criticism.

Evans' book illustrates such an envelope which has been "burlesqued" by Theodore Hook. What must be among one of the most interesting of this type dated May 17th and addressed to the artist himself is illustrated in Figure 20. This example is endorsed "tails included" and several contemporary press cuttings have been pasted to the envelope by the sender to reinforce his message. It is interesting that Mulready did not immediately consign it, or indeed the caricature from Robert Hume, to his waste-paper basket, we can but assume that he was able to maintain some sense of humour in the face of adversity. The accolade of the "earliest" of caricatures must surely go to the two examples known dated May 6th, which are respectively partially and completely hand-coloured. One is a one penny envelope used to Ipswich, the other is from Doncaster to London. While not in the strictest terms "satires" they do represent the earliest alterations to the Mulready and for this reason gain mention here. As with so much else in philately it is of course difficult to ascertain exactly when these alterations were made, the possibility must exist that they are later artifacts, of honest or perhaps dubious and commercially based origin!

Actual hand-drawn contemporary cartoons are extremely rare, but Frank Staff's collection had a particularly fine, probably unique, example. This shows Rowland Hill facing up to his opponents, while John Bull stands by encouraging and congratulating him. This caricature which is now in the British National Postal Museum, having been donated by Mr. Staff along with the rest of his collection was used from Wakefield to London in September, 1840, with a 2d blue adhesive. It is illustrated in "The Penny Post".

The only other true caricature that we have encountered is an ink-penned copy of a Spooner No 4, illustrated on page 13 of the Robson Lowe sale of 15th May 1979 as lot 66, which differs in some respects from the original. This was used from Ware to Bildeston on 26th July 1840 and bears a 1d black plate 3 'FE'. It is thought to be of essay status, perhaps even the original art work for the envelope. There are doubtless other examples of pen and ink caricatures in existence, but all are exceedingly scarce.

Press Criticism

While the council of the Royal Academy may have been suitably, or unsuitably, impressed with Mulready's design, their view was very much that of a select aesthetic minority. Neither the national press nor parliamentarians were slow to provide or parade their own opposite conclusions. Almost without exception, the reaction was a hostile one, ranging from the gently satirical to the aggressively scathing.

The response was of such magnitude that by May 12th, Rowland Hill had come to realise that his favoured plan would not be acceptable to the public. As already referred to in the Preface by Robson Lowe, Hill noted in his diary for that day...

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 infusion 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.

Major Evans quotes widely in the last chapter of his book the contemporary newspaper reviews of the envelope. The reader will note that criticism was by no means universal, albeit almost so.

The *Morning Chronicle* of Friday, April 10th, describes seeing a proof impression and found it to be: "A beautiful piece of art; and from its universal diffusion, cannot fail to have an effect on the national taste...."

They go on to state the view, obviously mirrored by Hill, that: "Few will regret the disappearance of the lions and unicorns...."

The *Globe* of 4 May 1840 is also positive in its view, and rather vitriolic towards the *Times* criticism stating: "Our own opinion, that the excellent and eminent artists employed have made the utmost of their space, and found room for very expressive and graceful groups within extremely small compass".

These views were however the exception to the rule, as shown by the several contemporary references to the envelope design from the following periodicals quoted here:

***The Times*, May 2nd Editorial:**

We have been favoured with a sight of one of the new stamp covers, and we must say we never beheld anything more ludicrous than the figures of 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.

***The Times*, May 2nd, Letters to The Editor:**

Sir,—It is 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 very truly,
A LOVER OF THE "FINE ARTS."

Lincoln's-Inn, May 1.

Our correspondent sent us one of Mr. Mulready's envelopes. We really can scarcely "believe our eyes" as we contemplate this monstrous specimen of art run mad.

***The Times*, May 4th Editorial:**

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 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 the picture is more ambiguous. One gentleman in a high-crowned hat seems to be in 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 brown 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 posthorse would be, unless the posthorse 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 hounded, 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.

Morning Post, May 2nd Editorial:

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

The first is a halfsheet, or a somewhat less, of a 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 farther off are some gentlemen on camels, who, we presume, are to supersede the Royal mail omnibii—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 macintoshes; 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 these 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 mailcart; 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 far 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 a 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.

Morning Post, May 2nd, Poem:

PENNY POST STAMP.

Tho' postage one penny, allows us to boast
That this, beyond doubt, is the age of the Post,
Yet we'd rather pay triple-tax all the world over
Than *dish* up our letters beneath such a cover
As now has come out with the stamp of the Crown,
And a special permission to fold upsidedown.
But still these are signals and symbols without
Which allow *upside down* but forbid *inside out*
Which design'd by an artist, who shines as R.A.
Leaves us nothing to praise for our penny to pay;
But when all his flowers of taste have been cull'd

Hansard, May 8th, Chancellor of The Exchequer's exchange with Mr. J. Barneby and Sir Robert Peel in The House of Commons:

POSTAGE STAMPS.

Mr. J. BARNEBY wished to ask a question of the Chancellor of the Exchequer relative to the postage stamps. The sub-distributors at the worst end of the town were charging the public at the rate of 1s. 2d. a dozen for the stamps, and a still higher rate for the stamped envelopes, and they would not supply less than six. They were imposing a tax on the public of 8 or 16 per cent. He wished to know from the Chancellor of the Exchequer if he was aware of this imposition; and if he were aware of it, whether it was with his sanction, and if not, if he would make inquiries into it!

The CHANCELLOR of the EXCHEQUER said, he thought that the hon. gentleman was under some mistake. The parties who sold these stamps were only licensed to sell stamps, and were not stamp distributors. The case stood thus: there were two classes of persons, stamp distributors, (public officers), and certain other parties, licensed to sell stamps, who had the power to charge their own price. But the public had always their own choice, and might obtain the stamps at the Post-office themselves.

Mr. BARNEBY said, what he wished to know was, whether these persons were permitted to charge this extra price!

The CHANCELLOR of the EXCHEQUER said, that question he would answer at once. The officers were to sell at a certain fixed price: but the other parties might sell at what price the public might be unwise enough to give them.

Sir R. PEEL said he wished to ask whether it was intended to retain permanently that ornamental engraving! (Loud laughter, and cried of "Hear, hear.") He had the highest respect for the talents of the artist by whom it had been produced (laughter and cries of "Hear"); he did not in the least call in question the merits of the artist; that was another question. But as to its convenience, he did not know whether the amplification of figures (loud laughter) gave any additional security against forgery, but it would be a great public advantage to select and retain only a portion of them, as they really did curtail very much the space for the address. ("Hear, hear," and laughter.)

The CHANCELLOR of the EXCHEQUER said he was not going into any discussion on the engraving as a work of art. However the

house might seem to have decided on that point, there were other persons who might be supposed to have an opinion on it—namely artists, who had certainly come to a different conclusion. (Hear) Undoubtedly he thought the cover was rather too much hid with figures, and there would not be much expense in altering it. The object of the cover was to afford us much as possible a check against forgery.

Ingoldsby Legends, Poem:

A Row In An Omnibus (Box):

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've to stick on their backs.
Dol-drum the Manager sealed with care
The letter and copies he'd written so fair,
And sat himself down with a satisfied air,
Without delay He sent them away,
In time to appear in "our columns" next day!

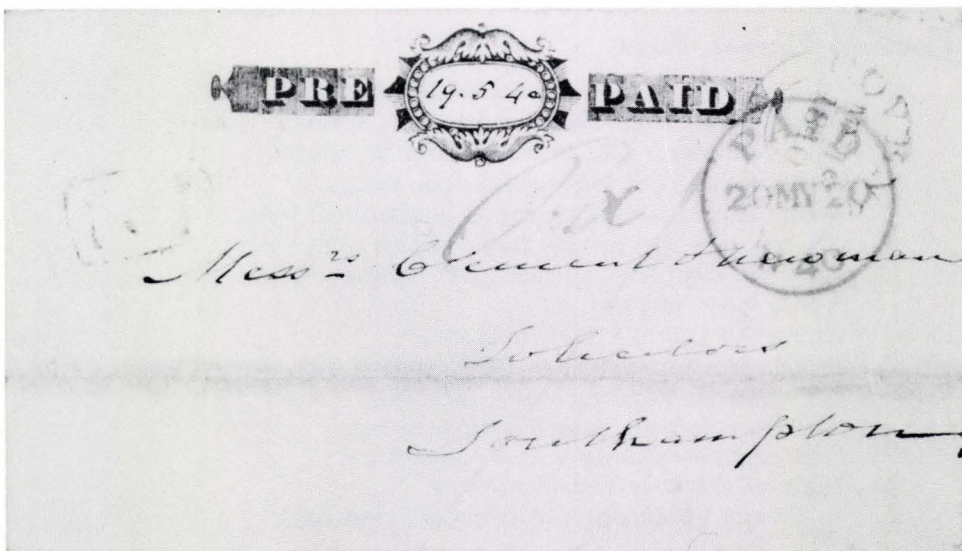
The subsequent appearance of a multitude of caricatures fuelled the demise of the Mulready, so that on July 15th Hill noted in his diary, "Decided to withdraw the envelopes".

This was not in fact implemented until the end of January, 1841, when the One Penny pink embossed envelopes were first placed on sale, the Two Pence blue embossed envelopes being introduced in April of the same year. Some envelopes and letter sheets remained in use by various stamp and tax offices for several years with advertising or other printed matter on the interior, and presumably sold to these offices at favourable terms. This still left a very large stock in the Exchequer's charge so that disposal provided its own problems. The Post Office, as ever security conscious, became concerned about their fraudulent use and expense was again incurred in the construction of special ovens for their destruction. This was accomplished under the aegis of two officers from the excise department. The printing plates and paper were destroyed at the Treasury's order in 1841, while the letter sheets remained on sale until 1844, though the remainder were not destroyed until 1862.

Perhaps it is appropriate to leave the final word to Sir Henry Cole who wrote in his autobiography, *Fifty Years of Public Life*:

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 symbolise 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.



Royal collection

Fig. 1. Type I of the Buchanan Envelope shows a simple scroll with PRE on the left side and PAID on the right.



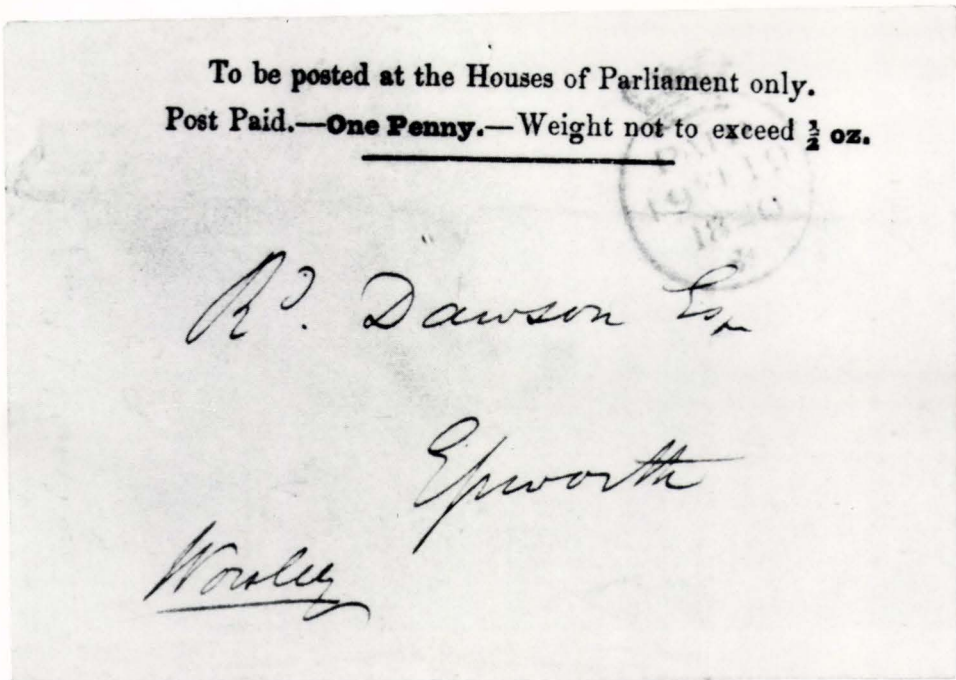
Royal collection

Fig. 2. Type II of the Buchanan Envelope has added corner ornaments, the Lion and the Unicorn, where the PRE/PAID is now placed and a new scroll is now under these devices.



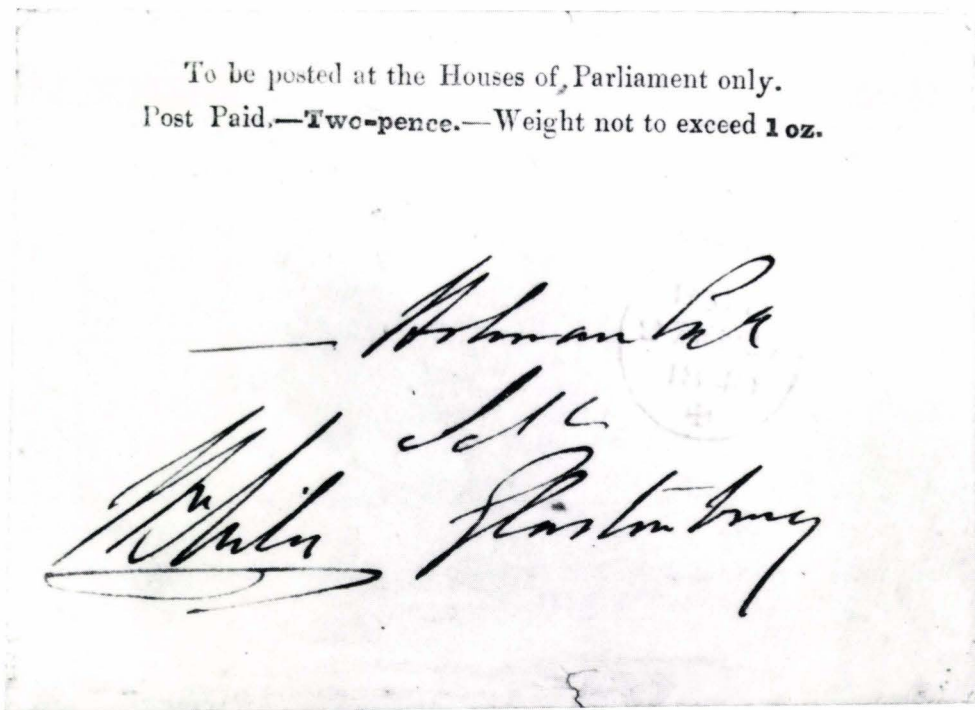
Wallace Knox collection

Fig. 3. Type III of the Buchanan Envelope has a second scroll added at the bottom and without the PRE/PAID.



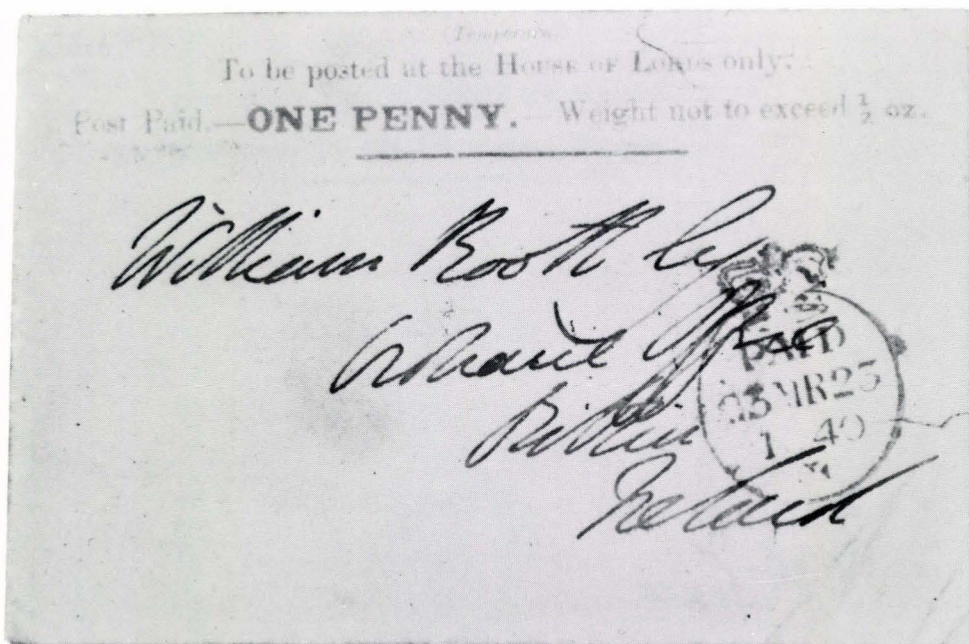
Charles Hahn collection

Fig. 4. One Penny Houses of Parliament Envelope.



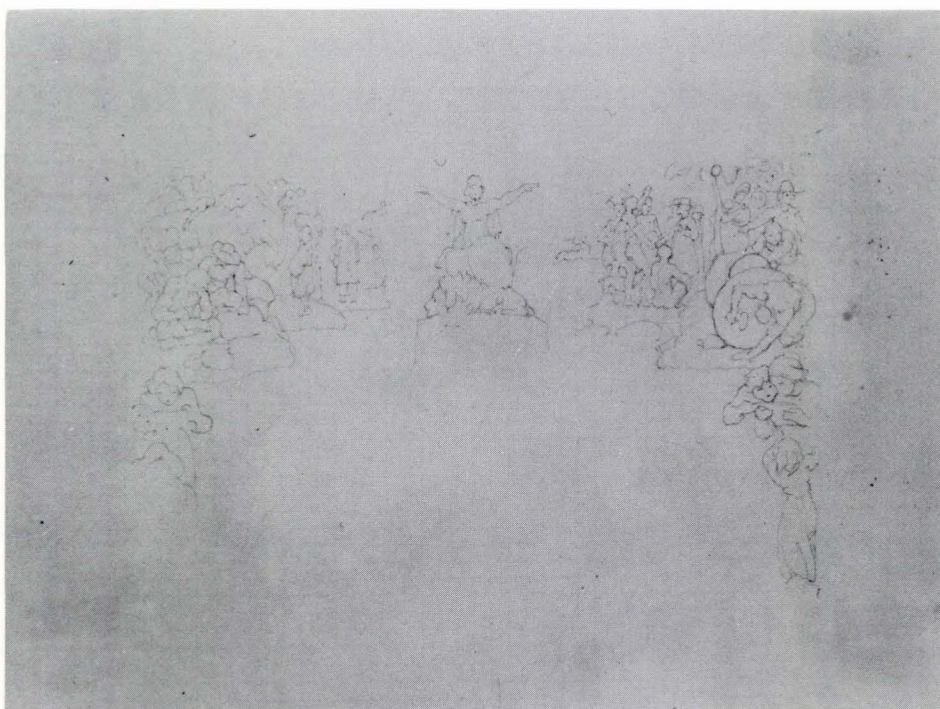
Charles Hahn collection

Fig. 5. Two Pence Houses of Parliament Envelope.



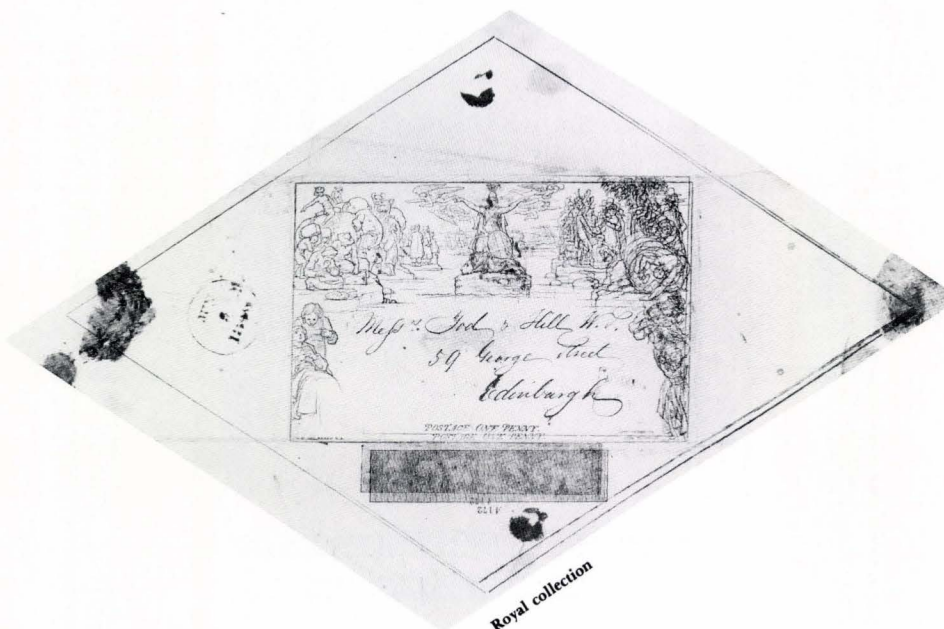
Charles Hahn collection

Fig. 6. The 1d House of Lords Envelope is printed in vermilion, this one addressed in the hand of the Duke of Wellington. Only a single copy of the two penny envelope is known in the Royal Collection.



Royal collection

Fig. 9. Mulready's pencil sketch for what was to become the Mulready envelope is now in the Royal Collectin.



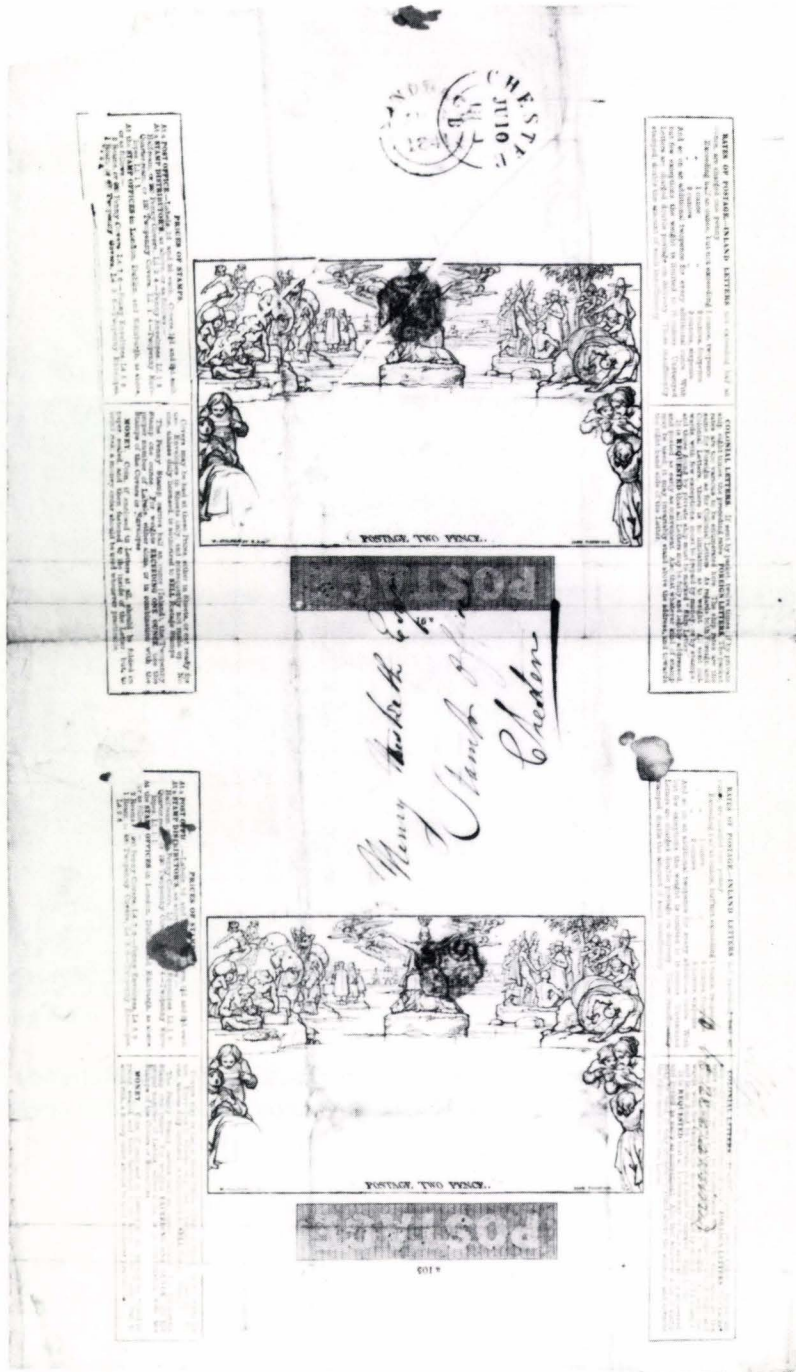
Royal collection

Fig. 10. The only recorded and possibly unique double print of a Mulready, this one an envelope from the corner of sheet, and doubling fades away from the edge of the sheet. Quite possibly all other examples in the same sheet did not show the double.



Hassan Shaida collection

Fig. 13. The only recorded copy of a Penny Black used on a Mulready on the first official day of use, 6 May 1840, which makes it the first day cover of philately.



Charles Hahn collection

Fig. 18. Used Pair of Two Penny Mulready wrappers, now exceptionally rare in private hands, as most examples of used multiples are in the National Postal Museum.



Charles Hahn collection

Fig. 19. The equally spectacular 1d Mulready with 13 Penny Blacks from Plate 1a which missed the Unicorn despite payment of Late Fee.



Fig. 20. Tails drawn on the animals embellished the Mulready Envelope sent to the artist himself eleven days after it was issued. He must have had a sense of humour to have kept it.

Chapter 2

Fores's Comic No. 1 by John Leech

Fores's is probably the best known of all caricatures, and certainly one of the earliest with seven surviving examples known with May dates. The earliest date of use of which we have record is the 20th of May, a particularly fine cover which was shown at the London 1980 exhibition, addressed to Christchurch, Hants, and bearing two 1840 2d blues.

The designer was John Leech, then 23 years of age and while not widely known to the general public, he had already made his mark within artistic circles as a gifted illustrator and cartoonist. The caricature is less aggressive in style than many of its contemporaries and reflects Leech's gentler approach to the medium at this stage of his career.

Leech was born in London on 23 August 1817 to an Irish family, his father owning the London Coffee House in Ludgate Hill. The family were not without means, since he was educated at Charterhouse School where he met and became life long friends with W.M. Thackeray, who was also to produce his own satire on the Mulready. Initially Leech studied medicine at St. Bartholomews Hospital, London, but after a short time he abandoned the academic life for a career in illustrating. Drawing had been a hobby pursued since childhood and he was completely self-taught in his artistic skills.

His first publication was *Etchings and Sketchings* under the pseudonym A. Pen in 1835. A further seven books followed before Fores's envelope. His best known illustrations include those for the *Ingoldsby Legends*, *Cricket on the Hearth* and a *Christmas Carol*. He is also responsible for Comic English and Latin Grammars. He joined the staff of *Bentley's Miscellany* in 1840 and in 1841 contributed his first drawings to the newly established *Punch*. He was a close friend of the first editor, Mark Lemon, and as a regular contributor was a natural choice to produce that magazine's "Anti-Graham" envelope during the campaign mounted against Sir James Graham. The subject of the Secret Office and the postal history concerning this is detailed in a separate chapter.

Leech's artistic signature of a "leech-in-a-bottle" led to the famous misunderstanding with Mulready, quoted in Major Evans' book and related in Frith's autobiography. Mulready was apparently totally unaware of Leech's signature and took his signature motif to imply that he (i.e. Leech) was suggesting that Mulready had accepted the envelope commission for ulterior financial reasons alone. When the truth of the matter was explained to Mulready they are said to have "become the best of friends".

There can be little doubt as to the success of the envelope since a large number have survived unused, and there are currently twenty used examples

known to us. This places the envelope in the same league as Menzies, with perhaps a slightly higher public profile due to the existence of the two sizes of the design.

The envelope was not Leech's only comment upon the new postage system. His cartoon the "One Penny Trip" was published by R. Tyas of London in June 1840. An example of this is known folded and postally used on 19 June 1840 from London to Tunbridge Wells and bears three 1840 1d blacks and is illustrated in "The Story of the Penny Black" by A. G. Rigo de Righi.

Leech usually constructed his drawings from memory, like Richard Doyle, but in the case of the envelope there can be little doubt but that he worked from the Mulready itself. At the time he designed the caricature his work was displaying a well developed social conscience, perhaps the result of his experiences as a medical student, but as he grew more successful his radical attitudes diminished and he aspired more to the bourgeois lifestyle. To the writer his later work appears more conservative and less attractive. Early works for *Punch*, such as "The Poor Man's Friend" and "Cheap Clothing" exemplify this point. Among Leech's contemporary admirers was Ruskin, who praised his effortless style and well executed sketches, points which made him acceptable to Victorian society. In his later life he aspired to acceptance in "fine art" circles, painting in oils and submitting to the Royal Academy. He is best remembered however for his master etching, drawing from the block and use of lithography.

So much for the artist and his background. What follows is a detailed examination of the design, which was on sale in two sizes, the large format issued presumably to advertise the smaller.

The Large Sized Caricature

This has the appearance of a lithograph and measures 33.5 x 22.4 cms at the outer frame lines. At the top, without the frame line, is the inscription "Design for the New Postage Envelopes". Centrally and below the lower frame line is the imprint "London, Published by Messrs Fores, 41, Piccadilly, May 6 1840". In the centre part of the lower design in script are the words "This design has (most respectfully of course) been submitted to Government by an aspiring Artist Muddled-already". This followed by Leech's usual device of a leech-in-bottle and "His Mark" in script. One example seen bears Leech's signature in pencil and is hand-coloured. (See Fig. 21C on page 114.) There are several major, and minor, differences in this large design from that of the smaller envelope. These include:

1. At top left is a seated woman writing pensively.
2. At top right a young boy dances joyfully, clutching in his hand a letter on which we can discern the seal on its reverse.
3. Sign posts at left and right bear the names Clapham and Hampstead respectively.
4. Other variations are apparent on close scrutiny, including the number of winged messengers, the packs on the horses, etcetera. To list these would be tedious and more fitting to a children's breakfast cereal competition. The reader will be spared further details.

The Small Sized Caricature

Unlike most of its contemporaries this was printed as a letter sheet. It measures 15.5 x 10.25 cms at the outer frame lines. The top flap has the inscription "Fores's Comic Envelopes No 1". Note the use of the number 1 and plural in envelopes confirming the initial intention to publish a series. This was however shelved for some months, only reaching fruition later in the year when the Doyle brothers were commissioned to produce the ten envelopes known as the "National" series. There is no central inscription, but the artist's motif is placed centrally just above the lower frame line. Below the design on the lower flap is the publisher's imprint, right way up when the flaps are opened out. This reads "London. Published by Messrs Fores, at their Sporting & Fine Print Repository, 41 Piccadilly,—corner of Sackville Street". Below and to the left of this is: "Printed by J. R. Jobbins, 3 Warwick Court". This printer will be familiar to collectors of Victorian comic notepaper which he produced some years later.

The design differs from the large sheet in the following major respects:

1. A monkey in a cocked hat is seated on the lion's back.
2. In the top left corner—a woefully overladen postman.
3. In the top right corner—a coalheaver with a bell on his arm reads a letter.

Again close scrutiny will reveal other differences from the broadsheet.

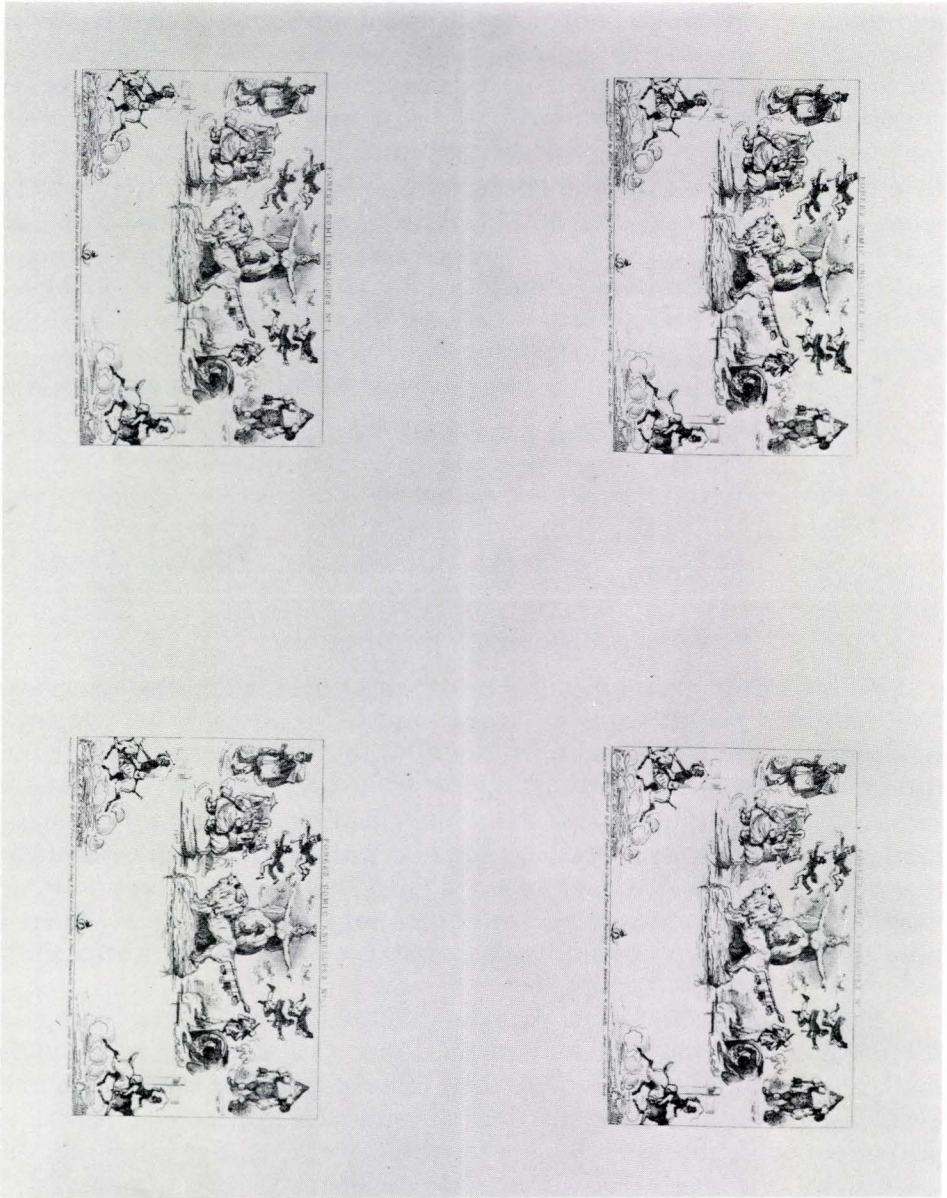
Paper and Printing

Both are printed on unwatermarked, wove paper. Examples of the large type are on a thicker card-like paper, and both are (now at least) of a creamish hue. Printing is in black only, the impression of the larger (lithograph?) being less precise than the letter sheet. Both are known hand coloured, and in the broadsheet the colours used vary considerably from one example to the next. It is worth noting that Richard Doyle's diary confirms that Fores issued his National series coloured, and this lends support to the view that Leech's caricature may have been sold in a similar state. There is no broadsheet known postally used, and all the hand coloured letter sheets are mint.

Major Evans commented that the small design was printed four to a sheet. An unused block of four in the Royal Collection is, as far as the authors are aware, unique (Fig. 21A). Examination of single examples confirms this arrangement, in that two edges are cleanly cut (as if by guillotine) while the other two are roughly separated...suggesting that this was carried out after distribution to the retailer.

Proofs

Over the years several proofs have come to light. This is hardly surprising since many of Leech's preliminary drawings for other pictures are still in existence. Leech was also given to illustrating the fronts of certain of the envelopes he sent to friends. The Victoria and Albert Museum contains just such an envelope suitably embellished and addressed to Richard Doyle.



Royal collection

Fig. 21A. Uncut sheet of four of the small envelope.

The Yates' sale contained a single proof, but no details are given of this in the auction catalogue. Four other proofs have surfaced in the last ten years, which may or may not include that mentioned above.

Two which have recently been offered for sale in London are described here by courtesy of Eric Etkin.

They are endorsed in manuscript:

- A. "Proof No 1" and
- B. "Proof No 1 (after hardening)"

Two other proofs also came to light in Phillips GB sale of June 1975, these show minor differences in etching and are inscribed in pencil with the initials "JL". They were described as "proofs on card" and endorsed in manuscript:

- C. "Proof—first stage" and
- D. "Proof—final stage".

They show minor differences in etching.

Date of Issue

Other people have commented on the apparent erasure of what appears to be the figure "2" in front of the "6 May" on the broadsheet. The 26th has thus always been held to be the date of issue of the design, subsequently altered to coincide with the first day of official use of the Mulready. The authors do not think that the solution is quite so straightforward, since for the letter sheet we have an example known used on the 20th of May, and two others on the 25th. If we assume that the purpose of the broadsheet was in the nature of advertising then it must have been issued at the same time as the letter sheet, if not some days before. This would make the probable date of publication the 16th of May.

If, however, the broadsheet was in the nature of a collector's print—rather in the manner of HB's (John Doyle) efforts—then it might have been issued later, leaving the 26th of May dating accurate. The differences between the two designs, to us, lends credence to the latter explanation.

Leech: Recorded

1. 20/05/40 to Christchurch, Hants, bears two 1840 2d blues at left and right, cancelled with red Maltese Crosses. (Shown at London 1980.)
2. 25/05/40 in Royal Collection.
3. 25/05/40 from London to Laughbrickland. Original adhesive removed and replaced with 1d black plate 4 "QA" centrally cancelled. (RL 9/2/82 lot 544.)
4. 28/05/40 used in London, bears 1d black plate 1a "KE". (ex Yates, ex Meroni lot 375.)
5. 30/05/40 from London to Dublin, adhesive removed. (RL 9/11/82 part-lot 141.)
6. 31/05/40 from London to Watford, bears 1d black "TE" and has scalloped Sunday date stamp. (NPM 1X/25.)

7. ??/05/40 from London to Sheffield, bears 1d black plate 1A pair "OB/OC" with H/S "Bridge St West". (RL Zurich 27/6/85 lot 4056.)
8. 2/06/40. A highly distinctive cover bearing red script "too late" and black "Bond.ST.NO.". When offered in the Yates sale it was described as adhesive removed; when offered in the RL sale of 13/12/79 as lot 3072 it had acquired a fine 1d black plate 3 "FA" which was undetected in its new home! This cover was also in the Mohrmann sale of 18-21/10/77 as part of lot 2132 ex Wallace Knox.
9. 8/6/40 from London to Gloucester, prepaid in cash. (RB) (See Fig. 22.)
10. 12/6/40 From London to Dumfries showing "TP/Temple" and endorsed on the reverse "Do you recognise Sir Watkins on the back of the lion?" Has 1d black "BE". (RL 27/7/77 lot 59) (CH).
11. 23/6/40 within London to Robert Cole Esq. Bank. Bears 1d black at top right hand corner also additional MX cancellation centrally. Almost too good to be true. Illustrated in PJGB March '72 page 25.
12. 10/10/40 from Liverpool to Dunfermline to a (?) Mr. Andrew Prebbles, bears 1d black "?A". (RL 26/1/67 lot 880).
13. 6/11/40 from Belfast to Cork bears 1d black plate 9 "AE" which may not belong. (RL 21/2/67 lot 40)
14. ??/10/41 A front only bearing a defective pair of 1841 2d blues and addressed to Hollywell. (Yates)
15. Date unknown. A front only addressed to Captain Parkinson, 73rd Regiment, Sheerness, cancelled with a red MX and MS "2" which has been crossed out. (RL 8/9/81 lot 1029)
16. Date Unknown. A front only to Mr. James Pyle, Surrey, with 1d black "SJ" (CH)
17. Date Unknown. A front only, damaged, addressed to Ostende with black S/1 "Piccadilly" and red London "Paid" D/S. (Harmers London, 14/8/84 lot 1588.)
18. Date Unknown. A front only, addressed to Oswestry and bearing a fine 1d black plate 3 "CL". (RL 19/1/78 lot 1052)
19. Date Unknown. A defective front only addressed to Malton bearing a poor 1d black plate 3 "KH" cancelled with red MX. Additional "T.P/Mount St.G.S.". (RL 12/4/78 lot 120)
20. Date Unknown. A front only, addressed to a Miss Dorrien, Haresfoot, Great Berkhamstead and bearing a fine black plate 2 "TB" cancelled with a red MX. Additional "T.P./Oxford St. W.O." (HMS)

There also exists a hand drawn imitation of the design drawn by Herbert Sieveking of Hanover and sent to his sister in Brighton on 9 October 1871. (See Fig. 23.)

Rarity

Used examples are by no means uncommon, though quality is the exception rather than the rule. We have listed 20 known to the authors at the present date, but again this is undoubtedly not exhaustive.

Mint letter sheets are seen somewhat more frequently and we would estimate that circa 30 or 40 have survived, few, however, are in clean unfolded condition and most bear evidence of having been stuck in scrap albums, cut down or sometimes both.

The large sized caricature is much less common, though a surprising number have survived. It is difficult to be precise as to the number recorded, since there is considerable risk of counting the same example twice. Certainly there are ten in existence, of which fifty per cent are now hand coloured.



Ritchie Bodily collection

Fig. 22. Smaller Fores Comic Envelope No. 1 (actually a lettersheet) used from London to Gloucester June 8, 1840.



Ritchie Bodily collection

Fig. 23. A hand drawn Fores Comic Envelope No. 1 used from Germany to England in 1871.

Chapter 3

The “Broadsheet” Caricatures

A number of the imitations of the Mulready were issued as neither letter sheets nor envelopes. From their large size it is clear that they were not originally intended for postal usage, although inevitably a few sporadic used examples have come to light to prove the contrariness of man! A few that have been seen are of very dubious provenance, adhesives and postal markings being an obvious later addition, only a minority of those “used” would appear to be authentic.

There are two possible explanations of their function; either as an advertisement for a similar smaller type (i.e., Thos. White’s large design) or as a collectors’ print, able to stand on its artistic merit and/or wit (i.e., HB). Fores’ Comic No 1, by Leech, may well have been intended to fulfill both functions. They are placed together in this chapter by virtue of size alone to aid in a logical classification and can thus be seen to be a markedly heterogenous group.

Those dealt with under this broad heading are by: HB, Phiz, Thos. White, Spooner, Fores, Hodgson... and finally, for want of a better resting place, that by Thackeray. The *Penny Post Newspaper* cartoon and the large print by Jacob Bell are dealt with in other places.

John Doyle (“HB”)

John Doyle was born in Dublin in 1797 and entered the drawing school of the Dublin Society, studying with the miniature painter John Comerford, which training was to prove invaluable in his later caricature work, requiring as it did exact observation and precise draughtsmanship. Initially his work was for the most part as a sporting painter specialising in portraits of horses.

He moved to London in 1821 pursuing a career as a portrait and miniature painter, but by 1827 was becoming established as a political caricaturist, encouraged by Thomas McLean, to whom he had submitted work and who was later to become his publisher. The death of Gillray in 1815 and the movement of Cruickshank from cartoons to book illustration had left a void in the field of political satires. Though Doyle’s work was of a very different style from their aggressive almost cruel prints, he found and was able to capitalize on a ready market. Unlike his predecessors, Doyle drew with chalk upon stone in the then new medium of lithography, which allowed the subtle detail of his sketches to be more faithfully reproduced. His success was such that McLean commenced the publication of a numbered series of his etchings in 1829, and this continued uninterruptedly

to 1851, the year of the Great Exhibition, when Doyle retired, having published a total of 917 lithographs in the series.

Doyle's humour has been described as refined and gentlemanly in nature, with many classical and literary allusions, scarcely aimed at a mass market. The lithographs being issued in multiples of three or four, approximately monthly, for a select and sophisticated clientele. By 1851 the political climate had changed with the advent of periodicals such as *Punch* which appealed to a wider audience and brought about a return to a more robust style of caricature, so that Doyle's style had become dated. He had, however, succeeded in tutoring his sons in drawing and these new developments in comic style were to find an admirable exponent in his son Richard, of whom more is written in a later chapter.

Some explanation is doubtless required for the pseudonym "HB". This being formed by the initials JB being placed twice one above the other, then conjoined. In the early part of his career his identity was concealed and became a matter of no little public speculation. It was advantageous to him to be able to view the social and political scene in a dispassionate manner, hence the retention of the pseudonym, though he remained politically non-aligned throughout his life. A letter from Macaulay in 1831 refers to the mystery concerning the identity of "HB" and comments very favourably on the skill of the unknown artist. Doyle was to enjoy 17 years of retirement before his death on 2 January 1868, by which time he had seen his son successfully take up the mantle he had laid down.

This is not the only lithograph in McLean's series to allude to postal events. No. 603, issued on 18 July 1839, refers to the changes being brought about by a vociferous section of the populace, and hints that this might prove to be a heavy burden on the public purse.

The caricature of the Mulready is No. 639 in the series (Fig. 23AC), published on 26 May 1840, the date also traditionally held for the large Leech design. The print closely follows the layout of the original and is pessimistic again with regard to the need for new taxation to make good the subsidy for the postal reforms. Outside the frame line at the left hand side is "Published May 16th, 1840 by Thos McLean, 26 Haymarket" and at the right "A. Ducote, Litogr. 70 St. Martin's Lane".

Major Evans describes the characters represented in the design by quoting from "The Descriptive Key" to Doyle's work published in 1844 by McLean. Lord Palmerston (Foreign Secretary) replaces Britannia above the lion, and at right shouting "Hurrah for repeal" is the face of Daniel O'Connell, clearly keen for repeal anywhere. There is some debate as to the nature of the seated gentleman at bottom left; but comparison with other works by Doyle suggests that it is the Duke of Wellington who had been Foreign Secretary under a previous Conservative Government, and was in opposition at the time. In the background there are references to "Temperance Pledges" and a devil-like figure marks out the "N.W. Boundary" at the right hand frame, below him a cask of whisky is being opened. The Chancellor of the Exchequer, Sir T. Baring, is reading the news of the Post Office deficit to Wellington.

The design measures 33.6 x 24.1 cms approximately at the frame lines

and is printed on thick white paper. The authors have no record of any used example. Reference has already been made to the select market for Doyle's lithographs, which was usually by subscription, it will thus be obvious that examples are extremely scarce. There are records of only six, one being in the Royal Collection. It is possible that further copies exist in non philatelic hands in bound volumes of Doyle's works...such a set may be found in the British Library. The example in the collection of Ernest Yates was an "autographed copy" with the names of the parties represented being written in pencil in the margin.

Hablot Knight Browne ("Phiz")

Hablot Knight Browne was born the 12 July 1815 to a middle class family descended from Huguenot refugees who had Anglicised their name. The family's fortunes had significantly declined during the economic slump which followed the war with France and culminated in the Battle of Waterloo. He was sent away to school in Suffolk where he received considerable encouragement in the pursuit of his artistic talents from one of his masters, the Rev. William Haddock, with whom he was to maintain a lifetime's friendship. On leaving school, Browne's brother-in-law, Bicknell arranged for him to be placed as an apprentice in an engraving company and paid for his indentures. It was in this post that he learned his basic skills in drawing, design and engraving so well, that in 1833 he was awarded the "Isis" medal by the Society of Arts for his set of engravings of John Gilpin's ride.

This early recognition encouraged him to set up on his own the following year, for it had become clear that his talents lay not just in engraving the works of others, but in his own right, with his own etchings. Bicknell's financial intervention was once again necessary, this time to release him from his indentures, and the way was clear for him to commence work on commission.

He worked, initially, upon "The Cathedral Churches of England and Wales", but his illustrations appear only in the first two volumes of that lengthy work since during the preparation of the third he had already commenced work on illustrations for Dicken's "*Pickwick Papers*". It was in this partnership as illustrator to Dickens that he was to become best known to the general public, and the author held him in no small regard since it was George Cruickshank that he had succeeded. The then unknown John Leech, applying to Dickens for work, received a reply stating that he would not be employed for "*Pickwick Papers*" since "...the task is in the hands of a gentleman of very great ability".

Browne actually took over the task of illustrating the novel during the fourth installment of the serialisation. Contemporary accounts make clear that up to this point the novel had made no great impact and it was his illustrations that "brought it to life" and public acclaim. The relationship between writer and artist was indeed one of mutual benefit. He continued his association with Dickens, going on to illustrate "*Martin Chuzzlewit*", "*Dombey and Son*" and "*David Copperfield*" and novels for many other authors, among them Mayhew and Ainsworth. Browne took the pseudonym

“Phiz” while illustrating Dickens’ “Sketches by Boz”, feeling that this was complementary to the author’s *nom de plume*.

The caricature measures 35.5 x 25.4 cms and is in black on white thick card-like paper. Evans’ book illustrates the design by means of a reduced block originally used to illustrate the catalogue of an exhibition of “English Humourists in Art” held in 1889. The block does not appear to have “fallen into the wrong hands” for no forgeries or reproductions of any sort seem to have come onto the market. A very detailed description of the caricature is provided by Major Evans. We cannot improve on this in any respect and would direct the reader to a perusal of his book. The “gibberish” on the books below Britannia remains as unintelligible to us as it was to Evans. In general the design copies the outlines of the Mulready envelope with many political and literary allusions but it is far more complex as befits a larger design. Even the Mulready envelope itself is present at the lower left hand corner being looked at with some astonishment by the recipient. One further point worthy of the reader’s attention is the particularly charming signature used by “Phiz” at the lower right of the design.

The design is an undoubted rarity, with only one known used and probably no more than five examples recorded. There are two in the Royal Collection: the used example in black on white and one hand-coloured (Fig. 24C). The Yates collection had two uncoloured, one of which is in the author’s possession and illustrated.

Thomas White (Sometimes Known as CJG’s)

This is described in some detail in the chapter on “White and the Postage Envelope Series”.

Fores’s Large Caricature (by John Leech)

This is fully described in the chapter on Fores’s Comic No. 1 envelope.

Spooner’s Large Caricature

The two varieties of this are detailed in the chapter on the publications of Spooner.

Hodgson

This is an extremely rare design unmentioned by Evans in his book, indeed research has only revealed two references to it. One is in the catalogue of the Yates sale (as lot 210) and also in Sir John Wilson’s book “*The Royal Philatelic Collection*”. Both of these examples are hand-coloured and they may well be one and the same. An illustration of the envelope, apparently uncoloured, may be found in “*The Romance of the Postage Stamp*” by Gustav Schenk, translated into English by Mervyn Savill and published by Jonathan Cape in 1962. The origin of this example is not made clear, but it does seem that an uncoloured copy exists.

The broadsheet measures 30.5 x 22.9 cms and is printed in black on white, the general design closely following that of the Mulready.

The inscription, in the place for the address, reads:

Hodgson's
Rejected Design
For An Envelope

This Design was to have been adopted by the
Post Office Commission,
but by some Mistake, Wos-'ent.

Britannia is placed centrally, playing the piano and singing "I want money".

Below her the Lion sits on the Union Jack shield smoking a pipe and with a tankard to his left.

At top left the "man in the moon" reads a letter.

At top right a postman is delivering a letter to two elephants. He is saying "Now Mr. and Mrs. Elephant, Zoological Gardens, twopence if you please!" they reply "We've got no small change, ask Mr. Wombwell for it".

At lower left a man seated at his writing desk inscribes "This is to inform you that business is improving at Newgate in the hanging way. We have now two murders per week upon the average and thanks be praised the number is increasing. Yours etc, affectionately J. Kelith".

At lower right a postman in uniform delivers a letter to an elderly lady in a bonnet. She says "Goodness! Mr. Doubleknokk, won't you get cold in your stomach going naked like that?" He replies "O no mum! It's the Government Dress. Hat, coat & waistcoat & no trousers" (Fig 25C).

Thackeray

William Makepeace Thackeray was born in India in 1811, the son of an administrator in the East India Company. His father died when he was four years of age and William was sent home to England the following year. His mother remarried one year later but did not return to England to join him until 1820.

His years at private boarding schools were less than happy, though he did meet and befriend John Leech during his time at Charterhouse. He went up to Trinity College, Cambridge in 1828, leaving after three enjoyable years without taking a degree. This early separation from his family and the competition for his mother's affection may have been in part responsible for his ultimately ironic sense of humour. His time at Cambridge was followed from 1831 to 1833 by the study of law at the Middle Temple, and subsequently, art in Paris. For a short time he was the Paris correspondent of his stepfather's paper, but when this failed he returned to London in 1837 to pursue a career as a journalist. It was while in Paris in 1836 that he married a penniless Irish girl who was to bear him three children. One of these died in infancy and after the birth of the third his wife became severely mentally disturbed. She was never to recover, spending the rest of her days with friends in the country. Thackeray thus lived the existence of a widower, relying much on club life and increasingly devoting his time to his

daughters. He contributed to various magazines from the 1830s, but is best known for his major literary works which include *Barry Lyndon* (1844), *Vanity Fair* (1847), *The History of Pendennis* (1848-50) and *The Newcomes* (1853-55).

So much then is fact, but with regard to his caricature much is oral history, reproduced here as it has been handed down, impossible to check or even to discover the original source. We would ask that it be taken as anecdotal in nature and probably less than fact!



Charles Hahn collection

Fig. 26. An example of the Thackeray caricature. Really an etching, this one is pull number 44.

Legend has it that Thackeray originally drew the design on the back of a dinner menu, and since the detail is so close to the original one must assume that he had a Mulready at hand to aid him. A line block is subsequently said to have been made by a Mr. Tregaskis of Holborn, and according to Sir John Wilson's book this was submitted to Henry Cole, though for what purpose is unclear. A limited edition was then run off which has generally been stated to number 100, but it would appear that the actual figure was 120. Examples bear a pencil annotation on the reverse, (sometimes the obverse), of the number within the edition... (i.e., 7/120). It is printed on India paper and most known examples have been foxed or damaged to some extent. It measures approximately 25.9 x 33.8 cms but precise dimensions cannot be given since the frame lines are somewhat irregular, making measurement difficult.

The block was apparently defaced immediately after this series had been made and is then said to have been sold to someone in America. Printings

were however made from the defaced block on laid type paper... presumably to satisfy collector demand at a later date. Both are in the nature of prints with no attempt at envelope or letter sheet form. None are known postally used and the defaced block print is as hard to find as the original. Both original and defaced types are in the Royal Collection though Major Evans makes no mention of the caricature. Some years ago the late Tony Rigo de Righi told the author of his pleasure in obtaining a pair for the National Postal Museum in London at what he considered a bargain price for a caricature of such distinguished pedigree. Examples of the original printing have come to auction approximately fifteen times within the last ten years, which gives some indication of its rarity.

Chapter 4

Menzies' Caricature

Menzies' must be among the best known of all caricatures, and, along with Fores's Comic No 1, the most popular. The authors have records at the present date of 17 used examples and seem to find or are notified of a new example every six months. The list is obviously as yet far from exhaustive. Mint examples are even more plentiful and we would estimate that fifty or more have survived.

The caricature was published by John Menzies (1805-1879) the founder of the present day chain of stationers and newsagents, one of the few original publishers to have survived to this era. He was the classical self-made Victorian man, raised in humble surroundings and acquiring success through personal industry and imagination. He attended the Royal High School, Edinburgh and was apprenticed to the firm of Sutherland in the Calton near Edinburgh Jail at the age of fifteen. In 1830 he moved to London to gain greater experience, working for Charles Tilt of Fleet Street, returning to Edinburgh in 1833 on the death of his father. This left him as the sole provider for his step-mother and two sisters, but undeterred by this he took courageous step of going into business in his own right. This at a time when failure could mean penury and the debtor's prison. His first premises were at 61 Princes St, on the corner of Hanover Square, a "good" address at the heart of the publishing trade. His stay in London had provided useful contacts in the literary trade and his eyes were firmly set upon the wholesale trade, realising the untapped potential for expansion with the newly found literacy of the population. He devoted himself initially, however, to the general stationery needs of the populace and set up a borrowing library.

By 1840 business was sufficiently good for him to employ a male clerk fulltime, and he was actively publishing prints commissioned by himself, in addition to books. His range of publications was wide, from "Vignette Views" of the Scottish Lakes to steel engraved landscapes. Some were published alone, others in association with Charles Tilt and Marcus Ward. It would appear from examination of the Scottish addresses from which the majority of the used caricatures emanate that this was a solo venture, and that they were not sold by his contacts in London.

He was, as might be anticipated, a methodical man, and all his transactions are duly recorded in his "Publishing Book", a plain covered school jotter still in the possession of the firm. It has not yet proved possible to find any entries relating to the envelope, but the possibility remains that we may yet discover the name of the artist and other relevant material from a contemporary source. He was also to publish pictorial notepaper of various

Edinburgh and Scottish town scenes, later in the 1840s.

It would not be appropriate in this chapter to delve deeper into the history of the man or the firm but for those who wish to learn more we would recommend the book published in 1983 on the occasion of the firm's 150th Anniversary entitled *The Making of John Menzies*. This book offers a rare insight into the world of booksellers and printers in the Edinburgh of the 1840s, and is filled with much ancillary material for those with an interest in the minutiae of the trade of those days.

The Envelope

The envelope was published in late May or early June of 1840, the earliest date of use known being the 6th of June. Five other examples are currently known bearing June dates.

The caricature is printed in black on wove paper of a slightly buff tinge, in envelope form and measures 13.3 x 8.2 cms at the frame lines. Deraedemaker copies are commonplace and printed on white laid paper, both these and the original have pointed tips to the diamond they form when opened out. The cutting lines are strong on the original but weak on the imitation. It is probable that the envelopes were printed in sheets but no multiples exist to confirm this supposition.

Viewed side-by-side the impression of the original is altogether softer overall and does not, of course, bear Deraedemaker's imprint. Other minor variations may also be detected on close examination. A word of caution must be proffered here in that imitations are being sold as originals with the imprint skilfully erased, though the inevitable disturbance of the paper can usually be seen under a lens.

One point which has not been commented upon before is that the original has the initials "HIN" present in small print below, and outside, the frame line of the figure seated at the right lower front. These are constant on all states of the original and we suspect them to be the artist's initials.

States

Several printings were made which can be differentiated as follows:

State 1 A) Menzies inscription in large print—length 48 mm.

B) Menzies inscription in small print—length 39.5 mm.

State 2 Menzies imprint is absent. It is replaced by that of Lawrie & Knight and the lower front now reads "Sold by Lawrie & Knight, Edinburgh".

On the interior of the envelope is the standard advertisement for the firm. It is identical to that on the Hume's comic series.

Colouring

Only one hand-coloured example is recorded, this being in the Royal Collection and is probably the individual work of the purchaser. We have seen a Deraedemaker copy sold as an "original" which had been luridly coloured in a manner more reminiscent of the 1960s than the 1840s and in which the paintwork all but obscured the tell-tale imprint.

Proofs

A proof was offered in the Yates sale as lot 215 and there is one in the Hahn collection which may be the same (Fig. 29). This is identical to the issued design in all respects, but bears no publisher's imprint. It is conceivable that this is not a proof, but rather an intermediate printing for Laurie & Knight before that firm added their name and advertisement.

Major Evans refers to the strong tradition that George Cruikshank produced an envelope design. The two side flaps are copies of his work, taken from the "Comic Almanack" but there is no evidence that the remainder of the design is his, and comparison with his other work renders this unlikely. The case must thus remain, appropriately for a Scottish envelope, "non-proven".

Recorded

1. 6/6/40 from Edinburgh to Cheltenham with 1d black plate 1A "HH" (RL 13/12/79 lot 3076)
2. 13/6/40 from Belfast to Strabane with "Pd 1d" in red in M/S (RB)
3. 14/6/40 from Kelso to Strabane with M/S "Paid 1d" (RL 21/2/67 lot 43).
4. 15/6/40 from Edinburgh to Wadham College, Oxford, cancelled by H/S "1" and "Paid at Edinr" CDS and "Castle/Street" (RL "Minimus" sale 8/7/80 lot 68).
5. 19/6/40 used within Edinburgh (CH).
6. 22/6/40 Royal Collection (State 2).
7. 5/7/40 from Edinburgh to Inverness (?) with large H/S "2" (Meroni lot 377; Yates lot 219).
8. 13/7/40 from Dumfries to Edinburgh with 1d black plate 3 "GD" (Sotheby's 5/7/77 lot 130).
9. 17/7/40 to Mount Mellick with 1d black plate 1B "IG" tied red MX, blue circular "Mount Mellick JY 17 1840" and red diamond shaped "1M JY 16 40" (Harmer's 4-6/2/74 lot 72).
10. 18/7/40 from Edinburgh to London with "Paid at Edinburgh" CDS and "Paid" T/S of Jy 20 1840 (Harmers London 19/10/77 lot 124).
11. 18/9/40 Royal Collection (State 1).
12. Oct. 1840 from Lanark to Falkirk with M/S "4" on face and H/S on flaps (Phillips 19/3/76 lot 36).
13. 3/11/40 from Bicester to Eton College with 1d black plate 8 "JK" affixed at lower right and cancelled with red MX (RB).
14. 17/4/44 to Miss M. Menzies of Perth, adhesive has been removed. (RL 25/1/67 lot 885).
15. 30/12/48 with blue York CDS and 1841 1d red with 1844 cancellation (Meroni lot 376).
16. Unknown used with 1d black "IR" (?) to Captain Watkins, Regent St., London (EBEPS).
17. Unknown National Postal Museum (IX:28).

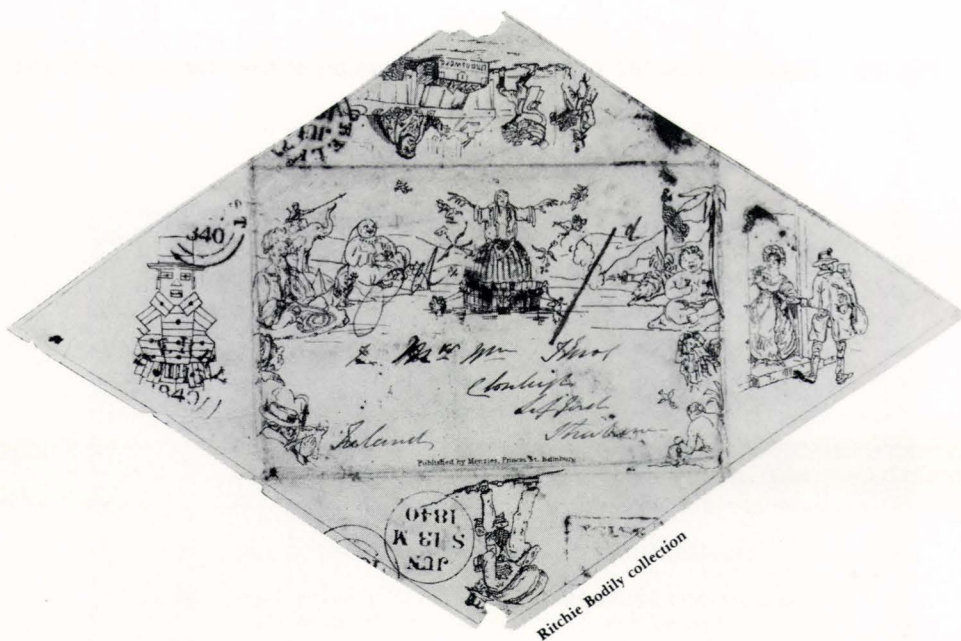
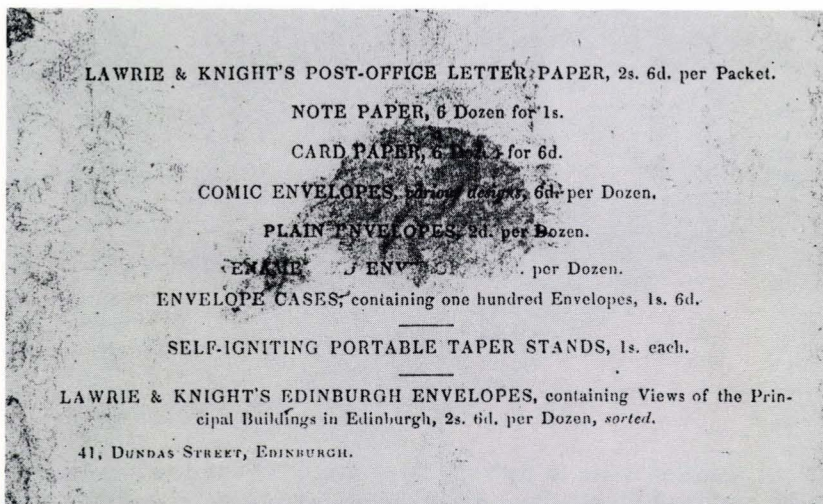


Fig. 27. A Menzies State IA with the large inscription shows the final 'h' of Edinburgh and the full stop faint and almost invisible, as is common, on a cover used Belfast to Strabane, Ireland June 13, 1840.



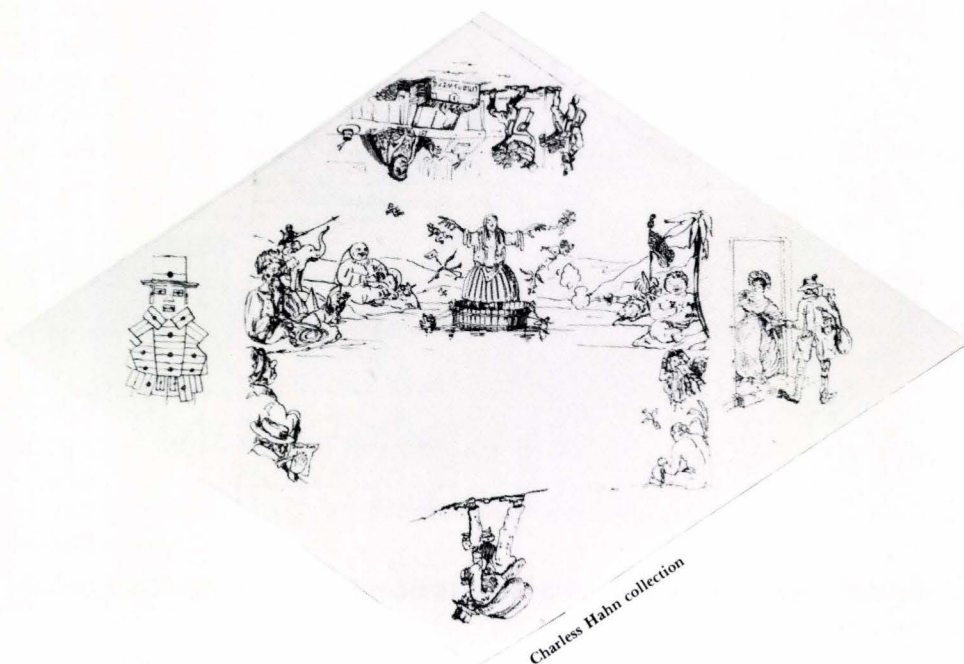
Fig. 28. Penny Black used on a Menzies from Bicester to Eton College, with the small inscription.

Fig. 29. Inscription on the Lawrie & Knight version of the Menzies Envelope.



Charles Hahn collection

Fig. 30. Imprint on inside of the Lawrie & Knight Menzies Envelope.



Charles Hahn collection

Fig. 31. Proof of the Menzies without inscription.

Chapter 5

Southgate

Almost nothing is known of this firm, other than their address in 1840 being at 164 Strand, London, and that they operated a library. For a firm which produced such a highly successful series of six caricatures this seems more than a little surprising, since over seventy used examples have been documented and it is patently clear that more exist. All attempts to obtain further information regarding the background of the firm, artist and printer have however been totally frustrating and unsuccessful. Presumably the firm owed its success to being the earliest publisher of a series in the capital city, and bringing its designs onto a market in which interest was still strong.

Artists

Numbers 1 and 5 were drawn by Frederick Froome and engraved by Madeley, while numbers 2, 3, 4 and 6 were apparently designed and also engraved by Madeley alone.

Paper and Printing

All the designs were issued as envelopes and measure approximately 12 x 8.3 cms at the frame lines. Printing is in black on unwatermarked slightly buff paper of wove type. Partially or fully hand-coloured examples are seen, but it is doubtful if the envelopes were actually sold in this state, it would seem more likely that the senders were responsible for this embellishment.

Inscriptions

These vary from one design to another as follows:

- | | | |
|-----------------|--------------|---|
| No. 1 (Fig. 32) | Lower left: | "FREDK.FROOM" |
| | Lower right: | "MADELEY LITH" |
| | Centrally: | "Published by J. W. Southgate Library,
164, Strand. 1840" |
| No. 2 (Fig. 33) | Lower left: | "MADELEY.DEL." |
| | Lower right: | "E.T.LITHO." |
| | Centrally: | "Published by J. W. Southgate Library,
164, Strand. June 6th." |
| No. 3 (Fig. 34) | Lower left: | "MADELEY.DEL." |
| | Lower right: | "E.T.LITHO." |
| | Centrally: | "Published by J. W. Southgate Library,
164, Strand. June 6th." |

- No. 4 (Fig. 35) Lower Left: "MADELEY.DEL."
 Lower right: "E.T.LITHO"
 Centrally: "Published by J. W. Southgate Library,
 164, Strand. June 8th. 1840".
- No. 5 (Fig. 36) Lower right: "FREDK.FROOME DEL"
 Below this and without the frame line
 "MADELEY LITHO".
 Centrally: "Published by J. W. Southgate Library,
 164, Strand. June 12th".
- No. 6 (Fig. 37) Lower left: "MADELEY.DEL ET LITHO".
 Centrally: "Published by J. W. Southgate Library,
 164, Strand. June 17th 1840".

Date of Issue

This would appear to be from late May or early June 1840, with the earliest date of use recorded being the 3rd of June for an example of No. 1.

All are known used in June 1840, and the earliest dates of use are not at variance with the dates, where detailed, on the envelopes themselves as listed above.

Proofs

Proofs numbers 1, 3 and 5 were present as lot 220 in the Yates sale. A further pen and ink sketch of design number 1 exists in a UK collection which may be quite simply an artist's reproduction or alternatively the original artwork. A set of six are described as being in a private collection according to the PJGB of March 1972.

Examples Recorded

No.1: "Pick-Pocket"

- 3/6/40 from London to Henbury, Macclesfield with 1d black plate 3
 "FB" (SEY) (RL 10/7/84 lot 2041)
- 9/6/40 from Scarborough, blue CDS (Y)
- 9/6/40 from Exeter to Totness (SHA)
- 10/6/40 used within London (HRH ? no further details)
- 11/6/40 used to Coventry (Harmers 19/10/77 lot 125)
- 11/6/40 from London to Bristol missing three flaps (SG 15/11/72
 lot 276)
- 12/6/40 Oxford to Worcester (WK-79)
- 25/6/40 London to Nottingham (Y)
- 4/7/40 London to Chippenham (WK-79)
- 7/7/40 used within London with 2d Blue (RB)
- 11/7/40 from London to Coventry (PH 21/6/84 lot 77)
- 13/7/40 from Winchester to Leeds (DT)
- ?/7/40 from Woolwich to Sligo, adhesive placed at centre reverse and
 cancelled with Maltese cross. See similar use of No 4 design. (CH)
- 14/8/40 from Cirencester (Y) (MER)

- 31/12/41 from Cirencester as 14/8/40 with 1d red (Y) (MER) Entire addressed to Aylesbury (WK-79)
- A front used with 1d black (Y)
- A front of a Pen & Ink imitation of No 1 used with 1d black to Ireland (Y) no date.
- No date used to Howden with HS “2” on front and TP/Chief Office (RL 12/10/65 lot 64)
- A front used from London to Cullompton, No date (RL 19/2/80 Part-lot 200)

No. 2: “Ladies School”

- 23/6/40 Entire used Dublin to Baltinglass (RB)
- 9/7/40 used in Cardiff with 1d Black plate la “LE” may not belong (RL 10/7/84 lot 2042)
- 11/7/40 from London to Warwick (Y) (RL 27/1/54 Idiens collection)
- 30/7/40 from Lincoln to Atherstone (DT)
- 15/8/40 used Le Havre to Toulouse in France (Y) (RL 19/2/80 lot 201)
- 15/8/40 used Le Havre to Toulouse in France (Y) (RL 19/2/80 lot 201)
- 29/8/40 from Baileyborough to Dublin H?C (WK-79)
- ??/8/40 from Salisbury to Whitby with two 1d blacks plate 5 “EA” and “EB” affixed at lower left and right and tied with MXs (PH 19/9/85 lot 12)
- 5/10/40 from Chelmsford to Lincolnshire (Harmers 19/10/77 lot 127)
- 25/11/40 from Exeter to Devonport with pair of 1d Black Pl 6 “JA’JB” (SHA)
- 12/6/41 from Bromsgrove to Worcester with 1d black (WK-79) (CH)
- 19/9/43 no details (MER)
- A front used with 1d black (Y)
- No date from Bagshot to Hamburg, restored with parts of flaps of reprint (RL 18th May 1965 lot 116)

No 3: “Peg-Leg Sailor”

- 27/6/40 used within Cambridge (RB)
- 29/6/40 from Cambridge used with 1d black (Y) (MER)
- 21/7/40 defective from London (Y)
- 12/8/40 from Moffat to Lockerbie (DT)
- 12/9/40 from London to Dublin, adhesive removed (RL 9/11/82 part-lot 141)
- 1/4/42 from Stroud to Huddersfield (SHA) (Harmers 19th Oct 1977 lot 128)
- 20/6/43 from Swindon to Bristol (WK-79) (MER)
- No date used from London to Delhi (RL 12th Apr 1978 lot 115)
- No date front addressed to Pewsey, Wilts with 3 margin 1d black plate 2 “01” with red MX (SG 8/11/73 lot 26)
- 3/12/1928 used in London, no postage paid (DT)

No. 4: “Blarney-Stone”

- 11/6/40 from Oxford to Salesbury (RB)
- 16/6/40 from London (?) to Barnes (CH)

- 27/6/40 to Lincoln, defective (Y)
- 23/7/40 from Cheltenham to Trewithian with 1d black plate 4 “KL” (?) (DT)
- 25/7/40 from London to Jersey with two 1d blacks (WK-79)
- 3/8/40 from Woolwich to Sligo, adhesive placed in centre of reverse and cancelled with manuscript “cross”. See similar use of No 1 design to same addressee. (CH)
- 17/9/40 from Balina to Lancashire (Harmers 19th Oct 1977 lot 129)
- 26/12/40 from Bristol (Y)
- 27/2/41 from London to Kilkenny, to Captain Maitland in 24th Regt, with 1d red plate 5 “M?” (RL 12th Apr 1983 lot 76)
- 14/3/41 from Bagshot to Melrose with 1d black (WK-May 79)
- No date fro Halifax to Bolton le Moors cancelled with red Maltese cross (SHA)
- No date from London to Kingstown (FL 27th Feb 1979 lot 111)
- No date from Cork to Killeagh stamp removed (RL 28th Sep 1976 lot 54)
- No date a front used from London to Stafford (RL 19/2/80 part-lot 200)

No. 5: “Pickwick”

- 20/6/40 from Holborn to Kent (Harmers 19th Oct 1977 lot 130)
- 16/7/40 used in Seaforth, Liverpool, hand-coloured and with 1d black plate 2 “HI” lifted and hinged, may not belong. (SHA) (RL 8/9/82 lot 1030)
- 20/7/40 from Holborn to Folkestone (SHA)
- 18/8/40 to Sunbury bearing 1d black on flap (RB)
- 19/8/40 from Gravesend to Leeds (RB)
- 1/10/40 used within London (Y)
- 24/11/40 from Cambridge to Suffolk (WK-79)
- 12/4/41 from Swindon to Bristol (MER) (DT)
- No date used with 1d black from London (Y)
- No date used within London, Chislehurst (RL 27th Feb 1979 lot 112)

No. 6: “Papal”

- ?/6/40 from London to Leamington (RL 11th Jan 1961 lot 102)
- 13/7/40 from Brighton to Russell Sq., London with 1d Black plate 6 “PA” (CH)
- ?/8/40 no further details, part envelope (PH 19th Oct 1977 lot 129)
- 5/8/40 from Merthyr to Cardiff (RB)
- 19/9/40 from Montrose to Elgin (RL 18th Apr 1984 lot 29)
- 4/10/40 from London to Chertsey (WK-79)
- 8/10/40 used in London with 1d black (Y)
- 2/11/40 no details (MER)
- 4/11/40 from London with 1d black (Y)
- 22/10/41 from Bristol to Hayle, Cornwall (SHA)
- 8/11/41 from Cirencester with 1d red (Y)
- No date used to Southwell, Notts with 1d Black “IJ” (SHA)
- No date used “inside-out” from London to Suffolk and bearing 1d black “OE” (?) with framed “TP/Woolwich EO” (RL 12/4/78 lot 117)

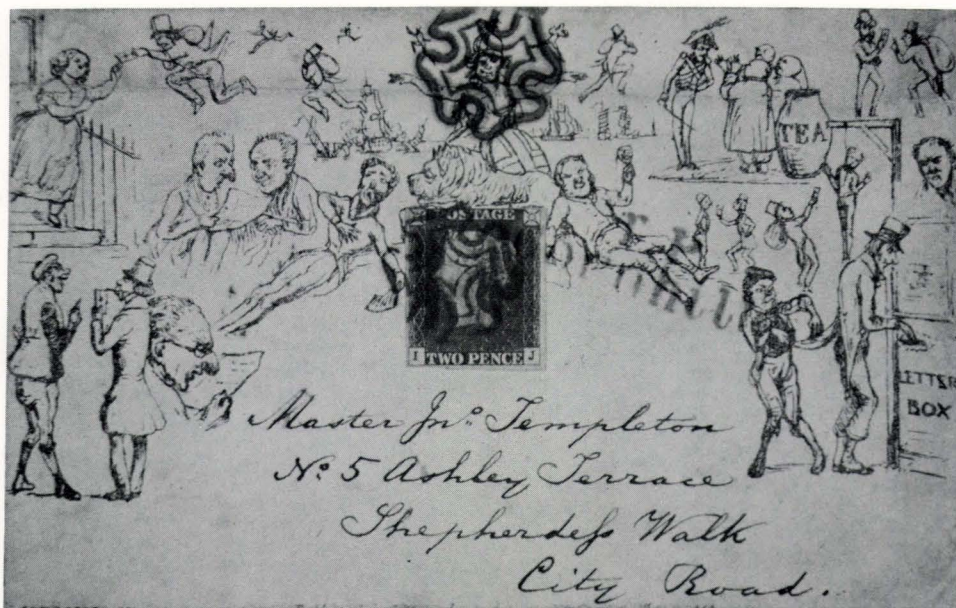
The Yates collection contained what may be described as “contemporary imitations” of designs numbers 3 & 4. Moens imitations of all six designs are not hard to find, they are printed in black on both white and yellow laid papers. The Royal Collection contains hand-coloured examples of types 2 and 3, and refers to “early” and “late” impressions of number 1.

An unused set exists in which all envelopes have been addressed to a lady at Boyle, Co. Roscommon but not placed in the post.

Forgeries

The interested reader is directed to the article by Charles Hahn in the *Philatelic Journal of Great Britain* of June 1977 (pp. 34-38), which details these forgeries that are offered under a bewildering number of descriptions.

In simplistic terms these forgeries vary as follows: Southgate No 1 is labelled as “No 3”, while No 2 is labelled as “No 4”. The paper is wove and the design of a close likeness to the originals though differing in detail on close scrutiny. The “box” on the rear of the envelope differs in size and detail from that of the genuine envelope. Other forgeries by the same forger are described under “Spooner”, and possibly by the same forger, under “Fores”.



Ritchie Bodily collection

Fig. 32. Southgate No. 1 used with 2d 1840 within London 7/7/40.



Fig. 33. Irish use of Southgate No. 2 from Dublin to Baltinglass, 25/6/40.



Fig. 34. Internal use in Cambridge of Southgate No. 3 on 29/6/40.



Ritchie Bodily collection

Fig. 35. Southgate No. 4 used from Oxford to Salisbury 11/6/40.



Ritchie Bodily collection

Fig. 36. User preferred not to spoil the design of Southgate No. 5 with the Penny Black, so he placed it on the reverse, on 18/8/40 cover to Sunbury.



Ritchie Bodily collection

Fig. 37. Used from Merthyr to Cardiff, 5/8/40, this Southgate No. 6, replaces Britannia with the Pope.

Chapter 6

Spooner

Little background information is known about the firm other than that it was an established sporting print dealer and stationer, and a child's game produced by the firm has been seen in the Museum of London. At that time, 1847, it was at 379 Strand. The firm is known to have produced a large sized caricature (in two states) and fourteen extremely popular small envelopes. It also issued a series of political cartoons in the manner of HB's series, and some of these at least refer to postal matters.

Dates of Issue

Analysis of the earliest dates of use suggests that the small envelopes were issued in two or perhaps three groups. We would suggest that numbers 1 to 6 were issued at the end of July 1840, with a probable "essay" of No. 4 known used in late July... perhaps the original artwork pressed into postal service by the designer. Numbers 7 to 12 in September 1840 and 13 and 14 probably a little later.

"Early" and "late" impressions of No. 1 are in the Royal Collection; while numbers 1 to 7 exist with and without numbers in the same collection. All are known hand coloured and the few that have been examined by the author have been constant from one example to another.

Designers

H. Hurst designed Numbers 6 and 13, but the artist responsible for the others is unknown.

Proofs

Proofs of numbers 1, 3 and 6 are known coloured, also uncoloured plate proofs of the same numbers on thin paper, no. 6 alone being pasted on thin card. The Yates collection sale contained proofs of numbers 1 to 6, uncoloured, as lot 243. Eleven further proofs were described as being in a private UK collection in the PJGB of March '72.

Large Design

Two varieties exist which differ only in respect of the inscriptions. Both measure circa, 35 x 24 cms at the frame lines of the main design. The design is well described in Evans book and this will not be repeated here. The artist is believed to be Harold Heath hence the "HH" signature at lower left.

A. As illustrated by Evans, with "A Non Premium Design For The

Postage Envelope" at the top Fig. 39).

B. The "A Non Premium..." inscription is absent, and the base is labelled "A Sketch Of The New Postage Envelopes With The Latest Improvements Etc..."

Examples of both types in black and white are in the Royal Collection, also an additional hand coloured example of type B (Fig. 38C). There is one copy of the broadsheet (type B) known used on 29 May 1840 from London to Ardee, several months before the earliest known date of use of any of the small envelopes.

Small Envelopes

There is a series of fourteen all issued plain and hand coloured. Contemporary imitations are sometimes offered wrongly described as "proofs".

Small Envelopes: Recorded Examples

No. 1: (4)

- 4/12/40 used with 1d Black(SB) Morton-in-Marsh CDS to Tenbury, Worcestershire (Fig. 40) (CH)
- 16/12/40 from London to Marazion, Cornwall cancelled by "Paid" TS DS (RL 11/1/84 lot 50)
- 10/1/41 from Swindon to Elcombe with 1d Black plate 2 "TJ" (WK) (RL 15/5/79 lot 63)
- No date used with 1d black (Y)

No. 2: (6)

- 26/8/40 from Dublin to Mrs. Porter, Trim, with HS "Paid" and MS "1" (WK) (RL 15/5/79 lot 65) (Fig. 41) (RB)
- 12/9/40 from Dublin to Thos Dennis, Baltinglass cancelled with "Paid" HS and MS "1" (WK) (RL 15/5/79)
- 17/11/40 no details (RC)
- 11/6/41 from Milford to Portarlinton with MS "1" part of back missing (WK) (RL 13/12/79 lot 3087)
- No date to Clapham Common, London with MS "2" postage due (RL 13/9/66 lot 389)
- No date to Leamington bearing 1841 1d red plate 2 "SA". (RL Zurich 17/6/85 lot 4057)

No. 3: (6)

- 24/8/40 from Newcastle on Tyne with 1d Black "IC" (?) (Y)
- 12/10/40 from Edinburgh to Pennycuik (Y) (MER) (WK) (RL 13/12/79 lot 3088)
- 18/10/40 from Liverpool to Paignton with 1d Black (RL 13/9/66 lot 390)
- 12/2/41 no details (RC)
- 19/2/41 from London to "Lieutenant G. C. Adams, HMS Magicienne, Malta or elsewhere" or flap missing (Y)
- No date to Warminster with 1d Black "EE" (Fig. 42) (NPM)

No. 4: (Fig. 43) (6)

- 26/7/40 Hand Drawn Design In Ink (?) Essay Status, slightly different from the published design... possibly original artwork(?) from Ware to Bildeston bears 1d Black plate 3 "FE" (WK) (RL 15/5/79 lot 66) (RL 12/10/65 lot 65)
- 15/8/40 from Dublin to Miss Saunders, Baltinglass with boxed "Paid" and MS "1" (WK) (RL 13/12/79 lot 3089)
- 12/10/40 from Cambridge to Bristol (Y) (MER)
- 19/2/41 to Lieut Adams, HMS Magicienne, Malta or elsewhere via Falmouth (MER lot 380) Note identical use of No. 3 (??)
- No date to Sheffield, stamp removed. (No auction details but lot 134.)
- No date used with 1d Black plate 1 "IB" second state (RC)

No. 5 (9)

- 21/7/40 a front, used in London with MS "1" (RL 25/1/83 lot 36)
- 7/8/40 from Dublin to Thos Dennis, Baltinglass (RL 21/2/67 lot 49)
- ?/8/40 from Preston Brook to Lipton with 1d Black plate 7 "DC" (PH 13/10/83 lot 27)
- 16/11/40 from Forres to Bakewell endorsed "paid" with MS "1" (WK) (RL 15/5/79 lot 67)
- 12/12/40 from Sleaford with 1d Black (Y) (MER)
- 14/7/41 used locally in Dromore, Ireland with 1841 1d red "QF". (RB)
- 25/12/41 Dolgelly to Henley-on-Thames with 1d Red (Fig. 44) (SHA)
- No date from North Shields with 1d Black (Y)
- 1841 no other detail, red Boston Ship MS per Royal Mail Steamer from Liverpool to Boston via Halifax. (MER lot 378)
- 12/4/45 from Spilsby to Southwell double rate paid (MER lot 383)

No. 6 (7)

- 3/8/40 from Brighton to Kensington, cancelled by "Paid" CDS and oval framed "DP1" (RL 11/1/84 lot 51)
- 5/8/40 from Dublin to Trim, without charge marks, adhesive removed (WK) (RL 15/5/79 lot 69)
- 18/8/40 to Miss Saunders, Baltinglass (RL 21/2/67 lot 50) (Fig. 45) (RB)
- 26/8/40 from Honiton with 1d Black (Y)
- 14/12/40 from Swindon to Wroughton with 1d Black plate 2 "TG" (WK) (RL 15/5/79 lot 68)
- No date front only (Idiens collection 1954)
- 13/4/43 from Carlisle to Portman Sq, London showing "More to Pay" handstamp in red and again in red ink also TS type red "Paid" (SG 16/11/72 lot 279) See No 14 in RB collection same address.

No. 7: (1)

- 19/10/40 from Stratford on Avon to Miss Saunders, Baltinglass possibly adhesive removed (WK) (RL 13/12/79 lot 3090) (Fig. 46)

No. 8: (2)

- 9/12/40 from Dublin to Thos Dennis, Baltinglass cancelled with boxed “Paid” and MS “1” (WK) (RL 13/12/79 lot 3091) (Fig. 47) (RB)
- 19/5/41 from Dublin to Cheshire with 1d red (Y)

No. 9: (4)

- 24/9/40 front, from Newcastle on Tyne to Bishop Auckland, forwarded to Stockton (Y)
- 12/2/41 defective copy from Newcastle with H/S blue “2” postage due (y) (MER)
- 13/10/41 to Thos Dennis, Baltinglass with boxed “Paid” and MS “1” (WK) (RL 13/12/79 lot 3092) (Fig. 48) (RB)
- 7/9/43 used with 1d Red (RC)

No. 10: (5)

- 28/11/40 Richmond (County Sorting House CDS on face, London on reverse) to Thrapston, Northants with 1d Black “QA” (CH)
- 8/1/41 from Dublin to Thos Dennis, Baltinglass cancelled with boxed “Paid” and MS “1” (WK) (RL 13/12/79 lot 3093)
- 28/6/41 from Kilkenny to Dublin (Y) (NPM)
- 11/9/43 no details (RC)
- 2/3/47 from Newton Stewart to Olney, Bucks with 1d red (Fig. 49) (RB)

No. 11: (2)

- 23/4/41 from Dublin to Thos Dennis, Baltinglass with boxed “Paid” and MS “1” (WK) (RL 13/12/79 lot 3094) (Fig. 50) (RB)
- No date no details, front only with 1d Black (Evans) (RL 24/7/41 lot 321)

No. 12: (2)

- 17/9/40 from Harrogate to Halifax with 1d Black plate 2 “AE” (Fig. 51) (Y) (MER) (WK) (RL 13/12/79 lot 3095) (now in SHA)
- 28/11/40 to Thos Dennis, Baltinglass (RB)

No. 13: (1)

Previously believed to be unknown in used condition, there was none in the Wallace Knox collection, which the owner commented upon at exhibition.

- 30/3/88 used within London, hand coloured, (Fig. 52C) (RB)

No. 14: (2)

- 26/5/41 from Dublin to Thos Dennis, Baltinglass cancelled with boxed “Paid” and MS “1” (WK) (RL 13/12/79 lot 3097)
- 29/12/42 from Carlisle to Portman Sq, London (Fig. 53) (RB) Same correspondence as No. 6 used 13/4/83

Forgeries:

See article by Charless Hahn in PJGB Vol 87 No. 2 of June 1977 pp. 34-38.

Contemporary or possibly circa 1890 imitations of Spooner Nos. 4 and 5 with imitation Southgate flaps, numbered 2 and 1.

Later imitations of No. 2:

- a) Inscribed "Postage One Penny" in black (Y)
- b) Inscribed "Postage One Penny" (two: one in blue and one in gold) (Y)
- c) Inscribed "Postage Two Pence" (two: both in blue, different size and position of denomination.)

Correspondences:

A very significant number emanate from several "finds"; in particular those from Dublin to Baltinglass:

- a) To Thomas Dennis, numbers 2, 5, 9, 10, 11, 12 & 14.
- b) To Miss Saunders, numbers 4, 6 & 7.

ie, all except numbers 1, 3 & 13 from the same correspondent.

Other significant correspondences are:

- From Dublin to Miss Porter, Trim: 2 & 6.
- From Carlisle to Portman Square, London: 6 & 14.
- From London to Lt H. G. Adams, HMS Magicienne, Malta: 3 & 4.

Proofs recorded:

- Nos 1 to 6 offered as lot 243 in Yates sale.
- Further proof of No. 1 "as issued" (Y)
- "Proof" No. 1 hand painted (SHA)
- "Proof" No. 3 hand painted (SHA)
- "Proof" No. 6 hand painted (SHA)
- "Plate Proof" No. 1 on thin paper (SHA)
- "Plate Proof" No. 3 on thin paper (SHA)
- "Plate Proof" No. 6 on thin paper pasted on cardboard (SHA)



Offered to be MULLED in Wood for Ten shillings, by which the Public would have been gratified and some hundreds of Pounds saved

London: Published by William Clowes, 25, Abchurch Lane.



Royal collection

Fig. 39. Large Spooner design type A from the Royal Collection. Unfortunately, the legend at top, "A Non Premium Design For The Postage Envelope" has been trimmed.



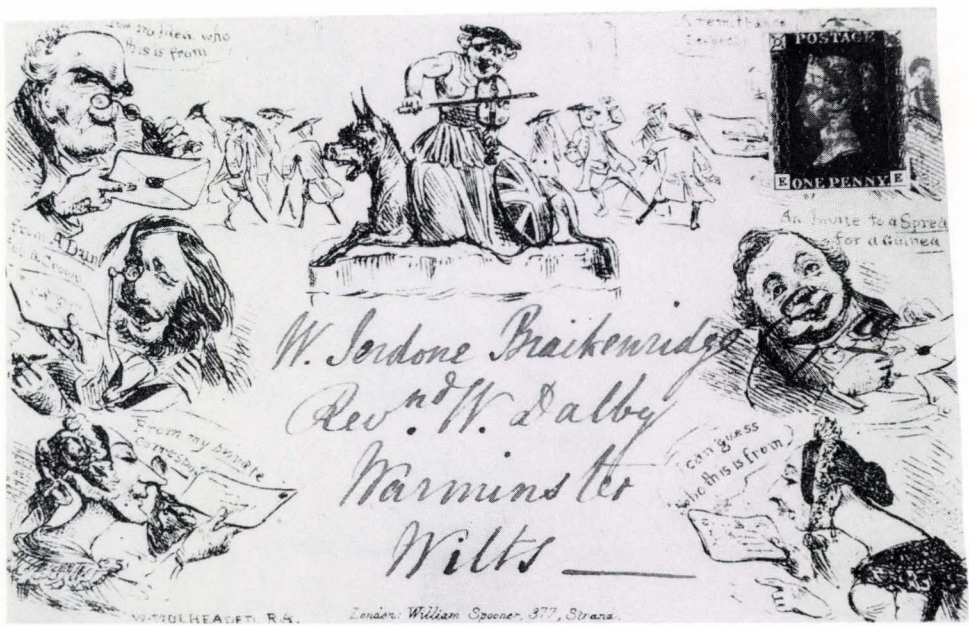
Charles Hahn collection

Fig. 40. Spooner No. 1 used with Penny Black from Moreton-in-Marsh to Tenbury.



Ritchie Bodily collection

Fig. 41. Spooner No. 2 used from Dublin to Trim, 26/8/40.



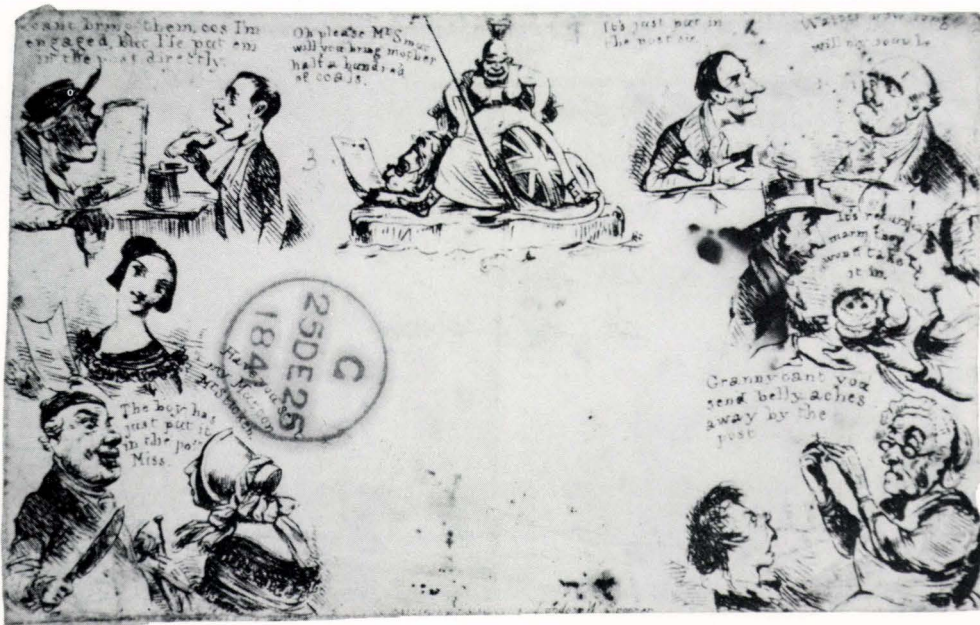
National Postal Museum

Fig. 42. Spooner No. 3 used with a Penny Black to Warminster.



Charles Hahn collection

Fig. 43. Spooner No. 4.



Hassan Shaida collection

Fig. 44. Spooner No. 5. The sender placed both the Penny Red and the address on the reverse of the 25/12/41 cover Dolgelly to Henley-on-Thames.



Ritchie Bodily collection

Fig. 45. Spooner No. 6. Used Dublin to Baltinglass 18/8/40.



Don Turner collection

Fig. 46. Spooner No. 7 used with Penny Black Stratford on Avon to Baltinglass, 19/10/40.



Richie Bodily collection

Fig. 47. Spooner No. 8 used Dublin to Baltinglass 9/12/40.



Ritchie Bodily collection

Fig. 48. Spooner No. 9 used Dublin to Baltinglass 13/10/41.



Ritchie Bodily collection

Fig. 49. Spooner No. 10 used 2/3/47 with Penny Red from Newton Stewart to Olney.



Ritchie Bodily collection

Fig. 50. Spooner No. 11 used from Dublin to Baltinglass 23/4/41.



Hassan Shaida collection

Fig. 51. Spooner No. 12 used with Penny Black Plate 2 on 13/3/41 from Harrowgate to Halifax.



Ritchie Bodily collection

Fig. 53. Spooner No. 14 used from Carlisle to London 29/12/42.

Chapter 7

Fores's Series

S. W. Fores founded the fine art publishing firm Fores & Co. in 1783, which by 1840 occupied premises at 41 Piccadilly and had specialized in the sale of sporting prints. Mention has been made in a previous chapter of the envelope designed by John Leech which was intended as the first of a series.

For reasons no longer apparent, Leech was not commissioned to produce this series. It may be that the success of the Comic Envelope No. 1 had produced further work in illustrating books. At any rate it was to the virtually unknown Doyle brothers, Richard and James, that Fores turned for its "National Series" of envelopes, as they were then known.

Their father, John Doyle ("HB"), would have been well known to the publishers, however it was a bold step to entrust the design of the series to such young and untried youths, Richard being but fifteen years of age at the time. In his *Journal for 1840* Richard records that the commission was received on the 11th July, proofs of the first four were ready by the 15th, but those for the Musical and Coaching design were unsatisfactory. Major Evans' book reproduces in some detail the entries from the journal relating to the trials and tribulations in the production of the envelopes and it is apparent that more than one printer was used by Fores before all the designs were satisfactorily produced in envelope form. Study of Richard Doyle's *Journal* can be enthusiastically recommended to the interested reader since various motifs used in the envelopes will be seen in an early state. The original manuscript of this work is in the British Museum, and some discrepancies with regard to the dates given for certain events are apparently due to a "fair copy" of the book being produced by Richard prior to its publication the ensuing year. The book was reprinted in facsimile form in 1980 by John Bartholomew & Son Ltd. in association with British Museum Publications and can still be fairly easily found on remaindered book lists.

A few words on Richard would not go amiss. He was the second eldest of John Doyle's three sons and by far the most talented. His artistic training was an informal one, and his education by private tutor. The world he moved in was that of comfortable upper middle class fashionable London. Within three years he was to become one of the principal artists on the staff of the newly-published *Punch* and illustrations for Dickens, Thackeray and Ruskin were to follow.

Richard, or Dick as he was generally known, came from a staunchly Catholic Irish family and *Punch's* later anti-papist campaign was to create a crisis of conscience... so that in 1850 he resigned from his position with *Punch* and devoted himself to book illustrating and fine art. By 1878 his

career in book illustrating had come to an end and he was a frequent exhibitor at the Royal Academy, painting invariably in watercolours.

There can be no other envelopes about which more is contemporarily known than this series. The *Journal* even records Richard going to see the first six envelopes displayed in Fores' window, "some of them being coloured in a very flaming and extraordinary manner". Certainly all were issued both plain and hand coloured and could be purchased as a set of ten packed in a special gift box.

The envelopes were certainly well received, numbers 1 to 6 being put on sale on Tuesday the 8th of September and attracting a particularly favourable review in *The Times* the following day, so that Fores commissioned a further four, showing good commercial acumen for subject matter in having the "Civic" envelope ready for Lord Mayor's Day, and the Christmas design in the shop by early December. This latter design must surely be the fore-runner of the present day Christmas card, anticipating the "Horsley" card by over a year, but this fact seems frequently overlooked.

The Envelopes

The envelopes are printed in sheets of six. A unique unsevered sheet is in the Royal Collection (Fig. 54). This consists of the numbers 1, 2, 3, 5, 6 and 7. (Number "6" bears no number).

The sheet arrangement was obliquely in two rows, and measures 36 cms vertically and is shown below. Each envelope edge is 18 cms. There are two inscriptions, both enclosed in rectangular frames. That at lower left reads: "Fores's National Envelopes 1st Series", and at lower centre "National Series". It will be noted that all, except the Coaching envelope, are numbered. The sheet layout is:

Coaching	Shooting	Racing
Dancing	Courting	Musical

Publication Dates

Number 1 to 6	1st September 1840
Number 7	unknown
Number 8	9th or 10th of November.
Number 9	end of November.
Number 10	early December (designed on the 26th November).

Proofs

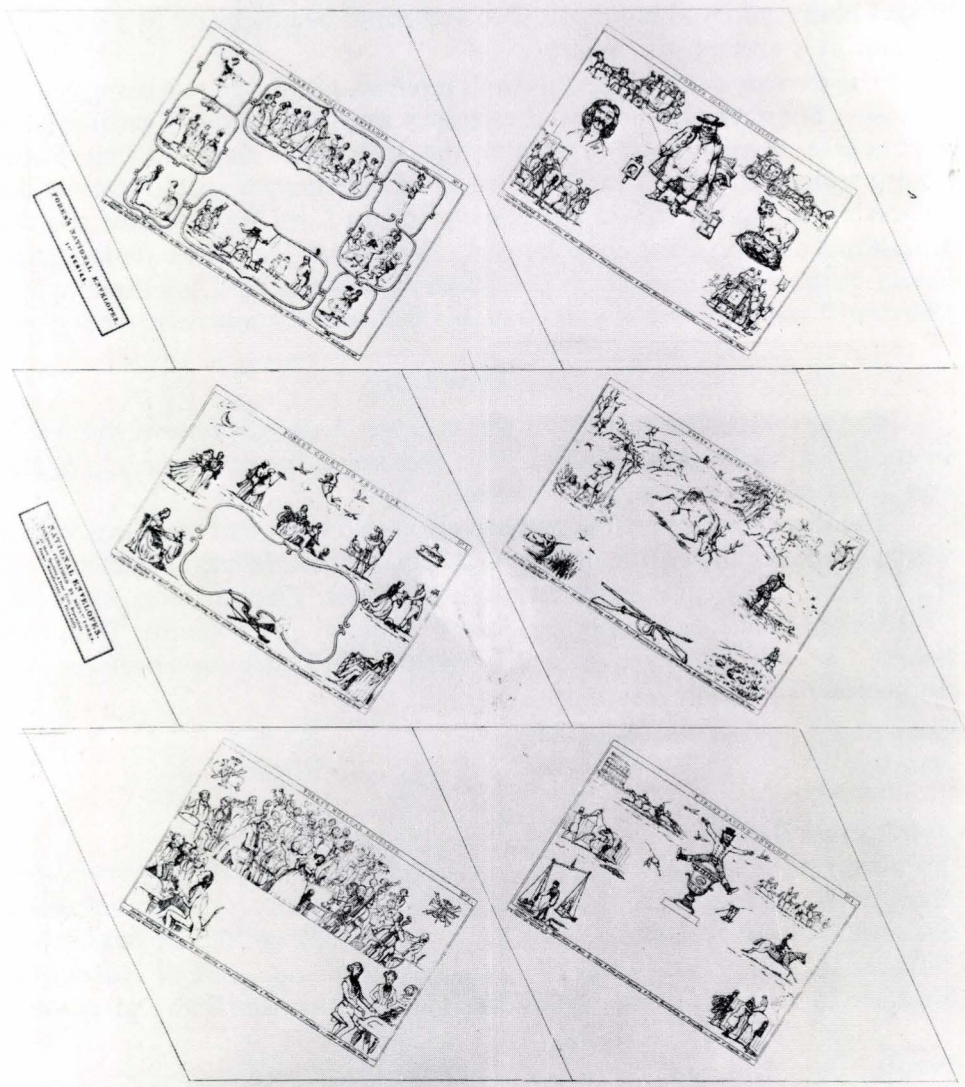
The PJGB of March 1972 refers to "proofs" of numbers 1, 3, 4, 5 and 6 in a private collection. We have no record of other surviving artwork.

Recorded

—"EDKU" represents earliest date known used. The brother designing each envelope is given after the subject.

No. 1. "Courting" John Doyle. (Fig. 55.)

—EDKU: 6/9/40 from Ryde with adhesive removed. (Yates lot 273)

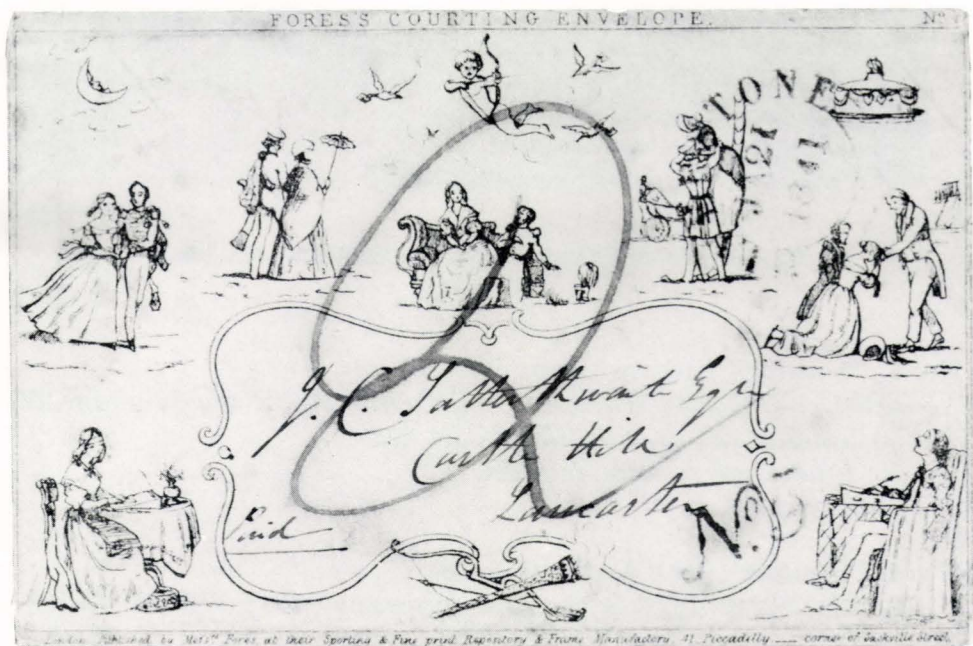


Royal collection

Fig. 54. The unique sheet of six Fores's National Envelope shows printing arrangement.

Other examples known used:

- 24/10/40 no further details
 - 20/11/40 used in London bearing a good 1d black (Yates lot 275)
 - 29/11/40 from Windsor to Beverley cancelled MS “2” and Windsor CDS. (RL 13/12/79 lot 3102)
 - 21/01/41 Ulverstone to Lancaster showing fancy “No 5” in red and MS “2” on face (RB)
 - 30/12/40 to Brixton, with “T.P./Cornhill” on front. D/S on back, adhesive possibly removed ((RL 21/1/86 lot 57A)
 - 12/02/41 hand coloured from Highworth to Storrington with 4 margins 1d black and red MX (Yates lot 277) (Meroni lot 401)
 - ?/08/42 No details (NPM)
 - ?/12/98 Southsea local delivery franked with 1d lilac and “A91” duplex. (SG 8/3/73 lot 78)
 - No date Front only to Southwell (DT)
 - No date Front only to Bishops Auckland bearing inverted 1d black with red MX and 2-line “Seaton/Penny Post” H/S (Yates lot 276) (Meroni lot 400)
- Forgery exists.



Ritchie Bodily collection

Fig. 55. Fores's Courting Envelope used Ulverstone to Lancaster 21/1/41.

No. 2. "Musical" Richard Doyle. (Fig. 56)

—EDKU 8/5/41 with 1d red, no further details (RC)

Other examples recorded used:

- 26/6/44 with red "Paid" D/S. (Meroni lot 403)
- No date a front to Honiton with 1d black (Yates lot 279)
- No date a front to Bishop Auckland with replacement 1d black and "Seaton/Penny Post" H/S (Yates lot 280)



Royal collection

Fig. 56. Fores's Musical Envelope to Bishop Auckland.

No. 3. "Dancing" Richard Doyle. (Fig. 57)

—EDKU 4/2/41 from Windsor to Suffolk with MS "2" and Windsor CDS on front. (Yates lot 281) (Meroni lot 404).

No other used example recorded.

Forgery exists.

No. 4. "Hunting" John Doyle. (Fig. 58)

—EDKU 7/9/40 (from Ryde, same correspondence as EDKU No 1).

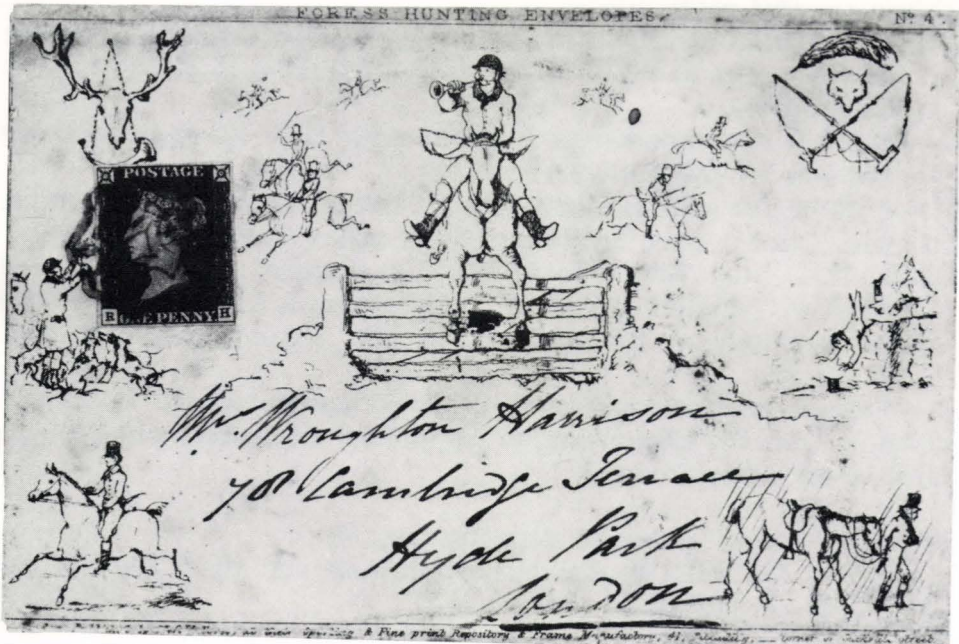
Other examples recorded used:

- 22/10/40 to Burton on Trent (?) Windsor CDS at top right (CH)
- 2/01/41 no details
- 21/01/41 from Jersey to Guernsey (hand coloured with MS "1" (Yates lot 282) (Meroni lot 406)
- 22/07/41 from York to Clitheroe with 1d black plate 4 "TG" and black MX, H/S "Eskrick" on red on reverse. (Yates lot 283)



Charles Hahn collection

Fig. 57. Fores's Dancing Envelope.



Ritchie Bodily collection

Fig. 58. Fores's Hunting Envelope addressed to Hyde Park, London.

- No date no details except bears 4 margin ld black tied with red MX (Meroni lot 405)
- No date from London, adhesive replaced with a fine ld red (Yates lot 285)
- No date a front used to Bishop Auckland with Seaton/Penny Post H/S, same correspondence as in numbers 1 & 2 (Yates lot 286)

No. 5. "Racing" John Doyle. (Fig 59C)

- EDKU 15/10/40 to Henley (hand coloured) cancelled MS "1" and with "Henley on Thames" CDS (RL 13/12/79 lot 3104)

Other examples recorded:

- ??/01/41 to London with ld black "LK" and S/L "Sutton/Coldfield" at left (RL 1/5/65 lot 114) (Ex-Evans)
- 26/12/40 from Christchurch to Cheltenham (DT)
- 11/05/41 used with ld red (RC)
- 14/05/41 used with ld red (RC)
- No date used in Canada and addressed to a "Guardslady" (!) at Quebec with albino impression of "Montreal" CDS and "Paid". Probably posted under cover. (RL 11/1/61 lot 107)

No. 6. "Coaching" Richard Doyle. (Fig. 60C)

- EDKU 15/9/40 locally used in illustration with CDS on front.

Others recorded used:

- 21/9/40 from Winchester to Brighton with CDS of despatch in black on face as well as M/S "P1" arrival backstamp (? SG 16/11/72 lot 273 ex Guggenheim)
- ??/10/40 from London to Berkshire with H/S "s" and "TP King William St" (NPM IX/30)
- ??/10/40 The authors believe there are one or two more used examples with October dates, but lack of detail makes assessment difficult.
- 12/12/40 from Walsall to Blair and re-addressed to Dunkeld (hand coloured) cancelled MS "P1". Adhesive removed (RL 13/12/79 lot 3105)
- No date front to Bishop Auckland with "Seaton/Penny Post" H/S (Yates 287)

Exists in two printing states: with and without number "6" imprint on envelope, from the information on the intact sheet the un-numbered type must be the early edition.

No. 7. "Shooting" unknown designer. (Fig. 61)

- EDKU Feb 1841 a front with dated markings and MS "1" (Harmers 4-6/2/74 part-lot 71)

Others recorded used:

- 12/5/42 from Wakefield to Blackburn with adhesive removed (RL 13/12/79 lot 3106) (Yates lot 288)
- 18/5/42 no further details

The Shooting Envelope is something of a mystery, since no reference is made to it in Richard's journal. The style is rather different from that of the other envelopes and it may not even be the work of his brother. Publication certainly appears to have been at a later date than the other envelopes, perhaps early in 1841, since dates of use tend to be later than others in the series. The envelope is undoubtedly more difficult to find than the other numbers.



Hassan Shaida collection

Fig. 61. Fores's Shooting Envelope is an example used with Penny Red.

No. 8. "Civic" John & Richard Doyle. (Fig. 62)

—EDKU an apparently unique example is known used with an 1841 1d red imperforate, but date unknown

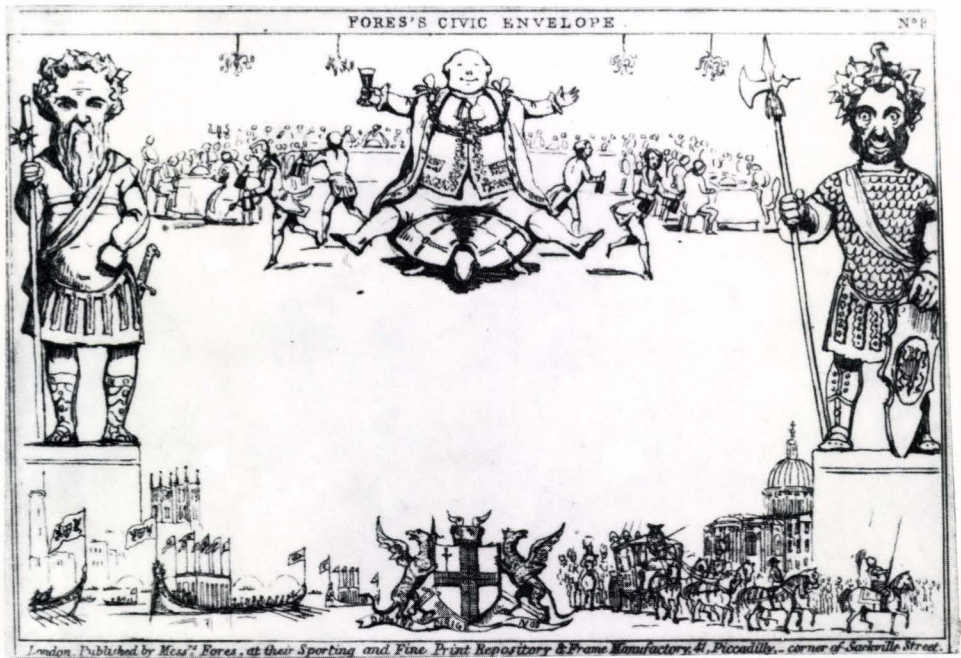
Mention is made in the *Journal* of this design being tried at Graf's, the printers, and it would seem that two printings were made since Graf's inscription may, or may not, be found below the lower right frame line.

No. 9. "Military" Richard Doyle (Fig. 63)

—EDKU 10/5/41 a unique used example (Royal Collection).
Similarities are apparent with the illustrations in the *Journal*.

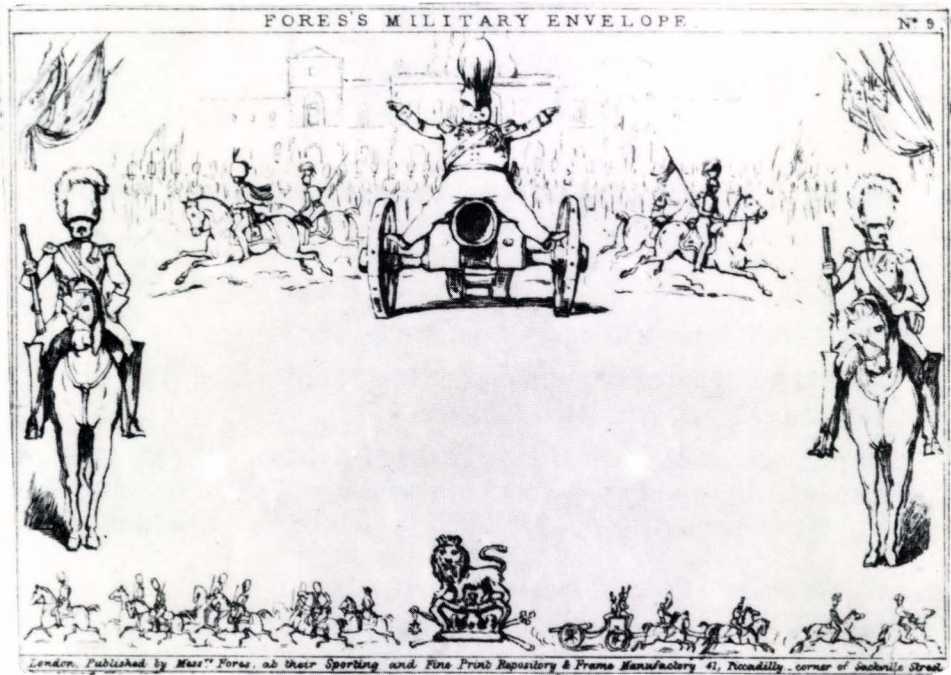
No. 10. "Christmas" Richard Doyle. (Fig. 64C)

Surprisingly no example is known used. Difficult to find since it is also sought by the collectors of Christmas cards.



Charles Hahn collection

Fig. 62. Fores's Civic Envelope.



Charles Hahn collection

Fig. 63. Fores's Military Envelope.

Deraedemaker copies of numbers 4, 8 and 10 exist in black on white laid paper or black on yellow laid paper.

All are easily identified by the Deraedemaker inscription, though caution must be advised since this has on occasion been erased for fraudulent purposes. On a similar note the authors are suspicious that some hand coloured examples are of recent origin.

Forgeries of numbers 1 and 3 have been described in an article dated June 1977 in Vol. 87 of the PJGB. They are in black on white wove paper without cutting guide lines and are easily recognised since the work "Fores's" is deleted at the top and the firm's lower inscription is absent. Closer examination will reveal distinct differences in the intricacy of the design. They are not easy to find and both are known hand coloured. No examples of these forgeries were known to Major Evans, but examples were offered in the Yates sale and are present in the Royal Collection. It is thus assumed that they were made in the 1890s to satisfy the collector interest generated by Evans' book.

References:

- *The Mulready Envelope*, Major E. B. Evans
- *Richard Doyle's Journal for 1840*
- *Richard Doyle and His Family* catalogue of exhibition held at the Victoria and Albert Museum, 30th Nov. 1983 to 26th Feb. 1984.
- *Punch* Vol. VII (1844).

Chapter 8

The Edinburgh Publishers

The collector of illustrated envelopes will be aware of the large number of designs which emanated from publishers or printers in Edinburgh in the late 1840s, no fewer than seven different firms in the locality being active in the field at that time. The city was a major base for the buoyant printing and publishing trade of the era, this being linked to the increased growth of literacy and the setting up of numerous night schools and other centres for adult education. Cheaper printing techniques and mass production did not however bring the printed word within the pocket of the many. It was thus that the circulating libraries were established among whom were numbered many of the sellers of printed envelopes.

During the 1820's and 1830's a form of retail price maintenance seems to have been established within the trade but this broke down in the 1840's. This introduction of aggressive price cutting and competition may well account for the short life of so many of the smaller firms involved in envelope sale, hence the scarcity of so many of the designs.

Nothing appears to have been written concerning the printing trade in the 1840's in Edinburgh but the minute books of the Edinburgh Bookseller's Society, which date back to 1792, are lodged in the Scottish National Library and might repay the enthusiast's perusal with further details concerning the firms involved.

Those within the locality producing and/or selling printed envelopes in 1840 were:

R. W. Hume
John Menzies
David Macgregor
Ado Lesage
Lawrie & Knight
R. Martin
Elder & Ogilvy

Of these the first two names justify their own chapters by virtue of information possessed or a prolific output. It is with the latter five that we will concern ourselves here.

A further early publisher within Scotland was Nichol of Montrose, who we include here for lack of a better resting place. It is possible that others were also involved since we have as yet no name for the publisher of the Victoria and Albert envelope.

MacGregor

Three envelope designs have been found produced by David Macgregor, all are of the greatest rarity in either mint or used condition, certainly very few examples have come onto the market in the last thirty years. The firm itself has proved elusive to gain information about and letters to various Edinburgh archives have failed to turn up any information other than that David Macgregor operated as a "bookseller and circulating library" at 4 India Place from 1837 to 1841.

Major Evans had only seen one example of "Two Young Ladies" design, this being used on July 1st 1840. This is now in the Royal Collection, presumably acquired eventually by Evans and passing with that collection when the majority of it was purchased by the King George V in what is believed to have been a private treaty sale. The Yates collection contained six examples of the printer's work when auctioned by Robson Lowe in 1949. It is not known if any or all of these are now those in the Royal Collection. This factor makes it difficult to assess the number extant. Meroni had only one example, a "Four Continents" design and the recent Wallace Knox collection had none, surprisingly. Only two designs are illustrated in contemporary publications: the Meroni item in *The Encyclopedia of British Empire Postage Stamps* and the *Two Postmen* from the Phillips collection in the National Postal Museum in Robson Lowe's *British Postage Stamps of the Nineteenth Century*.

All three designs were by A. Morris and from dates of use it would appear that publication was from June of 1840. At least two publishers were used, one being W. Peck & Son. All three envelopes have designs on the front and flaps, and do not closely follow the Mulready. In types 1 and 2 the reverse picture formed is almost identical, while the reverse of types 1 and 3 create a circular publisher's seal. The difficulty in calculating the number extant has already been mentioned, but it is estimated that there are a total of between ten to fifteen mint and used examples of the three designs still in existence, the actual figure being dependent upon the source of the six in the Royal Collection.

Type 1: "The Two Young Ladies" (Fig. 71)

Bears the inscription "Published by D. Macgregor. Bookseller. 4 India Place." on central reverse over flaps.

There are two examples in the Royal Collection: one used July 1st 1840 with a 1d black "TH" tied with a red Maltese cross. The other example is unused. A further unused example is known in a private UK collection.

Type 2: "Two Postmen" (Figs. 78 and 74C)

At front left "A MORRIS DELt" and at front right "ET SCULPt". No printer's name is given on the examples that the authors have had opportunity to examine. The inscription reads "Pubd by D. Macgregor, Bookseller, 4 India Place" on reverse of envelope at left.

There are two unused examples in the Royal Collection, also a hand-coloured unused example in the Jarvis collection, which has, as far as one can say, the appearance of being contemporary. No other hand-coloured

known. There is a further mint example in a private UK collection.

The National Postal Museum's example is dated 2nd Sept 1840 and is used from Edinburgh to Miss MS Maxton at Crieff. It is of interest that the example in the Yates sale (lot 320) was described as possibly unique.

Type 3: "Four Continents" (Figs. 70 and 71)

The inscription reads "Published by D. Macgregor, Bookseller, 4 India Place," at centre of reverse flaps.

There are two examples in the Royal Collection, both unused. One has the imprint of W. Peck and Son, the other has none. We know of two further mint examples in UK collections, one coming from an "old-time" collection and sold by a dealer as recently as October 1985. Only one used example has been seen, that illustrated in the *Encyclopedia* and mentioned before. This is also addressed from Edinburgh to Miss Maxton at Crieff and is in the same handwriting as type 2.

A. Lesage

Ado Lesage originated from Paris and occupied premises at 21 Hanover Street from 1833-42. He is described in the directory as a "Print-seller, Framemaker, Carver & Gilder". His firm certainly produced two "Clerical" envelopes, and possibly a third design of which a unique example exists in the Royal Collection.

It must remain forever a matter of speculation as to why an immigrant Frenchman should have chosen political matters within the Church of Scotland as the subject of his envelopes. Major Evans was able to obtain and relates a detailed explanation of the background to these two clerical envelopes on pages 150 to 157 of his book. Further comment would be superfluous other than to state that they refer to the conflict between the Church and the Court of Session which led eventually to the formation of the Free Church in 1843.

The first clerical envelope bears no number and was sold by Lawrie & Knight under license. The second type is known only with Lesage's inscription.

Both types had been considered to be extremely scarce, but on reviewing the examples that had come to auction, the authors were surprised at the number recorded, suggesting that the subject matter had found much favour with their clientele or at least had been thought worthy of preservation. Mint examples are much less commonly seen than are used, and the date of publication must have been in early June 1840.

Clerical Envelope No. 1: "The Church Tossed on a Stormy Sea."

Two varieties of inscription may be found at top of left flap:

- A. "Published by A. Lesage 21 Hanover Street".
- B. "Sold by Lawrie & Knight. Edinr" bearing advertisement on the interior, and making no mention of Lesage.

Recorded:

1. 6/6/40 to Hellensburgh. (SG March 1980)
2. 8/6/40 from Nicholson/Street Edinburgh to Ipswich with H/S "I" (Yates lot 314)
3. 13/6/40 no details (Royal Collection)
4. 17/6/40 and almost identical to (1) above addressed to Inverness (Yates lot 315)
5. 27/6/40 from Edinburgh to Kennoway cancelled with "Paid at Idinb" CDS and MS "2" and on reverse "Cross". (Robson Lowe GB sale 13/12/79 lot 3119)
6. 13/7/40 from Edinburgh to Ipswich with ld black "CH" (added?) (Harmer's GB sale 29/10/77 lot 123)
7. 26/7/40 from Grangemouth to Lucan Co. Dublin with ld black "TB" (RB) (Fig. 65)
8. 11/8/40 from "Derry to Dublin with four margin ld black plate 2 "CC" (Robson Lowe GB sale 15/5/79 lot 75)
9. 15/1/41 from Kelso to Glasgow with ld black. Interior contains Lawrie & Knight's advertisement. (NPM) Three mint envelopes have been recorded, one in the Royal Collection.

Clerical Envelope No. 2: "The Parsons Going It in the Face of the Law"!

Inscription of A. Lesage only on lower flap at left

Recorded:

1. 18/6/40 from Edinburgh with original adhesive removed and replacement ld black. (Yates lot 316)
2. 18/6/40 from Edinburgh to Pittenweem with ld black plate 3 "DG" (Robson Lowe GB sale 18/11/75 lot 23)
3. 18/6/40 from Edinburgh to Dumfries with ld black plate 6 "MC"* (Robson Lowe GB sale 15/5/79 lot 76)
4. 24/8/40 from Navan to Dublin (private collection UK)

Only two unused examples are known, and a further used "front" in poor condition.

"The Third Design"

No information is currently possessed on this envelope other than an attribution of a "black and white" design in the Royal Collection.

Lawrie & Knight

They occupied premises at 41 Dundas Street, Edinburgh from 1837-41 and were described in the directory as "Booksellers, Stationers and Librarians". It is not altogether clear whether any original designs were sold by the firm or whether they merely sold other publishers' designs under license. The latter seems most probable.

*It is possible that (1) and (3) above are one and the same envelope!

Their inscription was certainly added to the following envelopes:

- R. W. Hume Comic envelopes numbers 1, 2 & 3.
- Menzies' caricature.
- Lesage's Clerical envelope No. 1

The inscription of the firm takes several different forms and the advertisement illustrated in Fig. 30 is found printed on the interior of the envelopes. In the Lesage No. 1 the inscription reads "sold by Lawrie & Knight", while on other envelopes it may be an addition to that of the publisher and read "sold also by Lawrie & Knight" or "also sold by Lawrie & Knight". The type face of the firm's addition may be the same as that of the publisher or a slightly different script suggesting later overprinting. In one example of a Hume comic envelope Lawrie & Knight's name has been roughly pasted over that of Hume.

The interior advertisement of the firm offers a wide range of letter writing materials and it will be noted that the "Edinburgh envelopes contain Views of the Principal Buildings in Edinburgh" were priced at two shillings and sixpence per dozen, as opposed to the sixpence per dozen of the comic envelopes. This would go no little way in explaining their rarity. It is likely that these "Edinburgh views" were products of either Hume or Menzies, or just possibly Elder & Ogilvy. Major Evans suggested that many of these letter writing accessories also came from the Leith factory of Hume and since three of his envelopes were sold by Lawrie & Knight it appears to be a reasonable inference, and that the firm was merely a sales outlet for others.

R. Martin

We do not know the premises occupied by Martin whose set of four envelopes all bear the inscription "Published By R. Martin, Edinburgh" on the lower flap centrally and inverted. They are unnumbered and the numbers assigned are for the convenience of later reference. Mint examples of all four are in the Royal Collection but these are the only examples that we have seen excepting the solitary used No. 1 which is in a private collection in the UK.

All measure 13.3 x 8.9 cms at the frame lines and the lower flaps are devoid of design, bearing only the inscription.

No. 1. "Soldier and Old Lady" (Fig. 65A)

Front: at left old lady, much in the style of Punch and Judy, at right old soldier with peg-leg.

Left flap: soldier in "red-coat" uniform.

Right flap: peg-leg soldier again.

Top flap: inverted man's face.

A unique used example dated 18/6/40 has only recently come to light, used from Lanark to Carlisle and bearing a ld black "RK" placed at top centre of the front and cancelled with a red Maltese Cross.

No. 2. "Two Old Men" (Fig. 66)

Front: at left a man in Highland dress holding a "tot", at right another man with pint of ale

Left flap: mother and child.

right flap: child with hoop.

Top flap: man's face (as in No. 1).

No. 3. "Courtroom Scene" (Fig. 67)

Front: at left a man in dock; at right judge and jury. (This front design extends across partly on to right flap.)

Left flap: spectators in courtroom.

Top flap: blank.

Right flap: blank.

No. 4. "Courting envelope" (Fig. 68)

Envelope bears seven small circular designs each with a motto: four at corners of front, one each on top, left and right flaps.

Front:	top left	"I hope I don't intrude"
	top right	"To our happy meeting"
	bottom left	"Such are my subjects"
	bottom right	"Everyone to his liking"
Left	flap:	"Choose"
Right	flap:	"One of a thousand"
Top	flap:	"I will be with you... a thousand miles."

Elder & Ogilvy

Only one envelope is known from this publisher, but unfortunately no illustration, nor evidence as to the date of publication. It is in a letter-sheet form and shows "a view of Edinburgh from Shandwich Place, West End of Princes Street". An unused example was lot 271 in the Yates' sale.

J. & L. Nichol of Montrose

Two used examples only are known of this type. There is no indication of the designer or publisher but the inscription reads "Envelopes sold by J. & L. Nichol of Montrose". Note the plural of envelopes suggesting that it is but one of a series.

The front is a view of the High Street, Montrose. The flaps show views of local buildings: the Academy, Infirmary, House of Refuge and Royal Lunatic Asylum displaying considerable civic pride.

The general layout suggests that it may well have been the work of one of the Edinburgh printers but no clues are afforded by the design.

Recorded:

1. 30/6/40 (?) from Montrose to Edinburgh. The adhesive has apparently been removed. (Harmer's London sale 19th Oct '77 lot 157)

2. 2/7/40 from Montrose to Edinburgh in the same hand as the above. Cancelled with "Paid" CDS and MS "P2". (Fig. 69C) (Robson Lowe GB sale 13/12/79 lot 3121)

Both are addressed to Miss Christine Graeme of 18 Heriot Row, and have been clipped at the folding points...presumably by the sender to facilitate folding.

Bibliography:

- Edinburgh & Leith Post Office Directory 1838-39.
- Reminiscences of Booksellers and Bookselling in Edinburgh in the Time of William IV* by James Thin. 250 copies printed privately in 1905.
- National Library of Scotland archives.

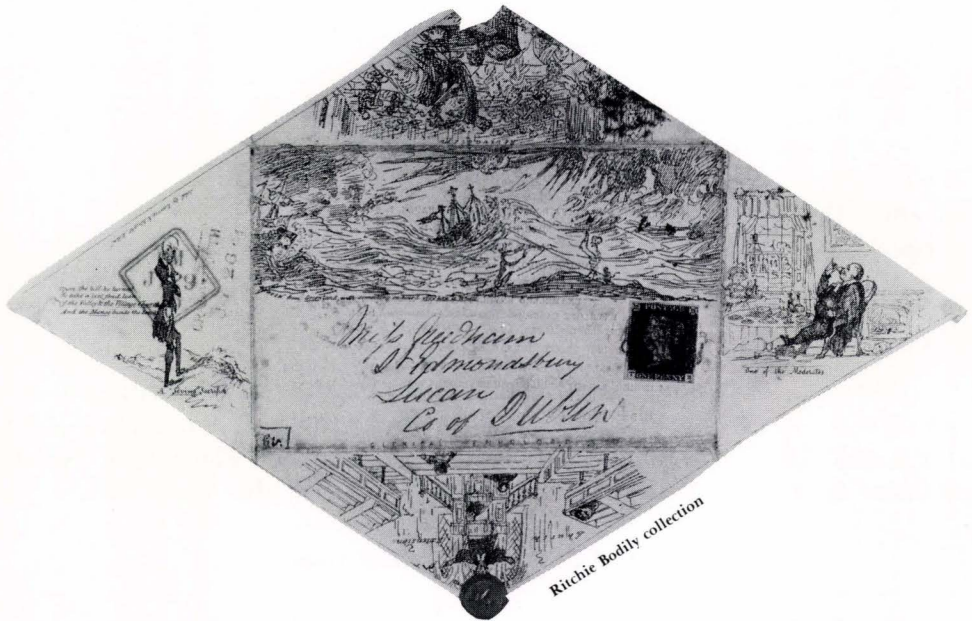


Fig. 65. Lesage's Clerical Envelope No. 1 used from Grangemouth to Lucan in Ireland 27/7/40.



Fig. 65A. Only recorded used example of Martin's No. 1 design "Soldier and Old Lady".

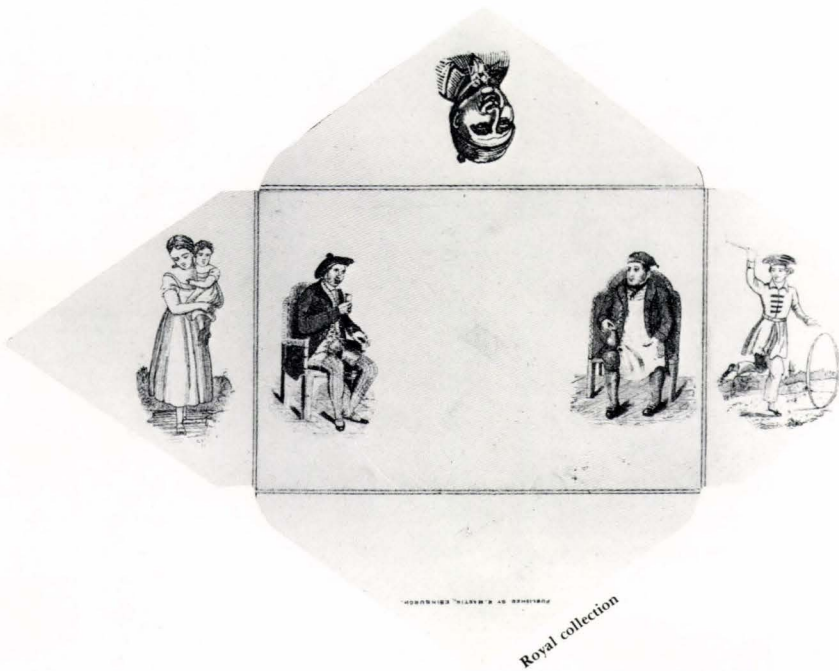


Fig. 66. Martin's No. 2 design "Two Old Men".

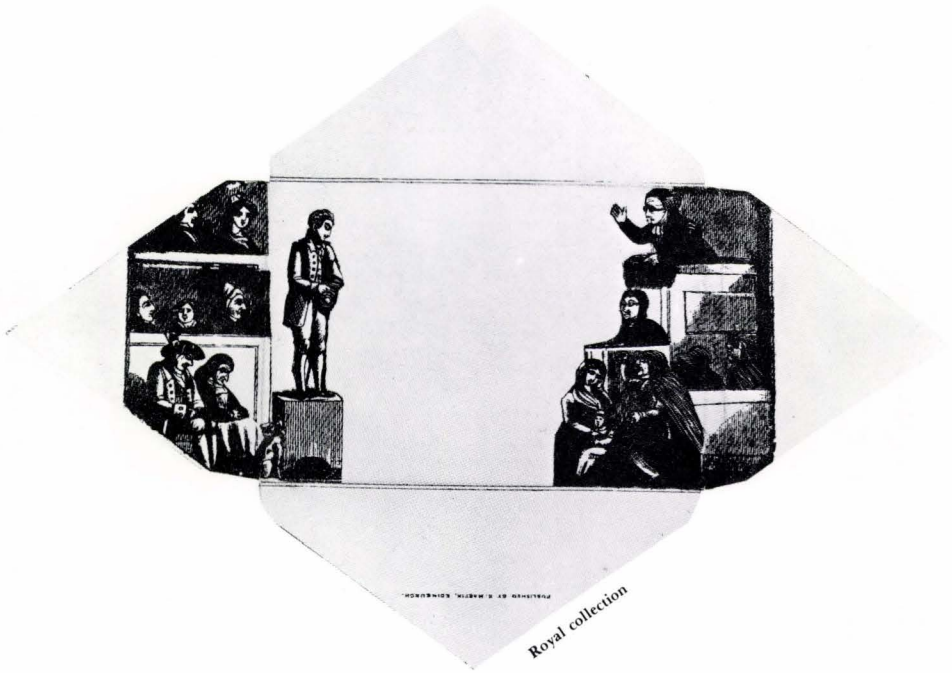


Fig. 67. Martin's No. 3 design "Court Room Scene".

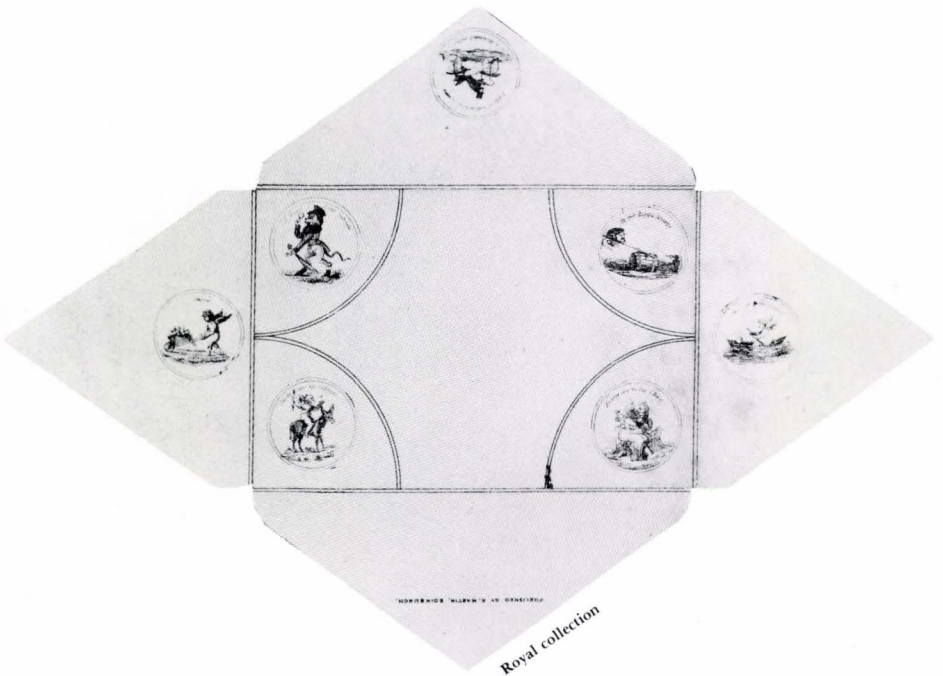
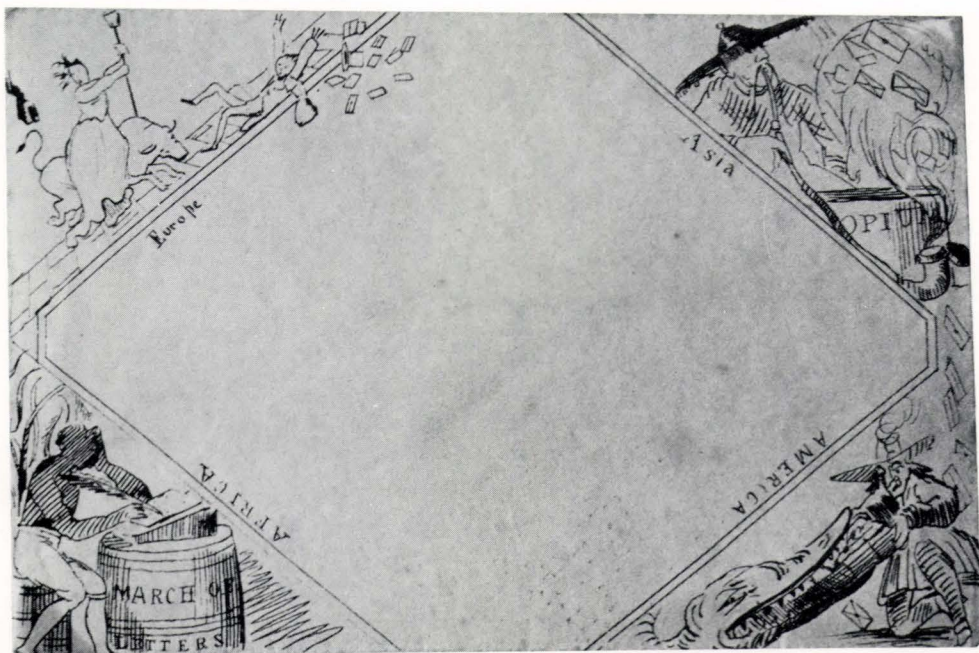
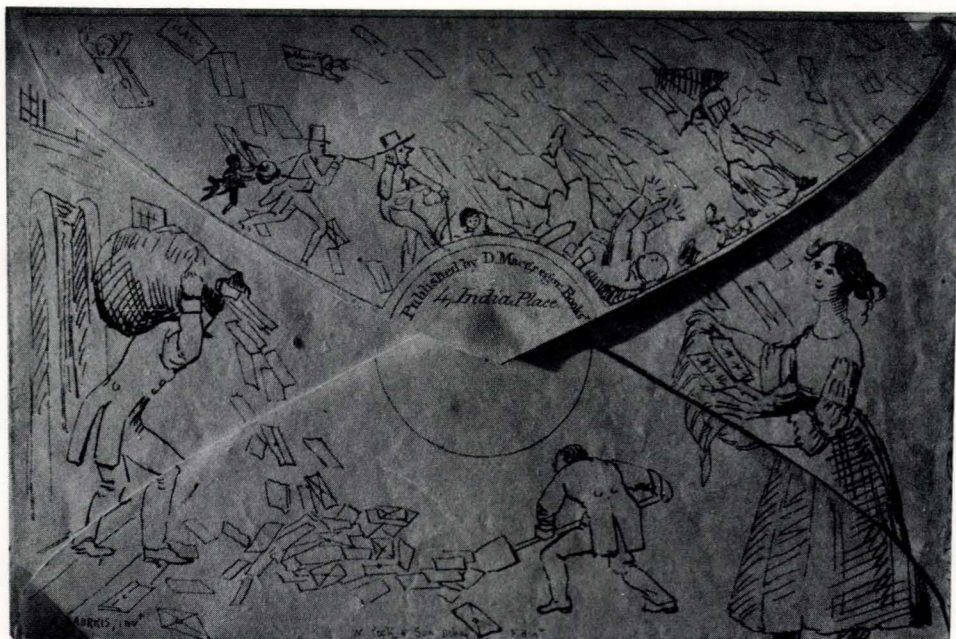


Fig. 68. Martin's No. 4 design "Courting Envelope".



Don Turner collection

Fig. 70. Front of Macgregor No. 3 Envelope.



Don Turner collection

Fig. 71. Reverse of Macgregor No. 3 Envelope.



Royal collection

Fig. 72. Used envelope with design by Morris Type 1 and published by Macgregor with Penny Black and cancelled at Strabane 1/7/40.



Royal collection

Fig. 73. Reverse of Morris design Type 1 published by Macgregor.

Chapter 9

R. W. Hume of Leith

Robert Hume was, without doubt, the most prolific of all publishers of early pictorial envelopes. His earliest designs, the Comic series, being produced within two weeks after the Mulready was placed on sale to the public. Further issues then continued at a rapid rate for almost four years. The total number of designs in all the series produced must be in excess of a hundred, of which approximately twenty would have belonged to the initial series. Only nine of this latter group seem to have survived to the present day; these being the numbers 1, 2, 3, 4, 6a, 6b, 16, 17 and the un-numbered Nemesis type. The Comic envelopes were undoubtedly highly successful, hitting exactly the right note with a receptive public and were thus followed over the next few years by Valentine, Tourist and Musical series, none of which were anything like as successful as their forerunners.

Little seems to have been written concerning the background of Robert Hume's business, and research is difficult to conduct due to the absence of any local newspaper for Leith in the 1840's. The majority of information was obtained from the minutes of the town council, local historians and the Post Office directory. The earliest entry in the latter is for 1828 and refers to Hume as a "Bookseller & Stationer". Later dates show additional entries such as "lithographer" and "chart seller" and detail a succession of minor moves from one premises to another with expansion being the rule up to 1843. Surely the strangest of all entries is that for 1842 when he is also described as a "Pickle and Sauce Establishment"! One might reasonably conclude that this offers some clue to the personality of the man and his eccentricity, pointing the way to an explanation for the small and repeated variations in the printed envelopes. Minor changes which produce the bewildering array of states detailed in this chapter.

Hume must have realised the transient nature of his publications for he made an attempt to preserve some of them for posterity. The Leith Town Council minutes of 4th October 1842 record the receipt of a parcel from him. The accompanying letter reads:

Gentlemen—I respectfully trust that I am not taking too much liberty in requesting the council to accept of a copy of the "Views of Leith". Being about to grind the pictures off the stones, and judging that in the course of time the present existing impressions will disappear here, I am adopting this method of preserving a copy by presenting it to you, and I am the more especially led to this from the circumstance of these views being dedicated to your Body. I have the honor (sic), & c. (Signed) Robert W. Hume.

The address is given as 51 Shore. The council accepted these views and returned their thanks to Mr. Hume for this present, directing the clerk to convey their thanks to Mr. Hume accordingly. The views referred to are probably those on the Tourist envelope No. 3, though the "Leith Races" envelopes (Comic 6a & b) may also have been submitted. For all his forethought, however, they cannot now be traced in the archives.

There are several contemporary references detailing the numbers apparently sold: Hume writing on the flap of an "Acre" envelope dated March 1844. "It is certainly very gratifying to me the orders to the amount of hundreds of thousands of these envelopes. I enclose a list of twelve envelopes and will be glad to have the pleasure of a communication from you soon." There is also a "List No. 2" (Fig. 75) on the interior of the Acre envelope and this is print-dated 25/8/41. Evans comments that list No. 1 had not been seen by him, neither have we as yet managed to locate a copy. No doubt much would be made clear by a sight of this, presumably lost, document.

List No. 2 states:

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...It is a curious fact, that of the comic and other envelopes (see this and the former list) several hundreds of thousands have been sold, producing to the revenue perhaps "700 in pennies in sixteen months.

Further comments concerning production may be found on the flaps of Musical envelopes No. 1 and No. 2: "New envelopes publishing weekly. The demand throughout the Kingdom continuing unabated. Orders by post executed promptly, 5 go for a penny, 13 for 2 penny postage & so on."

Comparison of the numbers surviving with the supposed production leads us to believe that these statements owe more to advertiser's hyperbole than to fact. There was undoubtedly an enthusiastic initial public response, such that Tinkler and Newbold were producing pirate designs of his work within a few months with scant concern for the laws of copyright.

By examination of the earliest dates known used and the numbering, it is possible to deduce a scheme to the productions. Unnumbered types 1 and 2 being produced initially, the success of these leading to their reprinting with the addition of the 3rd and 4th designs, all now being numbered. Further designs then followed at a steady rate, and examples were sold under licence by Lawrie & Knight.

What must remain a puzzle is the trouble and time involved in introducing so many minor modifications to No. 1 and No. 2 in so short a space of time. We have records of 4 different states of No. 1 being used within a space of eight weeks! It is in the nature of the researcher to attempt to replace chaos with order and logic, but where production has been haphazard this would be misleading, if convenient. We are of the opinion that Hume's business was operated very much on a "laissez-faire" basis and that variations in flaps and inscriptions are all a matter of chance, the result of alterations implemented "on the shop floor" with no predetermined pattern discernible.

Sir

This certainly very gratifying to me the order to the amount of hundreds of thousands of these envelopes. I had as at least 12 envelopes & will be glad to have the pleasure of a communication from you should you be your self

Robert W. Hume

LIST NO. 2, OF ENVELOPES.

Published by R.W. Hume, August 25th 1841, Lithographer, 7, 11TH.

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.

Songs		Musical Envelopes	
21 The Boat's crew.	22 They left him alone in his	42 When I was an infant & Barrochan Jean.	66 The Flowers of the Forest.
23 O'ragie o' Buchan.	24 Spout you mountain.	43 The Spanish Guitar: how Warner ran & the boat's crew laid.	67 Highland Mary, and Mary's Dream.
25 A Mary of Castle Cary.	26 Rory O' Moore.	44 Oh! you're a bonnie cooing.	68 The Waterman.
27 Ah! lang syne, and Corporal Cary.	28 Matron's Reub. & the Ribbuckston Wedding.	45 Jessie the Flower o' Dumbler.	69 My trim-built Wherry.
29 O what a row, &c.	30 Ours the strains renowned in Story & Thury Bluff.	46 The burial of Sir John Moore.	70 Tom Bowling, and "Lodden" home.
31 Blythe & happy are we; & the poor Stevy ards.	32 Ray's wife of Aldivallack.	47 Captain Meyer and Judy O' Mannikin.	71 Thyrose Song of history, & the Simmer days are come again.
33 Kind Robin love me.	34 Gloomy Minter's non-ame.	48 My Nannie O. & the boys of Ballychynge.	72 Love among the waves, & the Vailers Wife.
35 Erin go Brugh.	36 Ah! god man ye're a strunken carle.	49 Caller Herrin.	73 Jim Cross.
37 From the Court to the Cottage & Kitty of Coleraine.	38 The Bruce aboon Banan.	50 Blue Bonnets over the border.	74 Kate Kearney, &c.
39 Coalmasree, & The harp that once thro' Thara's halls.	40 I've eye been low sin' the water cam' in, & Coonan's home.	51 Will Watch.	
41 Y. Mariner of England.		52 The Spring of Shillalah.	
		53 Rob. Remyson's Bonnet.	
		54 Bay of Biscay, and Rule Britannia.	
		55 My Marion.	
		56 Paddy Curry.	
		57 Tugal, M. Tagger.	
		58 Put your auld cloak about.	
		59 The leaving of the lead.	
		60 Harvest for the Postman.	
		61 The Rose Tree.	
		62 Witty Tyrell, and Auld Robin Gray.	
		63 Go home, go home, & prove better for we ne'er had met.	
		64 One night came on a hurican.	
		65	

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) had been hundreds of thousands have been sold, producing to the printer perhaps 700, in ten years, in 16 months!

Just published a miniature edition of the Magic Dip, a very great curiosity, price of 7 designs with handills & instructions, & enclosed an ornamental envelope with postage stamps for transmission. 1/6. This is well worth attention.

Orders with remittance punctually attended to.
A great number of songs with music published here at a very cheap rate.
See the MINIATURE GUIDE in Edinburgh & Leith, Price 6d. It goes by Post for 2s. 6d.
Published by R.W. Hume 51, Stone J. R. 11TH.

Royal collection

Fig. Fig. 75. Hume's note and "List No. 2" on interior and Acre Envelope.

The following is necessarily a simplified listing, as far as that aim can be realised, of the surviving types of the Comic envelopes. For those requiring a detailed description of the multiple states of the early envelopes we would recommend the articles on the subject in the July- August and September-October 1984 editions of the *London Philatelist*.

The Comic Envelopes

No. 1. "Britannia seated on egg"

State 1: un-numbered.

State 2: number "1" on upper flap, inscription "Published & sold by R. W. Hume, Stationer, 57 Shore, Leith". Or "Published & sold by R. W. Hume, Leith"

State 3: Number "1" on upper flap, (Fig. 76) has additional inscription for "Lawrie & Knight" and their advertisement on interior. (Fig. 77.)

Flaps are constant on states 1, 2 and 3 and as follows:

Left: dancing Chinamen with group of people

Right: passengers on ship handing letters to postman in dingy.

State 4: No number, inscription "Comic Envelopes sold by R. W. Hume, Leith". Two varieties of flaps may be present, type (b) identical to those on Valentine envelope No. 1.

a) Flaps: left—view of abbey; right—trees.

b) Flaps: left—man holding arms aloft being driven from house by...; right—woman with rolling pin raised in hand!

State 5: Number "1" on upper flap, inscription "Published & Sold by R. W. Hume, Leith". Flaps: left—paddle steamer; right—steam engine & carriage.

State 6: "Pirated Design". Overall design is less well executed and an obvious copy. No number. Inscription "Comic Envelopes sold by Tinkler & Newbold, Hull", Flaps: left—youth in top hat reading letter; right—youth in hat.

Papers and Inks:

State 1: Black on blue wove, also (?) black on white wove.

State 2: Black on buff, also (?) black on white and yellow wove.

State 3: Black on slightly thicker white wove

State 4: Black on white wove

State 5: Black on white wove

State 6: Black on unknown colour and type paper

EDKU

State 1: 13/5/40 (from Hume to Mulready)

State 2: 30/5/40

State 3: 6/7/40

State 4a: 20/5/40

State 4b: 1/7/41

State 5: 13/6/40

State 6: no known use

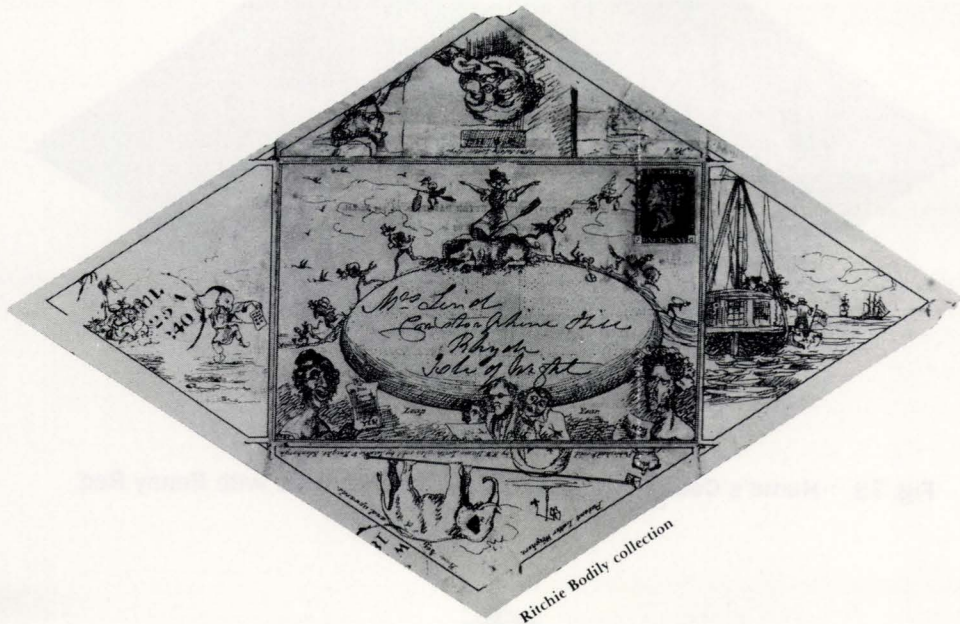


Fig. 76. Hume's Comic Envelope No. 1, State 3.

LAWRIE & KNIGHT'S POST-OFFICE LETTER PAPER, 2s. 6d. per Packet.
NOTE PAPER, 6 Dozen for 1s.
CARD PAPER, 6 Dozen for 6d.
COMIC ENVELOPES, various designs, 6d. per Dozen.
PLAIN ENVELOPES, 2d. per Dozen.
ENAMELLED ENVELOPES, 6d. per Dozen.
ENVELOPE CASES, containing one hundred Envelopes, 1s. 6d.
ENVELOPE WAFERS, used as a substitute for wax, 6d. per packet.
SELF-IGNITING PORTABLE TAPER STANDS, 1s. each.
LAWRIE & KNIGHT'S EDINBURGH ENVELOPES, containing Views of the Princi-
pals Buildings in Edinburgh, 2s. 6d. per Dozen, sorted.
41, DUNDAS STREET, EDINBURGH.

Ritchie Bodily collection

Fig. 77. Lawrie & Knight interior advertisement on Hume's State 3 Comic Envelope No. 1 differs from similar advert. in interior of Menzies Envelope by additional line. See Fig. 30.

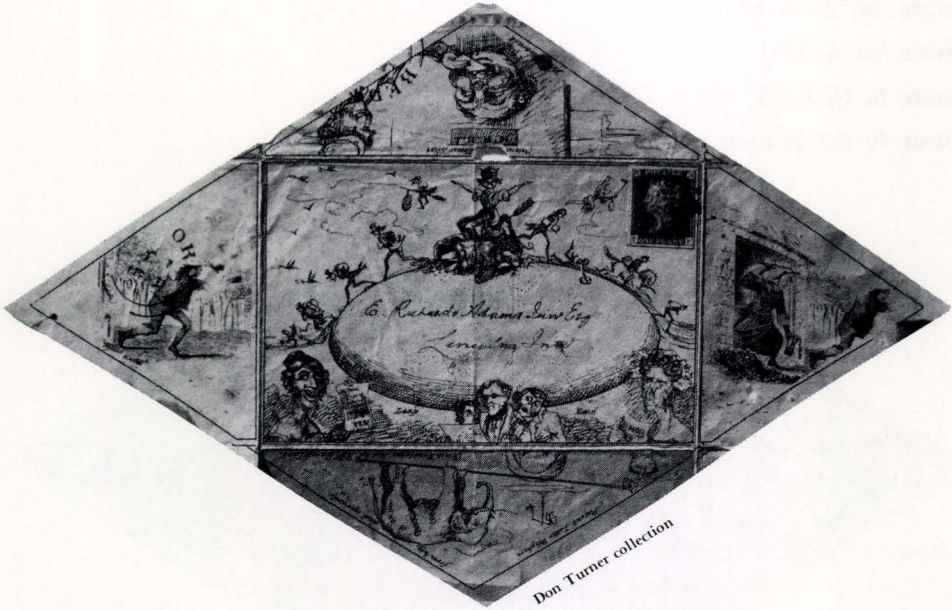


Fig. 78. Hume's Comic Envelope No. 1, State 4b used with Penny Red.

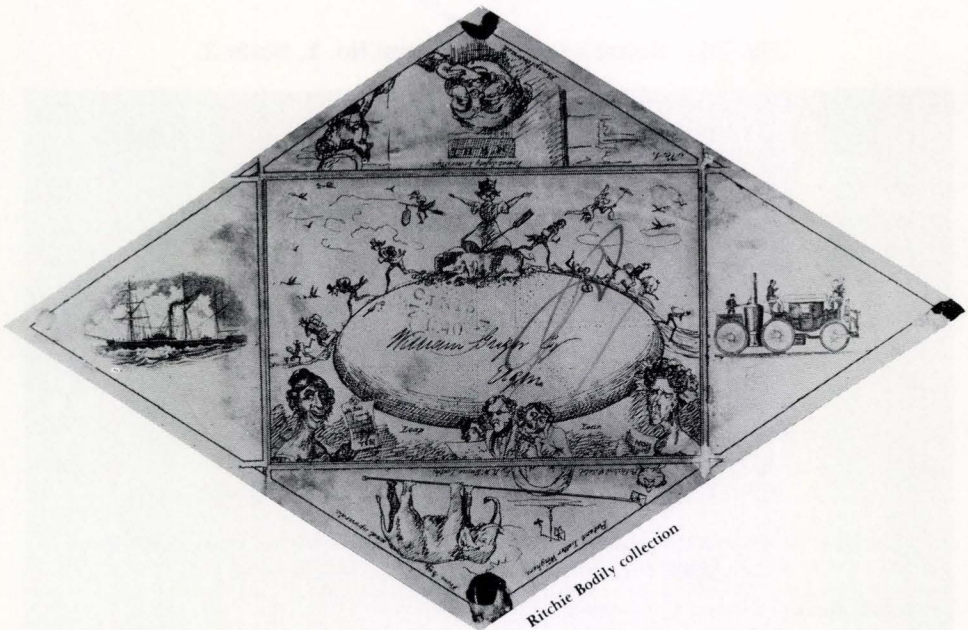


Fig. 79. Hume's Comic Envelope No. 1, State 5, used from Montrose 15/6/40.

No. 2. "Balloon Mail"

Balloon, actually spelt, "baloon" in all states, except 4, are printed in black on white wove paper. Considerable variation occurs in the intensity of the dark background of the envelope front. Main design and side flaps are constant in all states.

States are dependent upon: numbering, inscription, direction and position of "arrow-through-letter".

State 1: Inscription "These Patent Comic Envelopes, Nos. 1, 2, 3, & 4 sold by R. W. Hume, Leith." No number on envelope. "Arrow through letter" (and every bullet has its billet) on right front with arrow direction downwards and to left. (Fig. 80.)

State 2: Inscription "Published & Sold by R. W. Hume, Stationer, Leith", bears No. 2 at right of upper flap. Arrow, etc. on front left, direction downwards and to left. Two varieties of punctuation after Leith, either... Or;...

State 3: Inscription "Published & Sold by R. W. Hume, Leith. Also sold by Lawrie & Knight, Edinburgh". Top flap bears No. 2. Arrow etc.

Variable:

- a) At right, direction downwards and to left inscription reads "also sold by"
- b) At left, direction upwards and to left. Inscription may read "also sold by" or "sold also by"

All examples of state 3 bear the advertisement of Lawrie & Knight inside

State 4: Printed in dark blue on buff paper, otherwise identical in all respects to State 2. Punctuation is "Leith;"

State 5: Pirated design by Tinkler & Newbold of Hull. Only one copy of this appears to exist. It was described in the Yates sale as "an obvious copy of Hume's work, but the surround on the face of the envelope is not printed from a reversed block as in the original". The authors have not yet seen an illustration of this type.

EDKU

State 1: 1/8/40

State 2: Unknown used with 1841 1d red

State 3a: 22/5/40

State 3b: 25/1/41

State 4: Not known used

State 5: 26/12/40

No. 3. "Elephant in Kilt"

Printed only in black ink on white paper, no pirate copies are known. There are two main states, however, design and side flaps are constant



Fig. 80. Hume's Comic Envelope No. 2 is shown in State 1.

throughout the varieties. Relatively rare, there are records of twelve examples surviving.

State 1a: Inscription "Published & Sold by R. W. Hume, Stationer, Leith" at lower front. "No 3" to right of "Lecture Rooms Supplied".

State 1b: As above, but with additional inscription on the "Cat's Academy" flap. This reads "These envelopes sell at 6d per dozen & sent by R. W. Hume in quantities per post to any part in the Kingdom". (Fig. 81.)

State 2: Inscription "Published & Sold by R. W. Hume, Stationer, Leith, and Lawrie & Knight, Edinburgh". On the interior is the printed advertisement for Lawrie & Knight as seen on other Hume envelopes. The relevance of the "marginal inscription" in Type 1b is difficult to assess. At no point is it less than 3mms from the frame lines, so if the envelope has been cut close, it is lost. It may be an addition (to a later printing) or, if the envelopes were printed in multiples...only present on some positions of the "sheet".

EDKU

State 1a: Date unknown, used from Rhynie.

State 1b: 5/6/40.

State 2: Not known used.

No. 4. "Mechanical World"

Classification is simple compared with the preceding three types. However it is the least commonly seen of the four. Only two used and three mint examples have been seen.



Fig. 81. Hume's Comic Envelope No. 3 "Elephant in Kilt," State 2, used from Glasgow, 19/6/40.

State 1: Printed in black on white wove paper.

State 2: Printed in light blue on buff paper. (Fig. 82C.)

Design and flaps are all constant and all bear the number "4". The inscription reads "Envelope No. 4. Published and sold by R. W. Hume, Stationer, 57 Shore, Leith". There is no evidence that this envelope was sold by Lawrie & Knight.

EDKU

State 1: 12/11/44

State 2: 18/10/41

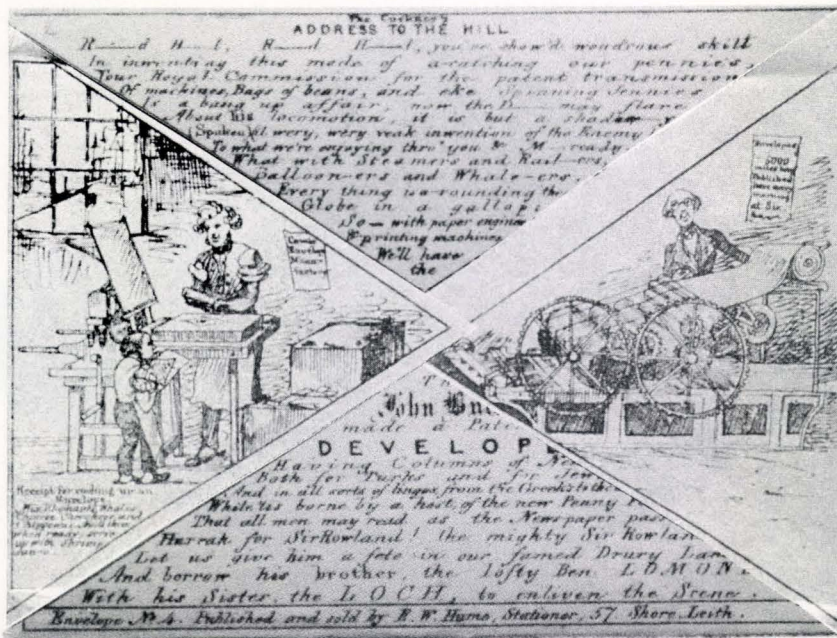
No. 6A. "Leith Race Course" (Fig. 83.)

Only one example recorded, in the Royal Collection, being that described by Evans.

No. 6B. "The Sands of Leith"

Deals, as does No. 6A, with the subject of Leith Races and bears the date "June 23rd 1840" on the lower right front. The watermark in the paper reads "The sands of Leith this day" running horizontally across the front of the design.

Only one example of this is known, in a private collection in the United Kingdom. There is no obvious reason for Hume to have produced two envelopes on the same theme bearing the same number, in the same manner that there is little reason for his other alterations.



Chris Jarvis collection

Fig. 82A. The right and left flaps of the Hume Comic Envelope No. 4 "Mechanical World". The left flap shows what may be a self portrait of Hume as on the wall there is a notice "Comic Envelope Manufactory." At the bottom of the design below the printers devil are the words "Receipt for Cooking up an Envelope. Mix Elephants, Whales, Chinese, Cherokees and Chippewas. Mull them, when ready, serve up with Shrimp sauce." On the right flap there is a printing press and another man whom, once again, may be Hume and a sign saying, "Envelopes 5000 miles long. Established here every morning at Six."

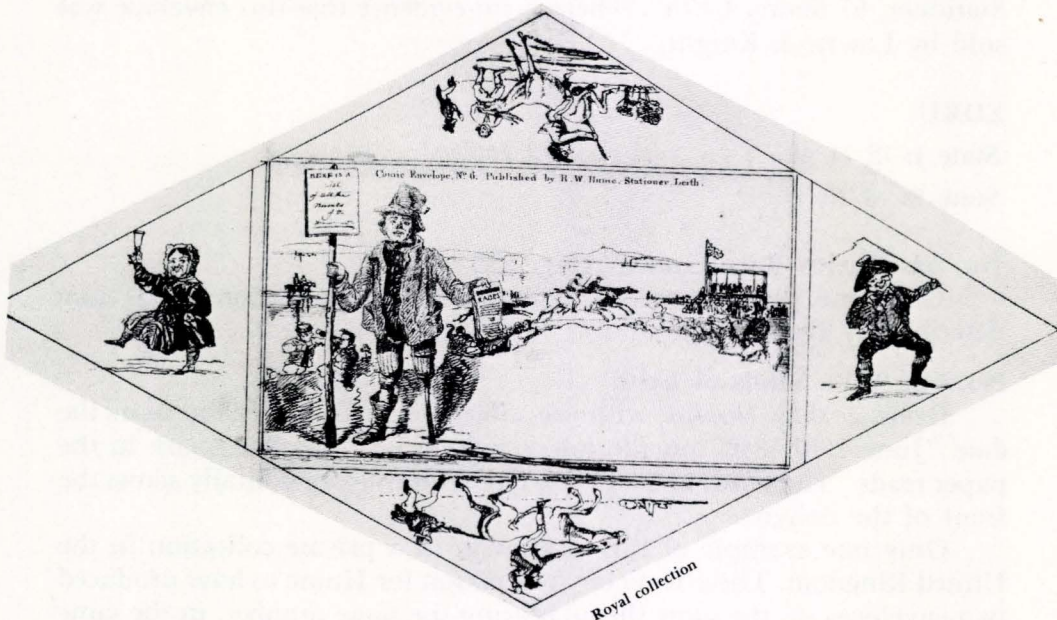


Fig. 83. The only known copy of Hume No. 6A is in the Royal Collection.

No. 16. "Naval Battle" (Fig. 84.)

Unique example in Royal Collection. Bears obscure verse which defies appraisal from a distance of 140 years! May well be the work of a different artist from the earlier designs. It is certainly less attractive visually, and looks to be the work of an amateur.

No. 17. "Acre Envelope"

Only three examples have survived. These bear considerable information including "list No 2 of envelopes" which has already been referred to in the preamble. Hume now describes himself as a lithographer and appears to have exercised an unusual economy of effort on the used example. This has been sealed with a print identical to that formed by the flaps of the "Naval Engagement" envelope.

The used example, in the Royal Collection, is from Edinburgh to London and bears an 1841 2d blue cancelled with a Scottish type Maltese Cross. It is dated 1/3/44. Note that Evans errs in giving the date as May.

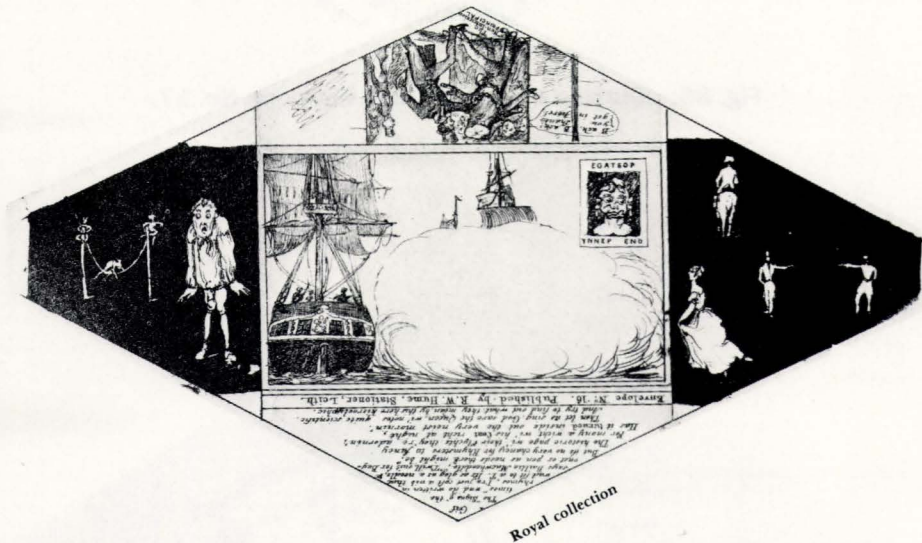


Fig. 84. Another unique Hume Comic Envelope is Number 16, titled "The Naval Battle".

A new Acre Envelope has turned up which seems not to have been previously recorded. It is used from Edinburgh to Bothkennan and rather than having list number 2 of Hume envelopes on the inside, it has an engineer's map of the Acre fortifications and the naval disposition at the time of the battle. (Figs. 85 and 86.)

Unnumbered "Nemesis envelope"

Two examples recorded: mint in the Royal Collection, and an example used 22/8/44 in private hands in the UK. (Figs. 87 and 88C.) R. W. Hume refers to his premises as the "Pictorial Envelope Warehouse". The design celebrates the events of 17/9/41 when the steamer "Nemesis" attacked the town of Sheepoo, China, under the command of Captain W. H. Hall. Obviously this event was of some significance at the time, witness the contemporary song sheet celebrating the same, now forgotten, event.



Fig. 85. Outside of Hume's Acre Envelope No. 17.

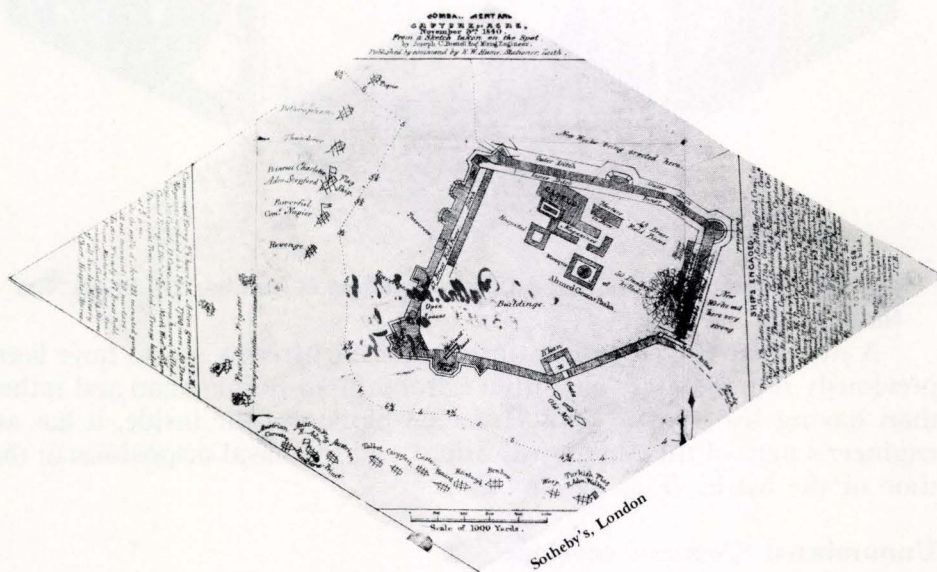


Fig. 86. Inside of the new find of the Acre Envelope has drawing of fort and disposition of naval fleet, unlike envelope in Royal Collection.

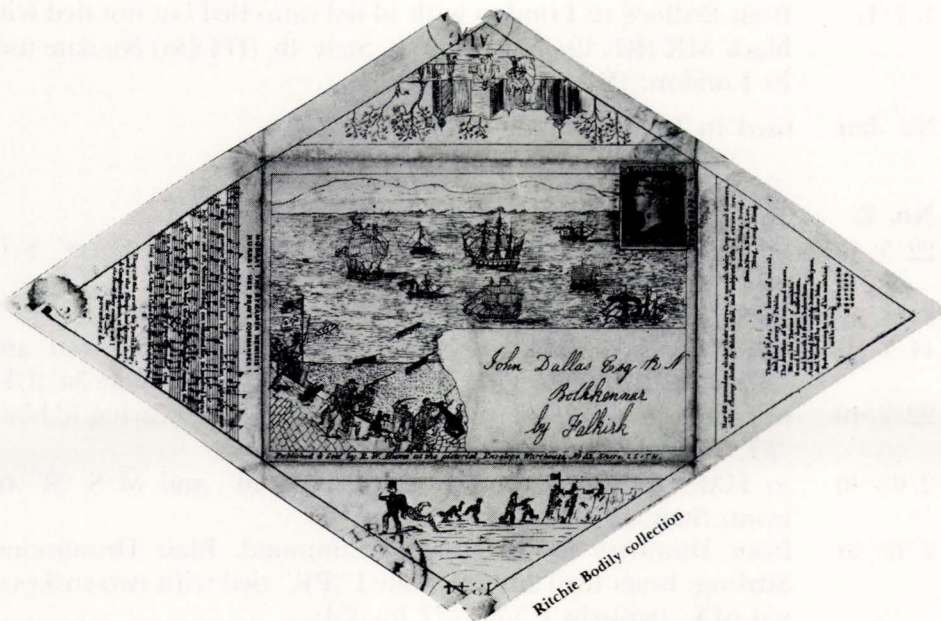


Fig. 87. The outside of the "Nemesis" Envelope has Penny Red and same address on Acre envelope in Fig. 85.

Hume Comic Series

- No. 1.
 13/5/40 from Leith to W. Mulready in London. Postage due "2" levied. (Yates 294). State 1.
 20/5/40 from Edinburgh to London with 1d black plate 1A "PA" cancelled red MX (RL 15/5/79 lot 72). State 4a.
 25/7/40 from Edinburgh to Ryde, Isle of Wight with 3 margin 1d black "JC" tied red MX. (RL 30/3/78 lot 91) (RB). State 2.
 30/5/40 from Edinburgh. Adhesive removed. (Yates 296). State 2.
 10/6/40 no details except used with 1d black, Lawrie & Knight's name pasted over that of Hume (Royal Collection) State 3 (?).
 15/6/40 from Montrose to Elgin cancelled "PI" in MS. (RL 19/7/85 lot 34). State 5.
 20/6/40 no details except used with 1d black, L & K's name pasted over that of Hume (Royal Collection) State 3 (?).
 6/7/40 from Alnwick with 1d black (Yates 297). State 3.
 10/7/40 to Port of London with 1d black. (Yates 298). EBEPS)
 3/12/40 from Edinburgh to Stirling with "Paid at Edinb" D/S and H/S "1" and "Lauriston Place" on reverse. (RL 13/12/79 lot 3107)

- 1/7/41 from Bedford to London with 1d red cancelled but not tied with black MX (RL 19/1/78 lot 1054). State 4b. (DT)[xi] No date used in London. (Yates 299.) State 5.
- No date used in London. (Yates 299.) State 5.

No. 2.

- 22/5/40 "Prepaid" in MS, CDS on right front, also "Castle Street" S/L. (SG 15/17 Nov '72)
- 5/06/40 used with 1d black (RC) (?) State 3a.
- 14/7/40 from Kendal to Cheltenham with adhesive removed and "Brownes/Penny Post" H/S. (RL 12/4/78 lot 118) State 3a. (CH)
- 22/7/40 to Lauriston, Edinburgh with CDS on left flap, bearing 1d black "FL". (NPM) State 3a.
- 2/08/40 to HMS Excellent, Portsmouth. "Prepaid" and M/S "2" on front. State 1. (RB)
- 7/10/40 from Dumfries to G. Home Drummond, Blair Drummond, Stirling, bears 1840 2d blue plate 1 "PK" tied with two strikes of red MX. (Sotheby's 5-6/7/77 lot 131).
- 26/12/40 used from London. Yates lot 302). State 5.
- 25/1/41 from Alnwick to Bedford cancelled with M/S "P1". (RL 13/12/79 lot 3108) EBEPs) (Yates lot 301). State 3b.
- No date to Falkirk with 1841 1d red tied with black MX. (Meroni lot 285) State 2.

No. 3

- 8/06/40 from Kirkaldy to Baltinglass. Dates could be 18th June. No indication of method of prepayment. (RA Siegel, New York, 8-10/6/76 lot 92)
- 19/6/40 from Glasgow to Kilmarnock with D/S for 19/6/40 and bearing 1d black plate 3 "AE" with red MX...which may not belong. (Harners 19/10/77 lot 122) State 1b.
- 5/07/40 to Macclesfield without adhesive. Two impressions of Arundel H/S "1", one overstruck by a MX in red (oxidised to black). Has red "Paid" CDS of 6th July. (SG 18/9/78 lot 10) (RL 16/7/85 lot 26)
- 4/08/40 from Bagshot to Dulverton with 1d black plate 2 "GE" and red MX, also boxed "Missent/To Willy" in red. (RL 13/12/79 lot 3109)
- 24/8/40 from Navan to Dublin (DT)
- 14/9/40 from Rochford with address partly overwritten and red "Todmorden/Penny Post" (type 147). Adhesive has been removed. (Yates 305) (Meroni lot 487). State 1b.
- ?/?/41 from Rhynie with H/S "Paid 1d" H/S "Rhynie" and red "Paid at Aberdeen" (Yates lot 304) (EBEPs) State 1a.
- 13/1/42 from Bristol to Bath. (RC) State 1b.

- No date used to Miss Sheilds, Newry, Ireland. No adhesive or markings
RL 12/2/74 lot 18).
- 10/12/40 (Date not confirmed) from Edinburgh to Walmer bearing 1d
black plate 4 "PC" (RL 12/4/78 lot 119) State 2.

No. 4

- ??/8/41 addressed to Ireland, adhesive probably removed. (RL 11/1/61 lot
108)
- 18/10/41 used locally within Edinburgh with 3 margin 1d red "ID" (RL
14/12/79 lot 3110).
- 12/12/44 to Bagshot with "Paid at/Aberdeen" and red Edinburgh and
London D/S on face. (Yates lot 306) (EBEPS)

No. 17 "Acre"

- 11/3/44 used to London with 1841 2d blue "SJ" (RC)
- unknown used Edinburgh to Falkirk with Penny Red on newly discovered
example.

"Nemesis"

- 23/8/44 from Edinburgh to Bothkenna with three margin 1d red "AG"
containing coloured diagram. (RB)

R. W. Hume: Valentine Envelopes

The only examples of these that have survived are all housed in the Royal Collection, coming from the collection formed by Major Evans and described in his book. They have not, however, been previously illustrated. From the numbering it is apparent that there were eleven types originally. The designs show a similarity to the Comic types in the early numbers while the last example has much in common with the Musical envelopes.

No. 1 (Fig. 89) is hand coloured and reasonably well executed, while numbers 5 and 6 are of an inferior type, reinforcing the view that several different artists were employed by Hume. None is known used, so that they must have found less acclaim than the Comic series. Numbers 4, 10 and 11 are shown in Figs. 90-92. It is thought that publication was between 1841 and 1842.

"The Queen's Own Envelope" is placed in this section as the most appropriate place though it is possible that this may really belong in the Comic section. It bears this inscription on the front at top left. the envelope shows the Queen and Prince Consort at left, with a Royal infant on the Queen's lap. The flaps all bear a single crown as ornaments and have ornate borders. An example of this was offered in a Robson Lowe GB sale some years ago, use from Leith to Brixham on February the 5th 1842 and bearing an untied 1d red imperforate "PK".

R. W. Hume: Tourist Envelopes

Only three designs appear to have been published. Examples of each have survived but all are scarce. Publication probably commenced in July or August of 1840.

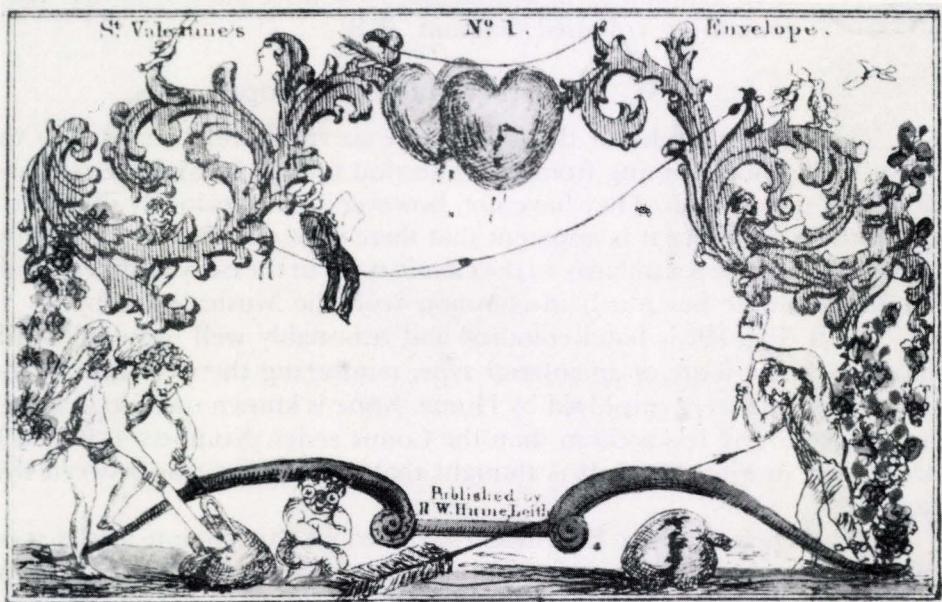
Earliest dates known used:

No. 1. 17/8/40

No. 2. 1/8/42

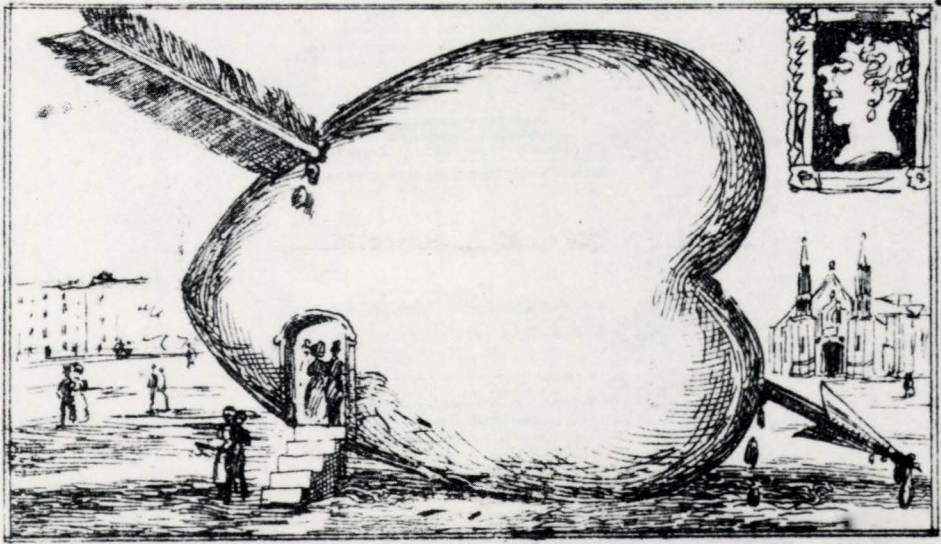
No. 3. 6/9/40.

As with the Comic series, minor changes seem to have been made in a haphazard manner during the printing. These are in respect of the shape of the address panel, flaps and inscriptions. On occasions the arrangement of the side flaps has been rotated through 90 degrees, some indication of this is given in the descriptions below. All three combine views of their respective areas with maps indicating recommended walks or tours. It is a characteristic of this series that no space is wasted, every corner being filled with a design or detail from a map. The overall number surviving suggests that the series was no great success. The last date on which we have seen an example used is 1/8/42, by which time the novelty for this type of envelope would have passed, the Mulready being all but forgotten, having been replaced over a year previously by the embossed envelopes.



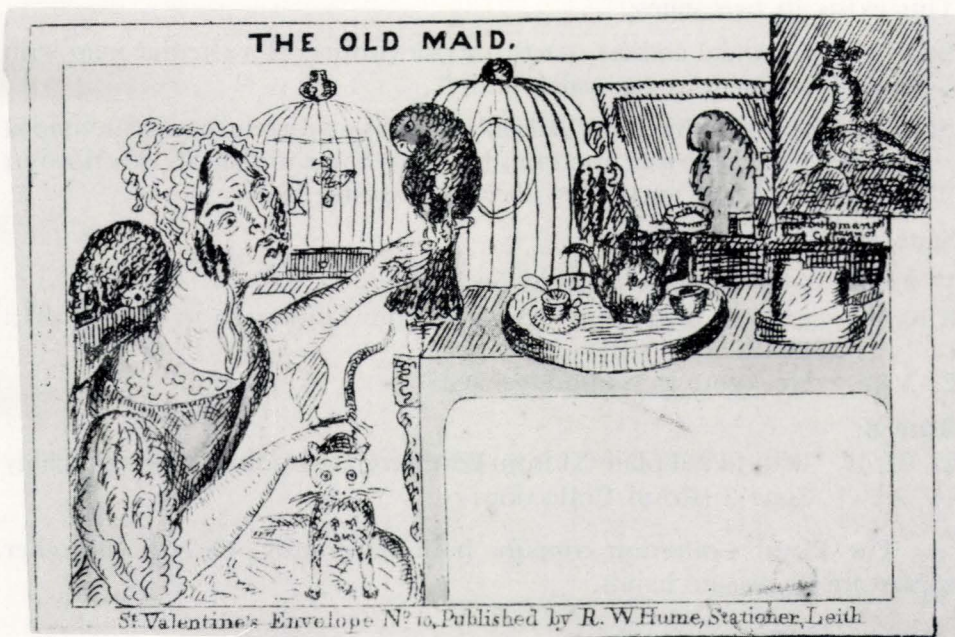
Royal collection

Fig. 89. Hume's Valentine Envelope No. 1.



Royal collection

Fig. 90. Hume's Valentine Envelope No. 4 has arrow piercing huge heart into which go couples.



Royal collection

Fig. 91. Valentine Envelope No. 10 from Hume features birds.

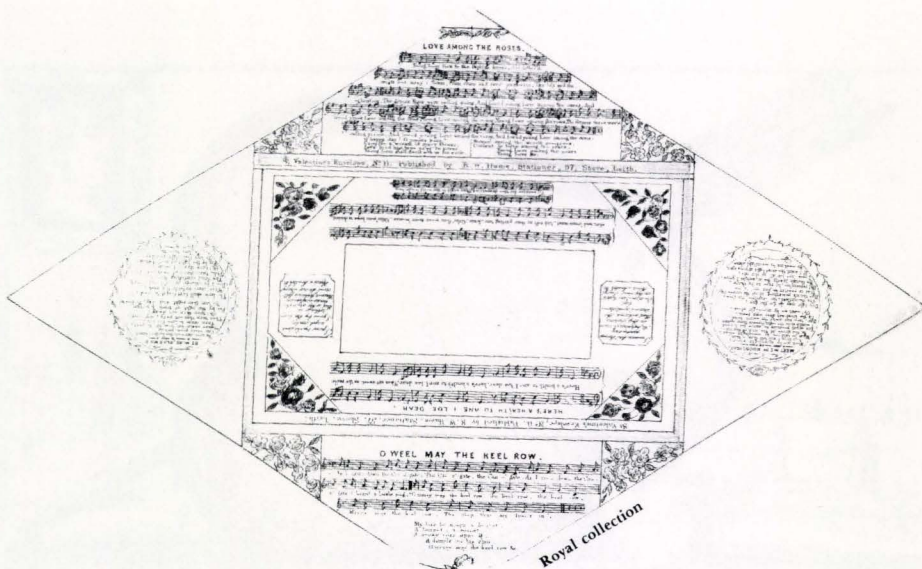


Fig. 92. Love Songs are featured on Hume's Valentine Envelope No. 11.

No. 1. "50 Miles Round Stirling" (Figs 93-4.)

This exists in two states:

State A: rhomboidal address space, interior consists of a circular map with detailed instructions for walks 1 to 4.

State B: described in Sir John Wilson's book as a different state with map at back reversed. Note that an example of No. 3 was incorrectly described in the Robson Lowe auction of 15/5/79 as being No. 1.

State A:

- 17/8/40 with 1d black (Meroni lot 490)
- 8/10/40 with 1d black plate IB "DF" from Edinburgh to Dublin (RL: 13/12/79 lot 3111)
- 23/5/42 Stockport to Cambridge. (CH)

State B:

- 22/04/41 with 1d red plate XI from Edinburgh to Ludlow, this is probably State 2 (Royal Collection)

The Royal Collection contains both states mint. Only a few other copies are in private hands.

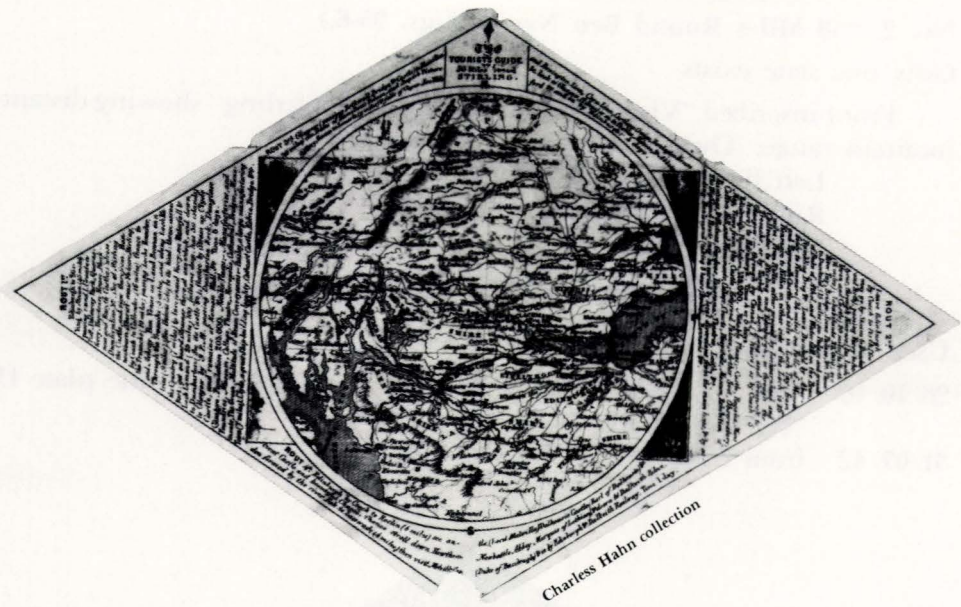


Fig. 93. Inside of "50 Miles Round Stirling" Envelope by Hume.



Fig. 94 Outside of Stirling Tourist Envelope, State A, used Stockport to Cambridge 28/5/42.

No. 2. "50 Miles Round Ben Nevis" Figs. 95-6.)

Only one state exists.

Front inscribed "View from the Castle Walks, Stirling" showing distant mountain range. The address space is octagonal.

Left flap: stag (after Landseer?)

Right flap: inn scene.

Top flap: rural view.

Bottom flap: ruined monastery.

Used examples:

26/10/40 from Leeds to Howden bearing untied 1840 2d blue plate 11
"ND" (RL 15/5/79 lot 73)

31/07/42 from Inverness to Worcester (RB)

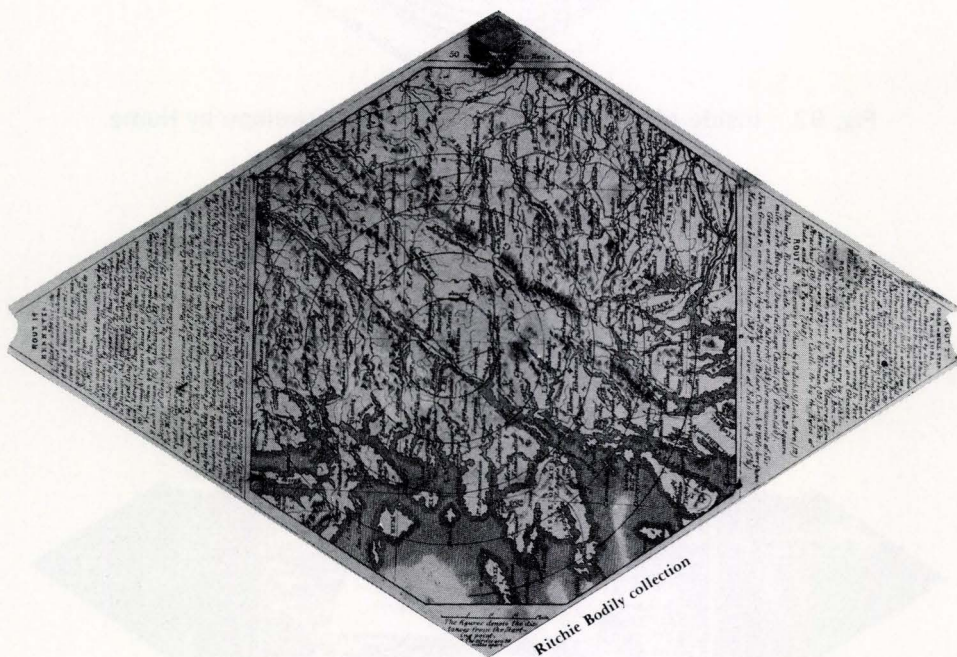


Fig. 95. Inside of "50 Miles Round Ben Nevis" Envelope by Hume.



Fig. 96. Used Inverness to Worcester 31/7/42, the Hume Tourist Envelope for "50 Miles Round Ben Nevis".

No. 3. "50 Miles Round Edinburgh and Leith" (Fig. 96A & B).

Exists in four states.

State A: Inscription at front top, "Published by R. W. Hume Stationer Leith, Price One Penny"; at lower front, "The Tourist's Envelope No 3. 50 miles around Edinburgh and Leith".

Address space is oval and design of front is Edinburgh from Costorphine Hill.

Left flap: man on horseback.

Right flap: boats in harbour

Top flap: details unknown

Bottom flap: details unknown

Used 10/5/41 from Musselburgh (Yates lot 312)

State B: Inscriptions on front identical to that in State A.

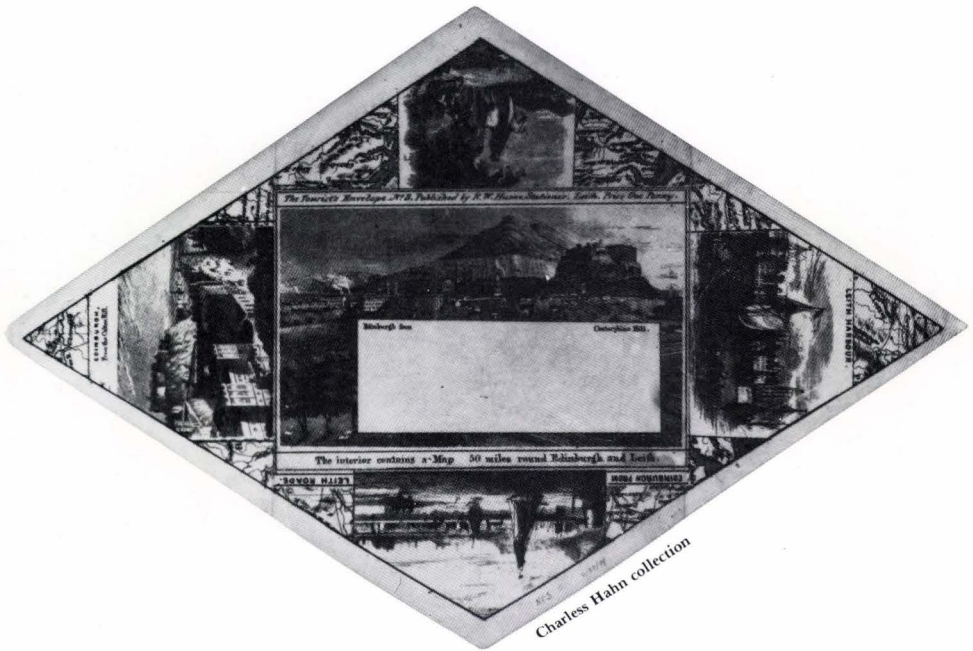
Address space is rectangular

Used 20/11/40 Edinburgh to Dublin (lot 2132 Mohrmann's sale 148 of 18/10/1077)

State C: inscription at top "The Tourist's Envelope No. 3. Published by R. W. Hume, Stationer, Leith. Price. One Penny." Lower inscription: "The interior contains a Map 50 miles round Edinburgh and Leith".

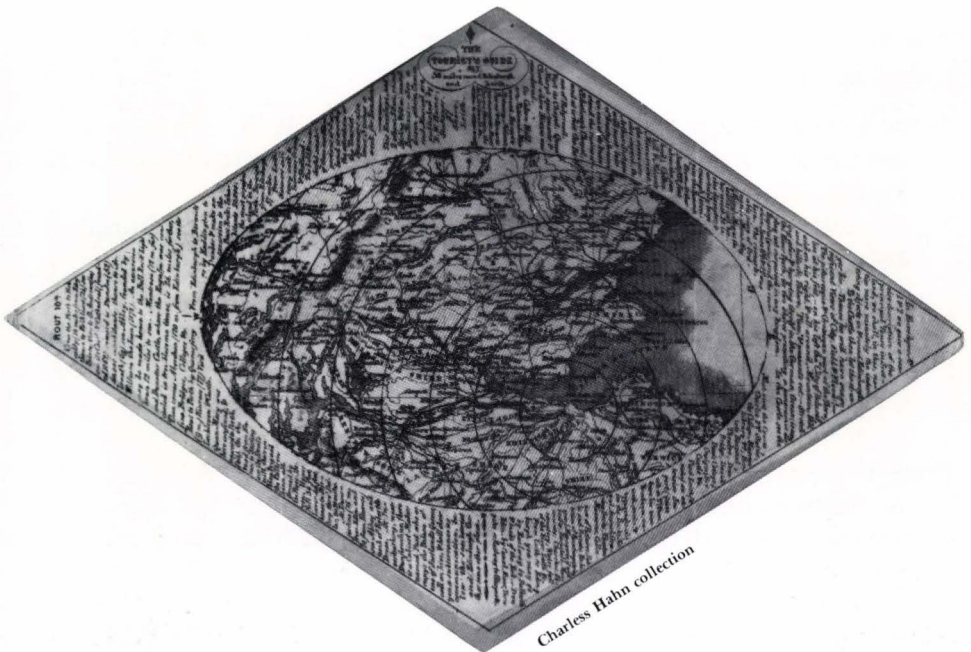
Address space is rectangular.

Left flap: Edinburgh from the Calton Hill.



Charles Hahn collection

Fig. 96A. Outside of Hume's Tourist Envelope No. 3 "50 Miles Round Edinburgh and Leith" Type C. No used copy is known.



Charles Hahn collection

Fig. 96B. Inside of Hume's Tourist Envelope No. 3.

Right flap: Leith Harbour.

Top flap: man on horseback with gamekeeper and dogs.

Lower flap: Edinburgh from Leith Roads.

Main design of front: Edinburgh from Costorphine Hill. (As in State A.)

State D: inscription and flaps as in State C, but the address space is rhomboidal.

Footnotes:

1. No used example known of State C.
2. Royal Collection has an example of No. 3 State A which is described as "a new edition with slight alterations" used with 1d black plate 10 "SI" on 17/6/41.
3. An example of No. 3 was sold by Robson Lowe (13-12-79 lot 3112) used from Edinburgh to Durse on 6/9/41. The envelope was soiled and had a replacement adhesive.

R.W. Hume: Musical Envelopes

As with Hume's other work our knowledge of this series contains more gaps than information, and much remains obscure. All are extremely scarce and many are unique.

Publication commenced in April 1841 and continued until August of that year by which time a total of 74 designs had been issued. The interior of No. 1, the "Burns" envelope, contains an announcement of the first 27 in the series, while the "Acre" envelope from the Comic series lists numbers 21 to 74. An illustration of this list is shown (Fig. 75).

They cannot have been as popular as the earliest series to judge by the numbers surviving, and were published after the fad for pictorial envelopes had abated. Hume does not seem to have been in any way deterred by this however, for the inscription proudly announces "new designs being published daily"!

Only eleven types are now known, and classification is complicated by Hume's apparent desire to diversify his output toward the end of the series, when he published "Musical Covers," of which only No. 3 has survived. Again, he seems to have changed direction later to produce a series of illustrated song sheets "The Lyre," with considerable cross-pollination between these productions. This latter series ran to over one hundred sheets, and there is a good selection of them in the British Museum in London.

Envelope No. 37, is thus No. 39 of The Lyre, while The Lyre "Penny Post Bag" No. 1 with the song inside "Hurrah for the Postman the Great Rowland Hill" is also represented as Musical Envelope No. 61. If this all sounds very confusing, then you are understanding us correctly! Major Evans described the examples he had seen, and we can add but few. Perhaps there is in some attic a further selection which has yet to see the light of day?

“Musical Envelopes:”

- No. 1.** “Burns” two known. EDKU 5/2/42 (Fig. 97).
- No. 2.** “Robert Gilfilian” contains the song “Fare Thee Well” (Fig. 98).
- No. 3.** Contains the song “The Ewie Wi’ The Crookit Horn” (Fig. 99)
—A second variety of No. 3:
vocal local yokel at left singing by fireside
music at top centre to top right, headed “Epistle to Lapriak” and where the stamp should be affixed at top right is “The Queen’s Anthem”.
On the inside is the music and words of “The Lea Rig”. (This is also on the interior of No. 6).
- A further variety of No. 3 in which the front address space is octagonal. Overall layout is significantly different from the other tourist types. The interior is listed as “No. 197” and contains a “Plan of Edinburgh” in the central rectangle and four local buildings on the interior flaps. The front shows a view of Edinburgh from Costorphine Hill and extends onto the flaps. Small triangular spaces are left clear at each tip.
- Text on flaps is
at left: From Costorphine Hill
at right: View of Edinburgh
top: Sold By
bottom: R.W. Hume Leith Price One Penny.
Information source: PJGB March ’72.

- No. 4.** “Robert Gilfilian” contains “Hurrah, For The Land of The Brave” (Fig. 100).
- No. 6.** “Farmer’s Salutation to His Mare” contains “Hurrah, The Lea Rig” two known EDKU 14/8/41 (Fig. 101).
- No. 14.** Scot’s Piper contains “The Reel of Tullochoorum” also “Lass of Cowrie”. One known dated 13/8/41.
- No. 37.** “From the Court to the Cottage” & “Kitty of Coleraine”.
- No. 38.** “The Braes aboon Bonaw” with the “Braw Laddie” on the outside of the envelope.
- No. 54.** “Rob Roryson’s Bonnet”, sold Robson Lowe GB auction as lot 22, 8/7/74.
- No. 63.** “Kitty Tyrell and Auld Robin Gray”. Design is of a Highlander playing the bagpipes to a young lady who is engaged in spinning, apparently seen used August 1844 by Evans.
- No. 67.** (a letter sheet)
Address panel is a braided frame, in one corner labelled “Musical Envelope No. 67”. When folded the flaps show an angry wife chasing frightened husband (cf variety of Comic No. 1 and a Valentine envelope flaps) Inside music is “No. 46” and gives a verse of “Tom-Tug” and the words and music of “My Trim-built Wherry”. (Note that this is listed in List No. 2 of Musical Envelopes)
- Information source: PJGB March ’72.

Musical Covers:

- No. 2.** “The Maid that Tends the Goats” etc. (Fig. 103).

“Victoria’s Saved” (Fig. 104)

This is mentioned here since it has much in common with the musical envelopes. Three copies are known, one being a mint example in a private UK collection. EDKU 18/10/40. The envelope is number “5”. From this it may be that it truly belongs to the Comic series and is certainly the first to celebrate public events. There is a similarity of style to the No. 6 in the Comic envelopes.



Fig. 97. Robert Burns Envelope. Hume’s Musical No. 1 used from Leith to Dover 5/2/42 with Penny Red.

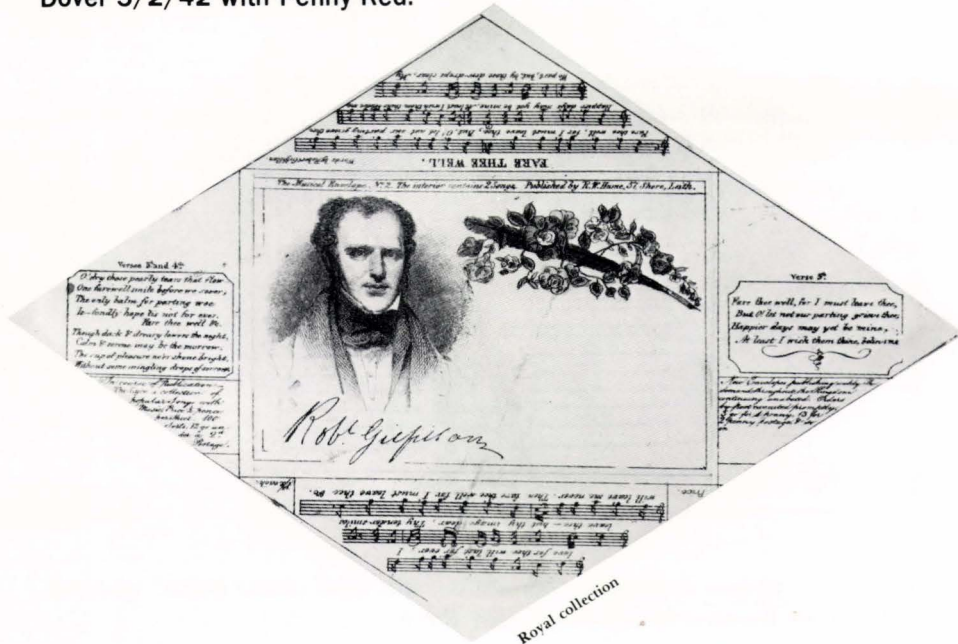


Fig. 98. Hume’s Musical Envelope No. 2 features Robert Gilfillan’s “Fare Thee Well”.

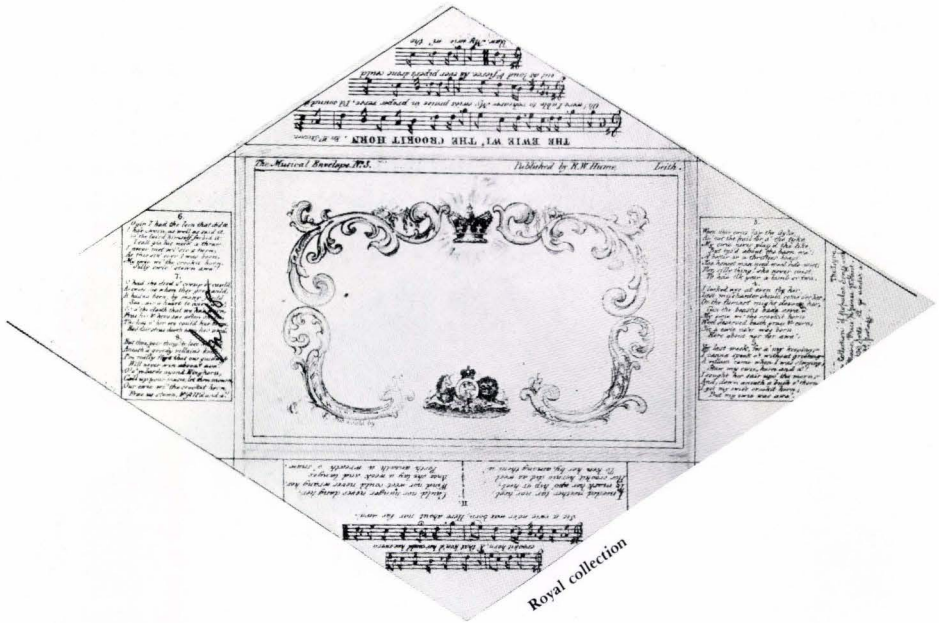


Fig. 99. Hume's Musical Envelope No. 3 has music and verses (8) for Rev Skinner's "The Ewie Wi' the Crookit Horn".

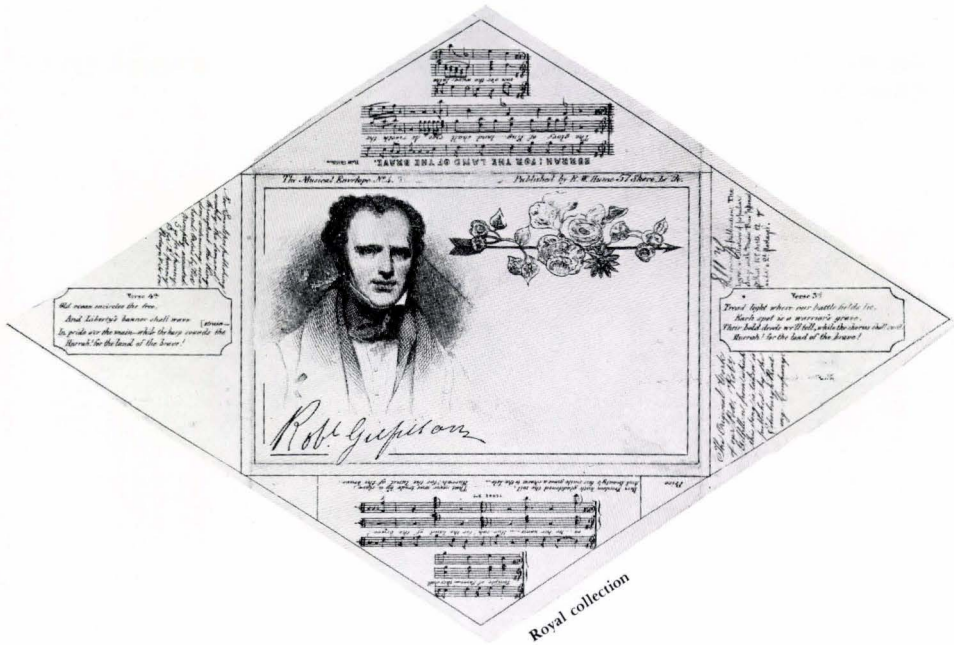


Fig. 100. Robert Gilfillan's "Hurrah! For the Land of the Brave" was the subject for Hume's Musical Envelope No. 4.



Fig. 101. Hume's Musical Envelope No. 6 used Edinburgh to London 23/1/42 has plaid flaps.

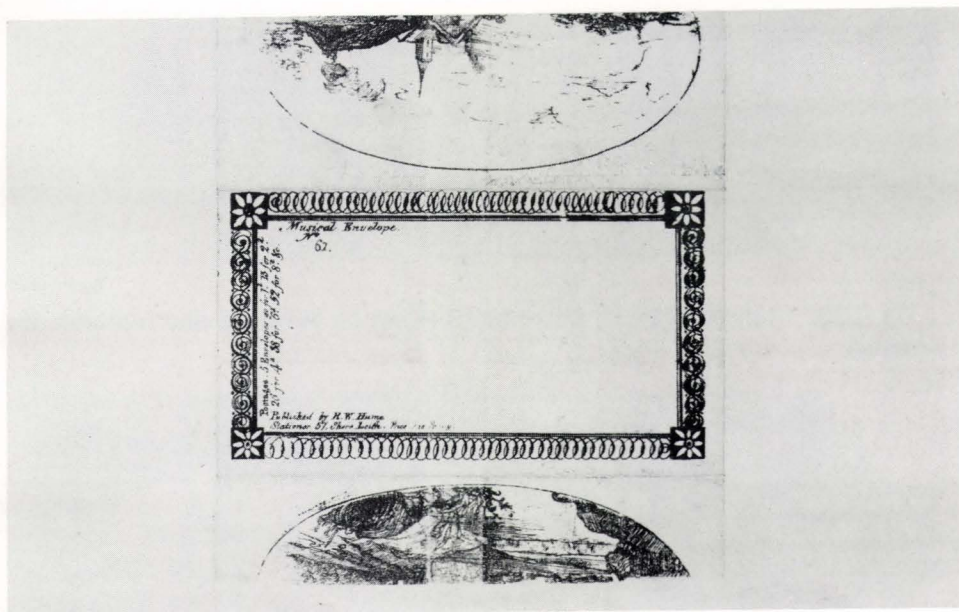
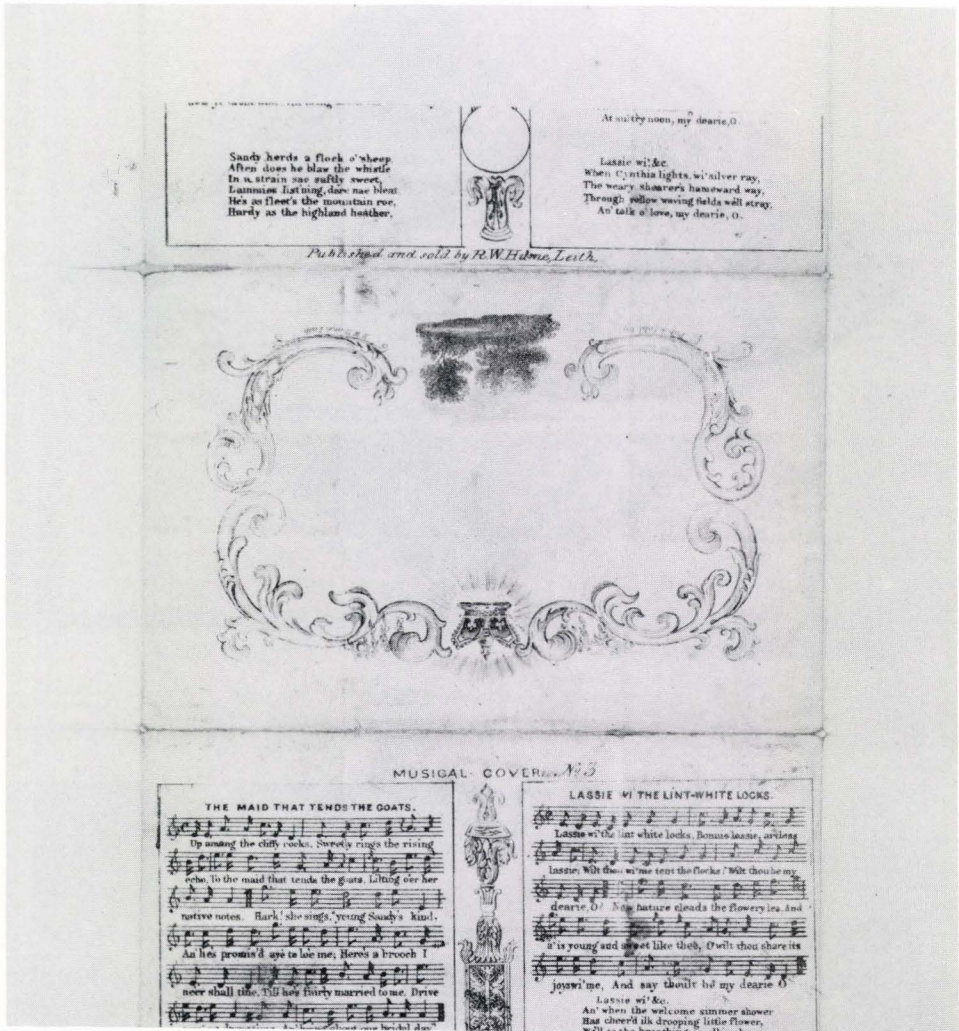
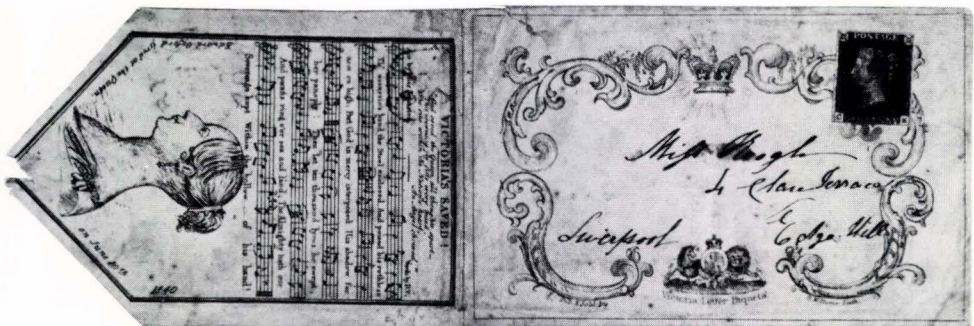


Fig. 102. Hume's Musical Envelope No. 67.



Royal collection

Fig. 103. Hume's Musical Cover No. 3 is not an envelope and features two songs.



Louis Grunin collection

Fig. 104. "Victoria Saved" Envelope by Hume, used with Penny Black.



Charles Hahn collection

Fig. 11C. The only recorded Two Penny Mulready envelope used on May 6th, though a couple of wrappers are also known.



Hassan Shaida collection

Fig. 12C. The spectacular 1d Mulready with 3 Penny Blacks and 2 Two Pence 1840 blues which travelled to Boston, USA by the steamer "Unicorn".



Ritchie Bodily collection

Fig. 14C. Another spectacular cover, one of the Two Penny Mulready envelopes with five 2d 1840 adhesives to Lady Louis in Malta. Two others are known, and one with the adhesives stripped off to go into some stamp collection.



Charles Hahn collection

Fig. 15C. A Two Penny Mulready with two 2d 1841 adhesives used domestically for the 2 to 3 oz., 6d rate, a rare usage. Another cover in this correspondence was in the Yates sales with a block of four 1d 1841 stamps. The illustrated cover has adhesives cancelled in Uxbridge, while the Britannia, left uncanceled at the point of origin, was cancelled in London. The Yates cover did not go by London but through Reading, and the Britannia was never cancelled.



Charles Hahn collection

Fig. 16C. Two Penny Mulready envelope re-used from Burwash with 2d 1841 adhesive.



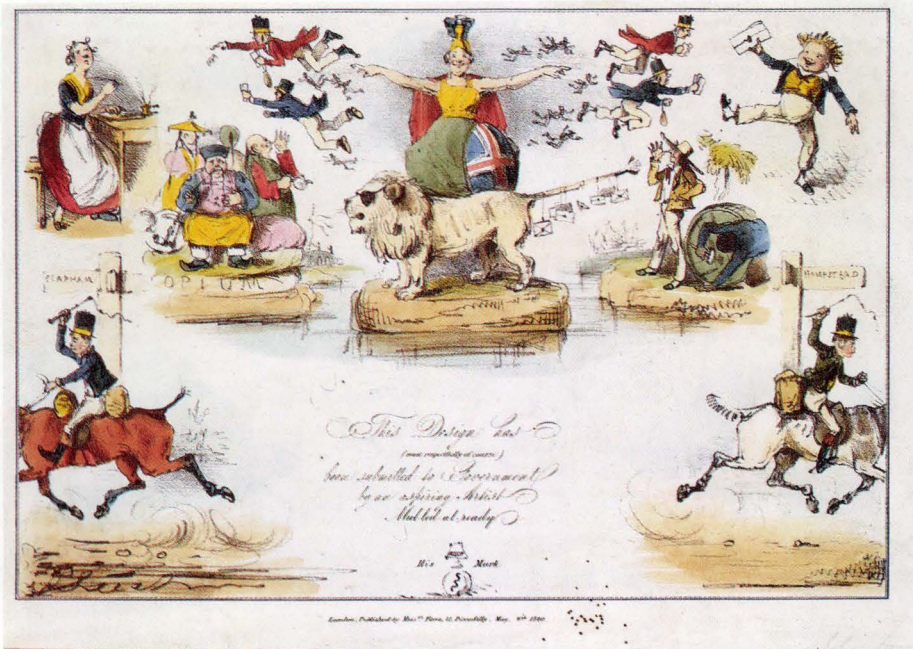
National Postal Museum

Fig. 17C. Used, hand coloured Mulreadys are exceptionally uncommon.



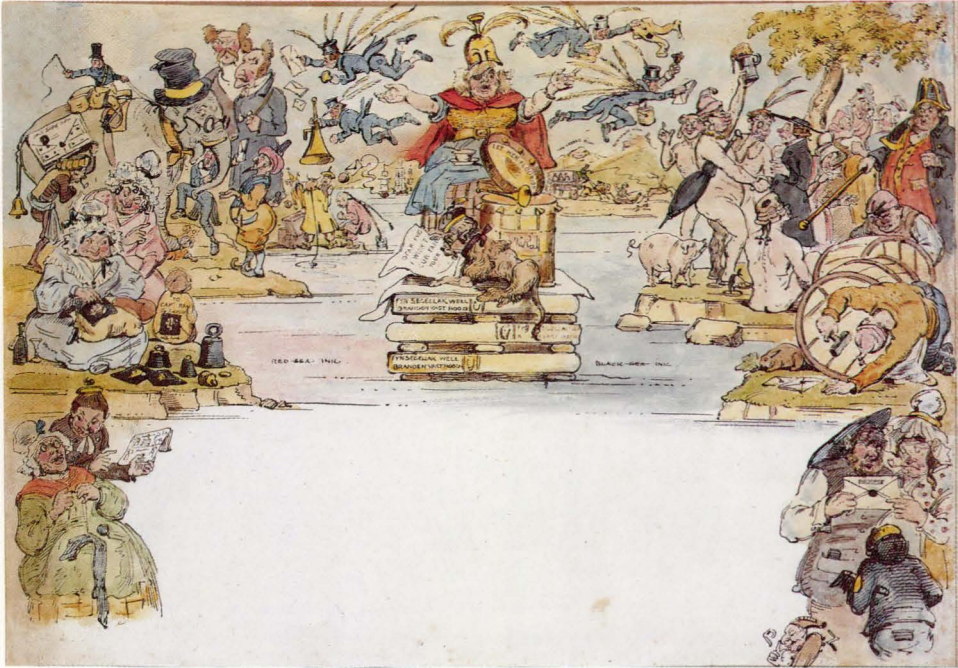
Dr. Leonard Kapiloff Collection

Fig. 20AC. Magnificent Two Penny Mulready to India with five additional 2d 1840 adhesives.



Royal collection

Fig. 21C. Coloured large sized Fores's Comic Envelope No. 1 from the Royal Collection.



Royal collection

Fig. 24C. A hand coloured example of the “Phiz” Hablot Knight Browne large caricature.



Royal collection

Fig. 25C. From the Royal Collection comes this hand coloured example of the Hodgson Envelope.



Ritchie Bodily collection

Fig. 23AC. Hand coloured example of the Doyle or 'HB' large caricature.



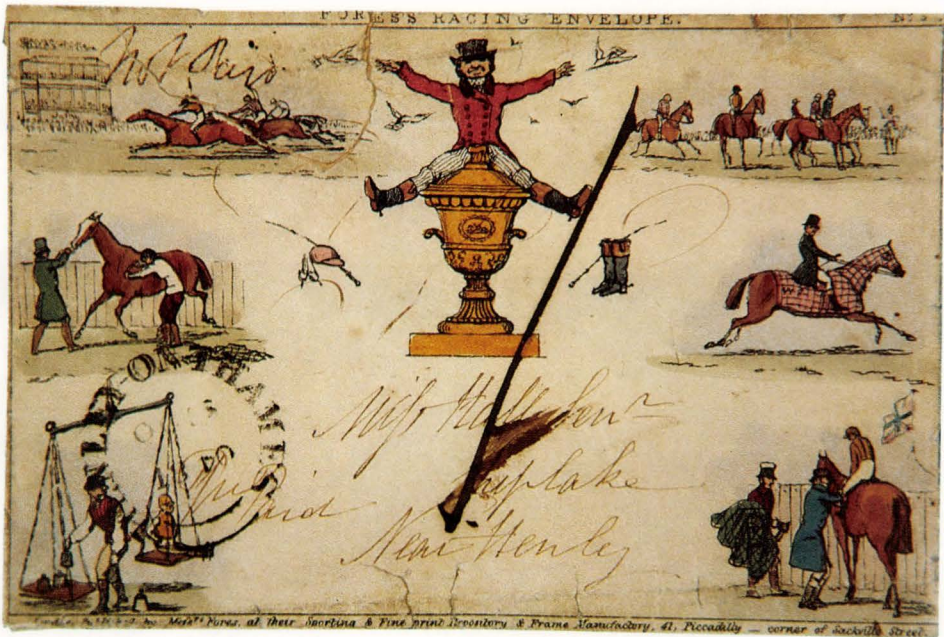
Royal collection

Fig. 38C. Large Spooner design type B, hand coloured from the Royal Collection.



Ritchie Bodily collection

Fig. 52C. Spooner No. 13 used late, hand coloured used 3/3/88 within London.



Hassan Shaida collection

Fig. 59C. Fore's Racing Envelope in hand coloured example locally used in Henley-on-Thames 10/10/40.



Hassan Shaida collection

Fig. 60C. Fores's Coaching Envelope in hand coloured, used, re-directed example.



Chris Jarvis collection

Fig. 64C. Hand coloured unused Fores's Christmas Envelope.



Chris Jarvis collection

Fig. 74C. Obverse and reverse of Morris design Type 2 published by Macgregor, but different from that in the Royal Collection.

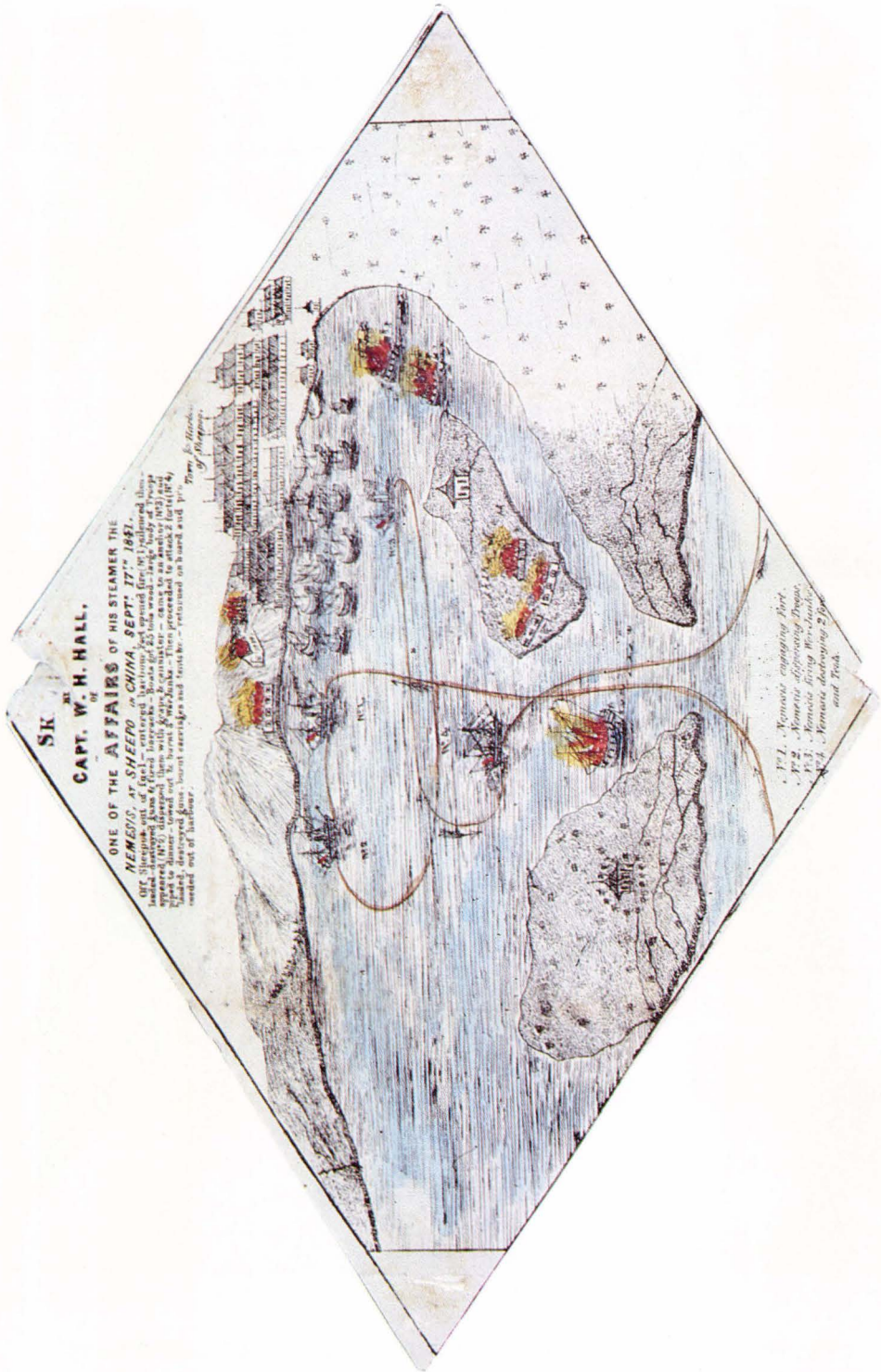
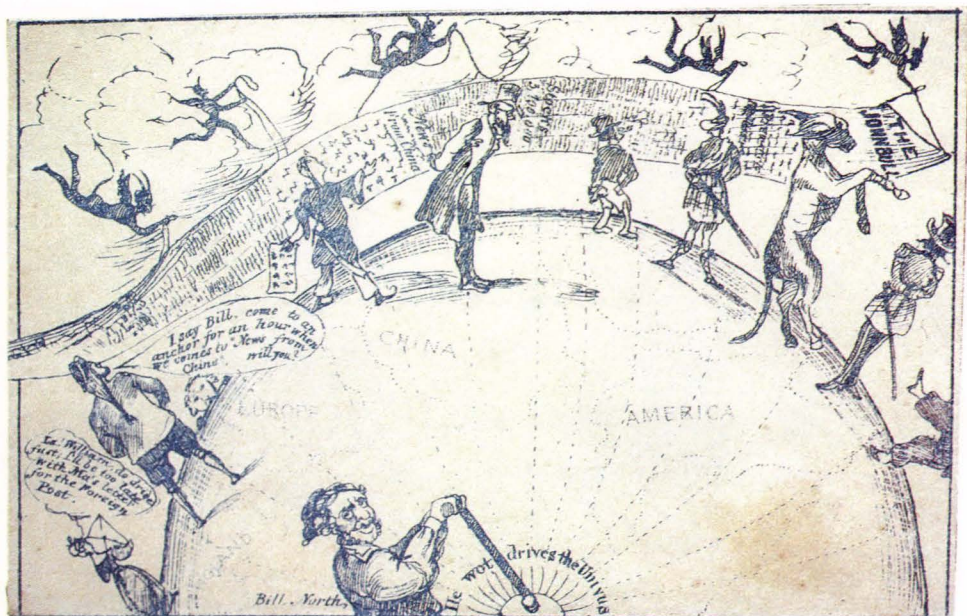


Fig. 88C. The inside of the "Nemesis" Envelope is delicately coloured and a true beauty.



Chris Jarvis collection

Fig. 82C. Front and back of folded Hume No. 4 "Mechanical World," in blue on buff. The left flap of this, unfortunately somewhat covered by the top and bottom flaps shows what is probably a self portrait of Hume as on the wall there is a notice "Comic Envelope Manufactory". At the bottom of the design below the printers devil are the words "Receipt for Cooking up an Envelope. Mix Elephants, Whales, Chinese, Cherokees and Chippewas. Mull them, when ready, serve up with Shrimp sauce".



Fig. 69C. Nichol's Montrose Envelope used 2/7/40 Montrose to Edinburgh.



Herman Herst collection

Fig. 135C. British Lion and Russian Bear watch battling armies in the Balkans and eye each other on this 1876 cover. The letter was sent by Col. Hudson, late of the Grenadier Guards, to the Earl of Wharncliffe.



Ritchie Bodily collection

Fig. 148C. Hand painted envelope from artist Reginald Linstead to his art tutor, Rev. A.T. Gill in 1880 shows Dunnose Head I.O.W.



Ritchie Bodily collection

Fig. 149C. Brighton Promenade painted on envelope by artist H.R. Palmer.



Charles Hahn collection

Fig. 150C. One of a series of Exmouth watercolours on envelopes addressed to Mrs. Allinson, all of which were full envelope watercolours of scenes presumably visited by the sender and painter.



Charles Hahn collection

Fig. 223C. Rare trans-atlantic usage of Shakespeare envelope dated 1853 bearing embossed 1/- green used to U.S.A.



Ritchie Bodily collection

Fig. 225C. Hand drawn and coloured "Going! Going! Gone for 1 Penny", addressed to Stony Stratford, with "Stony Stratford L.L.S." in circle handstamp on reverse.



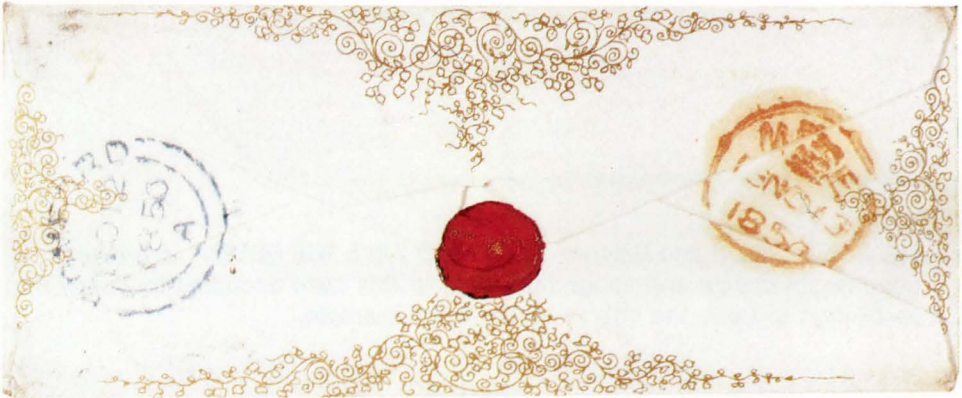
Charles Hahn collection

Fig. 226C. Similar drawn and coloured "Going!!!! Going!! Gone for a penny!" envelope shows the Queen (on stamp) being tossed from horse.



Charles Hahn collection

Fig. 227C. Unused "Going for a penny" envelope shows stamp was on envelope before artwork, which "ties".



Charles Hahn collection

Fig. 229C. Ladies Envelope with entwined crepters and birds on front and back in gold used in 1850 from Romford to London.



Ritchie Bodily collection

Fig. 231C. Nuneaton Union Envelope with Penny Black Plate VII.



Charles Hahn collection

Fig. 245C. "Lion and Unicorn" with "GOD SAVE THE QUEEN" in banner underneath design and space for stamp in this case occupied by Penny Red on Belfast to Cork, the only recorded used example.



Charles Hahn collection

Fig. 260C. This cover is a hand drawn Mulready imitation in colour as well as a hand drawn Corean Clown philatelic phantasy then current. We will probably never know its significance, but it certainly is philatelic in 1832.



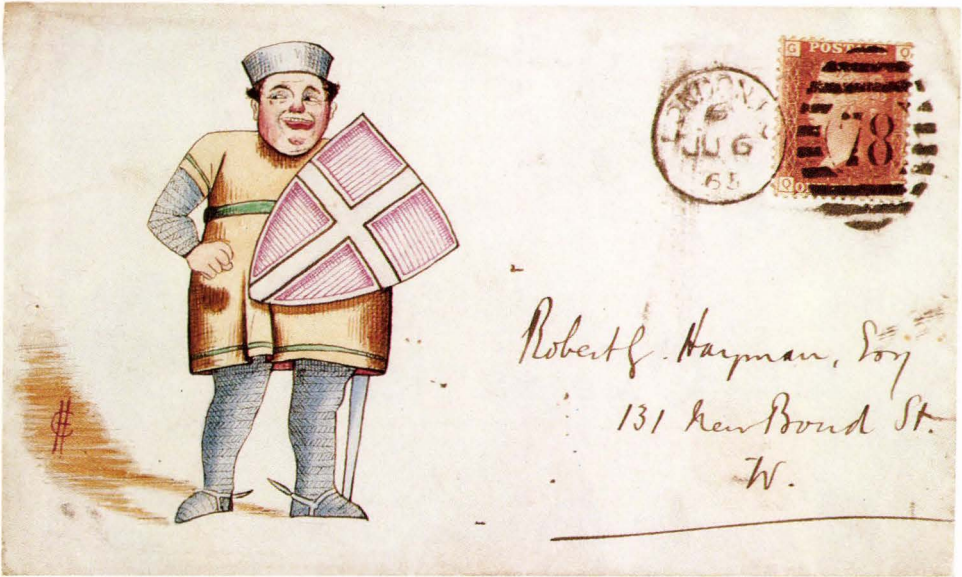
Charles Hahn collection

Fig. 251C. Front of Boer war period envelope shows young man and girl of period in civilian dress.



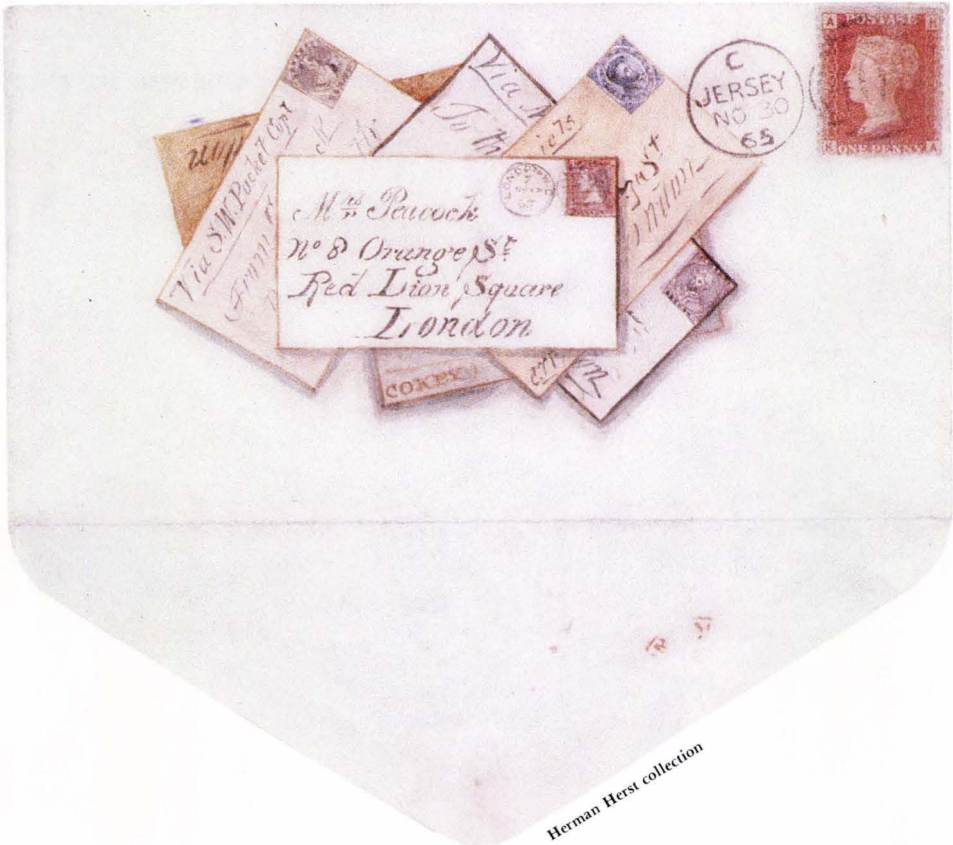
Charles Hahn collection

Fig. 252C. Reverse of Boer war period envelope shown in Figure 251 shows young man in soldier's uniform and girl in nurse's.



Charles Hahn collection

Fig. 261C. A knight in shining armour.



Herman Herst collection

Fig. 265C. A cover showing many covers from many countries in 1865. A gem of a hand drawn from Jersey.



Ritchie Bodily collection

Fig. 266C. Mademoiselle Sponza received a number of nicely illustrated hand drawn, coloured envelopes.



Ritchie Bodily collection

Fig. 267C. Another Mile. Sponza hand drawn envelope.



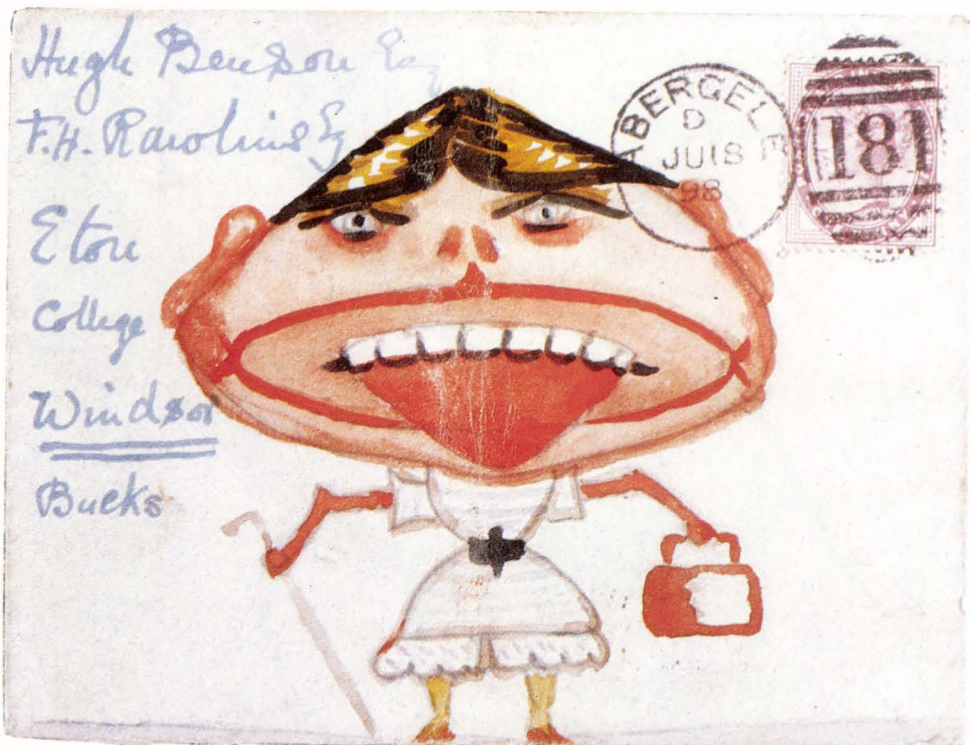
Charles Hahn collection

Fig. 268C. The stamp and address is on the other side of this envelope. The art speaks for itself.



Charles Hahn collection

Fig. 269C. Hugh Benson corresponded to H.E.A. Platt when both were young men, and both had fantastic imaginations. Here Benson wrote to Platt.



Charles Hahn collection

Fig. 270C. Here is a Platt to Benson weird hand illustrated cover.



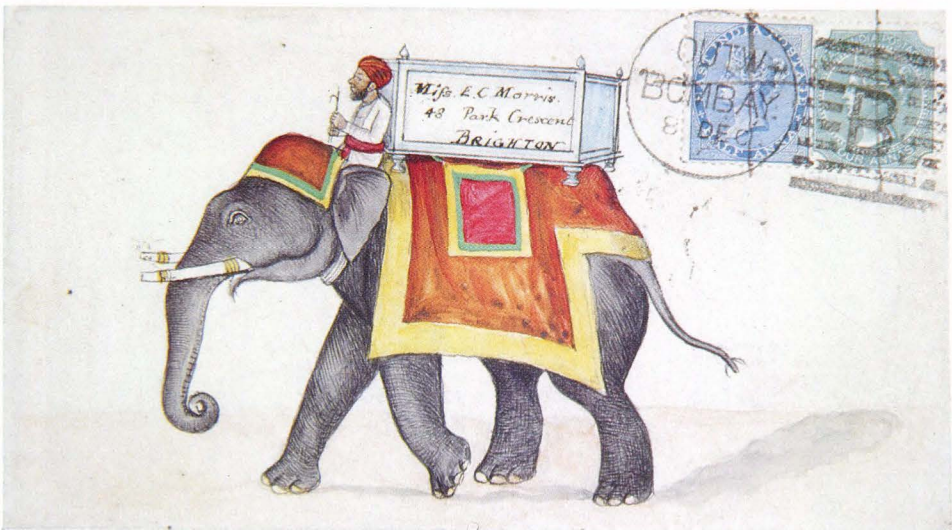
Charles Hahn collection

Fig. 271C. A Benson to Platt envelope shows an alligator in egg in egg cup.



Charles Hahn collection

Fig. 272C. A Platt to Benson hand drawn cover shows a giant bird.



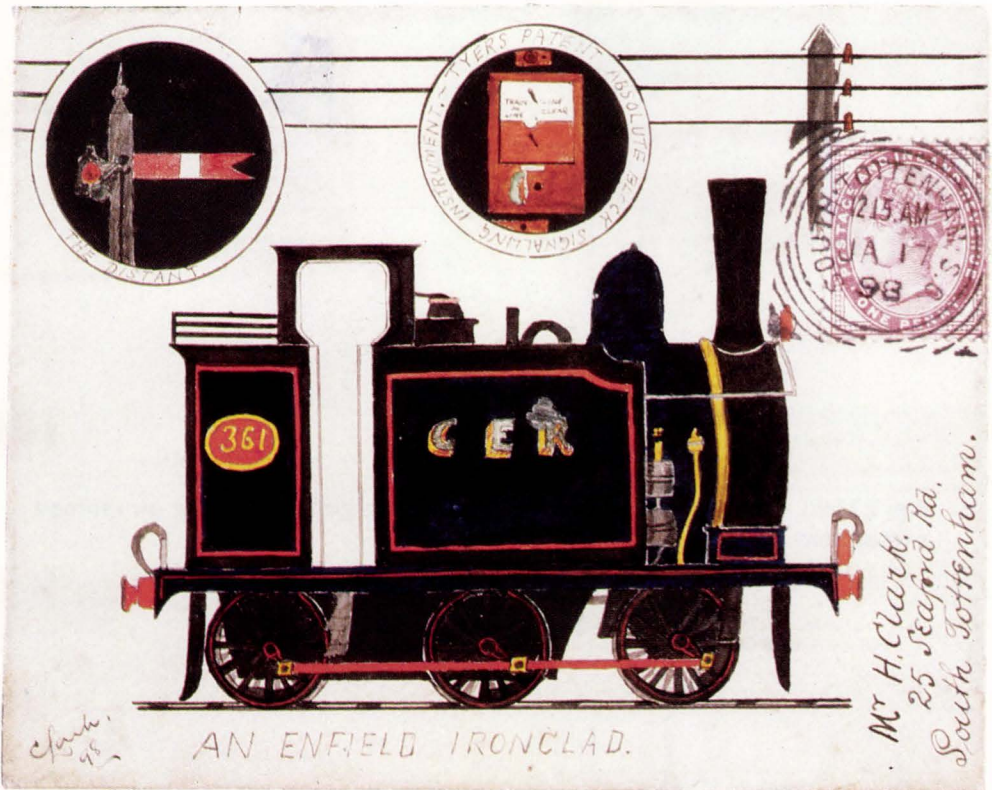
Ritchie Bodily collection

Fig. 273C. British serviceman in India writing home with hand drawn elephant and address on howdah.



Ritchie Bodily collection

Fig. 274C. Letter home to England shows Swiss scenery in colour.



Charles Hahn collection

Fig. 275C. Enfield Engine, semaphore and patent signalling device make up the design of this hand drawn and coloured cover.



Charles Hahn collection

Fig. 276C. Finely executed watercolour shows girl waving flag on railroad semaphore tower.



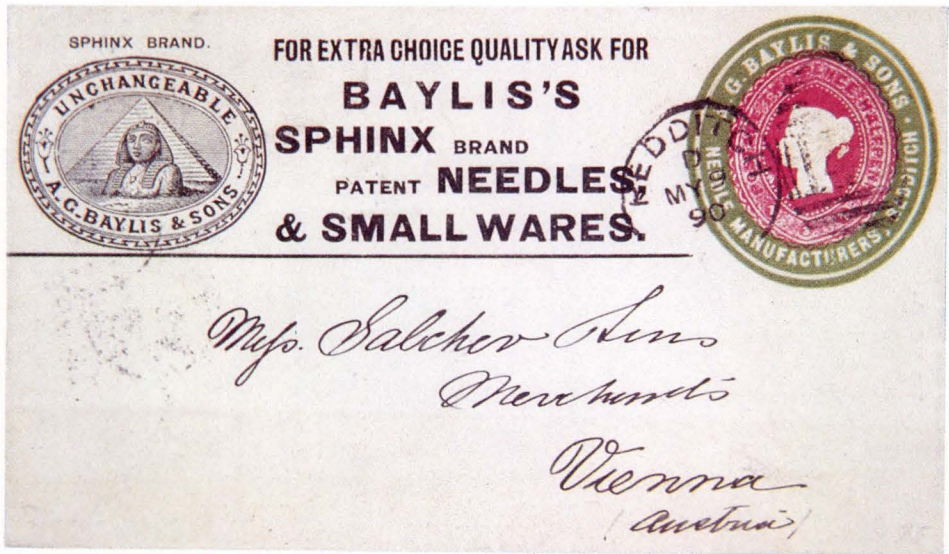
Ritchie Bodily collection

Fig. 277C. This beautifully fanciful hand drawn cover was delivered on a third birthday.



Ritchie Bodily collection

Fig. 278C. Here is the cover that matches the preceding in Fig. 277, but was sent on the second birthday.



A. K. Huggins collection

Fig. 328C. Baylis's illustrated envelope also had rare advertising collar around stamp making colourful display.



A. K. Huggins collection

Fig. 329C. Printed on the back of postal card, bi-coloured announcement pressed the visit of candle and soap salesman.

Henry Court's Patent Safety Envelope
 WITH A PENNY POSTAGE STAMP AND DOUBLE SHEET OF LETTER PAPER
 IS MADE TO BE SENT FREE FOR ONE HALFPENNY.

solely by an arrangement with the firms advertising in this, in return, submit your
 personal and confidential information. Any other firm desiring to put in its name, can
 be supplied with the envelope by order of the
THE HALF-PRICE CLOSED LETTER COMPANY, Limited.
 SERIAL N^o. 1 45 ACTON TALK, LONDON, W. SERIAL N^o. 2
 L. G. 7. OR ANY OF ITS BRANCH OFFICES. L. G. 7.

A MILLER'S...
HORRELL'S...
THE...
 ...

PRIZES.

- First Prize - Value £4. 5. 0.
- Second Prize - " £2. 10. 0.
- Third Prize - " £1. 0. 0.

and the winner's Life insured for £100 against Accidents.

The above prizes will be given to the persons who send in the
 Greatest Number of Coupons taken from bottles of

HORRELL'S COUGH JULEP

Between November 1st, 1891 & March 25th, 1892.

For full particulars see Coupon Bill Post Free upon application to

H. HORRELL, CHEMIST, RYE, SUSSEX

ASK FOR HORRELL'S TIME TABLE GRATIS.

AN INVESTOR'S NOVEL IN TWO CHAPTERS.
 ILLUSTRATED BY GEORGE BRUKSHAN. FOUNDED ON FACT. TIME: THE PRESENT.
 "LOOK ON THIS PICTURE" AND ON THIS.
 The Counterfeit presentation of two Brothers—British Investors. Shetppear.

CHAPTER I.
WHO is the unfortunate man? He is a type of many who persistently invest money in foreign stocks, or to develop industries abroad with British gold, or in Companies brought out by professional promoters, some being rigged to pay worthless untried patents, or deceiving business men, the promoters and vendors pocketing enormous plunders, and then coolly forsaking those business concerns. Observe the result. The once prosperous investor, is now indeed in sorry plight, which rarely deserves commiseration. Repeated calls on partly paid dividends, where have left him no energy or means to push the trade that was once so profitable, and which made the fortune his father left him, with no inheritor has been wasted to result with tainted but only doubtful success. His apparel is now of the cheap "reach me down" order. His clerk (grudgingly retained for "appearance") has nothing to do but call upon a candle stick in a bottle supplies artificial light, the "gas being" cut off. The sturdy reader will notice the wretched table, the rickety chair cover, broken gas globe, torn carpet, damask wall paper, &c. All telling only too plainly of the desperate straits of this now poor investor. In desperation, he thrusts his cold hands into his moneyless pockets for he cannot afford a fire. Hastily for comfort he peruses his late misguiding newspaper. His unkempt prematurely old appearance is only a specimen of thousands of men and women that have been seduced to financial straits of such by the wiles of titled impostors. "Protections" headed names "have been such a bait for easy going investors."

CHAPTER II.
HERE indeed is a wonderful contrast. This is the elder brother, similar, legs from his parents. He, however, persistently examined all investments, risks, and losses of a average shareholder, and regularly added to what his account of his investments, projecting his risks of his father's investments, and finally he is saved by the large bonus which is awarded by his numerous stock. The reader will observe in his well ordered office, bookshelves, a choice of wealth. **COURT'S** patent safety Envelope, drawn on his label, which (as a careful prudent man) he uses both for advertising and correspondence. This man never invests unless covered by the latest facts, and desiring to foster foreign concerns, which bring capital. He shuns companies formed to buy profits not yet fully tested, or where investors are anxious to sell "and get out," because such losses more than outstrip. He holds daily paid stocks only, that contribute dividends on all he is liable for. **ROBERTS**, which he acquired at a few £100 credit per cent. **Victory Shares** in the Half Price Closed Letter Co. Ltd. he showed that his owners of numerous have got none of the worst losses, and that he is fully alive to the importance of a good and good dividends with an early enhancement of his price. Although some years older than his brother, he looks much younger. He has lost the hearse and overpaid advertisement of a man, only to attach with his investments on the word in general, to which he has his duty as a good citizen of a man's empire.

READER! WHICH PICTURE DO YOU LIKE BEST? If you are an Investor,
 HAY, BAKER & CO. MANCHESTER.

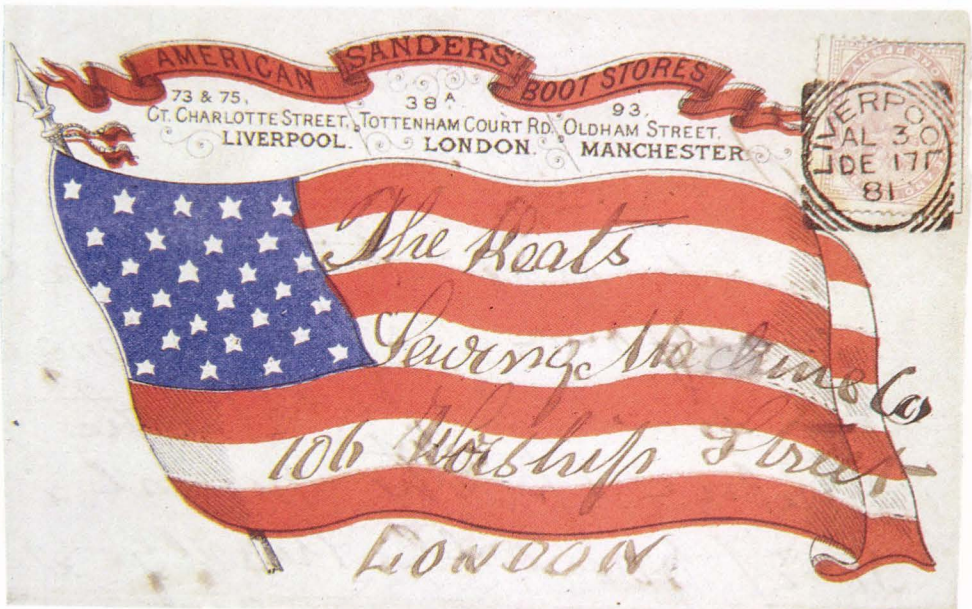
A. K. Huggins collection

Fig. 330C. A 4 colour cartoon tip-in in the Half Price Closed Letter Company's multiple ad letter sheet is prime example of how 1890 British advertising might well be in the vanguard of all such practice. The discounted letter sheets, begun with the Mulreadies, are outside the strict province of this volume, but this example is too charming to resist.



A. K. Huggins collection

Fig. 331C. Charming shop front is shown in colour on envelope on F. Sage, Shop Front Builder in 1872.



Ritchie Bodily collection

Fig. 332C. Not a U.S. Patriotic, but an illustrated business envelope from Sander's American Boot Stores, a chain with outlets in London, Liverpool and Manchester.



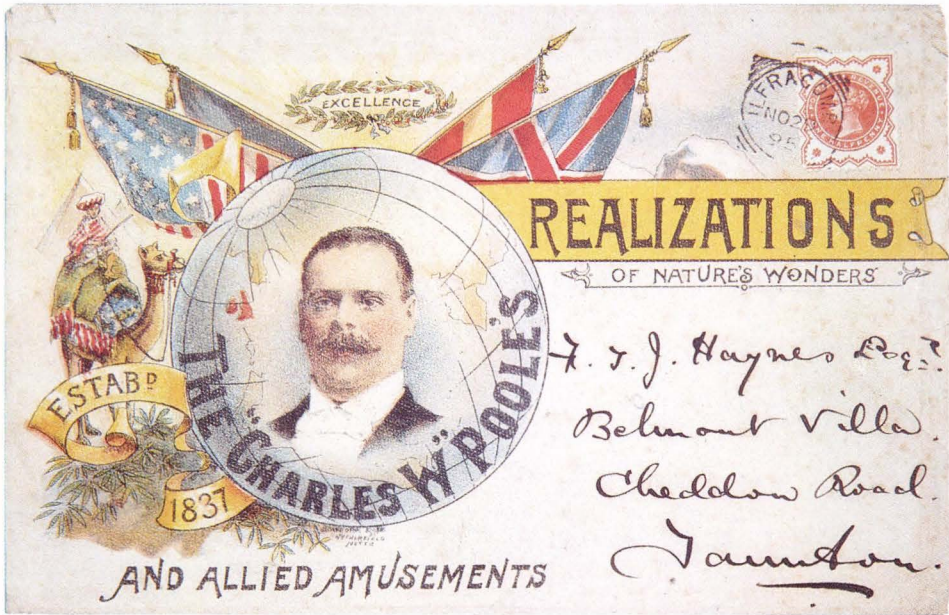
Ritchie Bodily collection

Fig. 345C. Albert Smith's Mont Blanc in an all over design printed in blue.



Ritchie Bodily collection

Fig. 347C. The bi-coloured Sanger envelope delivered by hand probably contained tickets.



Ritchie Bodily collection

Fig. 350C. A gloriously coloured envelope was utilized by The Charles W. Poole's Realizations of Nature's wonders in 1895.



Ritchie Bodily collection

Fig. 359C. Even Mlle. Sponza gets an Othello cover, and why, we shall never know.

Chapter 10

Ackermann and Mason and The Victoria & Albert Envelope

It seems appropriate to link the first two publishers together in one chapter since in 1840 there existed a strong link of origin between them. It is a reasonable assumption that they would both have sold the other's envelopes, W. H. Mason being the first to publish a caricature in June 1840. Perhaps encouraged by the success of this envelope Ackermann & Co. went on to produce their own designs towards the end of the year.

Ackermann

Rudolph Ackermann founded his business in London in 1773, which by 1800 was a thriving concern dealing in the sale of works of art, stationery products and high quality prints, even incorporating a drawing school on the premises. The name "Repository of Arts" was taken from the title of the monthly publication continuously produced by the firm from 1809 to 1828, and was also used by W. H. Mason in Brighton. Rudolph suffered a series of strokes, dying in 1833, and was succeeded in the business by his three youngest sons, the name of the firm being eventually changed to Ackermann & Co.

It was perhaps the best known of the Regency publishers, associated with a distinguished series of artists and producing prints and books of the highest quality. Later disputes were to cause the dissolution of the partnership in 1855. A series of massive sales then disposed of the firm's assets. These included large quantities of lithographic stones, and it is reliably stated that "100,000 envelopes were sold in the course of one evening"...one can but surmise that these were of the plain variety. For those readers wishing to learn more of the company, and indeed of publishing in the 1840's in London we would recommend the book *Ackermann 1783-1983, The Business of Art* by John Ford. A personal communication with the author revealed that he was unaware that Ackermann had produced any illustrated envelopes, in spite of several years intensive researches into the firm's publishing activities. He was not, however, surprised by this venture.

The first three designs are printed as envelopes, and in all likelihood the fourth type also. The first two being political cartoons, the latter two more general topics. Major Evans described numbers 2 and 3, and was aware of the existence of No. 1 though he had "never seen a copy". He suggested that type No. 3 was "not uncommon," though scrutiny of the currently known used and mint examples would suggest that all are of equal rarity with fewer than a half dozen of each still in existence, as rare mint as used. There is also a virtually unknown No. 4, of which no detailed information can be

provided, there being a unique unused example in the Meroni sale. This envelope does not seem to have surfaced in the last thirty years. The remarks which follow apply to numbers 1, 2 and 3, and in all probability, to No. 4 also.

Design and lithography was by R. S. Hurst of 244 Strand, and inscriptions to this effect may be found within the frame line at left, or divided at the lower corner of the front. Centrally, and in a slightly different script, are the words "Published by Ackermann & Co., 96 Strand". The dimensions of the envelope are 5 x 8 inches at the frame lines and printing is in black on white wove paper with cutting lines present on the flaps. Numbers 1 and 2 have no printing on the reverse, that on No. 3 is detailed below, while the minutiae of No. 4 are not known to us.

Publication appears to have commenced in late 1840 judging by the earliest dates of usage recorded. No proofs or other artwork seem to have survived to the present day. The London Blitz destroyed a large part of the company's archives making further investigation impossible.

The Designs:

No. 1. "The Print Mill" (Fig. 105.)

Daniel O'Connell feeds Irish peasants into a print mill, transposing them into coinage for "Poor Dan's Wallet". The Foreign Secretary, Lord Palmerston, at lower right, confesses "I'm all abroad".

Earliest Date Known Used: 2/8/41

Other examples known used 4/3/41 and 15/10/41.

No. 2. "Palmer's Tun or the Hot Bed of Foreign Affairs" (Fig. 106.)

Depicts Lord Palmerston in an apparent nightmare with a Chinaman, Mehemet Ali and Louis Philippe mounted on a Gallic cock. Behind the latter two figures is a flag bearing the legend "Vive la Guerre" and the sad phrase "they tell me I must..."

Earliest date of use is 13/11/40. There are two used examples currently known.

No. 3. "The Civic" (Fig. 107.)

This was originally designated by Major Evans as the "Civic Envelope." The Lord Mayor and Lady Mayoress occupy a prominent central position. Groups in the upper corners depict civic entertainment. The lower corners show one man's profound affection for turtle... and its dire results!

The lower rear flap has a fancy cartouche bordered by two figures, perhaps Gog and Magog, containing the inscription "Ackermann's Comic Envelopes" and above this "No. 3"

Earliest date known used is believed to be the 16/12/40 (?), and the example illustrated in Fig. 107 is dated March 1846.

No. 4. "Royal Birth"

This shows Queen Victoria seated at right. Behind her stands the Prince Consort and other members of the Royal Household. They are believed to be depicted receiving the Lord Mayor on the occasion of the birth of the Prince of Wales, later to become King Edward the VIIth.

The Prince was born on the 9th November 1841, being given this title by letters patent on the 4th December of the same year, suggesting that the envelope was produced during a wave of patriotism, not to mention Victorian commercial fervour, in late 1841.

As mentioned above, the envelope's current resting-place is a mystery.

As will be seen in later chapters on the propaganda envelopes, Ackermann's involvement with pictorial envelopes did not rest with this small series. A decade later the firm were responsible for the production of various propaganda envelopes under license.

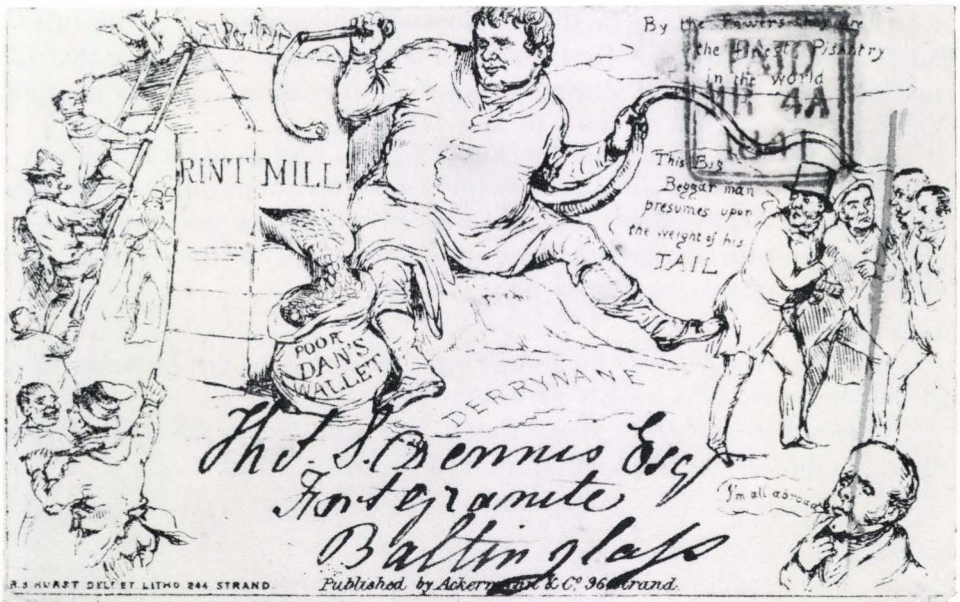
References:

Ackermann 1783-1983 by John Ford, published by Arthur Ackermann Publishing Ltd, 1983. (ISBN O 946186 030)

Queen Victoria, Her life and times Vol 1, 1819-1861 by Cecil Woodham-Smith, published by Hamish Hamilton, London, 1972.

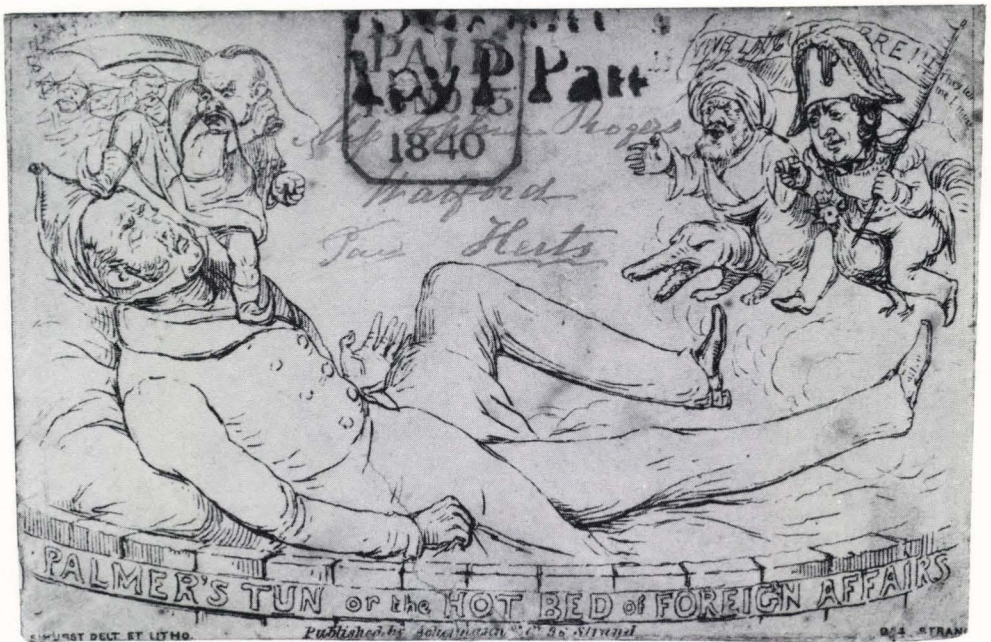


Fig. 107. Ackermann No. 3 "The Civic" used with Penny Red March, 1846.



Ritchie Bodily collection

Fig. 105. Ackermann No. 1 "The Print Mill" used from Dublin to Baltinglass 4/3/41.



Ritchie Bodily collection

Fig. 106. Ackermann No. 2 "Palmer's Tun" in 13/11/40 usage from London to Watford.

W. H. Mason

Major Evans commented that the only example he had seen of this design was "among the prints at the British Museum". It is in fact included with other unused caricatures in slip cases in the Prints department bearing the passmarks 165 a23,23. These envelopes have been examined by a correspondent and contain no other unusual types. The design is among the least commonly seen of the small caricatures, but not as scarce as Evan's comments would suggest. There are now records of seven used and six mint copies, of which two of each are fronts only.

It is a singularly attractive envelope, or to be accurate, letter sheet, not only in the intricacy of the design but also in the quality of the printing impression, as might be expected from one of Ackermann's proteges who also published lithographs and aquatints. The design closely follows the original and is printed in black on superior quality white wove paper bearing the printer's inscription above the top frame line. It measures 8.4 x 13.2 cms at the frame lines and is devoid of any cutting lines. The earliest date of which it is known used is the 18th June 1840, this being in manuscript on a front. No proofs or other artwork for the design are known to the authors. A copy of the letter sheet in envelope form of relatively recent origin has been seen.

The history of the firm is well documented in the book *Images of Brighton* which is summarised in the following paragraphs.

Rudolph Ackermann opened a branch of his firm at 1 Ship Street, Brighton in the late 1820's; W. H. Mason acted as manager of this establishment until Ackermann suffered a stroke. The London business continued to be run by Ackermann's sons, while Mason purchased the Brighton firm which he continued to run successfully for over thirty years. Close ties remained between the two businesses however, and a number of prints were produced jointly in the ensuing years.

Mason continued to use the original title "Repository of Arts" and for the first few years advertised his business as "formerly Ackermanns". He was himself an accomplished artist and responsible personally for several of the prints produced by the firm. He also retained a life long interest in cricket and played at one time for Sussex. It was thus inevitable that cricketing themes were among those published. He employed a number of artists, among them members of the Earp family, William Drummond and Charles Basebe, these latter two conducting a drawing school on the premises. It is known that many of the prints were collaborative efforts, but in the absence of any indication on the letter sheet, it must be a matter of pure speculation as to the name of the artist responsible for the caricature. Comparison with Ackermann's four designs offers no further illumination on the subject.

No other caricature of the Mulready by Mason has come to light, though pictorial notepaper was a later enterprise, including inevitably a view of the Royal Pavilion. The only other item of philatelic interest produced was a set of adhesive envelope wafers which bore a cricketing motif. These were sold in boxes of fifty and measured one square inch in area, but as yet no examples of them have been seen.

The letter sheet bears pessimistic references to an anticipated increase in general taxation to make good the loss to the revenue of the revolutionary reduction in postal charges of the 1840 reforms. While it “bites the hand that feeds” the sentiment would have found no little sympathy among Mason’s affluent patrons in the fashionable Brighton of the 1840’s.

Used Examples Recorded:

- 18/6/40 to 35 Belgrave Square, London. MS “PI” and 18th June on face. A front only with top inscription missing. (RL 19/7/83 lot 33)
- 16/7/40 from Cambridge bearing MS “Prepaid” and “I” (ex Meroni and Yates)
- 3/10/40 from Hull to Leeds, prepaid MS 2d (RB)
- 14/2/41 from Shrewsbury to Lincoln’s Inn, London. Bears pair of 1d black “FG/GH” on lower flap. (ex Yates)
- No date to John Divan Esq, London, prepaid with 1d black (? “NG”) affixed inverted in top right corner and cancelled red MX. (EBEPS) (Illustration in PJGB Sept. ’72)
- No date to Storrington with 1d black cancelled red MX
- Date unknown no other details (RC)

References:

Images of Brighton by John & Jill Ford.



Ritchie Bodily collection

Fig. 108. Mason’s Envelope used from Hull to Leeds 3/10/40.

The Victoria & Albert Envelope

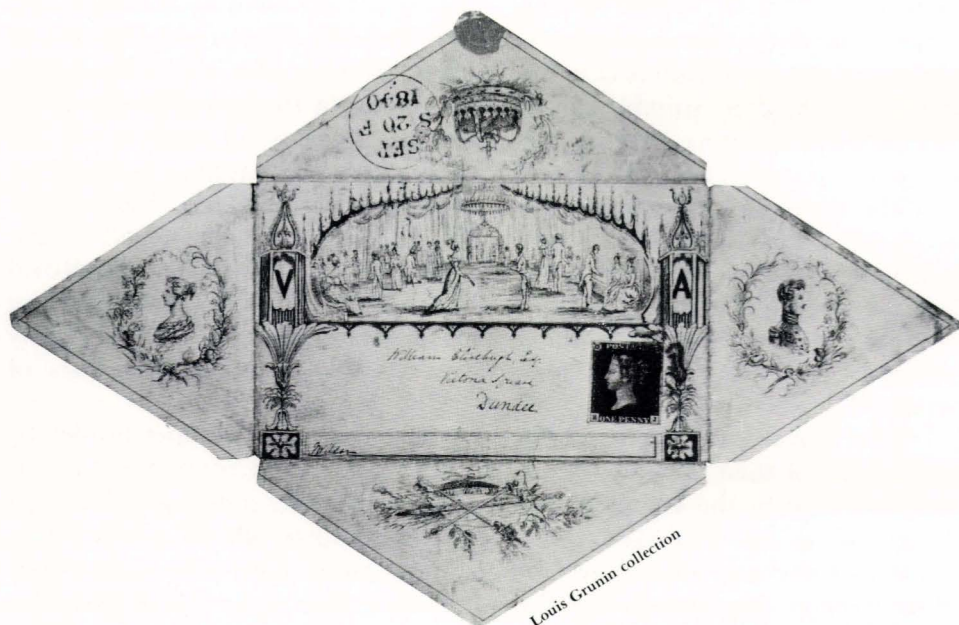


Fig. 109. Victoria & Albert Envelope used from Edinburgh to Dundee 20/9/40 with Penny Black.

It was until recently generally believed that this envelope (illustrated in Fig. 109) was used for the transmission of invitations to Royal balls and receptions held by Queen Victoria and the Prince Consort at Holyrood House, Edinburgh. This would have proved to be the singularly unusual situation of official usage of an unofficial cover. The widely recounted story that Prince Albert had been in some way involved in the production of the Mulready seemed to lend the story a hint of respectability. However, research aimed at discovering the official functions involved has totally disproved the original attribution, and while suggesting a logical alternative origin, can by no means document this conclusively.

There are six used examples now known which bear dates between the 20th of September 1840 and the 12th of August 1841. All are used from Edinburgh, four to Scottish addresses and one to London...three seem to be in the same handwriting. Two bear adhesives, another may have had one removed, one has been prepaid in cash and the fourth appears to have been charged a twopence postage due fee. Three unused examples have been located, but, unusually, Major Evans makes no mention of the design in his book, and can thus be assumed not to have seen any of the nine examples recorded.

The original suggested use can easily be disproved. Queen Victoria did not visit Edinburgh until 1st September 1842...over a year after the last known use of the envelope. She saw Holyrood House on this occasion but during her visit stayed at Dalkeith House with the Duke and Duchess of

Buccleugh. This is well documented in the book *Leaves from the Journal of Our Life in the Highlands* published by Smith Elder & Co. in London in 1868 and edited by Arthur Phelps. The Royal Archives at Windsor also corroborate these dates and events. Queen Victoria did not actually stay in Holyrood until the 29th and 31st of August 1850, by which time the palace was said to be in a "suitable state for occupation by the Royal Household". No archives are now held at Holyrood, but there is no evidence of any stationery similar to the envelope being used there. It has been pointed out that the envelope flap imprint does not fully tally with the "Honours of Scotland" motif in use at the House. The College of Arms in London state that since the envelope bore a Royal Crest no one other than the Royal family would be permitted to use it; they also pointed out that the presence of two sceptres along with the Sword of State and the Crown clearly indicated that the imprint was meant to represent the 'Honours of Scotland', albeit differing in certain minor respects.

The Royal family were in the habit of using writing paper headed by engravings of their various residences, but no pictorial envelopes have, as yet, been seen by the Windsor Royal Archives nor any notepaper bearing a design as on the Victoria & Albert envelope. Other official sources have failed to show any other Royal official who might have been responsible. More recently, Mr. Dennis Collins, a correspondent to the PJGB (Nov-Dec '84) had managed to obtain information on the recipient of the example used to Dundee. This man was employed as a clerk at the Shore Dues, Dundee, and was by no means in a social position which would have enabled him to receive invitations from Royalty, demonstrating clearly that an alternative explanation must be sought.

We cannot be certain as to either the printer or designer of the envelope. It is indeed unusual for a pictorial envelope to bear no detail of its origins...perhaps there is some message for us in this absence of information? The prolific R. W. Hume of Leith seems to be the popular choice, but it could equally well be the work of Menzies, Macgregor of Lesage (or just conceivably Lawrie & Knight) and neither the design nor layout offer any clues. We can offer the reader no informed opinion in the matter.

An exhibition "Albert, His Life and Work" was held in October 1983 at the Royal College of Arts while this book was being researched, and fortuitously provided a further few scraps of information which may be of some relevance. Among the material on display was a piece of illustrated notepaper, signed by the Prince Consort and dated 10 Feb 1840, the Royal wedding day. The design is similar to that of M. A. Richardson's "Post Paid" envelope which was an essay for the Treasury Competition. This paper was printed by A. Schloss of 12 Berners St., London, and the inscription reads "Fancy Stationer to H.R.H. the Duke of Kent". This notepaper apparently emanates from Lady Peacock, who was a member of the Royal household at the time of the wedding. The vignettes of Albert and Victoria bear a distinct resemblance to those used on the 'V & A' envelope. Numerous other items in the exhibition demonstrated the popularity of mementoes commercially produced to celebrate the event.

It seems appropriate to close this brief history with some conclusions and the evidence suggests two possibilities worthy of consideration. The envelope may have been produced as a private publication in about June 1840. The envelope was probably not on sale at the time of the wedding, it bears too close a similarity to the Mulready to have been anything but a post-Mulready item, and resembles those of Menzies, Macgregor and Hume in bearing designs on all four flaps. Even if it was produced some months after the event it would still have found a thriving market seeking satisfaction. An alternative explanation, which we do not favour, is that it was the private production of a senior government official or member of the Scottish nobility in use for semi-official or private correspondence.

Surviving used examples:

1. 20/9/40 with 1d black plate IV "EJ" cancelled with red MX to Dundee. (ex WK: RL 13/12/79 lot 3122).
2. 29/9/40 from Edinburgh to Dumfriesshire, cancelled by red "Paid At Edinb/E/Sept 29/1840/S". (HRH:L 29/10/40 lot 456)
3. 24/10/40, to Kincardine. Hand struck "2" at left front which is probably postage due fee. (NPM)
4. 12/1/41, to London. Adhesive has been removed. (ex WK: RL 15/5/79 lot 78)
5. 13/8/41, to Dumfries, with 1d red cancelled with black MX. (used in facsimile form printed on thick white card by Robson Lowe as a Christmas card) Present resting place unknown.
6. Front only, thus no date; used to Mrs. Knight, 20 Nottingham Place, Regents Park, London. Bears four-margined 1d Black plate 4 "GA" cancelled with red MX, which may be a replacement. Scrutiny of the front suggests traces of red cancellation on the envelope thus an 1840 usage. (David Leivers, USA, personal communication and letter to PJGB Feb. '85)

Unused examples:

1. In the Royal Collection
2. and 3. Offered in Robson Lowe auction of 17/12/79 as lots 119 and 120—one now (CH).

Chapter II

Thomas White

Little is known of this firm other than that it occupied premises at 59 Wych Street, Strand in 1840. This area must have been a veritable hive of activity in the publication of pictorial envelopes in mid 1840 since Southgate, Spooner and Ackermann (also R. H. Hurst his printer) were all contemporarily based in the Strand. Two designs are known by the publisher, though it is possible that others have been "lost".

The first design, which Evans describes, is a straightforward satire on the Mulready, published in May 1840 in large broadsheet and small formats.



Charles Hahn collection

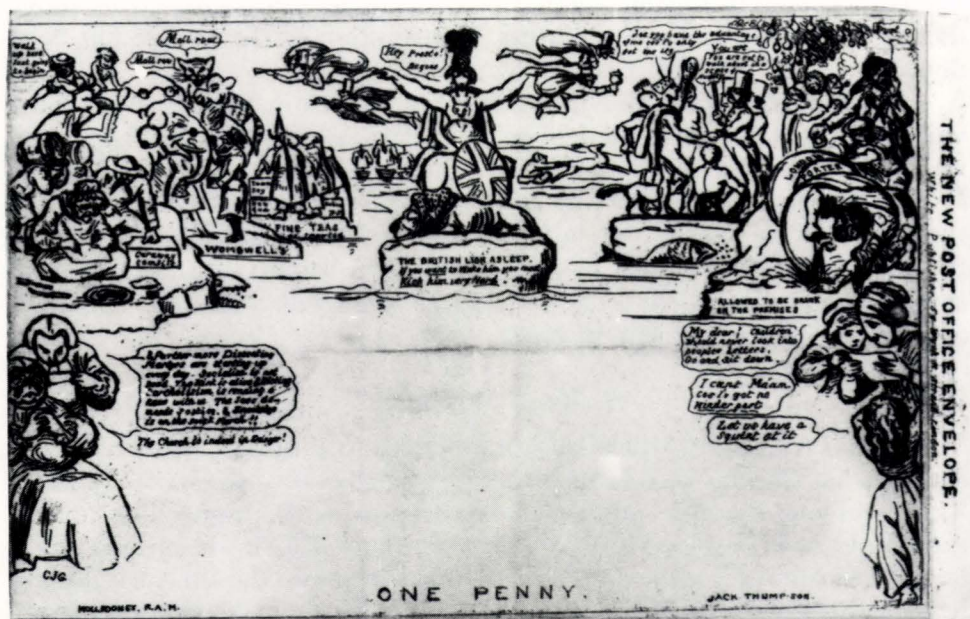
Fig. 110. Thomas White's Broadsheet with Penny Blacks which obviously do not belong.

The Broadsheet

This measures 19 x 13.7 cms at the frame lines and is printed in black on white poor quality paper. (Fig. 110.) Hand coloured examples are known, but are probably not contemporary in nature. Several examples are known "postally used," though some examples may be spurious in nature. The earliest known to the writers is dated May 21st 1840 and is used with a 1d black tied with a red Maltese cross. (Lot 377 in the Meroni sale.) Mint examples are suspiciously common, and the writer has seen a "job-lot" of a half dozen examples offered by a dealer on one occasion in the last five years. It may be that a "find" of unused examples was made at some recent time but the type is undoubtedly more common than the other broadsheets with perhaps twenty or more still in existence. As with all large material, condition is at a premium and most examples seen bear witness to their age.

"Early" and "late" impressions were described in the Royal Collection by Sir John Wilson. They differ in that "early" has no "One Penny" at top of frame line or publishers imprint below. It seems possible that this is just a cut-down copy.

The Envelope



Charles Hahn collection

Fig. 111. White's smaller envelope.

This measures 13 x 8.4 cms at the frame lines and is in letter sheet format. A very few examples only are known hand coloured, the same comments as above apply to this state. It is considerably scarcer than the broadsheet, but must have been printed at the same time since examples are known used on the 2nd, 6th, and 7th of June 1840. The designer's initials "C.J.G." appear in the bottom left hand corner of both types, but the identity of the artist is unknown.

No proofs or other artwork have been seen by the authors.

The basic design of the broadsheet and envelope is the same, but inscriptions and characters have been slightly altered (Fig. 111.) as will be seen in the accompanying illustration. Since a picture is worth a thousand words they will not be described in detail. The words emanating in bubbles from the chief characters' mouths have also been altered, for no apparent reason than that proffered below in the notes on Henderson's variety of the envelope.

J. Henderson's Variety

A variation on White's small envelope design was published in true envelope format by J. Henderson of 21 Castle Place, Belfast in mid 1840. It is interesting to reflect that this has only been recently re-discovered after the passage of some 137 years.

The envelope was written-up in an article in the *Philatelic Journal of Great Britain* dated June 1977.

It is a curious amalgam of White's large and small designs and the article suggested that it might be a pirate version of the original. A more attractive theory is that it was printed to satisfy the religious whims of the Belfast population, having alternative Catholic or Protestant text to allow the sender his choice in the matter. The solution to this puzzle has now doubtless been lost with the passage of time.

Centrally the "English Lion Asleep" of the original has been replaced with a pig, and the inscription "The Irish Lion Asleep". On closer scrutiny the Henderson envelope has identical figures and text to that of the White broadsheet, though the speech bubbles are akin to those on the small variety, the lay-out of the text is also subtly changed in spacing. The authors have recorded only three examples of this rarity, two being mint and this used example being from Belfast via Ballymoney to Derook on the 4th July 1840 and bearing a replacement 1d black.

"Evils of Monopoly"

This is the second type of design produced by White and since only one example has thus far been found, our knowledge of it is necessarily limited. The surviving example measures 13 x 8.5 cms at the frame lines and is thought to be in envelope format. (RL 15/5/79 lot 820.) It was presumably a later publication since the date of use within London is the 7th April 1843. It bears a 1d red cancelled with a London Number "6" in Maltese Cross and appears to be on a socialist theme bearing at the top left the word "Monopoly" and at top right "Free...," the last word presumably "Trade" but obscured by the adhesive.

Chapter 12

Punch's Anti-Graham Envelope and Later Political Subjects

We have been obliged with monotonous regularity to repeat the phrase, "little is known of this envelope" in many preceding chapters. It thus comes as something of a relief to chronicle a story that has been well researched and documented over the last ten years. So well has the subject been covered that little remains to be discovered and this chapter will attempt to give a brief outline only of the historical events and their philatelic offshoots, leaving the interested reader to consult the bibliography which is given as an appendix for further information.

The opening of mail while in transit through the Post Office was a device much used during the early 19th century to elicit intelligence considered valuable for national security. This activity was under the control of the Home Office in the "Secret Office," a room set apart in the Post Office but funded by the Foreign Department. At the request of the Austrian government the mail of Mazzini, the Italian nationalist, was intercepted and read, then resealed and delivered during April and May 1844.

Mazzini became suspicious that this was occurring, and enlisted the help of the M. P. for Finsbury, Thomas Duncombe, to pursue the matter and he raised the subject in the Commons on the 14th of June 1844. Government denials and subsequent refusals to conduct an inquiry into the affair provoked a strong reaction from the press, in particular the comic and satiric magazine *Punch*. The Government was eventually forced to give way and agreed to stop the opening of mail and to announce "secret committees of inquiry" (by both the House of Commons and the House of Lords) into the workings of the Office on the 2nd of July.

The committees heard evidence during the month of July and published reports on the 2nd and 5th of August, vindicating Graham's actions, and confirming that he had not abused the statutory powers invested in him. The strength of public opinion was such, however, that Sir Robert Peel's Government felt obliged to bow to the implied criticism and abolish the "Secret Office". It announced the closure of the department on the 18th of February 1845.

A contemporary account in the *London Journal and Weekly Record of Literature, Science and Art* dated 14th March 1845 details at some length the complicated means by which envelopes were opened, their contents noted and then re-sealed with wax or wafers.

The *Punch* campaign consisted of a two-pronged assault with two items produced to raise the public consciousness: an envelope and sets of envelope wafers.

*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.*



Charles Hahn collection

Fig. 112. Front cover of "Punch" for 13/7/44 carries notice of Anti-Graham Wafers and Envelopes.

Punch's Anti-Graham Wafers and Envelopes.

Mr. Punch
HAS JUST PUBLISHED A
SHEET OF
**Emblematical
Devices,**
WITH MOTTOES,
FOR
SIR JAMES FOUCHE
GRAHAM,
Which, from the peculiar
appropriateness of their
sarcasm, backed by the
extraordinary adhesive-
ness 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.

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.

** 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.

PUNCH'S
WAFER
I TRUST
THIS WILL COME
TO HAND
GRAHAM

PUNCH'S
WAFER
SHOULD THIS MEET
YOUR EYE
GRAHAM

PUNCH'S
WAFER
YOUR WELCOME TO
THE INSIDE
GRAHAM

PUNCH'S
WAFER
NOT TO BE USED
WITHOUT GETTING
INTO HOT WATER
GRAHAM

PUNCH'S
WAFER
TOUCH MY WAFER
YOU'LL FEEL MY STING
GRAHAM

PUNCH'S
WAFER
SODA
SILENCE A
NOISE WILL FOLLOW
GRAHAM

PUBLISHED AT THE "PUNCH" OFFICE, 101, STRAND, AND SOLD BY ALL BOOKSELLERS AND NEWSMEN.

Charles Hahn collection

Fig. 113. The inside front cover of the 13/7/44 "Punch" had this one-half page advertisement for the Anti-Graham wafers and envelope at top.

The issue of *Punch* dated 13th July 1844 gives considerable prominence to the magazine's campaign and the front cover bears an advertisement for them at the top. (Fig. 112.) The inside cover advertised the anti-Graham Wafers and Envelope. (Fig. 113.) Note that this outer wrapper will have been discarded in bound volumes, and is thus considerably rarer than the specific edition of *Punch* itself. Relevant cartoons from *Punch* are shown in Figs. 114-116.



Fig. 114. Leech's full page cartoon of Paul Pry at the Post Office carried on the Anti-Graham campaign in "Punch".

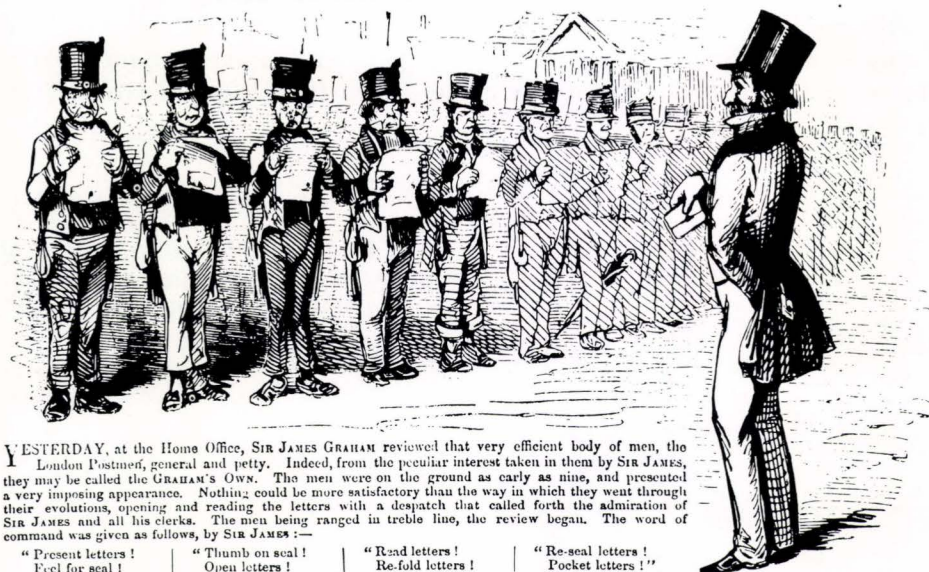
Charles Hahn collection



Fig. 115. Another full page "Punch" cartoon showing Graham taking letter addressed to his parliamentary enemy, Thos. Duncombe.

Charles Hahn collection

GRAND REVIEW OF THE LONDON POSTMEN.



YESTERDAY, at the Home Office, SIR JAMES GRAHAM reviewed that very efficient body of men, the London Postmen, general and petty. Indeed, from the peculiar interest taken in them by SIR JAMES, they may be called the GRAHAM'S OWN. The men were on the ground as early as nine, and presented a very imposing appearance. Nothing could be more satisfactory than the way in which they went through their evolutions, opening and reading the letters with a despatch that called forth the admiration of SIR JAMES and all his clerks. The men being ranged in treble line, the review began. The word of command was given as follows, by SIR JAMES:—

"Present letters ! Feel for seal !	"Thumb on seal ! Open letters !	"Read letters ! Re-fold letters !	"Re-seal letters ! Pocket letters !"
---------------------------------------	------------------------------------	--------------------------------------	---

SIR JAMES gave the word in a fine sonorous voice ; and was admirably responded to. Nothing could be more dexterous than the manner in which the postmen, by means of lucifer and wax, resealed the various missives. When wafers were to be used, the word of command was thus:—

"Wet wafer !	"Insert wafer !	"Stamp !"
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The review over, SIR JAMES emphatically complimented the body on their efficiency ; and they were then dismissed for their several walks.

Chris Jarvis collection

Fig. 116. "Grand Review of London Postmen" was a satire and cartoon in "Punch". In addition, many editorial columns carried Anti-Graham material.

The Envelopes:

John Leech's Design

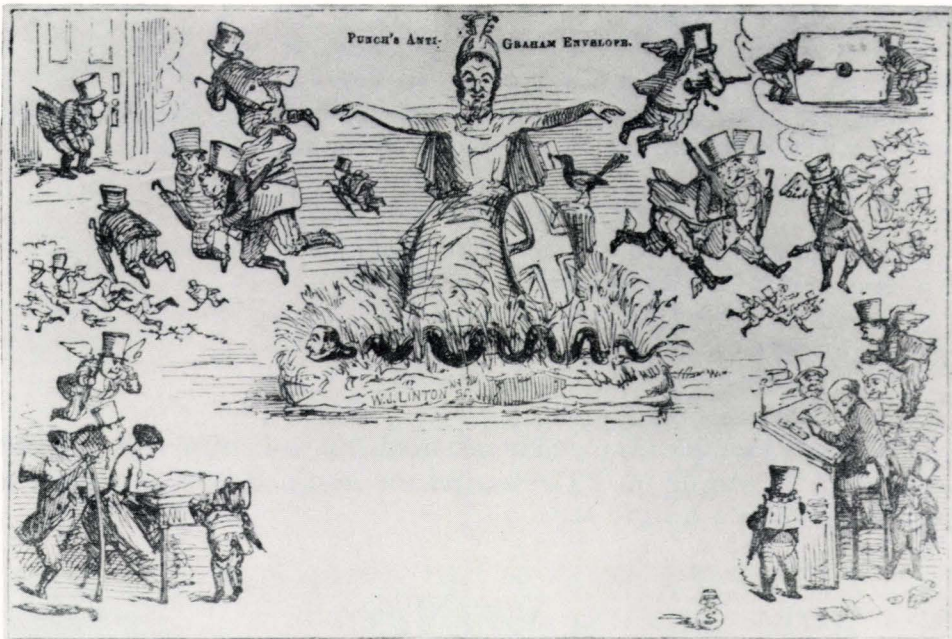
John Leech was the obvious choice to design the Anti-Graham envelope since he worked on the staff at *Punch* and had gained considerable success with his Fores Comic No. 1 envelope. We might justifiably consider this envelope as the first of the many propaganda issues, promoting to the public a specific view of a particular subject.

There are two varieties of the Leech "envelope". Both are printed in blue on a poor quality, originally whitish wove paper that has turned brittle with age. There are two types:

A. The inscription: "Punch's Anti...Graham Envelope" (Fig. 117.) appears at either side of "Britannia" (Sir James Graham).

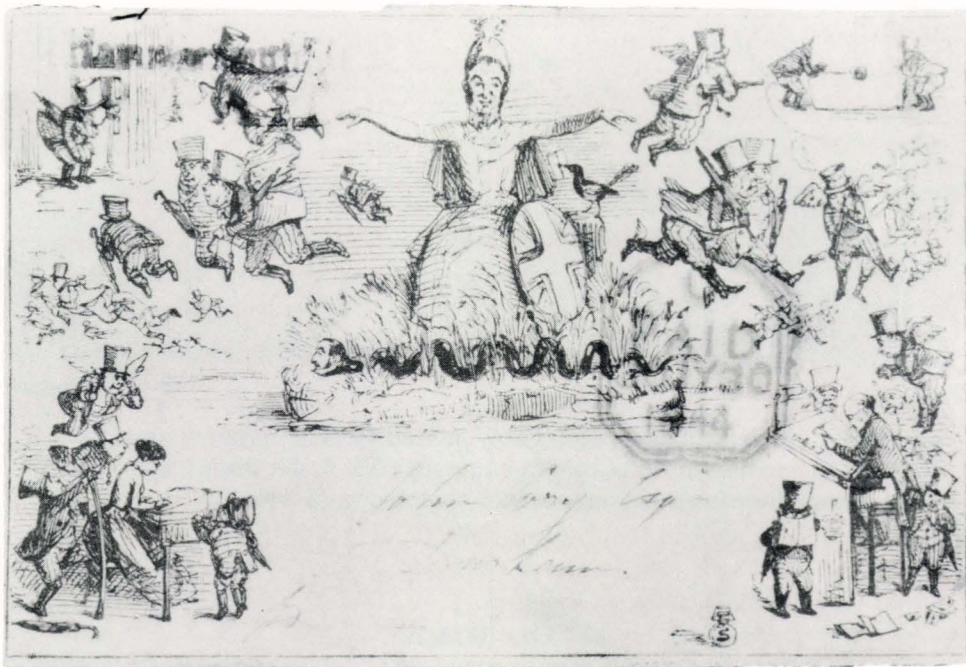
B. There is no inscription. (Fig. 118.)

The word envelope is placed in quotation marks since both types are almost invariably found in letter sheet form, while an example of Type B has also been seen in true envelope form. We have not, as yet, seen Type A in envelope form.



Charles Hahn collection

Fig. 117. Leech's "Punch" Anti-Graham Envelope with inscription at top — Type A.



Charles Hahn collection

Fig. 118. The Leech Anti-Graham Envelope without inscription, Type B, used London to Durham 30/7/44.

Examples known used:

- 30/9/48 Type A from Manchester to London.
- 30/7/44 Type B from London to Durham.

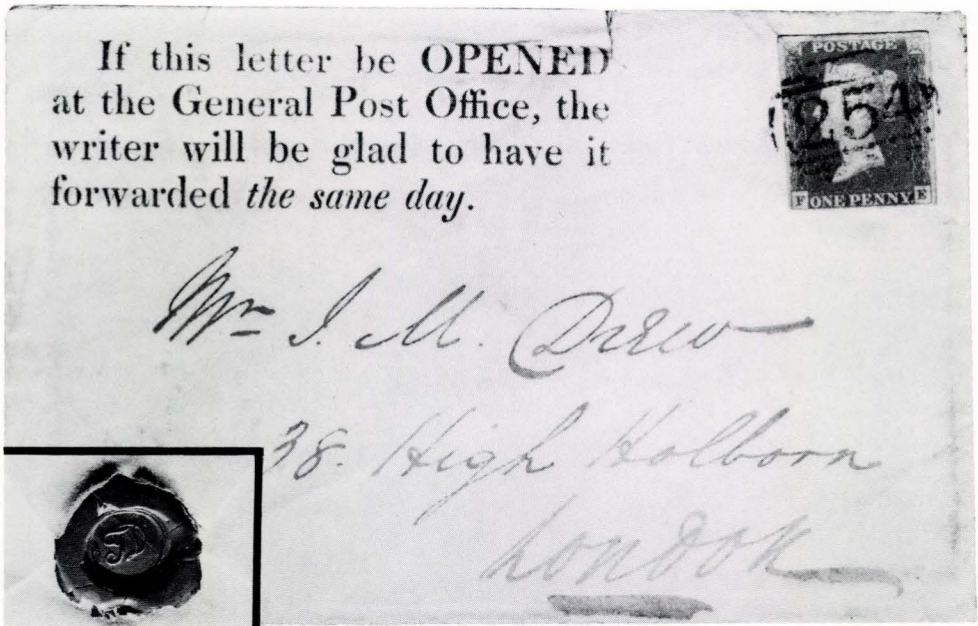
Various other undated examples were present in the Yates collection and this is not an attempt at a listing of examples recorded.

Thomas Duncombes's Design

This measures 8,2 x 13 cms and is on plain white wove paper on which has been printed by letterpress:

If this letter be OPENED
at the General Post Office
the writer will be glad to have it
forwarded *the same day*.

The only example seen is addressed from Diss to London (Fig. 119) and dated 28/7/44 bearing the "TD" seal of the sender. It is believed to be a private production for the MP.



Charless Hahn collection

Fig. 119. This envelope was probably printed for and certainly used by Thomas Duncombe in Anti-Graham campaign 28/7/44, from Diss to London. Inset shows Thomas Duncombe's seal on envelope's wax.

The Wafers

Wafers were designed by H. G. Hine and consist of emblematic devices with appropriately sarcastic motifs. The original wafers were printed in dark green and the surrounding material in brown. Only the section of the paper containing the wafers was gummed. Later reprints were in a much

lighter green and were produced in a sheet without the surrounding material.

The text of these wafers will not be detailed here since they may be clearly seen on the sheet illustrated in Fig. 120. Few used examples have survived to the present day on cover (Fig. 121) and the original sheets in mint condition are extremely scarce.

An example is known used on a cover dated the 24th of September 1844 from Liverpool to Shrewsbury. They are very scarce used on cover.

The *Punch* wafers were not however the only seals produced to support the campaign, among the other items on sale were:

1. The Paul Pry seal. This was undoubtedly on sale at stationers and shows a "Paul Pry" complete with top hat and the words "I hope I don't intrude". (Fig. 122)

Examples are known on envelopes as follows:

- 22/5/45 from London to an English address.
- 29/4/45 from London to Ireland.
- 24/2/46 from London to Scotland.

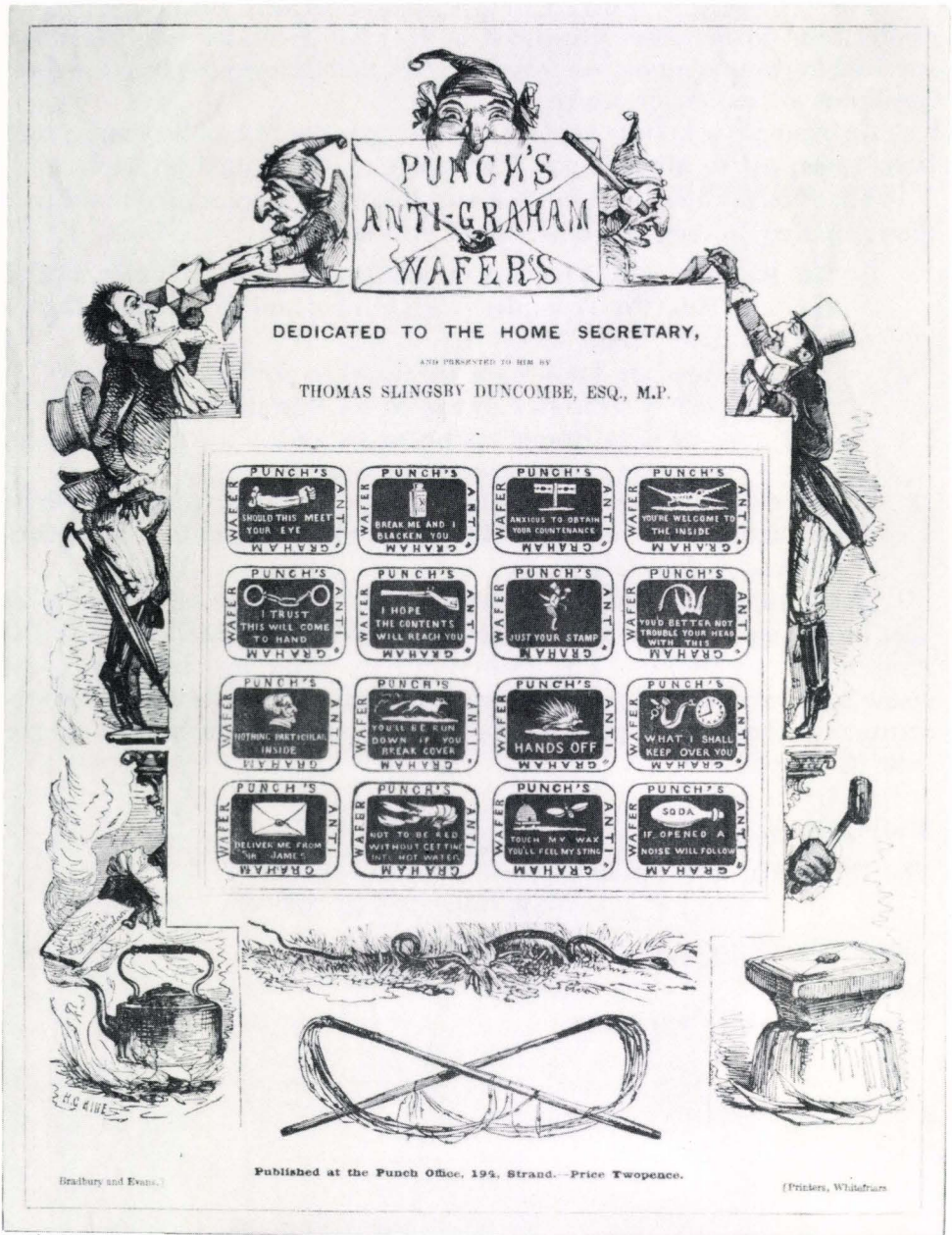
2. Other reverse seals were produced including one starting "Not to be Grahamed" and another "By the kind permission of Sir James Graham". (Fig 123)

The result of the affair was for various patent letter seals to be placed on sale, including one ingenious device advertised in the *Daily News* of the 22nd of January 1847 as "The greatest novelty of the age...Brown's patent metal seal envelopes" and describing the seal as inviolable; apparently destruction of the envelope would be the only result of attempts to tamper with it! (Fig 124)

Bibliography:

- The Philatelist* and PJGB August 1981 pp 141-148*
May/June 1983 pp 120-121.
- Speacs Newsletter* June 1982
- Punch* 1844

*Contains further references.



Charles Hahn collection

Fig. 120. Full sheet of Punch's Anti-Graham wafers as they were originally sold.



Ritchie Bodily collection

Fig. 121. Anti-Graham wafer used to seal envelope Liverpool to Wigan 22/2/45.



Charless Hahn collection

Fig. 122. Paul Pry seal used on cover.



Charless Hahn collection

Fig. 123. Seal reads "By the Kind permission of Sir James Graham".

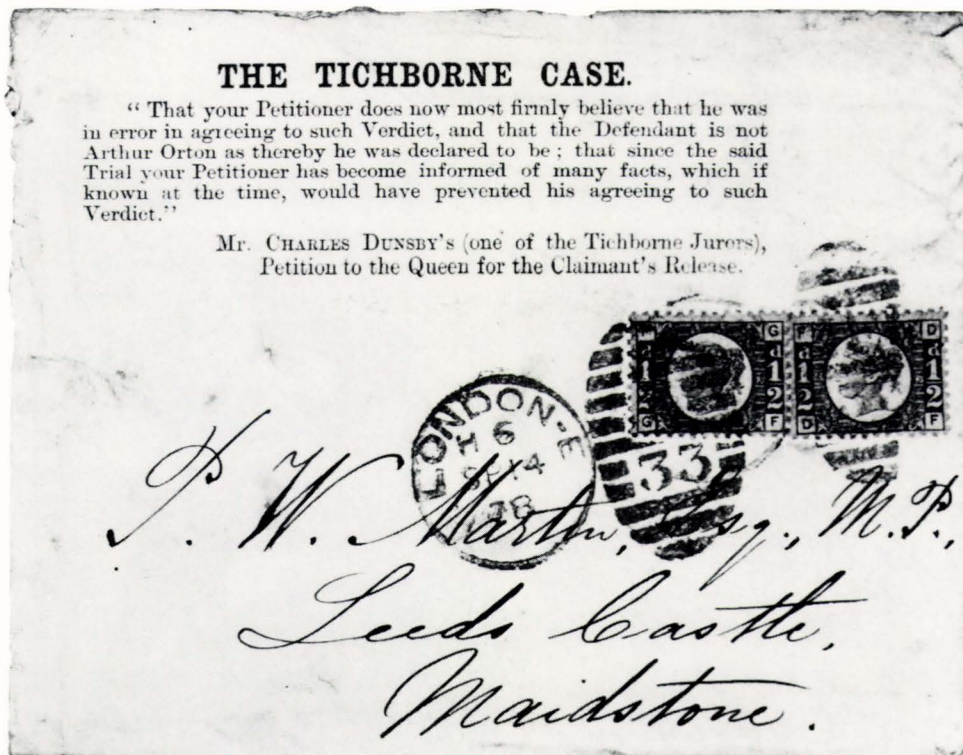


Charles Hahn collection

Fig. 124. Various patent seals seem to have grown out of the Graham affair and lasted for many years.

Legal and Political Subjects The Tichborne Claimant

Charles Dunsby, one of the Jurors in the Tichborne case claimed to have come into possession of information which caused him to have second thoughts as to the guilt of Arthur Orton who pretended to be Roger Tichborne, presumed lost at sea, and laid claim to the title and estates of Tichborne Park, near Winchester. Legal proceedings lasted from 1872 to 1874 when he was convicted of perjury and sentenced to 14 years. Charles Dunsby who had been one of the Jurors in the case had second thoughts about Orton's guilt and organised a petition to the Queen. He prepared the specially printed envelope shown in Fig. 125 to promote his efforts to gain support and addressed his appeal to all members of Parliament. He was unsuccessful.

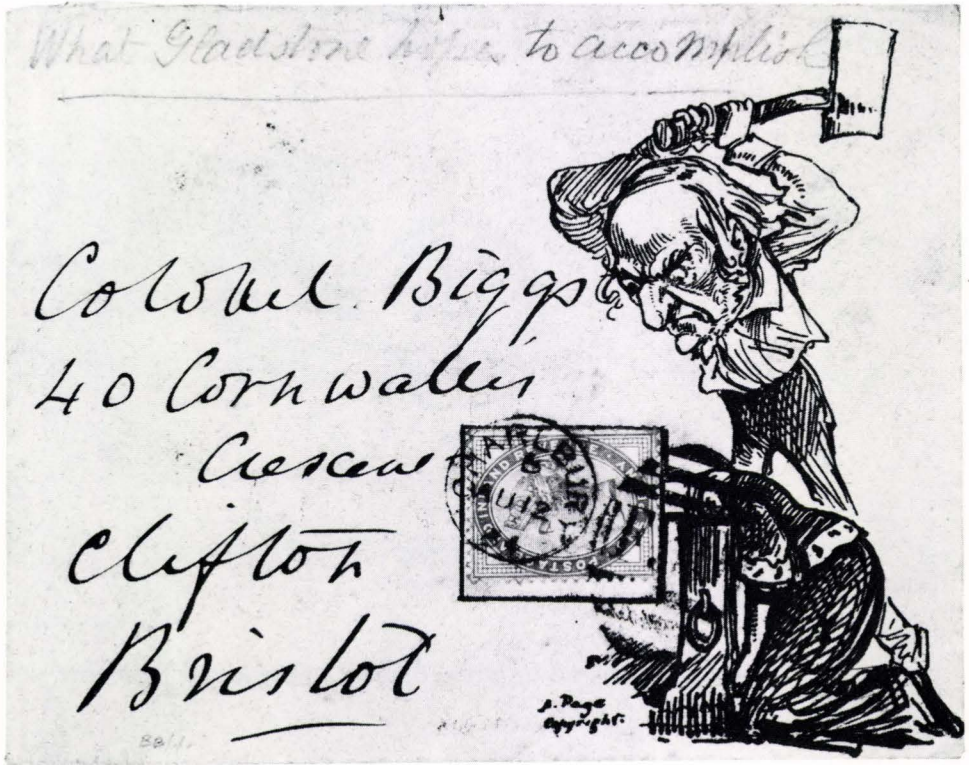


Ritchie Bodily collection

Fig. 125. Envelope prepared by juror Charles Dunsby in the Tichborne claimant case.

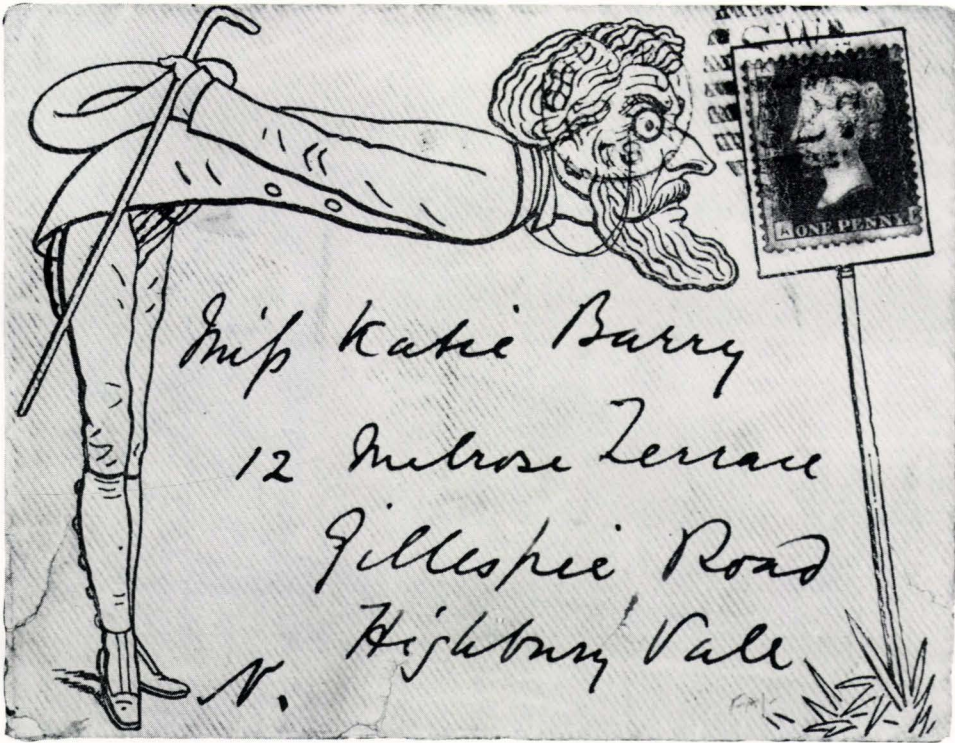
Other Envelopes

Other political envelopes are largely found among the hand drawn envelopes of the time of which there are many relating to these subjects. A very popular subject was William Ewart Gladstone (1809-1898) who was four times Prime Minister of England. He was certainly under criticism in 1884 for the failure to rescue Gordon at Khartoum and frequently found himself at odds with the Queen. There was a printed series of envelopes showing Gladstone chopping off the head of the regal figure and there was a space in which the stamp could be applied horizontally so that the Queen's head could be put on the chopping block (Fig 126). It was reasonably popular. Several examples have survived. It was copyrighted by James Page. It was only one of a series which the authors believe numbered 12. The others the authors know of are very scarce. There are also other Gladstone printed envelopes by other publishers one of which is pictured in Fig. 127. In addition there are hand drawn Gladstone envelopes, one example of which is pictured in Figure 128.



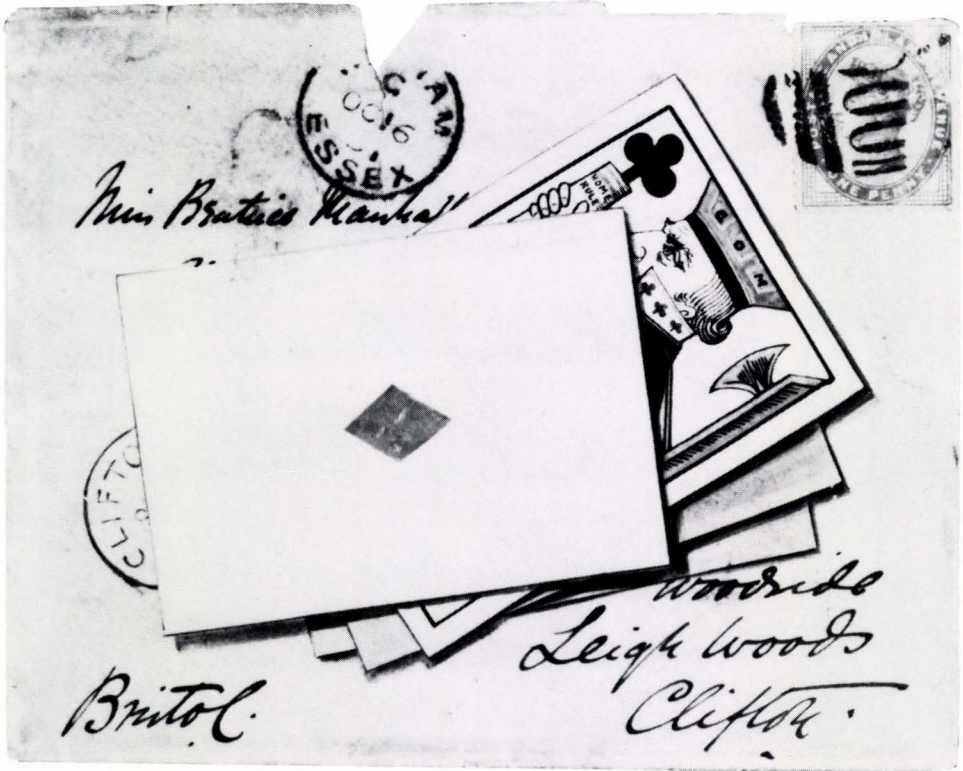
Ritchie Bodily collection

Fig. 126. One of Page's Gladstone Envelope's has gory connotations.



Ritchie Bodily collection

Fig. 127. Gladstone envelope by unknown publisher.



Charles Hahn collection

Fig. 128. Hand drawn political Gladstone envelope shows the ace being played on the "G.O.M." as King of Clubs with Home Rule in his hand. Other political covers from this same correspondence are even more esoteric.

5th November—The Gunpowder Plot

The story of Guy Fawkes and his attempt to blow up Parliament is too well known to need relating here, but the event was commemorated by a Victorian penman on this envelope posted from Winchester on 5th Nov., 1871. (Fig. 129)



Charles Hahn collection

Fig. 129. Hand illustrated Guy Fawkes cover mailed 5/11/71.

The Irish Question

A selection of hand illustrated covers shown in Figs. 130-134 picture political matters relating to the Irish Question.

British Russian Relations

In 1876 both Britain and Russia watched the progress of the Balkan War and, only twenty years after the end of the Crimean War, wondered which side to support, if any. A hand illustrated cover in the Herst collection shows the Russian Bear and the British Lion watching the battling armies—and each other. (Fig. 135C)



Ritchie Bodily collection

Fig. 130. Shows a frozen pond in July on which an elephant nonchalantly skates around a humiliated bewigged judge which is probably a prediction of Disraeli, the elephant, defeating Gladstone in the election of 1874.



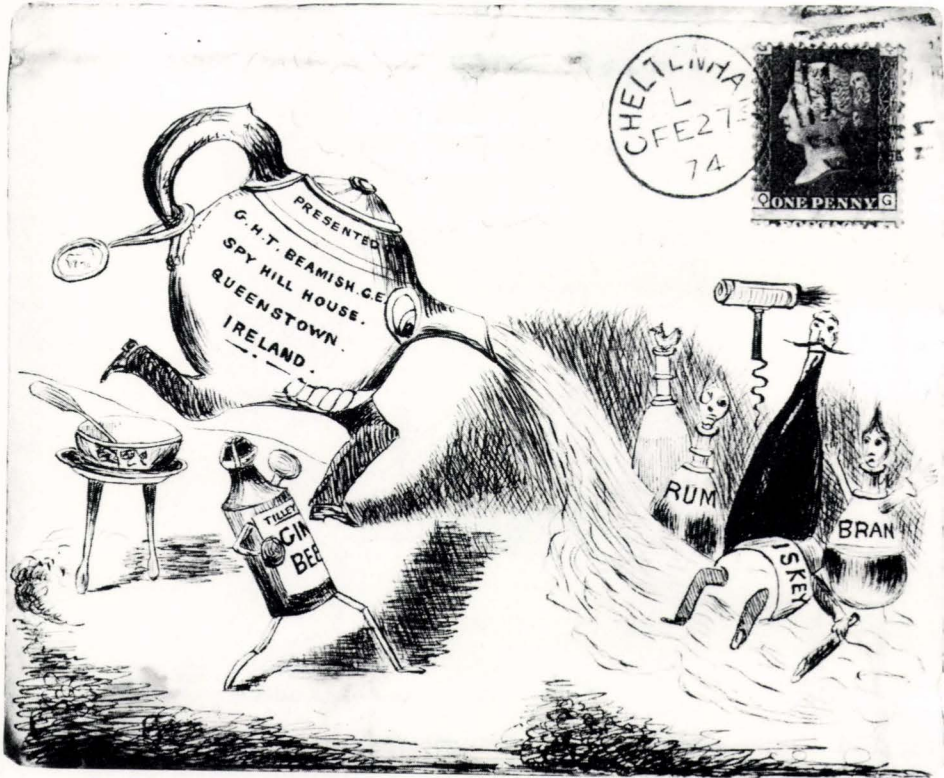
Ritchie Bodily collection

Fig. 131. Here, we see four rabbits in an outdoor class, one being throttled by the teacher, shown as a fox. In the background we see a priest with hands clasped. It is possible this refers to Disraeli's repeal of Gladstone's Criminal Law Amendment Act in 1875.



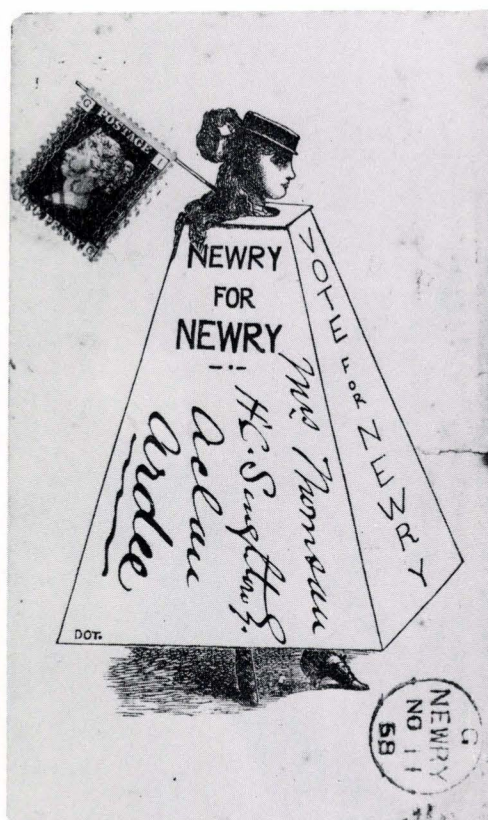
Ritchie Bodily collection

Fig. 132. This hand-drawn envelope shows a man, possibly a doctor, awakening to a vision of a long-toothed crocodile seeking a cure for his sore throat. This probably refers to Gladstone's "Public Health Act" which was introduced at this time in 1873.



Ritchie Bodily collection

Fig. 133. The envelope shows a large tea pot with cup of cocoa, and a bottle of ginger beer charging bottles of rum, whiskey and brandy depicted with aristocratic faces. It may well have referred to the Permission Bill of 1873 as the envelope was mailed in early 1874.



Ritchie Bodily collection

Fig. 134. In the election of 1868 Disraeli was defeated by Gladstone. During 1868 the Irish Reform Act was passed and undoubtedly influenced the issuance of this pictorial Irish Election Envelope from Newry to Ardee which says "Vote For Newry" — "Newry For Newry". The printed envelope was used inside Ireland.

Repeal of the Corn Law

The Anti-Corn Law League advocated the repeal of the Corn Law Act of 1842 which imposed a new scale of duties on the importation of corn. John Gadsby of Manchester issued a number of gummed wafers. (Fig. 139-9) Richard Cobden and John Bright were prominent in this movement whose activities eventually led to a drastic reduction in the rate of duty in 1846. In addition to the wafers Gadsby published an attractive Free Trade envelope. (Fig. 136) The Yates collection contained a similar example said to have been printed in blue and a second type (Fig. 137) printed in gold. In addition the League issued envelopes with an embossed circular device in red on the flaps. (Fig. 140)

Major Evans described but did not illustrate, an envelope $3\frac{3}{4} \times 4\frac{1}{8}$ ". This was hand coloured and of Mulready inspiration, Britannia forming the centrepiece. The rose, thistle and shamrock represented the demand for the repeal of the Corn Laws which are in turn represented by the heads of oats

and wheat and the wording "Free Trade with all the World!" As there was no space for the address, this was probably not intended for postal use but is believed to have sold at the Anti-Corn Law League's Bazaar with a printed poem by Horatio Smith on the virtues of Free Trade enclosed, on 6th May 1845. Documents confirming this were originally with the envelope in the collection of Samuel Graveson, and later in the Yates sale of 1949 (lot 339).

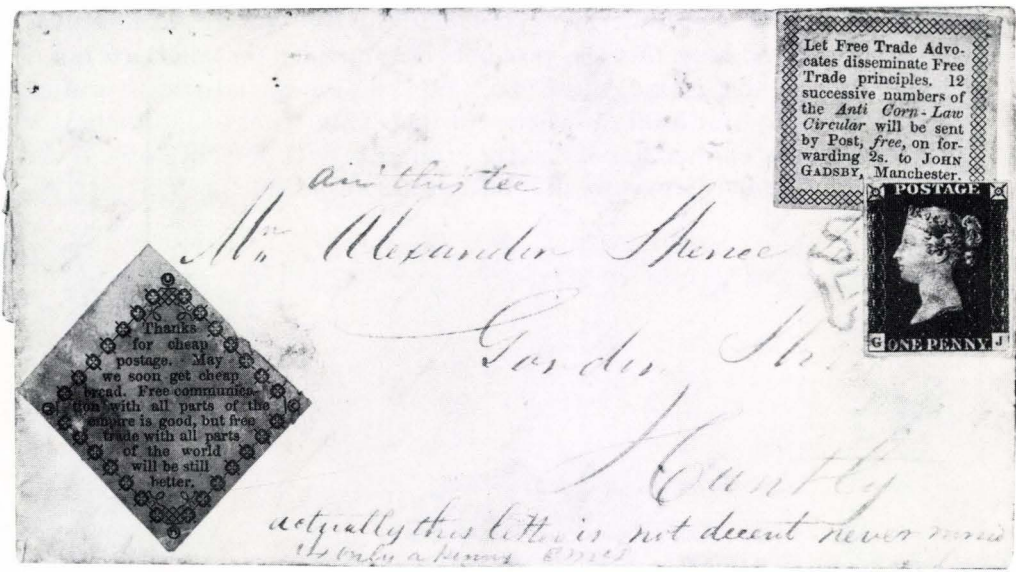


Ritchie Bodily collection

Fig. 136. Free Trade and Corn Law repeal envelope by J. Gadsby of Manchester 1845.

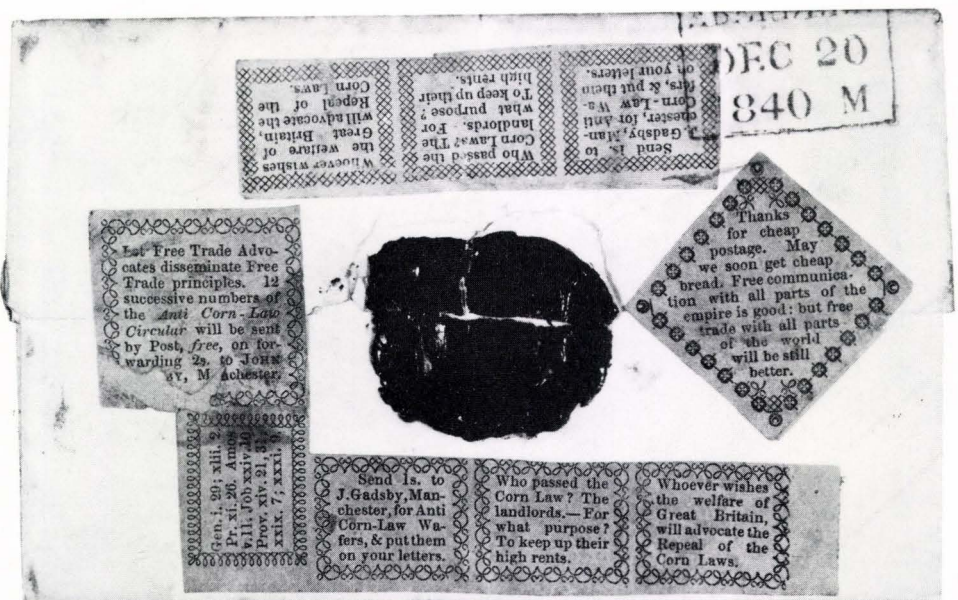


Fig. 137. Second type of Free Trade and Corn Law Repeal envelope by Gadsby.



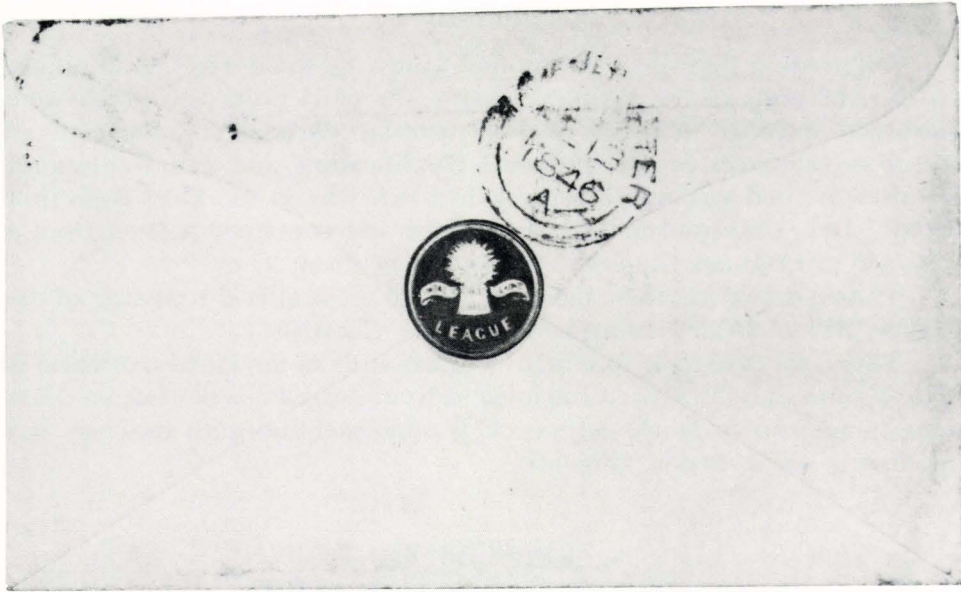
Ritchie Bodily collection

Fig. 138. Anti-Corn Law propaganda wafers issued by John Gadsby of Manchester on an 1840 entire with 1d Black Plate IV cancelled Aberdeen ruby Maltese Cross and bearing on front and back 8 Anti-Corn Law labels.



Ritchie Bodily collection

Fig. 139. An entire from same correspondence as in Fig. 138 with 1d black Plate IV and bearing 11 Anti-Corn Law labels on front and back.



Richie Bodily collection

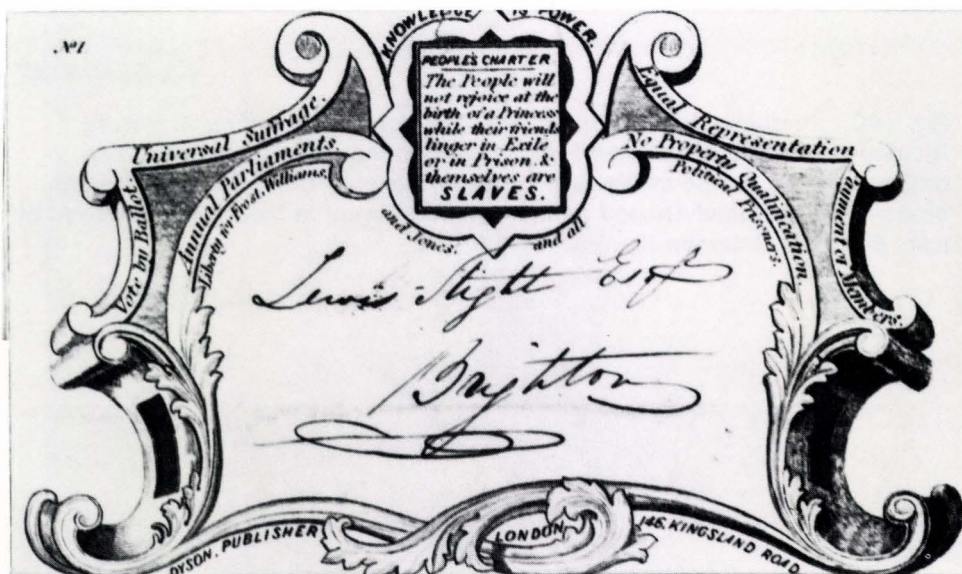
Fig. 140. Propaganda envelope of the Anti-Corn Law League, written by Richard Cobden to his brother Fred, London to Manchester, with the flap embossed with device of the Anti-Corn Law League. The reverse of the flap bears a tiny diamond shaped adhesive label printed in blue "Manufactured by Ivory & Co. 23 Coleman St., City.

Chartists

A lettersheet published by Dyson of Kingsland Road, Hackney, London set out the aims of the Peoples' Charter the chief points of which were Universal Suffrage, Vote by Ballot, Annual Parliaments, Payment of Members, abolition of the Property Qualification and Equal Electoral Districts. A used example bearing a 1d black was in the Yates collection dated 7 Dec. 1840 franked with a 1d black and contained a letter from a prisoner in Oakham Gaol concerning his petition.

Those supporting these demands, which arose after the passing of the Reform Bill of 1832, became known as the Chartists.

This is an extremely rare item. The example in the Hahn collection is "No. 1" and may have been intended to form part of a series but no other designs are known to the writers. It is addressed and with message, but apparently hand carried. (Fig 141).



Charles Hahn collection

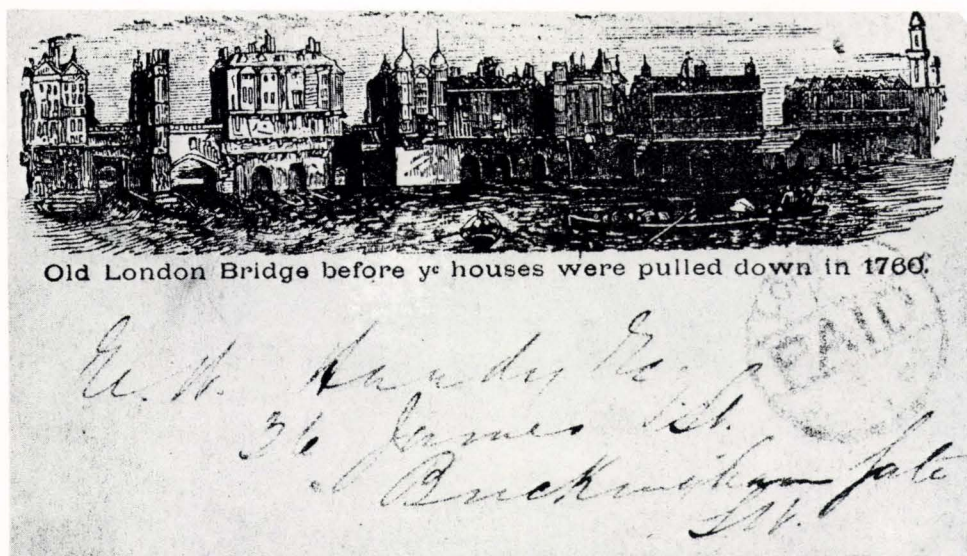
Fig. 141. A hand carried example of the Dyson envelope featuring the Chartists creed. Though labelled "No. 1," other numbers are not known.

Chapter 13

Pictorial View Envelopes and Other Designs

Ancient London Bridge

A single example of this wrapper has been seen used in London on an unknown date, bearing a smudged circular paid date stamp at lower right of front. (Fig. 142) Across the top is a representation of the Old London Bridge, and below it the inscription "Old London Bridge before ye houses were pulled down in 1760". The back bears the inscription, "It is requested this Circular may not be forwarded should the person to whom it is addressed be from home".



Herman Herst collection

Fig. 142. Ancient London Bridge Wrapper used in London.

Burghley House by Samuel Sharp

The only reference we have found to the works of this publisher is in the catalogue of the Yates sale where three examples were offered as lots 325 and 326. All were produced in Stamford, Lincolnshire, but the date of publication and artist are unknown.

Two designs are known:

- a. A view of the "Bottle Lodge" at the entrance to the estate.
- b. A companion view of the house itself.

Inquiries at the Stamford Museum and to the Burghley estate have failed to reveal any further examples, and the envelopes do not appear to have been produced for official use by the occupants of house or estate.

Samuel Sharp was born in 1814 and his step-father was Richard Newcombe, the proprietor of the local newspaper *The Lincoln Rutland & Stamford Mercury*. The publication is well known to collectors of newspaper postage stamps from its early use of wrappers on which the printed postage stamp was cancelled by a private postmark.

Newcombe purchased the printing firm of Mathew Rooe for Sharp in 1844, and Sharp ran this firm for some years alone or in partnership. Sharp proved to be a man of eclectic interests, as his obituary in *The Mercury* of the 10th of Feb. 1882 reveals. He was an amateur geologist who had found time to write a textbook, *The Rudiments of Geography* which ran to two editions. he was also by the time of his death a Fellow of the Society of Antiquaries, the Royal Geographical Society and the Numismatic Society. It would have been attractive to have stated that he was also a philatelist, but in the absence of corroborative evidence we must remain silent on this point.

The example of type (a) in Fig. 143 was used from Dublin to Wansford on the 11th of June 1847. The cover bears a fine 1d red "PC" which clearly does not belong.



Don Turner collection

Fig. 143. View of the "Bottle Lodge" at the entrance to Burghley House, with a Penny Red which does not belong.

Chepstow Castle by Davis

No illustration has been obtained. An example was lot 270 in the Yates sale and was described as... "an envelope illustrated by a view of Chepstow Castle and used from there on the 10th of August 1849 bearing a fair 1d red".

Dublin Design

We have had but a fleeting glimpse of one example of this envelope and have neither illustration nor description thereof. Publisher, artist and date of issue are also unknown to us. Information would, as they say, be gratefully received.

Elder & Ogilvy

A letter sheet covered under the "Edinburgh Publishers" section.

Newman of Brighton

Newman produced at least three pictorial view envelopes. All are extremely rare and a single copy of each was in the Yates sale and described as:

- "Brighton from the Old Church" used 15/11/42 from Bognor, bearing a cut-into 1d red. (Yates lot 322)
- "Walmer Castle" used from Dover to London 14/9/45 and bearing a fair 1d red. (Yates lot 323)
- "Conway Bridge and Castle" used in 1851 and bearing a fine 1d red. (Yates lot 324)



Fig. 144. "Brighton from the Old Church" by Newman, the envelope originally in the Yates Sale.

St. Mary's Church, Nottingham

An engraved design showing a view of the church at top left within an oval frame, there is no indication of the designer or publisher. The only example the authors have seen was used in 1854 from England via Liverpool to Philadelphia and bears a pair of the 6d embossed adhesives (Fig. 145).



Herman Herst collection

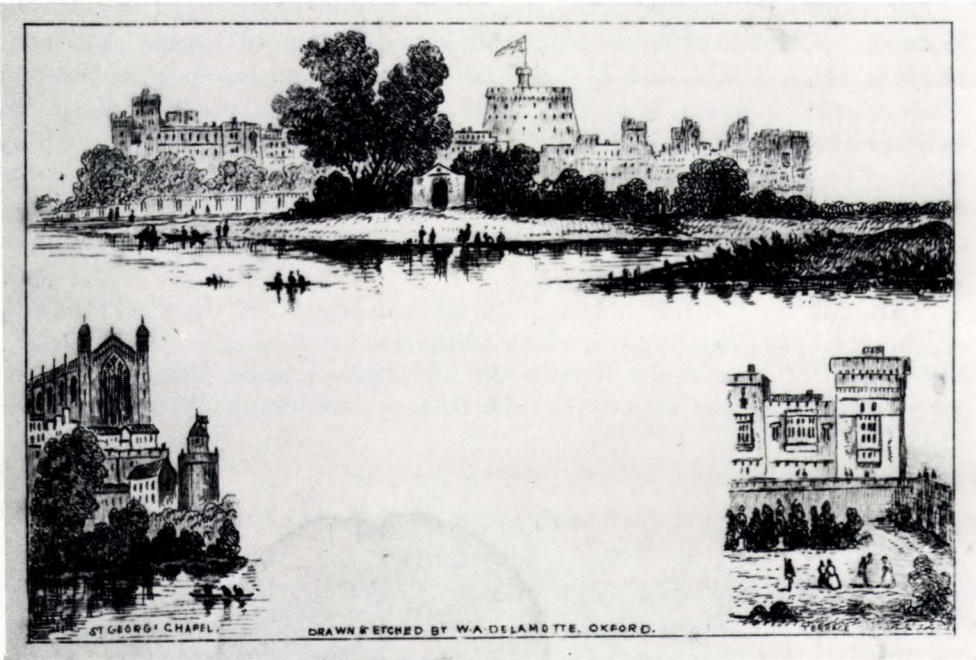
Fig. 145. St. Mary's Church, Nottingham envelope used from Liverpool to Philadelphia, Pennsylvania, 1/5/54.

Vicar of Godalming

An example of this was lot 293 in the Yates sale. The authors have not seen an example, but can only quote from the description in that auction...“A printed letter sheet appealing for church funds and including an illustration of the church, used from London 19th March 1841 and bearing a fair 1d black”.

Windsor Castle by Delamotte

A unique unused example is in the Royal Collection (Fig 146). It measures 12.8 x 8.3 cms at the frame lines. The design shows centrally at the top Windsor Castle, at lower left St. George's Chapel and at lower right the Terrace. Centrally at the lower part of the envelope is the inscription “Drawn & Etched by W. A. Delamotte, Oxford”. Note that two other envelopes were published at Oxford but are not signed “Delamotte”. May they be by the same publisher?



Royal collection

Fig. 146. Windsor Castle design by Delamotte from the Royal Collection.

Pictorial Vignettes on Envelopes

This is added as an after-thought alone, since several early envelopes have been seen which bear on their reverse a small vignette view. Doubtless numerous examples were produced in the early 1850's, but among those seen are a view across the Glaslyn Estuary, Portmadoc and another of an unknown country house. No further information is offered on these productions since they would lead naturally onward to yet another broad field, that of Victorian pictorial notepaper, a subject for a book in its own right.

Topographical

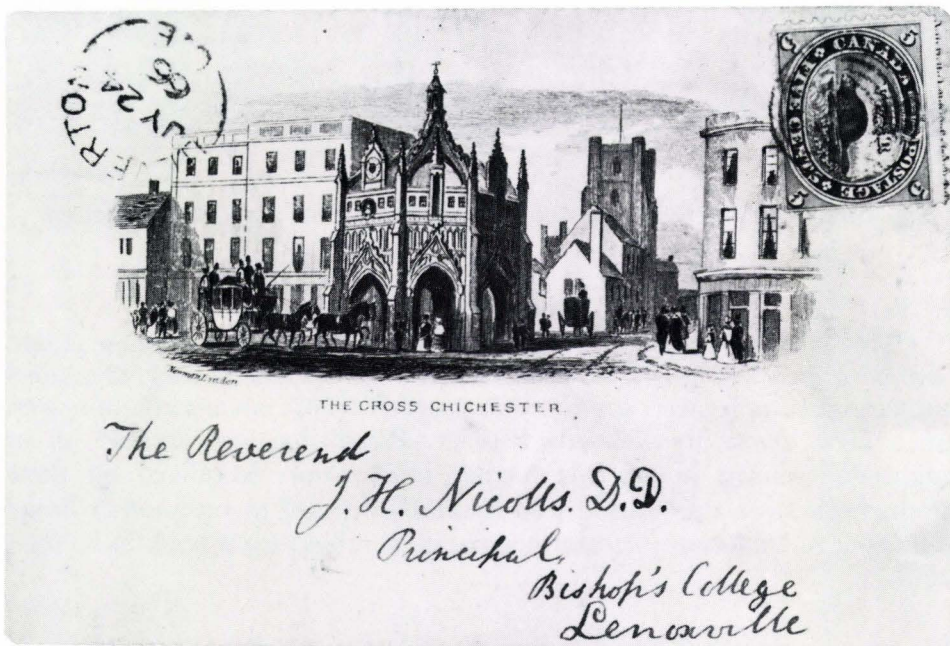
In the 1840s the firm of Newman of Budge Row, London produced a very extensive series of vignette notepapers with beautifully engraved views of beauty spots, stately homes, churches, castles, etc. These lettersheets can still be found, but the superb envelopes that accompanied them are vastly rarer, especially in used condition.

Illustrated in Fig. 147 is a lovely example from this series showing the Eleanor Cross at Chichester; particularly desirable as it is used in Canada. Another fine envelope of 1892 is by Banks of Edinburgh.

The majority of envelopes depicting views have been hand drawn or painted. These, of course, vary enormously in quality of execution according to the capabilities of the artist.

Probably the finest of all such hand painted envelopes is that of Dunnose Head, Isle of Wight painted in 1880 by Reginald Linstead and sent to his art tutor, Rev. A. T. Gill (Fig. 148C). Linstead subsequently became an artist of some renown. Also illustrated in Fig. 149C is a fine envelope of Brighton Promenade painted in 1907 by the artist, H. R. Palmer. A further series of fine hand painted envelopes from Exmouth, Devon is all from one correspondence. One of these is shown in Fig. 150C. The tip of the twentieth century is entered into with the last two envelopes, but the artist quality demanded it.

An envelope which might well be considered in the Commercial chapter, but also here, is an envelope illustrated on the inside with a map of the Centre of Manchester, somewhat reminiscent of the Hume Tourist Series, published and sold by Love & Barton, stationers and illustrated in Fig. 151.



Ritchie Bodily collection

Fig. 147. The Cross in Chichester—British Envelope used in Canada in 1866.

Other Designs

A. Caricature Type Designs

Animalcula

A unique example of this measuring 13.2 x 8.6 cms at frame lines is housed in the Royal Collection, bearing the legend Animalcula at top left (Fig. 152). No mention is made of the publisher or designer. It would be an understatement to say that it is extremely roughly executed. The theme is that of a spiders web in which various insects have been caught...even, it



Herman Herst collection

Fig. 151. Interior of Love and Barton "Plan of Centre of Manchester" Envelope, used in 1856 from Leamington with spoon cancel.

would seem, several snake-like creatures! At the left a large number of human figures are engaged in either climbing the web, or carrying out gymnastic feats upon it.



Royal collection

Fig. 152. Animalcula Envelope from Royal Collection.

Pretty Well of Letters Awaiting and Begging Dog Envelopes

Both of these unique caricatures are in the Royal Collection. They appear to be the work of the same person, who could accurately be described as an unaccomplished amateur. (The Begging Dog is shown in Fig. 154.) Both measure 13.4 x 8.6 cms at the frame lines.

Weal-Kidneys Envelope

A unique example exists in the Royal Collection used November 11th 1840 to Frith Street, Soho, London. (Fig. 155). The design measures 10.6 x 8.3 cms. It is in letter sheet form and is folded "large" so as to accommodate the 1d black adhesive at top left without encroaching on the design. There is no information given as to publisher or artist, although there is the suggestion of an indecipherable signature at lower centre. At the lower right corner is a device similar to that employed by John Leech (a "leech-in-a-bottle") and the date 1850, for which one can offer no coherent explanation given the date of apparently genuine usage.



Fig. 154. Begging Dog Envelope.

Royal collection



Fig. 155. Weal-Kidneys Envelope used with Penny Black.

Royal collection

H. R. H.'s Caricature

The H. R. H. Caricature (Fig. 156) is referred to by Evans on page 103. It measures 12.9 x 8.2 cms at the frame lines. Only two examples are recorded, both of which are unused. The initials "H. R. H." are in the lower left corner and are believed to be an allusion to the then prevalent idea that the Prince Consort has been involved in the design of the Mulready.



Ritchie Bodily collection

Fig. 156. The H.RH. Caricature.

Penny Newspaper Caricature

Published in the paper on Saturday the 6th of June 1840, the cartoon caricature measures 21.3 x 14.3 cms at the frame lines. Description of the caricature and the accompanying text would be superfluous since both are illustrated in Figs. 157 and 158. The artist is unknown.

Jacob Bell

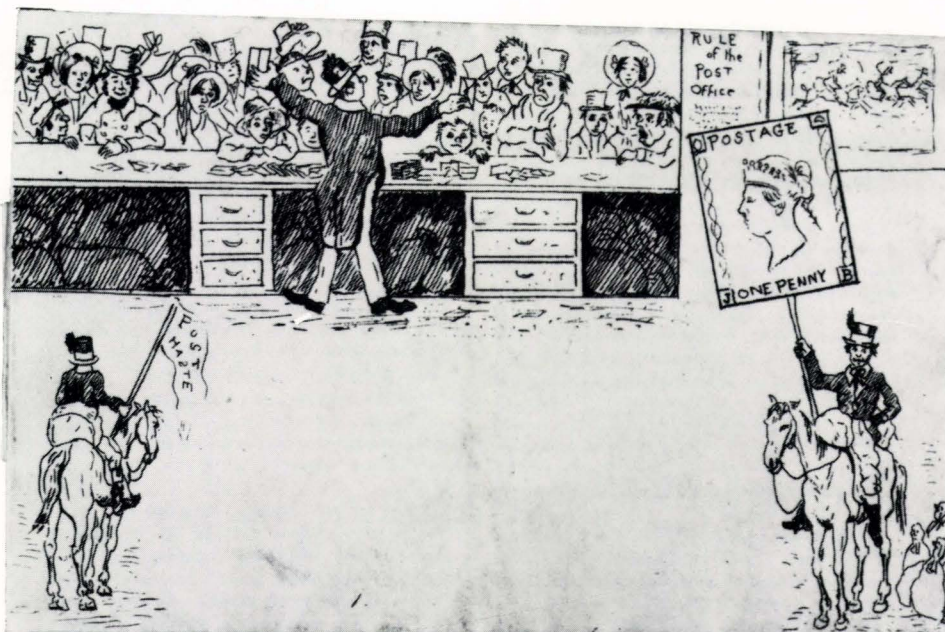
Three designs have been attributed to Jacob Bell. All are extremely scarce and the first two are in letter sheet form measuring 13.3 x 8.7 cms at the frame lines. The date of publication is a matter of conjecture but probably May or June 1840.

- a. "Canine" caricature. This exists in two sizes, the larger being 20.3 x 13 cms. The exact purpose of this is not clear and it may have been the original art-work, or intended for sale as a print or advertisement for the smaller one. The former is in private hands, the latter in the Royal Collection.
- b. "Rules of The Post Office" design. The "adhesive" at right bears the initials "J. B." the basis for the attribution of the design. Two

examples of the letter sheet are known, one is in the Royal Collection. A single die proof has survived which is in private hands. All examples have breaks in the frame line at top left and bottom central margins (Fig. 156A).

c) "Bloodhounds" design.

A unique example of this was lot 374 in the Meroni sale. Used the 27th of July 1840 with adhesive removed, it bears a S/L "TP 88 Oxford St" postmark and on the reverse a red "8NT8 July 17 1840" postmark. The design shows bloodhounds at lower centre chasing a post boy by up a tree (top left). In the rectangle for the stamp (top right) is the head of a donkey.



Charles Hahn collection

Fig. 156A. Back of Post Office window is shown on this envelope which is a proof.

"Another" Four Continents Design

This is the third design on this subject that has been recorded, the others being respectively by Macgregor and in the Postage Envelope Series. It measures 13.3 x 7.2 cms at the frame lines.

- Centrally a man is seated on a dustbin distributing news via
- a despatch rider to figures on elephants and camels (top right)
 - a steamship to slave trader types in Africa (lower right)
 - a horse and cart to English racing gentlemen (top left)
 - the devil in a chariot (!) to Indians shooting arrows at a settler bound to a tree (lower left).

There is only one example of this, unused, in the Royal Collection (Fig. 159). There is no indication of publisher or designer. It may be that this is the "lost" third design by Lesage.

THE ROYAL PUPPET SHOW.

“WALK in, Ladies and Gentlemen, and pay your pennies, when you shall have a full, true, and particular account of the greatest boon ever conferred on the public of any country, by the greatest jobbers of any time, and the greatest humbug at the same time, and all for the small charge of one penny,—and you, my very pretty little dears, here you will see the whole allegorical and pictorial history of her Most Gracious Majesty's post-covers—and all for the low charge of *one penny*. For the accommodation of the short-sighted, the figures are magnified beyond the *nat'ral* size, and the history of the same humanely adapted to the very lowest comprehensions. The post-covers, ladies and gentlemen—only one penny, and don't breathe upon the glasses!”—

“Very faithful, quite extraordinary,” mutters an old gentleman in a faded apple-green coat, yellow waistcoat, and drab breeches and gaiters—“a beautiful work,” he exclaims, as with eye intent at the lens of a showman's box, and quite unconscious that he is rubbing elbows between a baker and a chimney sweep, he gazes on the magnificent Government work of art; and listens, with gaping ears, to the revealings of the master of the show, who, with, extraordinary sagacity, thus interprets the hieroglyphics of the Treasury:—

“Look directly to the centre, and you will perceive the besotted figure of Britannia with her shield upon her knee. She has just put up a covey of postmen, with the wings of wild geese—maked in the *pictur*, but here, you will perceive, clothed for families. One of the postmen, you will observe, is making for the ear of a camel on the left, having, doubtless, a letter of importance to deliver to that sagacious animal.

“At the foot of Britannia is the British lion, looking as mild as *if* suckled upon ass's milk, and having not so much as a growl in the whole inside of him. With spectacles on nose, and his *nob* covered with the Palmerston cap, he is leisurely reading the latest *foreign intelligence*. This once vigorous animal appears to be in his dotage, and his tail hangs as limp as a thread-paper!

“The group on the immediate right is considered by Mr. Hume to be very beautiful. Observe that gentleman, without buttons to his coat, shaking hands with a wild Indian. That is the portrait of Mr. Pease, the Quaker, as he appeared after his first motion in the House of Commons.

“The Red Indian as holds Mr. Pease, is the famous Chief Cut-and-come-again, of the Splitskull tribe. He and the other wild men are making a bargain with the whites for rum and powder, for which the savages are to give only their skins. Mr. Pease seems to say that all orders must be post-paid.

“You will observe a dog standing very respectful among the legs of the Indians. He was taken, when a puppy, from the wife of a general officer in the first American battles; was suckled by a squaw, and is, therefore, tenderly attached to the Splitskulls. A close observer may perceive that the dog has his own opinions of the Quakers.

“On the extreme right is a majestic man in a broad hat, talking to himself, and, as it appears, much delighted with the conversation. Name not known.

“In the centre, a woman with a baby at her breast, supplies a beautiful allegory, which I will not insult your capacities with an attempt to describe. Only the back part of the baby is seen, but that is from life.

“A naked Indian that sits, and seemingly says nothing, is a most important figure. You will perceive that his arm affectionately encircles his knee; by which the artist infers that ‘*all is as right as his leg*.’

“A man rolling one cask, and one man hammering at another—making much noise and doing little work—are portraits from Parliament, to be supplied according to the politics of the beholders.

“A most umbrageous tree—said to be a portrait of the tree of knowledge—springs from the centre of the group, as meaning to shadow forth the blessings of the penny postage.

“Your polite attention is now requested to the group on the left. In the front is a gentleman on his haunches, writing. Do you see him? That is a fancy portrait of Lord Palmerston, writing a ‘*communication*’ to the innocent Hong merchants in the distance—known by their long tails—and at the moment selling a chest of fine Pekoe to an English trader. The men-of-war, still further in the distance, are sailing for Canton.

“Now particularly observe the man with a heavy load upon his shoulder, at the back of his lordship. That is a portrait of the Chancellor of the Exchequer, taken at the happy moment when making up his budget. You see that he is about to get the load upon the back of the elephant in front. Now, particularly mark the eye of the elephant as it is cast back upon the Chancellor, being as much as to say, ‘*What the dickens is he going to put upon me now?*’ The second elephant evidently shares in the curiosity of his companion.

“Observe that gentleman in earnest conversation with another gentleman, between the elephants, and before the camels. They are talking of the war in China, and other subjects of polite society.

“At the extreme back to the right is a Laplander in his sledge, drawn by a stag. He is on his journey to ship a cargo of ice, having received a large order from Messrs. Gunter, by penny post, for that commodity.

“You are now earnestly requested to consider what has been happily called the domestic parts of this wonderful composition. Observe the group at the right-hand lower corner. That young lady is in love with her papa's groom, who was recently discharged for impropriety of conduct, and who is now in the employ of Farmer Hawbuck, at a distance. She is availing herself of the *penny* postage boon to make a proposition to elope with her *cher amie*, and the old gentleman discovers, for the first time, the disgrace thus brought upon himself and family.

“Now look to the opposite corner. There is the portrait of a venerable old lady of the name of Smith. She is bed-ridden, ladies and gentlemen, and is listening to a letter read by her niece. Mark the figure of Mrs. Smith. She is looking all sorts of gratitude, and her two hands is clasped. The letter is from her grandson, John Smith, reported to have been hanged for burglary and murder; whereas that letter, just received by the penny post, assures the delighted parent that her grandchild is transported for life, for robbing on the highway, with the minor offence of slitting an attorney's nose.

“And that, ladies and gentlemen, and my very pretty little dears, concludes the whole of the hieroglyphical history of the covers of the penny post. *Vivat Regina!* No money returned.”

Royal collection

Fig. 158. Text which accompanied Newspaper Caricature published June 6, 1840.



Royal collection

Fig. 157. Penny Newspaper Caricature was published along with text in Fig. 158.



Royal collection

Fig. 159. "Four Continents" design of unknown authorship or publisher in the Royal Collection.



Royal collection

Fig. 160. Hand drawn de Merle Envelope in Royal Collection.

When Government adopted Rowland Hill's scheme of "Penny Postage", they employed an artist "Mulready. R. A." to design a penny envelope for general use. Inclosed are two of these envelopes. It w^d be difficult to imagine any thing more absurdly clever. leaving barely room for the address - I c^d not resist the fun of caricaturing Mulready's work. This also is inclosed - my Britannia holds pigs in her hands instead of flying angels, as pigs can at a pinch walk with an English Jockey riding an Elephant &c. W. de Merle

Royal collection

Fig. 161. de Merle's comments on the back of his caricature.

W. H. de Merle's Envelope

This measures 17.3 x 11 cms at the frame lines and is in envelope form. This unique example is in the Royal Collection accompanied by an explanatory note in the artist's own hand-writing (Figs. 160-161). Further comment would be superfluous since both are illustrated here.

Oxford Envelopes

It would appear that these were published in Oxford in July 1840 but no hint is given of either publisher or designer. Both are in letter sheet form and measure 13.2 x 8.5 cms at the frame lines and bear the inscription "Oxonian Delint" and the number. Only six surviving examples have been recorded.

No. 1. Hunting

Extremely rare, there is an unused example in the Royal Collection, and a single used front was sold as part-lot 329 in the Yates auction. Evans did not describe this type.

No. 2. Boating

More common than No. 1, but still rare. A superb unused example is in the Royal Collection along with an example used from Oxford to Exeter on the 1st of August 1840, where address has been erased. (RL London sale lot 1027 8th Sept '82). Major Evans refers to this specimen in his work. A further used example dated 24th July from Oxford to Bristol exists from which the adhesive has been removed. A used front was sold as part-lot 329 in the Yates sale.

B. "Contemporary Reproductions"

K. Pearsall's Reproductions

This, like that by H. C. K., is an early hand-drawn reproduction of the Mulready but includes the inscriptions "W. Mulready" at left and "Postage One Penny" centrally. It shows no attempt at caricature and measures 13 x 8.3 cms at the frame lines. We have recorded only one example which is unused and was originally a part-lot 265 in the Yates' sale (Fig. 162).

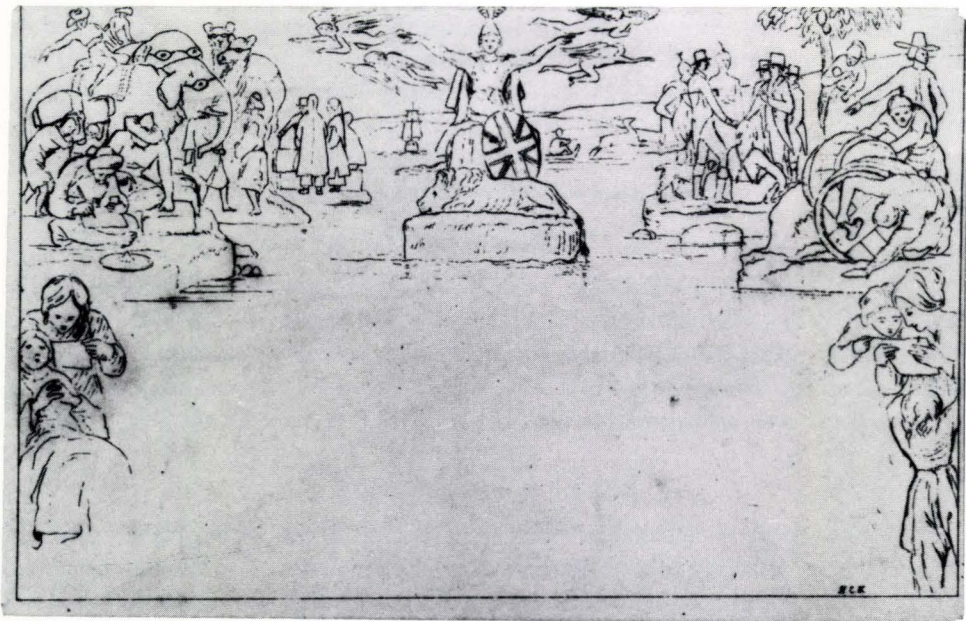
H. C. K.'s Caricature

This is more in the nature of a reproduction of the Mulready measuring 13.3 x 8.2 cms and is faithful in all respects to the original with no attempt at satire except for glasses on the animals. There are no inscriptions other than the initials "H. C. K." at the lower right corner of the front. A single mint example has been located (Fig. 163), this probably being that offered as lot 264 in the Yates sale. It was there described as "possibly the legendary caricature by George Cruikshank" though no information was offered for this suggestion.



Charles Hahn collection

Fig. 162. Pearsall's reproduction is true to the original.



Charles Hahn collection

Fig. 163. The "H.C.K." envelope is a printed caricature, but only one unused copy seems to have survived, none used. The only gentle satire places eyeglasses on the animals.

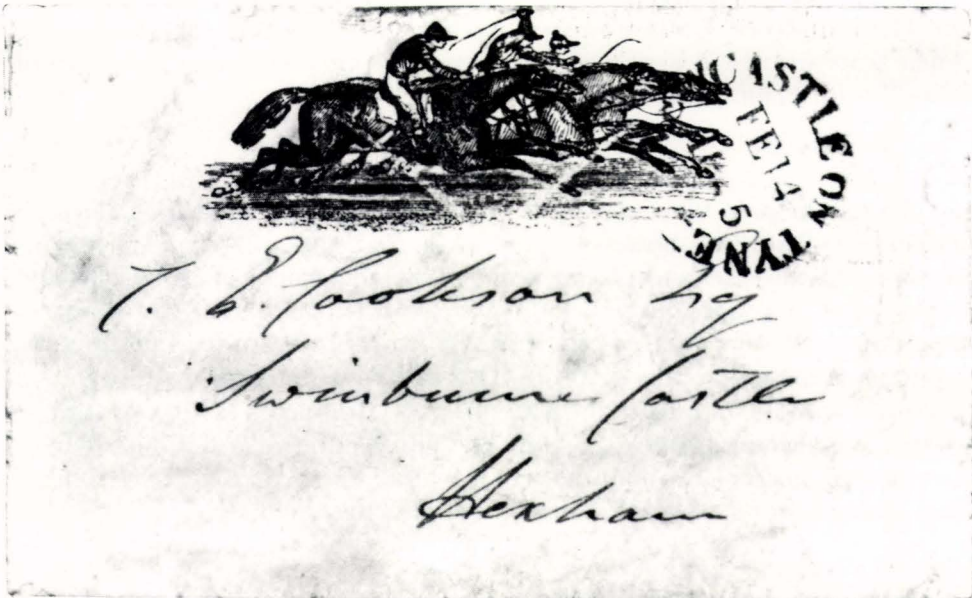
C. Other Envelopes

A Highland Clearance

A unique example of this was sold in a Robson Lowe auction of the 9th of November 1982 as lot 153. Used from Glasgow to Aberdeen on the 3rd July 1854 it bears a strip of the 1d red 'QJ-QL' and a single "R.H.". The entire is badly creased and soiled and one flap is missing. The design shows crofters being evicted from their lands by their landlord. This example appears to be unique and neither designer nor publisher is known.

Newmarket Racing envelope

A unique example measuring 12.5 x 7.5 cms is known, depicting jockeys at the gallop at top centre (Fig. 165). It bears a Newcastle-on-Tyne CDS of 14/2/45 (any relevance to this date?) and is addressed to Hexham. No adhesive is now present, nor is there any indication of prepayment or a postage due fee being levied.



Charles Hahn collection

Fig. 165. Newmarket Racing Envelope cancelled and apparently delivered without postage or charge. Possibly a tribute to the extreme need of the punter?

D. Foreign Envelopes

T. Maurisset

It had not been the authors original intention to describe the pictorial envelopes produced outside Great Britain, since this would have opened the

door wide to the American civil war series which are worthy of their own specialised book.

The recent discovery of a French envelope by Maurisset used in London in 1841 provided, however, an admirable excuse to introduce some very charming contemporary French envelopes that had come our way. Overall the quality of artwork is superior to their English counterparts.

Some of Maurisset's envelopes were published by d'Aubert & Cie, and there appear to have been several different series.

What was probably the earliest series consisted of Hunting (RB), Shaving and Letter Writing (both ex-Y), Magic Lantern Show (DT) and Theatrical (MC) designs. An example of the Hunting design is now known used to Holborn 14/10/41. All are believed to be in envelope form.

A later series is particularly charming and five of these are in the Royal Collection. They are titled: Tea Party, Letter Reading, Dancing, Children's Toys, Faces.

A further French envelope from the Royal Collection is included here for want of a better resting place. It has much in common with those by Maurisset, but no inscriptions to denote its origin. It is entitled 'Partie de Plaisir'. This would appear to be one of the envelopes in lot 98 of the sale of the Herbert Rosen Collection in New York in June 1976 (Robert Siegel). There appear to be at least two other designs in this series titled "A Blast of Wind" and "The Smokers".

Italian Envelope

Issued in pale blue and black as an envelope with pointed flaps. It measures 14.2 x 8 cms, however, there are no frame lines. Described by Evans on page 185, several examples were offered in the Yates sale in lots 494 and 495, though it is not commonly offered in Great Britain. All the examples the authors have seen have been mint, but it may be that used examples are known to Italian specialists. In the Yates sale it was incorrectly allocated to 1853 and said to represent the crowning of Napoleon II. It was almost certainly issued in 1870 to celebrate the Unification of Italy under Victor Emmanuel, and relates how the troops were blessed by the Pope, though they did not, for political reasons, enter the Vatican City.

Chapter 14

British Propaganda Pictorial Envelopes The American Connection

It is perhaps not universally realised that the majority of the propaganda pictorial envelopes owe their existence to the hard work and persistence of a brilliant American. It is for that reason that we have dedicated this chapter to Elihu Burritt, the gifted founder of the League of Universal Brotherhood and its supporting societies. Burritt advocated five reforms—Ocean Penny Postage, Peace, Brotherhood of Man and the settlement of disputes between nations by arbitration rather than war, Temperance and Anti-Slavery. He was especially energetic in his plea for an Ocean Penny Postage and the envelopes by Mitchell, Gilpin, Myers, Bradshaw and Blacklock and Valentine all owe their existence to his movement.

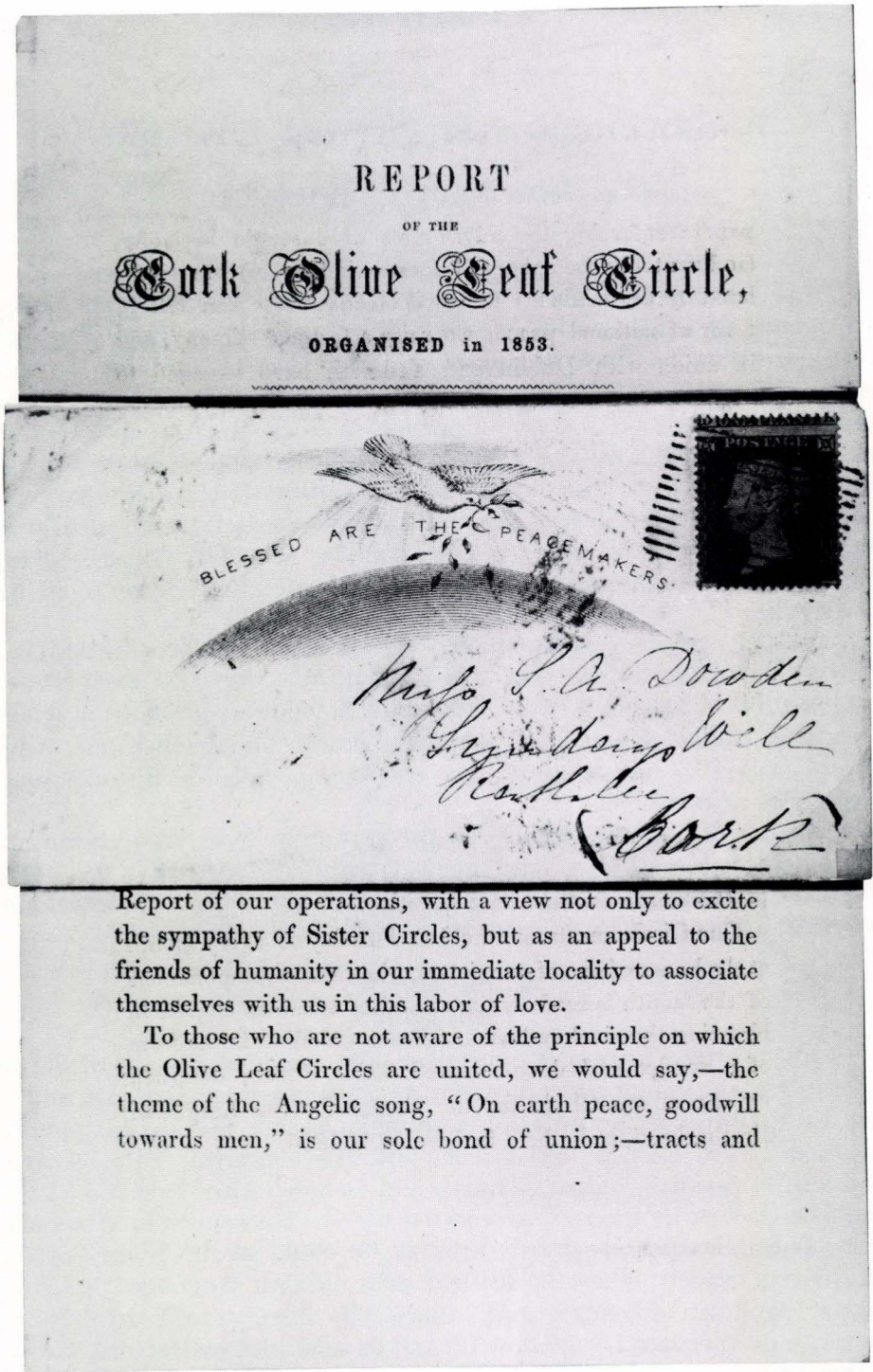
The "Blessed are the Peacemakers" envelopes were especially designed for his Olive Leaf Society (Fig. 166). Valentine's Universal Brotherhood envelopes were expressive of the aims of that body to promote peace by arbitration rather than war. Valentine's Peace, Temperance and Anti-Slavery designs would certainly have had the approval of, if not a direct connection with, Burritt.

Sales to the general public would appear to have been enormous, judging by the Valentine advertisement reproduced elsewhere in this book, which claimed that by March 1850 already half a million of the envelopes had been sold.

Elihu Burritt (1810-1879)

Born in New Britain, Connecticut, the youthful Burritt while an apprentice at the village forge proved to be a brilliant mathematician and to have an extraordinary aptitude for learning languages. During this time he mastered Latin, French and Greek, and after entering Yale, became proficient in Spanish, Italian, German and Hebrew. After Yale and a brief spell as a teacher, he returned to working life as a blacksmith in Worcester, Mass. There he spent as much time as he could in the library of the Antiquarian Society where he learned such difficult languages as Celto-Breton, Amharic, Chaldaic and others. His fame spread throughout America and the poet Longfellow offered to send him to Harvard that he might study further. Burritt, however, was determined to succeed on his own, paying his expenses by working at the forge while preparing for a career as a lecturer.

Appropriately enough he chose for the title of his first lecture "Application and Genius". After his first season he became popular and in



Ritchie Bodily collection

Fig. 166. "Blessed are the Peacemakers" Envelope and the enclosed report of the Cork Olive Leaf Circle.

demand throughout the country and his future in this capacity may well have seemed assured. Burritt, however, became devoted to the ideal of world peace and brotherhood and to this end started a weekly paper called the *Christian Citizen*, the first in America to be devoted to the ideals of anti-slavery, peace and the brotherhood of man.

The 1840's were the time of a rift between Britain and America caused by the "Oregon Incident" (Oregon had been occupied by the British in 1814 and was not restored to America until 1846 and then only after lengthy negotiations). It was to combat this feeling that public-spirited men in both countries joined together by working in the cause of understanding, peace and friendship between the nations. Elihu was approached to further this cause, after much correspondence from British well-wishers had been published in the American papers. Many leading citizens were involved in this movement to promote good feeling between the two countries such as Cobden, Bright, Charles Dickens, and leading members of the Quakers.

In 1846 Burritt sailed for England on the same steamer which brought news of the satisfactory settlement of the Oregon Question which had been concluded by the signing of a treaty on June 12th.

In England he proved a popular speaker and with support of friends in Birmingham and Manchester in particular, he formed a movement entitled "The League of Universal Brotherhood," every member of which signed a pledge to work for the abolition of war and strife between the nations. In less than a year several thousands of people in both countries had signed this pledge. From this movement the ideal of cheap, unrestricted international correspondence emerged in the shape of a campaign for Ocean Penny Postage vigorously promoted by Burritt and his helpers. It took the twin shapes of personal letters to influential people in both countries and, on a larger scale, leaflets and tracts and the use of attractively designed pictorial notepaper and envelopes. The most famous of the pamphlets was entitled "An Ocean Penny Postage". The sub-title, "Will It Pay?" (Fig. 167) was to become a catch-phrase of the period.

In 1848 Elihu Burritt went to Paris to make preparations for holding a Peace Conference where he hoped that supporters for the peace movement could meet together for the first time. However, the civil disturbances following the abdication of Louis Phillippe, resulted in street fighting in Paris in June of that year and rendered this impossible.

The Conference was therefore held in Brussels under government approval and assistance and was rated as a great success. The English delegation alone numbered some 150. By now Burritt was a well known and popular figure and gained further visibility by uniting his League with the London Peace Society. He worked to persuade Parliament to adopt a resolution of Richard Cobden's urging treaties between all Christian governments whereby they should be pledged to settle all differences by arbitration. The next conference was held in October, 1849 in Paris and this time with greater attendance. The United States sent delegates as well as most European countries, headed by Britain's 700, travelling in two specially chartered steamers. In 1850 Burritt returned to America and carried out a successful lecture tour on the subject of Peace and the Brotherhood of

AN OCEAN PENNY POSTAGE. WILL IT PAY?

BY ELIHU BURRITT.

By the term "*Ocean Penny Postage*," we mean simply this:—That the single service of transporting a letter, weighing under half-an-ounce, from any port of the United Kingdom to any port beyond the sea, at which the British mail-packets may touch, shall be performed by the British Government for *one penny*; or one penny for its mere conveyance from Folkestone to Boulogne, Liverpool to Boston, &c., and *vice versa*. Thus the entire charge upon a letter transmitted from any town in the United Kingdom to any port beyond the sea, would be twopence;—one penny for the inland rate, and the other for the ocean rate. In this brief statement of the proposition, we shall bring forward only those facts and statistics which may serve to demonstrate its feasibility; or, in other words, to show that such a measure would *pay*. And we will confine our argument to the two directions in which most of the letters to and from Great Britain are conveyed; or between it and the Continent of Europe on one side, and North America on the other. There are two great channels of correspondence between Great Britain and the Continent. The first is that between Dover and Ostend. Into this flows nearly all the correspondence of the German States, as well as that of Belgium. Now, then, can the British Government merely convey these letters between Dover and Ostend for a penny a-piece, without detriment to its revenue? How many more must it carry in its bags at that rate, than it does at the existing charge, in order to realise the present amount of revenue? And, at the outset of this argument, we must take it for granted, that the Government will be satisfied, if the *present* amount of revenue can be guaranteed under the proposed reduction. According to a recent convention with the Belgian Government, the whole charge of a letter, under a quarter of an ounce, from any town in Great Britain to any town in Belgium, is fixed at 6d. Of this the British Post-office receives 4d., and the Belgian 2d. The British Inland charge is 1d.; thus leaving 3d. for the simple conveyance of a letter across the Channel. We ask the British Post-office to perform this single service for 1d.; which, with the 1d. for the inland rate, would give the Department 2d. for the transmission of a letter from London to Ostend, instead of 4d., which it now receives for both these services. Then the number of letters must be *doubled*, in order to make an Ocean Penny Postage *pay* in this direction. Upon what sources may we depend for this increase? We shall have the effect of *two* reductions upon the correspondence of 40,000,000 Germans and Belgians with Great Britain and North America. In the first place, an arrangement has just been concluded for establishing a uniform 3d. postage through all the German States. Thus, letters from the western frontiers of Russia and Turkey will be conveyed to the eastern frontier of Belgium for 3d., which is a

Ritchie Bodily collection

Fig. 167. Title page of Burritt's "An Ocean Penny Postage" — "Will it Pay?"

Man. Returning to England in May of that year he prepared for a Peace Congress which took place in August in Frankfurt. At this time war had broken out between Schleswig-Holstein and Denmark over the question of the ownership of the territories connecting the two countries. The Congress acted swiftly and intervened and had almost reached a settlement by arbitration when Austria entered the conflict with armed force thereby preventing what might have been a peaceful solution. However, the Congress' action received wide publicity and demonstrated that arbitration was indeed a possible alternative to war.

Elihu Burritt continued his efforts in the cause of Ocean Penny Postage travelling throughout the British Isles, often on foot, holding meetings both informal and organised. Wherever he went the "Learned Blacksmith," as he was known everywhere, seems to have made friends and to have been welcome.

At this time Burritt's friend and supporter Barnabas Bates with his Cheap Postage Associations of Boston and New York was conducting a similar campaign. Whether or not due to his efforts, Congress in 1851 made substantial reductions in the rates of inland postage which lasted until 1855 when pre-payment was made compulsory.

In 1851, in London, the League launched the Olive Leaf Society with its own newspaper, the *Olive Leaf Mission*. This enabled Burritt to promote his two favourite causes side by side and during 1851 and 1852 he waged an intensified campaign receiving encouragement when John Bright M.P. openly advocated his cause in the House of Commons. In 1853 the last Peace Congress was held in Edinburgh after which Burritt returned to America and continued his public meetings and lectures. He travelled from Washington, D. C. down to the Southern States and came back via Canada where he collected several more petitions to present to the British Parliament on Ocean Penny Postage. However, his work in that direction was brought to a close by the outbreak of the Crimean War and the unyielding attitude of Rowland Hill. Unable to work for his causes in Europe due to the war, Burritt returned to America where trouble was imminent over the slavery question. He threw all his energy into the anti-slavery campaign travelling thousands of miles and writing and lecturing and organising meetings and conventions. All his work and beliefs were shattered by the outbreak of the Civil War.

He retired to his Connecticut farm but in 1863 came back to visit his many friends in England. In 1865 he was asked to become United States Consular Agent in Birmingham, an office he pursued with his usual zeal, until in 1869, a change of government resulted in his recall home. Although his death in 1879 meant that he did not live to see Ocean Penny Postage materialise for letters, he at least had the satisfaction of watching the formation of the Universal Postal Union in 1875 and the introduction of the uniform 2 1/2d rate for a 1/2 ounce letter and 1d for a postcard. His satisfaction in the latter reform is shown by the postcard reproduced in an article by Frank Staff, "Attainment of an Ideal" which appeared in *Postal History Society Bulletin* No. 150 August-October 1967 on the life and work of Burritt.

Although attaining limited success in many fields, the true idealism and the great energy and enthusiasm he displayed himself, and was able to inspire in others, in pursuing his campaigns, remain as a lasting memorial to Elihu Burritt's determined spirit. Few reformers of the Victorian era can have left behind them such a fascinating array of delightful ephemera which has long been appreciated, studied and collected by both postal historians and philatelists alike.

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(1967)

Colonial Penny Postage, 1853 pamphlet of the Colonial & International Postage Association (Burritt was a Council member of the Association)

Chapter 15

Peace and Universal Brotherhood Envelopes

Envelopes dedicated to Peace were published by several different firms, probably the best known of which was James Valentine of Dundee.

This attractive Peace envelope shows Peace receiving the homage of the nations above clasped hands flanked on each side by an inscription within a ribbon, reading "Nation Shall Not Lift Up Sword Against Nation Neither Shall They Learn War,"

In the centre below the ribboned inscription is a group of figures representing the four corners of the world, on each side of which is a cornucopia overflowing with fruit and flowers. Elsewhere are figures representing the texts in Isaiah XI 6 and II 4—wolf and lamb, leopard and kid and on the right swords are being beaten into ploughshares and a sickle. (Fig. 168)



Ritchie Bodily collection

Fig. 168. The Valentine design of Peace Envelope which comes in 4 states, differentiated by inscription on reverse at top.

These envelopes were printed on a variety of papers both wove and laid, ranging from toned white to yellow, grey and azure. Five states of this design have been seen varying only in the differing imprints to be found on the reverse at the top. They are:

State 1.

At left

Ackermann & Co. London
Johnston & Hunter
Edin.

Centre

Designed & Engraved
by J. Valentine
Dundee (30 sent free
for 12, 50 for 16,
100 for 24 or 250
for 48 penny stamps)

At right

Oliphant & White
Glasgow
& R. Theobald,
London

State 2.

Johnston & Hunter
Edin. & London

Engraved and Publish-
ed by J. Valentine
Dundee (25 Adhesive or
30 plain sent free for
12 Penny Post stamps)

Ackermann & Co.
London

State 2A.

Johnston & Hunter,
Edin
Hudson Scott,
Carlisle

As State 2

E. Fry Broad
St. Buildings
Ackermann & Co.
& R. Theobald.
London

State 3.

Agents Paton & Richie
Ednr

Designed & Engraved
by J. Valentine, Dundee
(30 for 12, 50 for 16,
100 for 24 or 250 for
48 Penny Post Stamps)

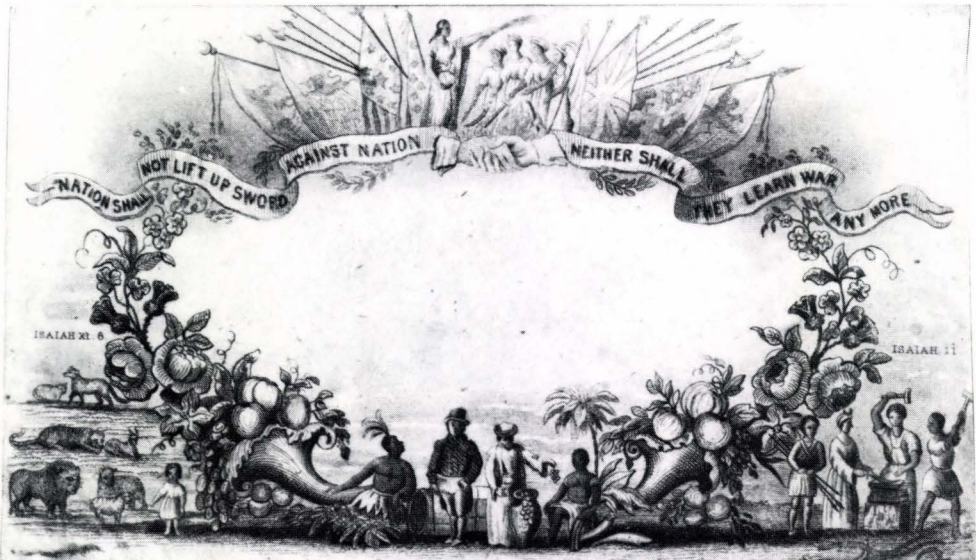
William Bremner
11 Market Street,
Manchester

State 4

As State 3

As State 3
337 Strand, London

William Tweedie



Charles Hahn collection

Fig. 169. A newly found pirated or licensed version of the Valentine Peace envelope with inscription at bottom reading "For sale by PAL(?)TON ENGRAVING CO."

An envelope of the Valentine Peace design was found unused just before the publication of this volume (Fig. 169). It has no inscription on the reverse, but an inscription on the obverse bottom which is difficult to read as it is a short transfer and only the top half of the letters are visible. It reads "For sale by G(or C) PA (or DO)LTON ENGRAVING CO. A letter or two which are barely visible may follow. The paper is dark dull yellow with flecks of fibre. It can be assumed this is either a pirated or, less likely, an uncredited, licensed usage. An American copy of the design, totally framed, was made in the 1870's by the American Peace Society, Boston and Chicago, and is so labelled at the bottom.

"Goodwill to Men" Envelope

Little is known of the attractive "Goodwill To Men" design pictured in Fig. 170. A clue may lie in the initials "I.H.S." (Industry, Honesty, Sobriety?) Or are these the initials of a Society? This is one of the rarest of the propaganda envelopes—the Yates collection contained two used examples, both now in the collection of the writers of this volume, one being used from Aylesbury to London in May 1851, the other is used in Ireland and was sent from Naas to Dublin in 1854. The inscriptions read "Goodwill to Men, Industry, Religion, Plenty, Sobriety, Health, Wisdom, Commerce"—inscription in the two flags reads "Sobriety" "Domestic Comfort". The central shield bears the initials I.H.S. and the scroll beneath—"Be thou faithful unto Death."



Ritchie Bodily collection

Fig. 170. "Goodwill to Men" Envelope used from Aylesbury to London in May, 1851.

“Blessed Are The Peacemakers” Envelope

The envelopes pictured in Figs. 166 and 171 with their symbolic designs of dove and olive branch were issued by Elihu Burritt's Olive Leaf Society in two sizes. The smaller of the two has its original contents, a printed report of the Cork Olive Leaf Circle.



Charles Hahn collection

Fig. 171. Larger of the “Blessed are the Peacemakers” envelopes was mailed from Newport Pagnell to Wimbourne 25/8/55.

Envelope of the Peace Society

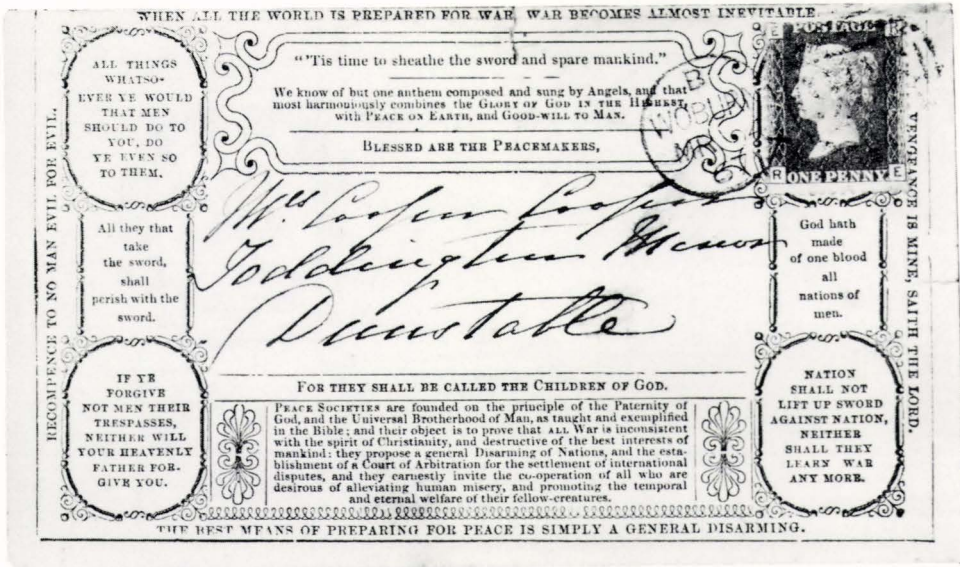
The envelope shown in Fig. 172 is attributed to the Peace Society. This Society was founded in 1816 and held regular annual congresses throughout Europe. Bright and Cobden were amongst its most conspicuous members. The Yates collection contained an example dated 1849 and an envelope of similar design and wording was issued in America by the Peace Society, Boston. The example pictured in Fig. 172 is printed on toned white paper and used in 1867 from Woburn to Dunstable.

An earlier printing exists (1852) on pale azure paper. Both examples bear “Peace and Brotherhood” within an oval in colourless embossing on the flap on reverse

Peace Envelope by J. Valentine of Dundee The Unissued Design

Major Evans illustrates the design in Fig. 173 the original plate being then in the possession of the well known dealer Mr. W. T. Wilson. Since 1891, however, this plate has passed through several owners who have had it

cleaned and have run off a number of impressions mainly in fancy colours and on a variety of papers. This design had a stark simplicity in its depiction of the horrors of war in the past and its hope of peace in the future. Major Evans' illustration does not include the imprints at the bottom.



Ritchie Bodily collection

Fig. 172. Envelope attributed to the Peace Society, but origin uncertain. This copy was used from Woburn to Dunstable 24/3/67.

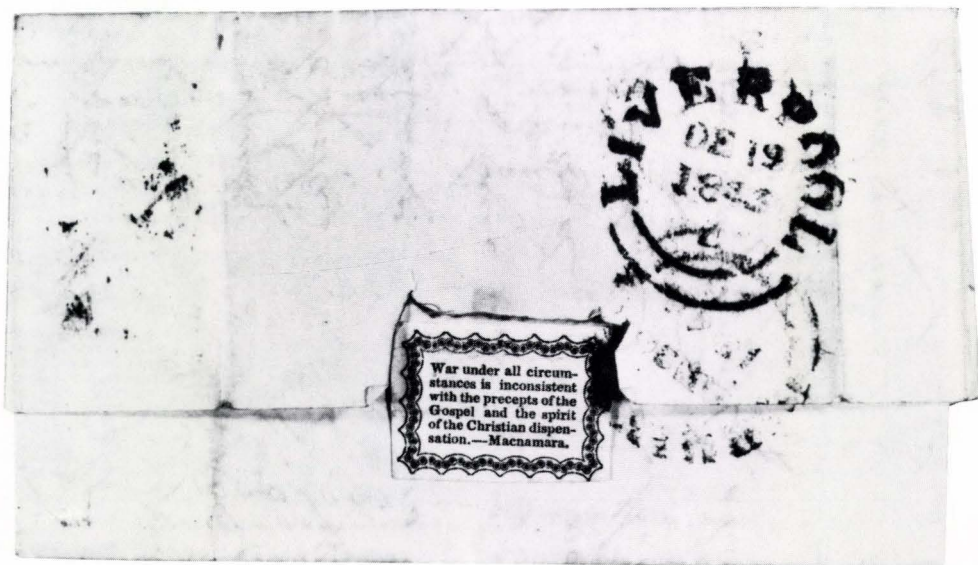


Charles Hahn collection

Fig. 173. The unissued design Peace Envelope by Valentine.

Peace Seals

Seals, similar to those issued by the temperance societies and by the corn law propagandists were also published by the Anti-War societies for the sealing of lettersheets and envelopes. They are quite scarce on cover, especially if tied. (Fig. 174)



Charles Hahn collection

Fig. 174. Anti-War Label used and tied on 1843 cover.

Universal Brotherhood Envelopes By James Valentine

These envelopes were printed on a variety of papers ranging from toned white to greyish and azure and have a very lovely and well balanced design. On the left is a building of classic proportions, bearing below the pediment, the words "Congress of Nations". In front of this there is a statue of Justice holding the scales, with emblems of the arts and sciences beneath. The central vignette shows the Angel of Peace with two warriors at her feet laying down their arms, the wording "On Earth Peace", "Goodwill Towards Men" above. On the right are agricultural and commercial emblems. These vignettes are joined at the foot by a ribbon bearing the words "ARBITRATION FOR WAR, UNIVERSAL BROTHERHOOD. FREEDOM OF COMMERCE." These were the ideals of the League.

Six different states exist. The first printing of State 1 has the wording ARBRITATION in error (Fig. 175), no doubt swiftly corrected, as the majority of examples of State 1 seen have the correct spelling (Fig. 176). This was not mentioned by Major Evans but both the Hahn and Bodily collections have examples and doubtless others exist.

The Yates collection contained a proof impression with "Free Trade Or Brotherhood Envelope No. 4" in the space for the address, with imprints Johnston & Hunter at left and Ackerman & Co. at right, probably unique.

	Left imprint	Right imprint
State 1.	Johnston & Hunter	Ackermann & Co.
State 2.	Johnston & Hunter R. Theobald	Ackermann & Co. R. Fry
State 3. (Fig. 177)	Ackermann & Co. Johnstone & Hunter	Oliphant & White R. Theobald
State 4. (Fig. 178)	Johnston & Hunter Hudson Scott	Ackermann & Co. R. Theobald
State 5.	Parry & Co.	Ackermann & Co.
State 6.	Paton & Ritchie	William Tweedie William Bremner

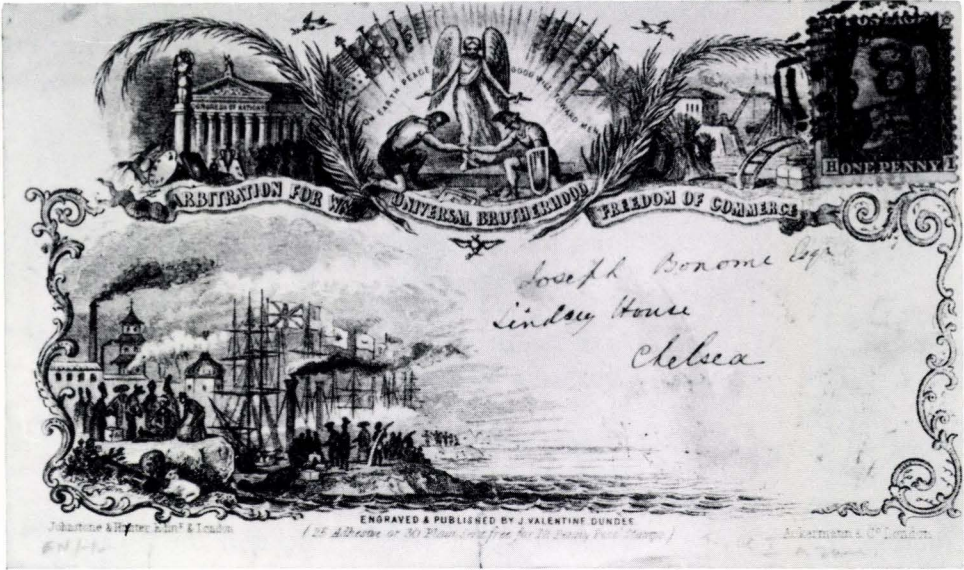
Patch & Love Universal Brotherhood

The Yates collection contained a front of an envelope by Patch & Love of Glasgow. The authors have never seen another example of this rare envelope and it is hoped that one of our readers may have some information.



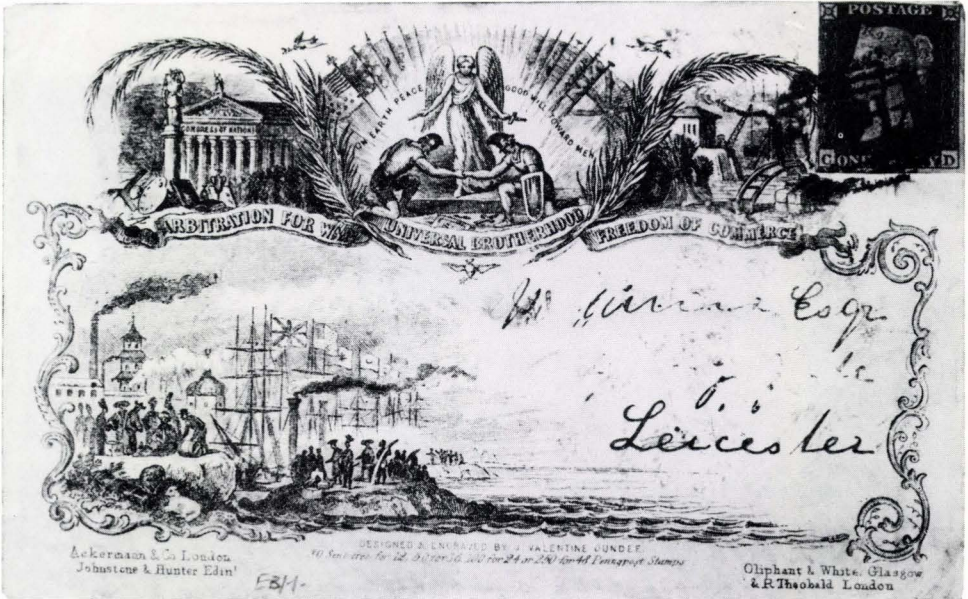
Ritchie Bodily collection

Fig. 175. Universal Brotherhood (Valentine) State 1 with error of spelling "ARBRITATION" used to Broughty Ferry 5/3/51.



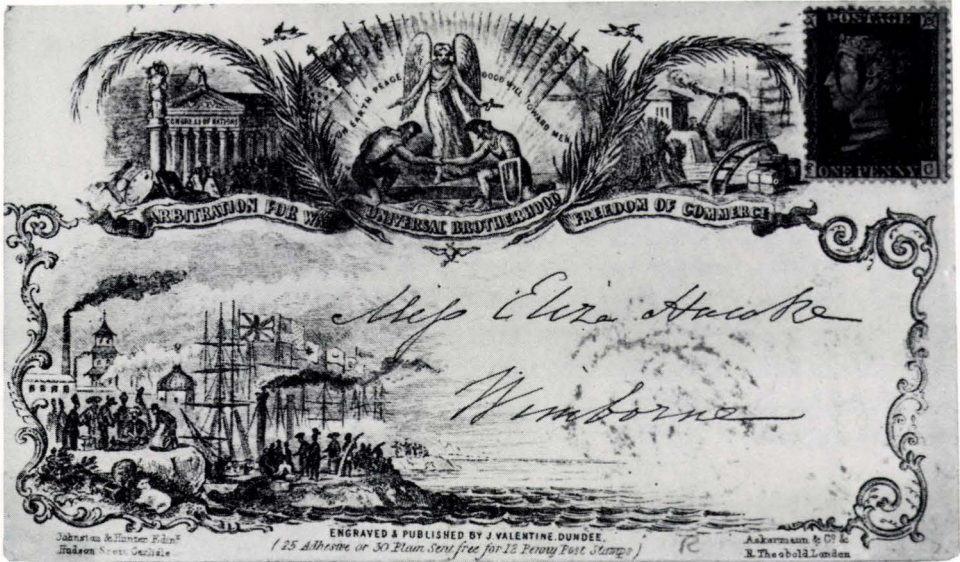
Ritchie Bodily collection

Fig. 176. Universal Brotherhood State 1 with spelling of "ARBITRATION" corrected. Used from Aylesbury to Chelsea.



Ritchie Bodily collection

Fig. 177. Universal Brotherhood State 3 used to Leicester.



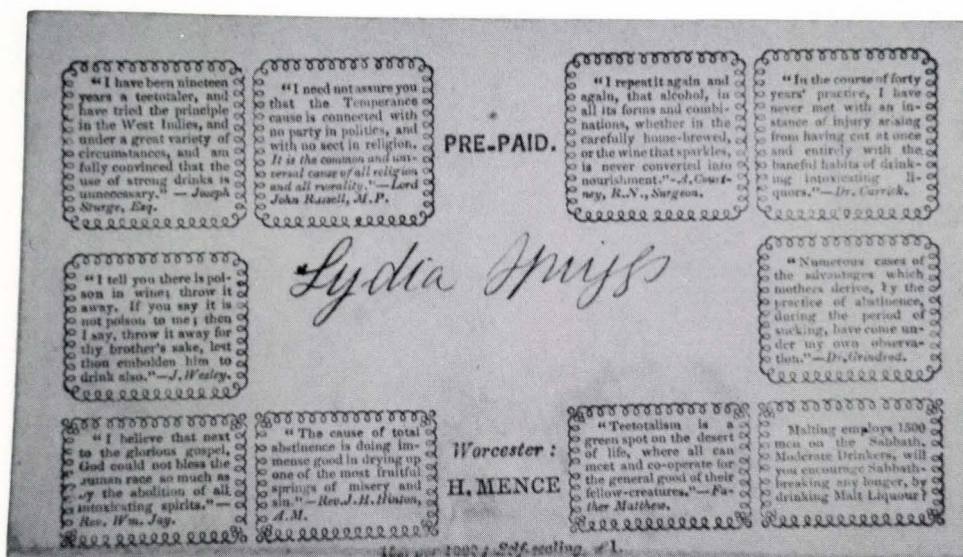
Ritchie Bodily collection

Fig. 178. Universal Brotherhood State 4 used to Wimborne.

Chapter 16

Temperance Envelopes

The earliest printed envelope known to the authors is that of H. Mence of Worcester 1847 (Fig. 178A). This contained 10 quotations or extracts from various writers against intemperance with a space in the centre for the address and above and below the words "Pre-Paid Worcester H. Mence". At the bottom the wording "15s per 1000; Self-sealing £1". Despite this only one example is known. A copy was sold in the Yates sale of 1949 for £8—when re-offered in the Robson Lowe sale of 15th May 1979, it was probably not unduly expensive at £550!



Hassan Shaïda collection

Fig. 178A. Mence's Envelope which has name written on it but was not mailed. It is not the Yates copy.

The United Kingdom Alliance

In 1855 the United Kingdom Alliance for the Total Suppression of the Liquor Traffic issued an envelope featuring its emblem. This society was founded in 1853 and held large scale annual meetings.

The United Kingdom Band of Hope Union was formed in 1855 and by 1898 comprised 26,881 Societies and over 3,000,000 members. These figures give some idea of the extent of the problem during those years.

Temperance Envelopes Published By J. Valentine of Dundee

Once again, we are indebted to the catalogue of the Yates collection which lists five states of the Valentine temperance envelope. As usual these were printed on a variety of papers. The centre top legend reads: "Intemperance is the Bane of Society".

	Left Imprint	Right imprint
State 1.	Johnston & Hunter	Ackermann & Co.
State 2.	Parry & Co.	Ackermann & Co.
State 3.	R. Theobald Johnston & Hunter	E. Fry Ackermann & Co.
State 3a.	Johnston & Hunter	Ackermann & Co. and R. Theobald
State 4.	William Tweedie	
State 4. Type II	With different wording: "INTOXICATING DRINKS ARE THE BANE AND CURSE OF SOCIETY" in center panel.	
State 5.	Paton & Ritchie	William Tweedie
	This state is not listed by Yates	

State 1 was adapted by several American publishers with the addition of the works "Effects of the Maine Law" (enacted in 1851 prohibiting the manufacture, sale and use of intoxicants). These interesting and attractive American envelopes are outside the scope of the present work.

A further state of this envelope (State 3A) has been seen where the imprints are Johnston & Hunter at left and Ackermann & Co. and R. Theobald at right (Fig. 179). Others may well exist. While the basic design remains unchanged, the enthusiast thus has a lovely excuse to hoard as many different versions as he can afford (or find). There is a second type which is as State 4, but here the wording reads "INTOXICATING DRINKS ARE THE BANE AND CURSE OF SOCIETY" (Fig. 180). These envelopes are reminiscent of the works of Hogarth. Other imprint versions of this type may well exist.

There followed a "pirated" version by Walter Ludbrook of Camden Town (Fig. 181). It would appear that it might well have been from the original Valentine plate, perhaps by arrangement. The printing was on a greyish paper, the envelopes being a little larger. In the border at bottom left appears No. 1. and in the centre "Published by Walter Ludbrook, Milton Hall, Camden Town, London (25 sent for 7,50 for 12 stamps Post Free)". Examples seen have been dated between 1870-2.

There exists also another envelope by Ludbrooke which is numbered 2 and it would appear to have been printed especially for The Temperance Society and Band of Hope. The example illustrated in Figure 182 is dated 1869 and was sent to one of their officers at West Hartlepool. The imprint details are the same as for No. 1. The attractive design shows the Goddess of Temperance receiving the supporters of the Band of Hope from the four

corners of the globe, ascending from a pretty dispirited looking lot of drunkards with, beneath them in a ribbon, the words "DELIVER US FROM EVIL". Used examples especially are rare.

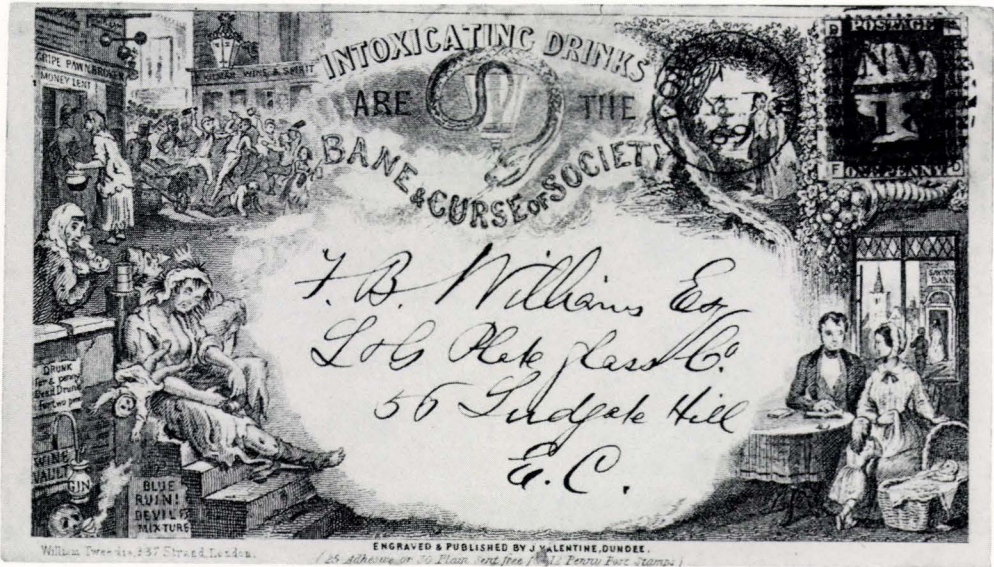
Illustrated in Fig. 183 is a fine hand drawn envelope from Manchester to Cork of 1875. The gibbet is also intended to be an inn sign with a cork-screw through the centre of the swinging man. Behind stands another gibbet with a punch ladle or it could be a long spoon for supping with the Devil. The cork of the John Jamieson Irish whisky bottle is appropriately pointed, by the drunken supports of its bottle, in the direction of the destination of the letter.

A curious envelope of 1859 was printed with an extract from the *Shipping Gazette* of 1856. Both text and illustration convey the message (Fig. 184). It was printed on thick blue paper and the pictured example is addressed to the Duke of Norfolk at his London town house. There are no clues as to which of the early temperance movements may have issued it. Only this one example is known. (Ex-Yates collection.)



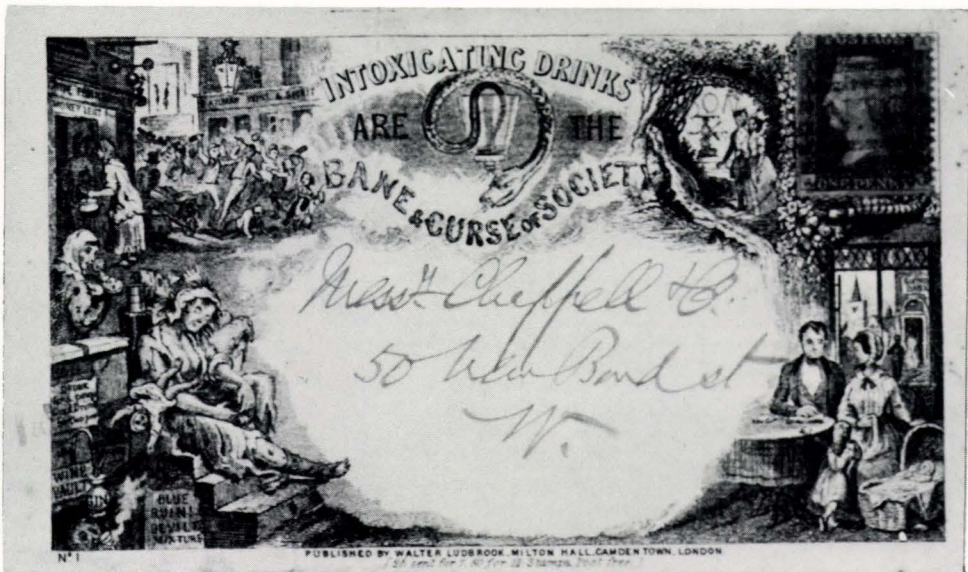
Ritchie Bodily collection

Fig. 179. State 3A. The Hogarthian scenes depicted on these envelopes were probably no exaggeration — the extent of the misery and degradation caused by cheap liquor during the mid-Victorian period is reflected in the huge number of people who joined the temperance societies who waged war on the excessive consumption of liquor.



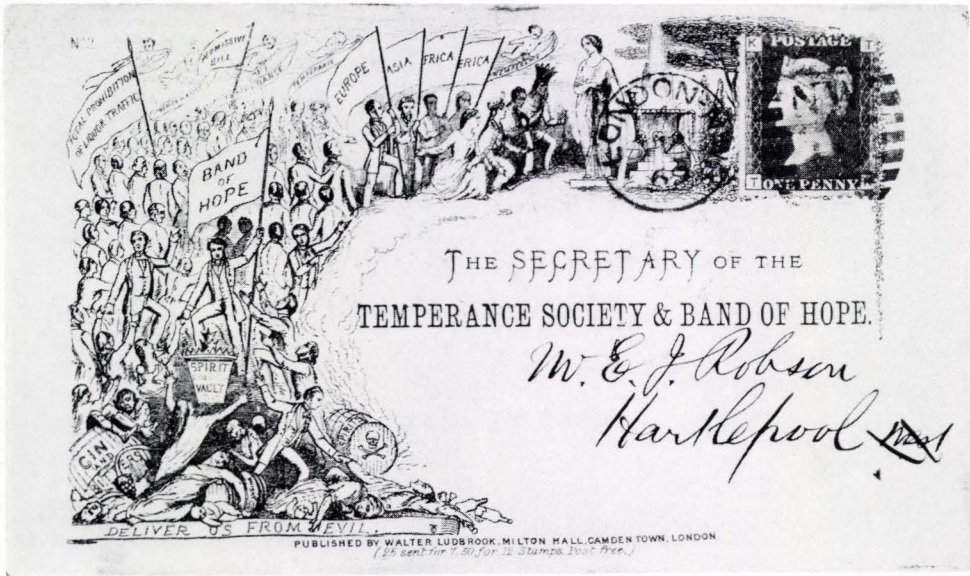
Ritchie Bodily collection

Fig. 180. Valentine's Temperance Envelope with different wording, or State 4, Type II, reading "Intoxicating Drinks are the Bane and Curse of Society".



Ritchie Bodily collection

Fig. 181. Walter Ludbrook's Temperance Envelope No. 1. Design as per Valentine. Addressed in 1872 to the music publishers, Chappell & Co. — 113 years later this firm still occupies the same premises.



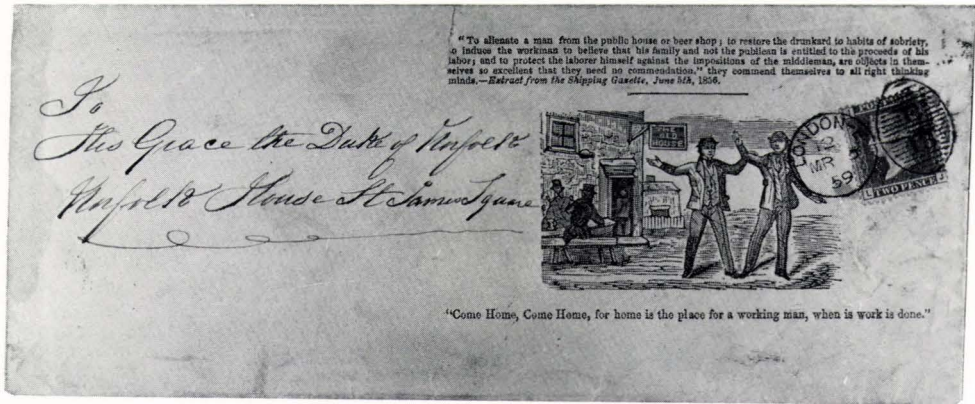
Ritchie Bodily collection

Fig. 182. Walter Ludbrook's Temperance Society and Band of Hope Envelope, used London to Hartlepool 23/9/69.



Ritchie Bodily collection

Fig. 183. Hand drawn envelope used from Manchester to Cork 30/5/75 shows drunkard ending on gibbet.



Ritchie Bodily collection

Fig. 184. Temperance Envelope used 5/3/59 quotes from the "Shipping Gazette" and pictures a working man eschewing tavern on way home.

Temperance Labels

The 1840s saw the issue of tiny adhesive labels promoting temperance, to be used for sealing the folds of lettersheets and the flaps of envelopes. Typical examples are shown in Figure 185.



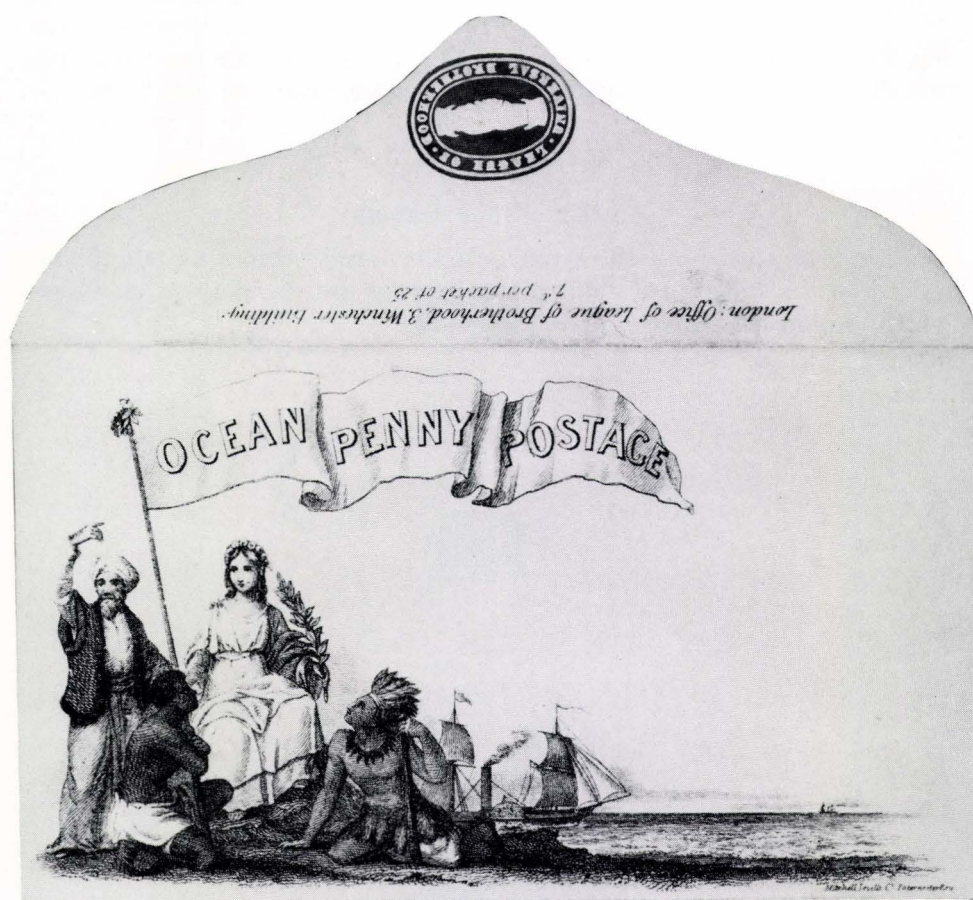
Charles Hahn collection

Fig. 185. Printed Temperance labels were used as sealing wafers in the 1840's.

Chapter 17

Ocean Penny Post Envelopes

League of Universal Brotherhood



Ritchie Bodily collection

Fig. 186. League of Universal Brotherhood Envelope, State 1 showing seal and imprint.

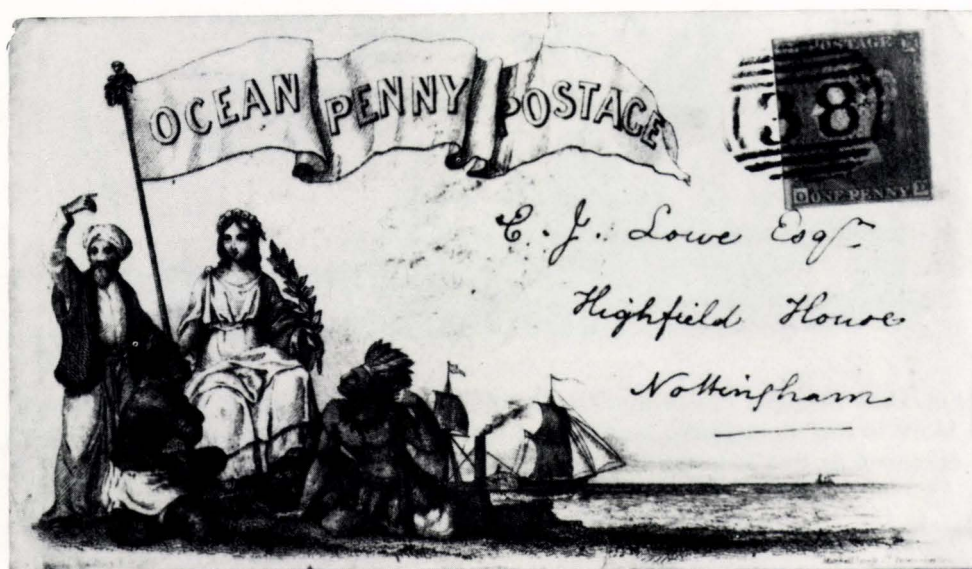
This very lovely envelope with figures which probably represent the races of mankind at the lower left and a banner with "Ocean Penny Postage" across the top, comes in four states:

State 1. (Figs 186-187) is on azure paper with imprint at bottom right "Mitchell, Lovell's Court, Paternoster Row". The flap has the embossed hand-in-hand seal of the Brotherhood in brown and with the wording readings "London Office of League of Brotherhood, 3 Winchester Building. 7d per packet of 25". It also exists in a pink seal.

State 2. (Fig. 188) is as State 1 but without imprint on front and with the embossed seal in pink and wording on the flap reading "London E. L. Mitchell Lovell's Court, Paternoster Row 7d per packet of 25." It is also seen with blue seal.

State 3. (Fig. 189) is on white laid paper without Mitchell's imprint, embossed seal or inscription on flap.

State 4. The Schrader copy—much shorter banner and smaller lettering and printed on white laid paper with imprint of Schrader of St. Mary Axe, London in bottom left hand corner. This is the rarest of the series and very few have been recorded. The example pictured in Figure 190 is ex Yates, Knox and is now in the Hahn collection.



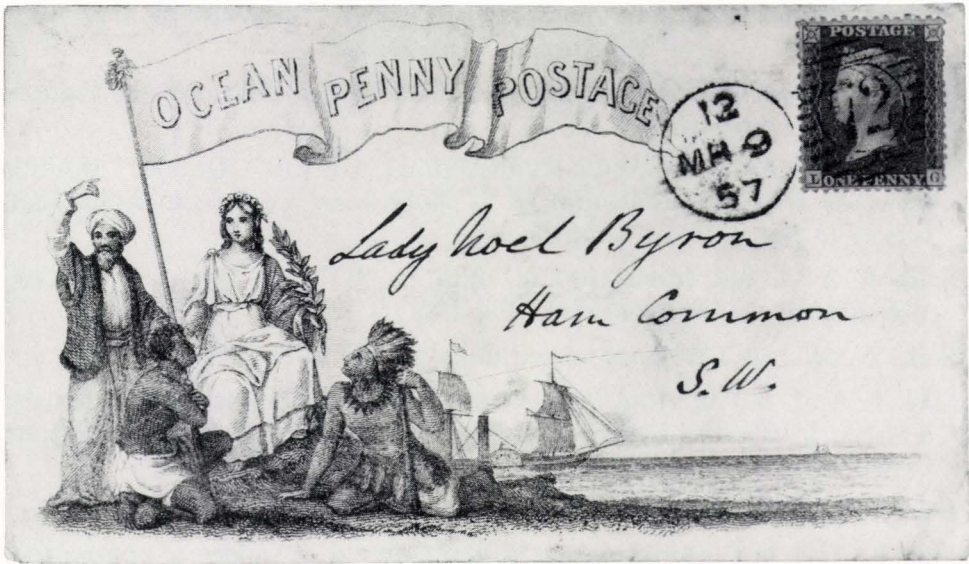
Charles Hahn collection

Fig. 187. League of Universal Brotherhood Envelope State 1 used in 1852 from Aylesbury to Nottingham.



Charles Hahn collection

Fig. 188. League of Universal Brotherhood Envelope, State 2. Overweight and 'More to Pay' handstamp applied — no doubt due to propaganda leaflets being enclosed as this is in the hand of Elihu Burritt.



Ritchie Bodily collection

Fig. 189. League of Universal Brotherhood State 3, used 9/3/55 in London.



Charles Hahn collection

Fig. 190. Schrader's copy of the League of Universal Brotherhood Envelope used from St. German's to London in 1857.

The Ocean Penny Postage Envelopes of J. Valentine of Dundee Valentine's First Design

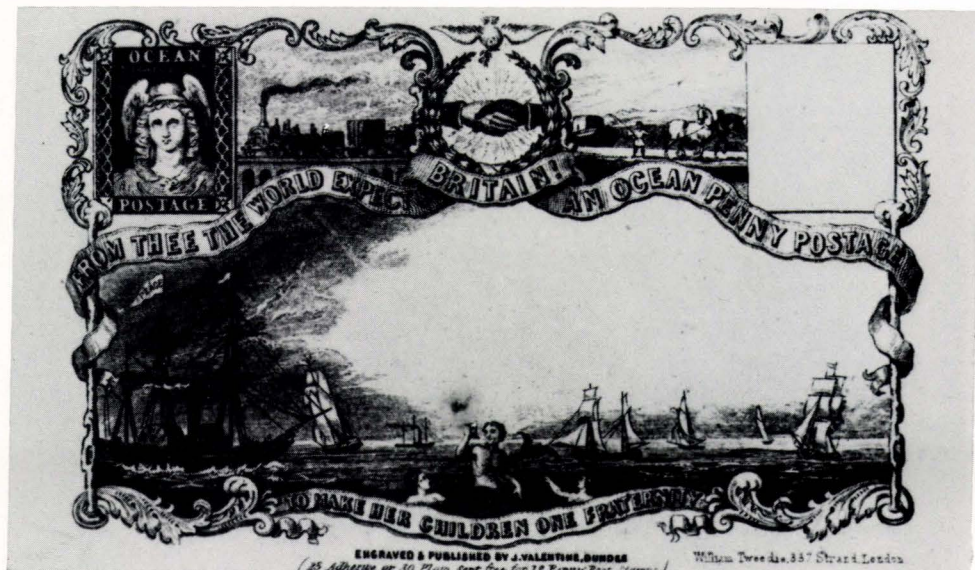
The following many states of this classic design shown in the Figures 191 to 200 are known:

- State 1.** "Designed, Engraved & Published by J. Valentine, Dundee" reading upwards at sides: inscription of "J. Johnstone" at bottom right: four vessels to the right of Neptune.
- State 2.** As 1. but inscription at right is "William Tweedie" and the Valentine inscription omitted. (Fig 191)
- State 2a.** As 1. but without inscriptions at foot. (Fig. 192)
- State 3.** As 1, but the four vessels omitted to provide more room for the address. Inscription at right "J. Johnstone". (Fig. 193) (Note: The four vessels are omitted on all subsequent states.)
- State 4.** As 3, but no inscription at bottom right. (Fig. 194)
- State 5.** As 3, but inscription of "Ackermann & Co." added at bottom left. (Fig. 195)
- State 5a.** As 5, but with addition of "(25 adhesive or 30 plain sent free for 12 penny post stamps)" at bottom centre between the imprints. (Fig. 196)
- State 6.** As 5, but inscription at bottom right is that of "Parry & Co."
- State 7.** As 5, but the Valentine inscription reads downwards. (Fig. 197)
- State 8.** As 3. but the inscriptions on the bottom left are those of "R. Theobald" and "Johnstone & Hunter" and on the right are "E. Fry" and "Ackermann & Co.". (Fig. 198)
- State 9.** As 3. but the inscriptions on the bottom left are those of Johnstone & Hunter" and "Hudson Scott" and on the right are "Ackerman & Co." and R. Theobald". (Fig. 199)
- State 10.** As 3. but the Valentine inscription has been omitted, the inscription on the bottom left is "Ackermann & Co." and "Johnstone & Hunter" and on the right are "Oliphant & White" and "R. Theobald". (Fig. 200)

Valentine's Second Design

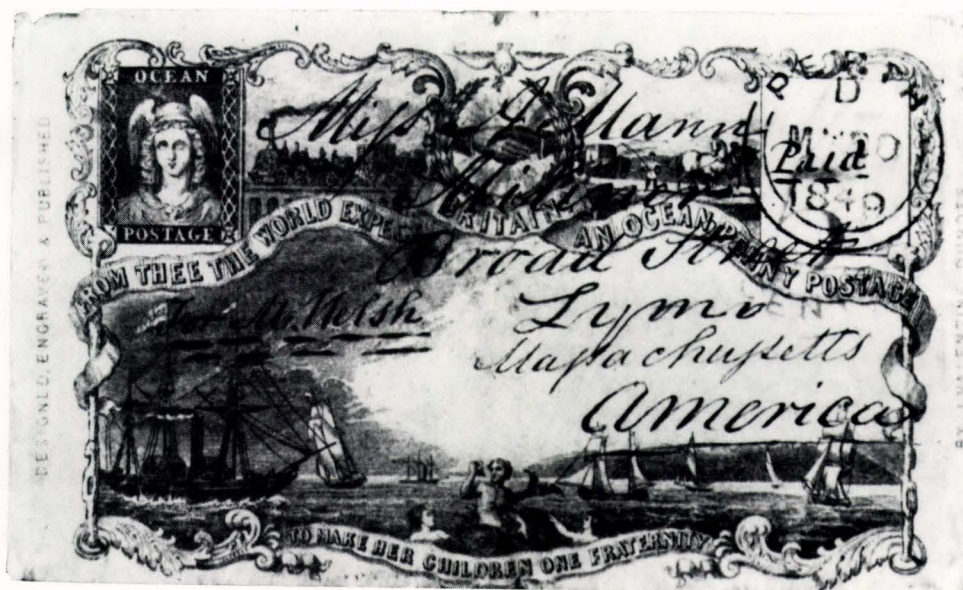
James Valentine's second design is printed on the reverse, rather than on the front of the envelope and combines the motifs of Ocean Penny Postage, The Brotherhood of Man, World Trade and Peace—the United Nations somewhat ahead of itself. The design is attractive, and allegorical. Several copies are known used in the United States of which one is pictured in Figure 201. Used copies are scarce.

- Imprints at left: R. Theobald, London/Johnston & Hunter Edin.;
- Imprints at centre: 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.
- Imprints at right: E. Fry, Broad Street Buildings, London.



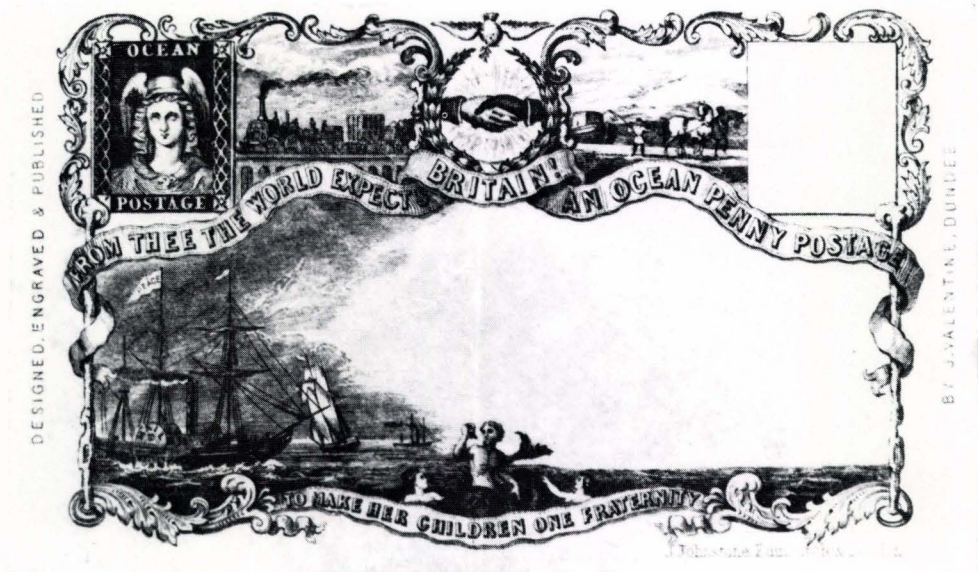
Charles Hahn collection

Fig. 191. Valentine's first design Ocean Penny Post State 2 is the same as State 1 but with Tweedie imprint at right, printed on yellow paper. Valentine imprint omitted.



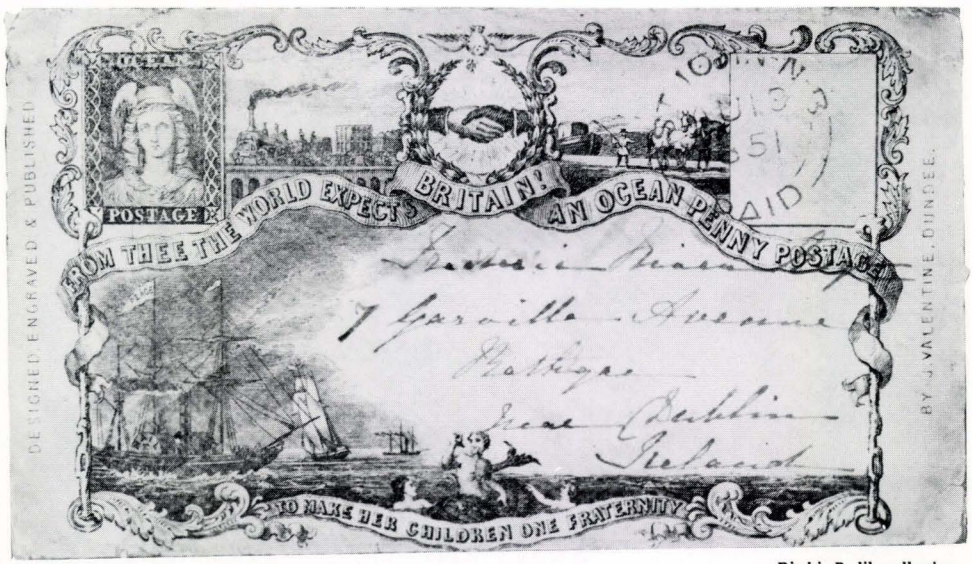
Charles Hahn collection

Fig. 192. State 2a as State 1 without inscriptions at foot. Rare Transatlantic usage 1849 — Perth to Lynn, Mass. via Liverpool and Boston PAID SHIP and 5 Cents (Exchange Office credit to U.S. for American postage.)



Charles Hahn collection

Fig. 193. State 3 with the four ships to the right of Neptune removed to give more room for the address; on azure paper.



Richie Bodily collection

Fig. 194. State 4 is the same as State 3 but without Imprint at bottom. White laid paper used in Canada. Red New Brunswick Paid datestamp. Prepaid to Dublin arriving on 1/9/51.



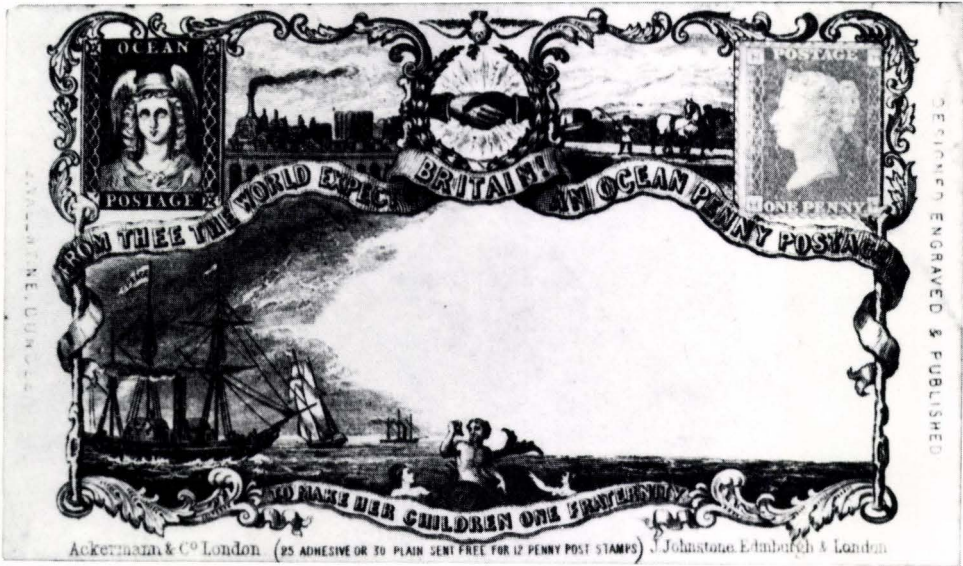
Ritchie Bodily collection

Fig. 195. State 5 Ackermann & Co. London added at bottom left, on azure paper, 1850 Alyth to Broughty Ferry.



Charles Hahn collection

Fig. 196. State 5a is the same as State 5 but with "25 adhesive or 30 plain sent Free for 12 Penny Post Stamps". Used in Scotland in 1852. This variety would appear to be very rare. An example dated 31/7/51 on azure paper was in the Yates collection and 30 years later surfaced in the sale of the Knox collection. While others may well exist, none have come to the notice of the writers.



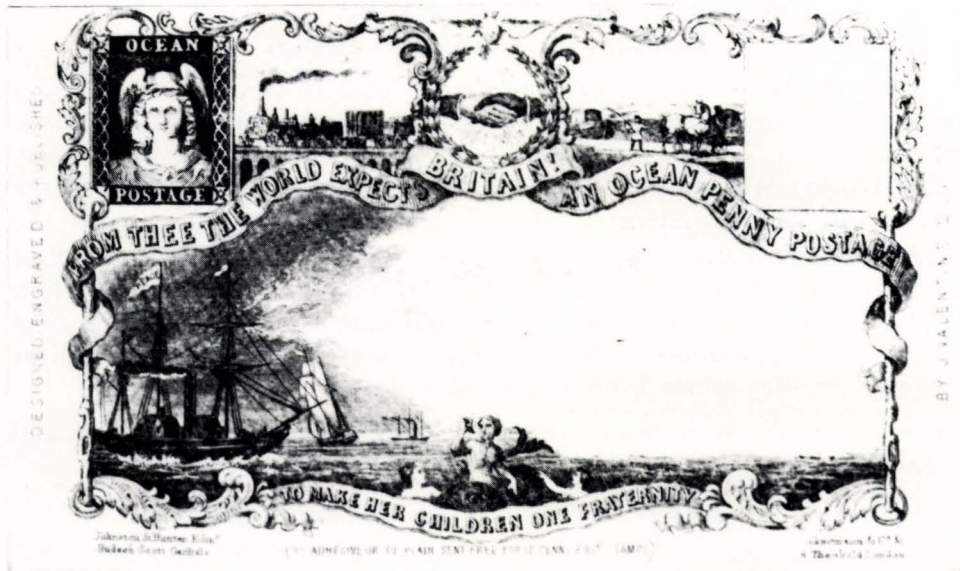
Charles Hahn collection

Fig. 197. State 7 is the same as 5a but with the Valentine Imprints at the sides reading downwards.



Charles Hahn collection

Fig. 198. State 8 with imprints at left "R. Theobald London Johnston & Hunter, Edinb." and at right "E. Fry, Broad St. Buildings & Ackermann & Co. London". Buff laid paper.



Charles Hahn collection

Fig. 199. State 9 with imprints at left "Johnson & Hunter Edinburgh Hudson Scott, Carlisle" and at right "Ackermann & Co. & R. Theobald, London".



Charles Hahn collection

Fig. 200. State 10 is the same as state 9 but with imprints at left "Ackermann & Co. London, Johnstone & Hunter Edin". In centre: "Designed and Engraved by J. Valentine, Dundee. 30 sent free for 12, 50 for 16, 100 for 24, or 250 for 48 Pennypost stamps." At right "Oliphant & White, Glasgow Theobald, London". Valentine imprints omitted from sides. White laid paper.

Ocean Penny Postage Bradshaw & Blacklock's Design

The Bradshaw & Blacklock envelope printed on greyish to azure paper came in 2 different sizes as shown in the figures accompanying this section. They are 120 x 70 mms and 134 x 78 mms. The sails carried the message, "The World's Want and Britain's Boon" and "Ocean Penny Postage," the flag at left, "A Welcome Everywhere," and the two pennants pictured the design of an envelope and "1d" respectively. The Yates collection sale (Lot 394) described a State 1 envelope with 1d red imperforate dated March 19th 1852 as being on yellow paper. The writers have been unable to trace the subsequent reappearance of this cover on the market nor any reference to an envelope in this colour from Bradshaw & Blacklock.

State 1. At left is imprint "Bradshaw and Blacklock Manchester and London. Price 1/- per 100." (Fig. 201)

State 2. As 1, but without the publisher's imprint. (Fig. 202)

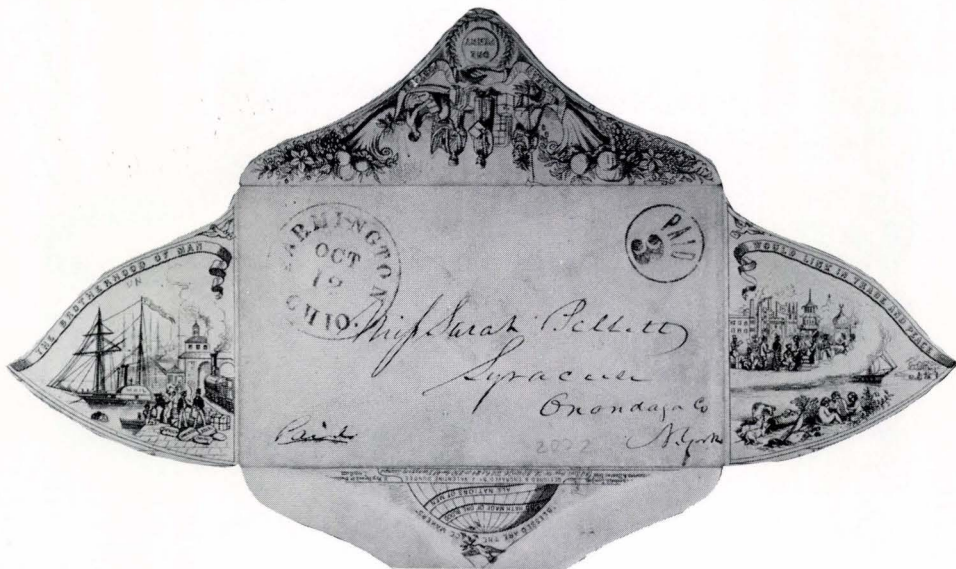
State 3. As 2, but with wording on mainsail amended to read "AND SHOULD BE BRITAIN'S BOON" and with the addition of a couplet at bottom right

"all ports are open whereso'er she goes

Friends hail her welcome and she has no foes" (Figs. 203, 204)

State 4. As 3, but with publisher's imprint at left. (Fig. 205)

State 5. A further variety has recently come to light and is shown in Fig. 206 by courtesy of Mr. Don Turner and the publishers of *The Philatelist-P.J.G.B.* in whose Sept-Oct 1985 number it is illustrated.



Ritchie Bodily collection

Fig. 201. Valentine's second design Ocean Penny Post used in Farmington, Ohio, with circular Paid 3 handstamp, circa 1854.

This envelope is of the larger size (134 x 78 mms) on pale blue/grey wove paper. The masthead flag shows shading instead of "ld" and the stern flag is a different shape and the word "Everywhere" has been abbreviated "evrywhere" in order to get it in. The shape of this flag is also different. There is no imprint at left and the couplet at bottom right is spread over 45mms instead of the usual 38mms. The envelope was posted from Wigan to Leicester on March 20th 1859. In view of the relatively late date of use this may possibly be another pirated edition similar to that of Figgis and Carroll.



Charles Hahn collection

Fig. 201A. Bradshaw & Blacklock's Ocean Penny Postage Envelope, State 1, used locally in London in 1851.



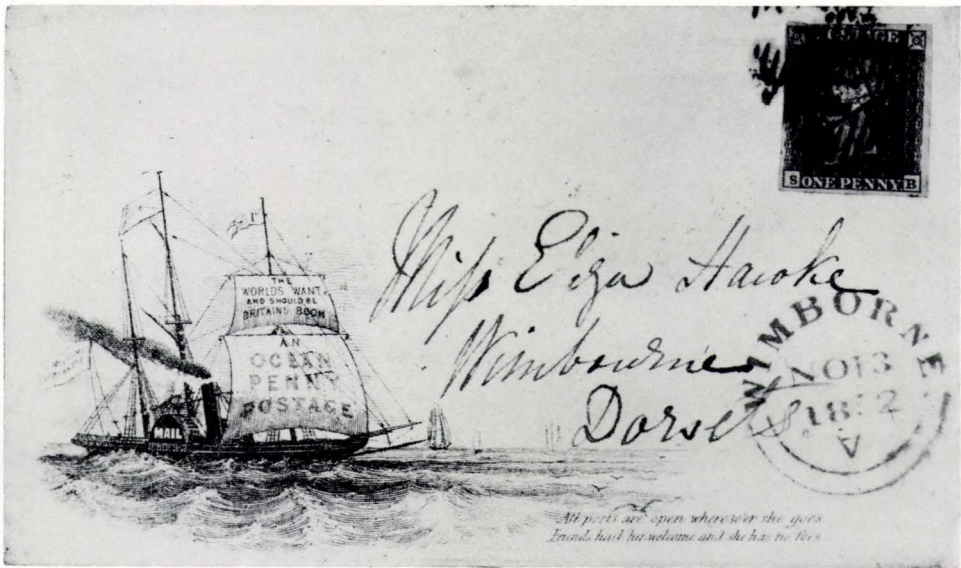
Ritchie Bodily collection

Fig. 202. Bradshaw & Blacklock's State 2, used from Chelmsford to Derby, 1852. Large size.



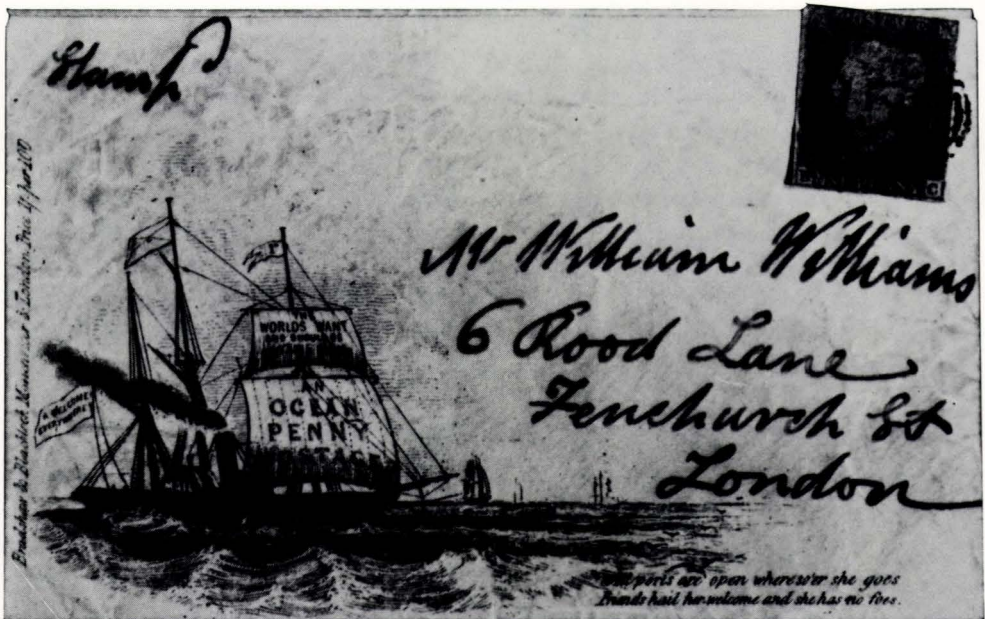
Ritchie Bodily collection

Fig. 203. Bradshaw & Blacklock's State 2. 2d rate cover from Manchester to Middleton, 1853. Small size.



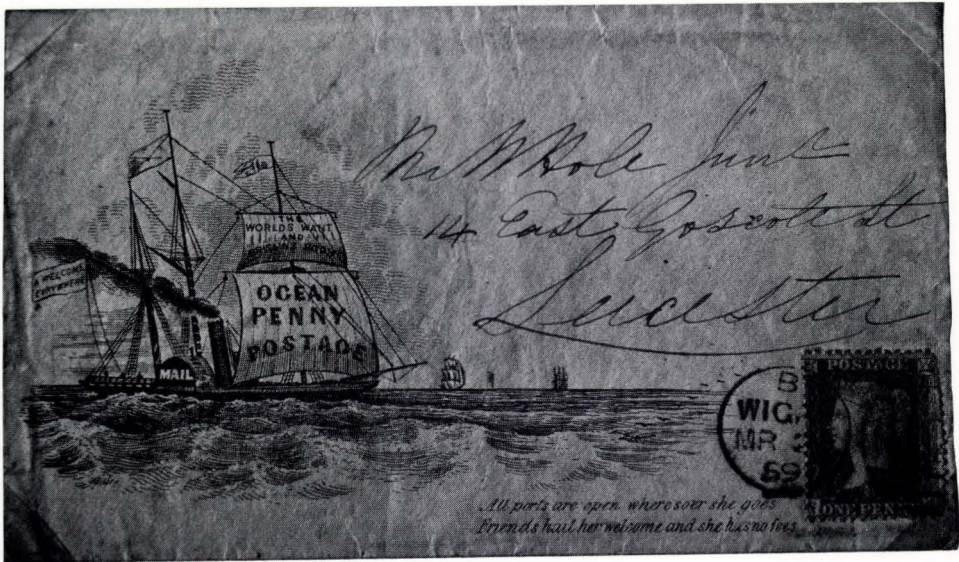
Ritchie Bodily collection

Fig. 204. Bradshaw & Blacklock's State 3 used from London to Wimborne, 1852.



Ritchie Bodily collection

Fig. 205. Bradshaw & Blacklock's State 4 on blue paper. Used Cambridge to London, 1852. Large size.



Don Turner collection

Fig. 206. Newly discovered Bradshaw & Blacklock design without imprint, possibly pirated, word in stern flag spelled "EVRYWHERE".

Figgis and Corrall

The Yates sale catalogue (lot 397) lists as a 6th state (then a 5th) an envelope in the same design as State 1 but with the imprint of Figgis and Corrall of 27 College Green & 8 Church Lane Dublin was this would appear to be a completely independent production as the imprint reads "Designed, Engraved and Printed by Figgis and Corrall" and this pirated design has "The World's Want and Will be Britain's Boon" and the inscriptions have been omitted from pennants and flag.)

The authors have not seen a used copy of this envelope and the only example available for illustration (Fig. 207) is the unused one in the Hahn collection. This envelope is on white wove paper.

Charles Gilpin

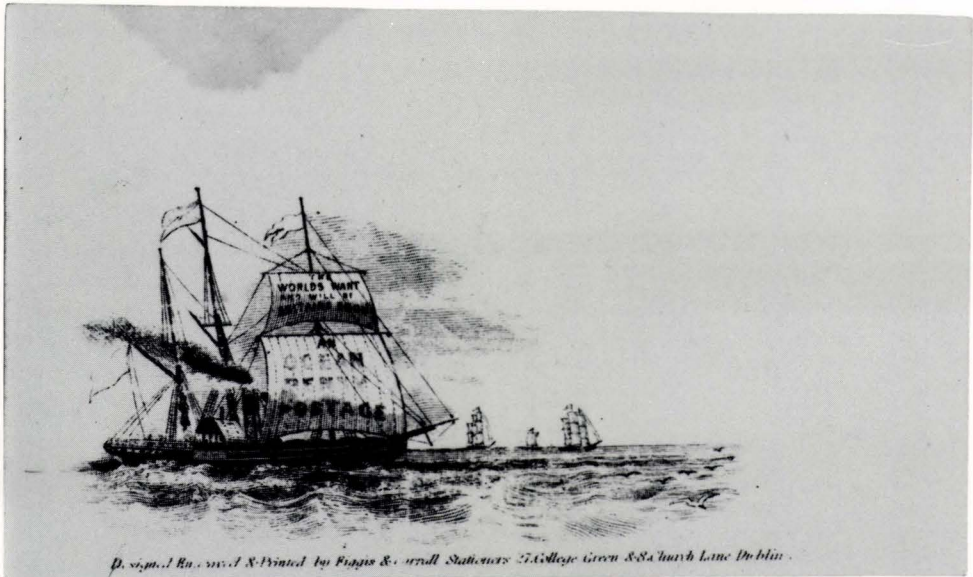
The "Gilpin" envelope was designed by Henry Anelay, a prominent number of Elihu Burritt's movement. Anelay (1817-83) was a landscape painter and illustrator who was well known for the numerous plates he produced for the *Illustrated London News* between 1843 and 1855. Three states of this envelope appeared as follows:

State 1. Imprint on bottom flap reads "Charles Gilpin, 5 Bishopsgate Street Without". (Fig. 208)

State 2. As State 1 with the addition of "Price One Shilling and Sixpence per 100" on reverse. (Fig. 209)

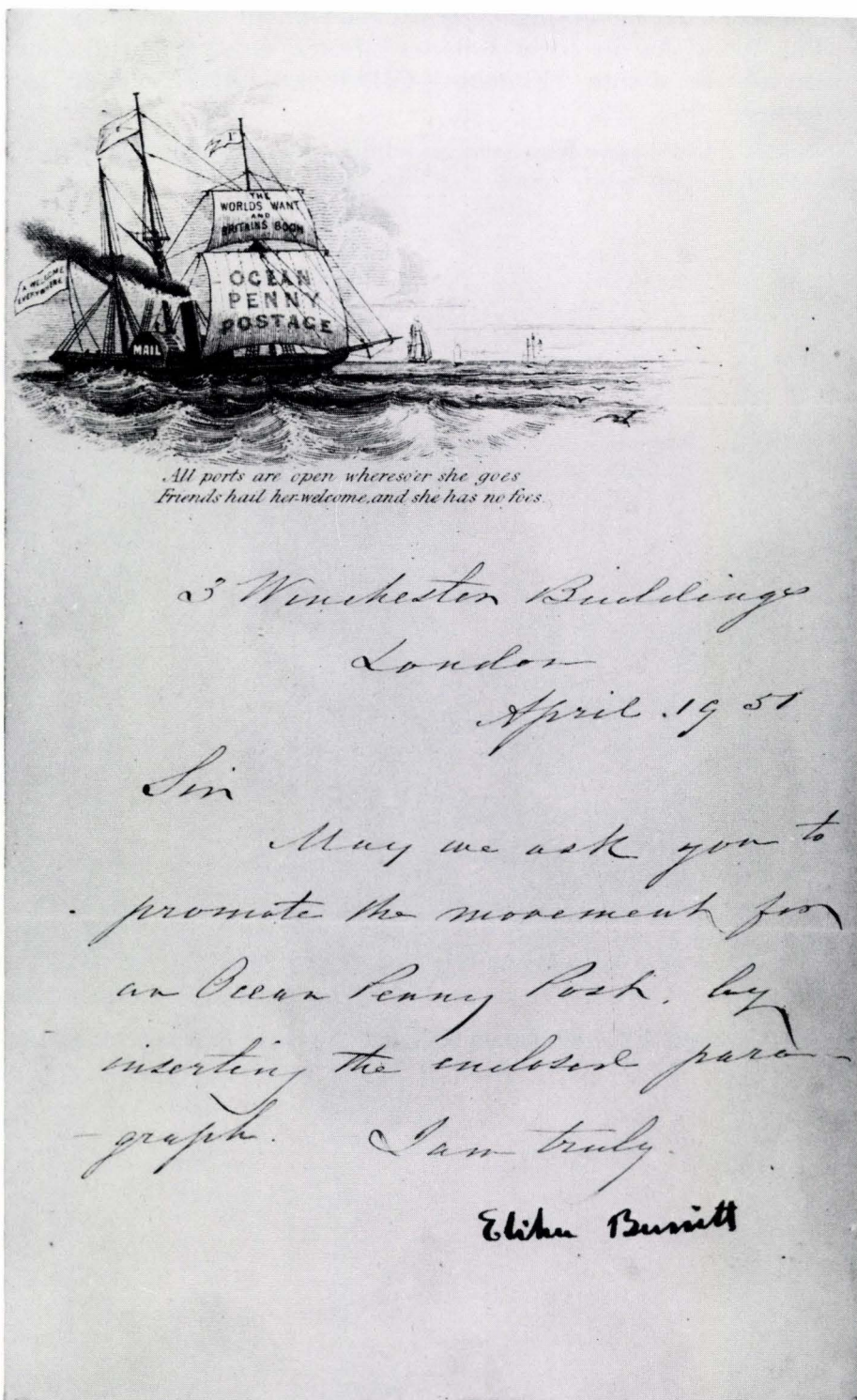
State 3. As State 2 but of smaller format and without the curved inscription “The World Awaits Great Britain’s Greatest Gift” and with addition beneath the design “London:—CHARLES GILPIN Price 1s per hundred”. (Fig. 210)

States 1 and 2 have been seen on white wove and white laid paper and state 3 on greyish white wove.



Charles Hahn collection

Fig. 207. Figgis & Corrall pirated design of Bradshaw & Blacklock envelope.



*All ports are open whereso'er she goes
Friends hail her welcome, and she has no fees*

3 Winchester Buildings

London

April 19 51

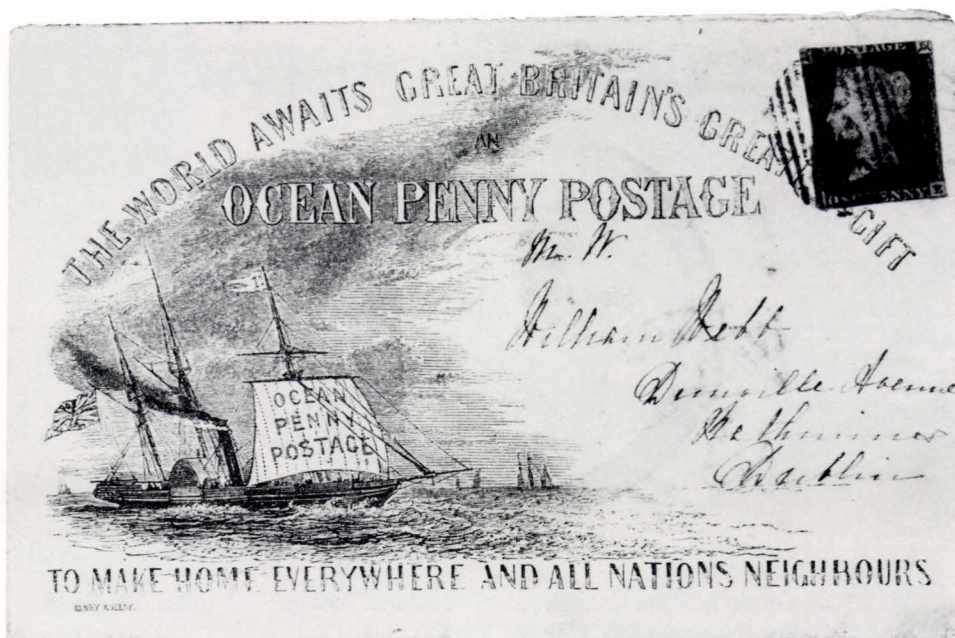
Sir

*May we ask you to
promote the movement for
an Ocean Penny Post, by
inserting the enclosed para-
graph. I am truly*

Elihu Burritt

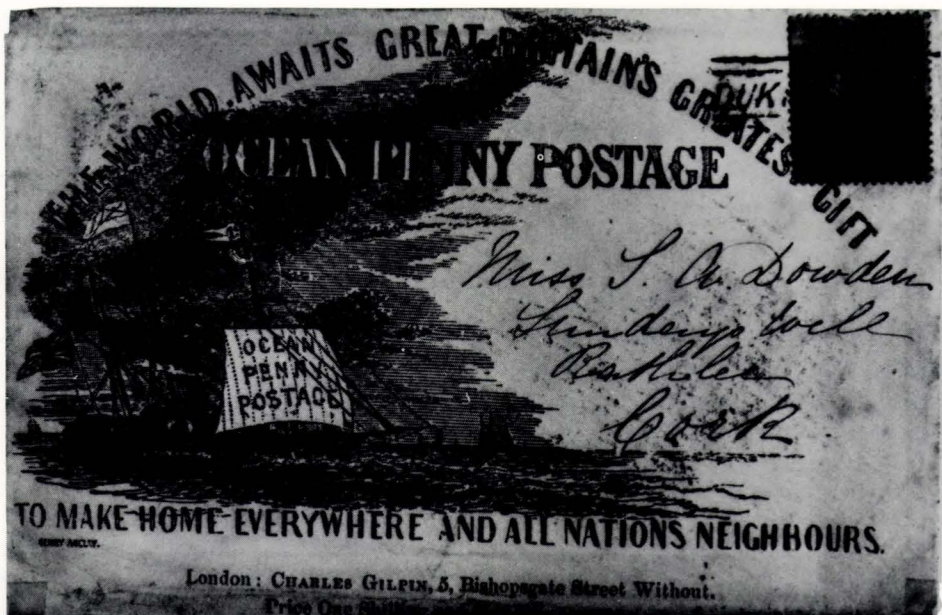
Ritchie Bodily collection

Fig. 207A. Matching notepaper was issued with Bradshaw & Blacklock envelopes but few examples seem to have survived. Shown is a letter signed by Elihu Burritt, written in 1851 on deep azure paper.



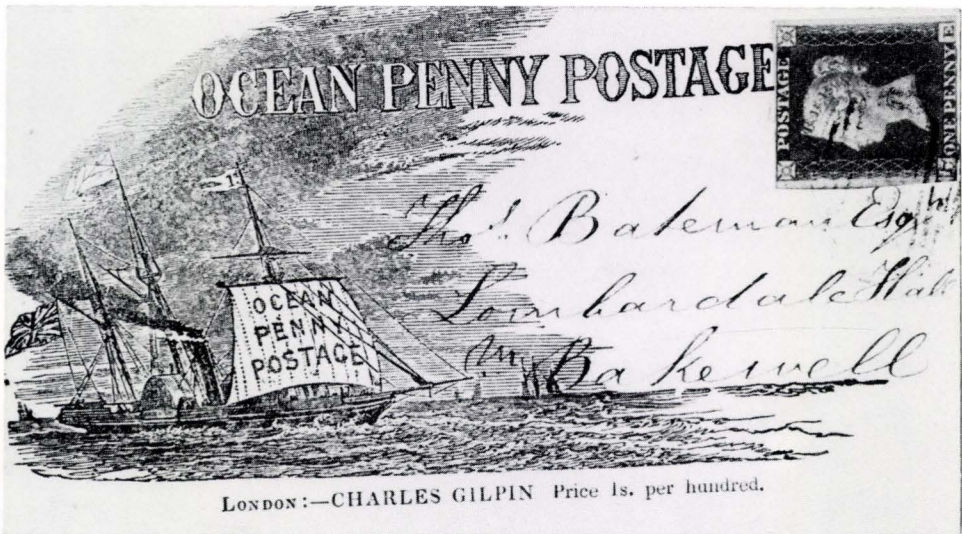
Ritchie Bodily collection

Fig. 208. Gilpin's Ocean Penny Postage Envelope, State 1 used from York to Dublin, May 1851.



Charles Hahn collection

Fig. 209. Gilpin's State 2 is a remarkable usage with a Duke Street Glasgow (Type V) Scots Local cancellation, a rarity in itself, to Cork.



Ritchie Bodily collection

Fig. 210. Gilpin's State 3, without "The World Awaits...." used locally in Bakewell and franked with a Penny Red.

Myer's & Co's Design

The Myer's & Co. design showing a Jack Tar laden with British patriotism, also seemed to call attention to the blessings of foreign trade. It exists in three states.

State 1. Without imprint. (Fig. 211)

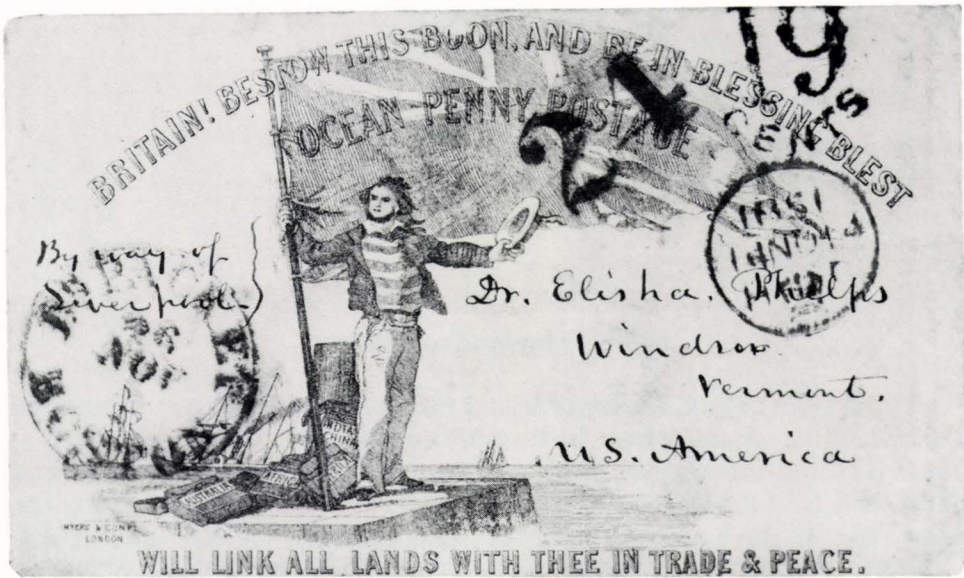
State 2. With imprints on reverse of Ackermann & Co., Johnston & Hunter and J. Valentine.

State 3. With additional imprints of Hudson, Scott and R. Theobald.

The illustration in Figure 211 of this rare and attractive design is of a fine transatlantic cover written in the hand of Elihu Burritt himself to a Dr. Elisha Phelps of Windsor, Vermont. It was apparently posted unpaid from Maddox Street post office London, and with 24 rate and 19 cts exchange markings and Boston Br.Packet date stamp.

New York Cheap Postage Association

"We Ask Of Congress Cheap Inland And Ocean Postage"—rare usage in England of the 1851 envelope issued by Barnabas Bates (1787-1853), the secretary of the N. Y. Cheap Postage Association (Fig. 212). Reverse bears an imprint to that effect stating it was "Entered, according to Act of Congress in the year 1851 by Barnabas Bates, Sec. of N. Y. Cheap Postage Asst. for the South. Dist. of New York. D. Felt & Hosfor, Stationers 50 Wall St. N. Y."



Ritchie Bodily collection

Fig. 211. Myer's Ocean Penny Postage Envelope, State 1 used to the U.S. unpaid, with 19 cents credit to Great Britain, 24 cents U.S. due marking and Boston, British Packet of Nov. 26. London 14/11/51, date shows it made a remarkably swift crossing.



Ritchie Bodily collection

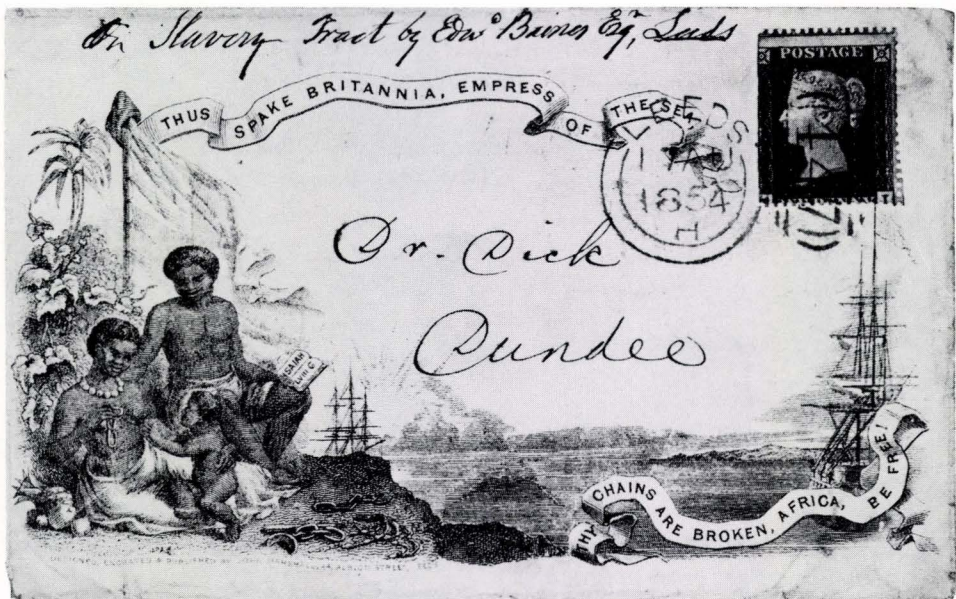
Fig. 212. Barnabas Bates Envelope from the U.S. asking for both cheap inland and ocean postage, used in England.

Chapter 18

Anti-Slavery Envelopes

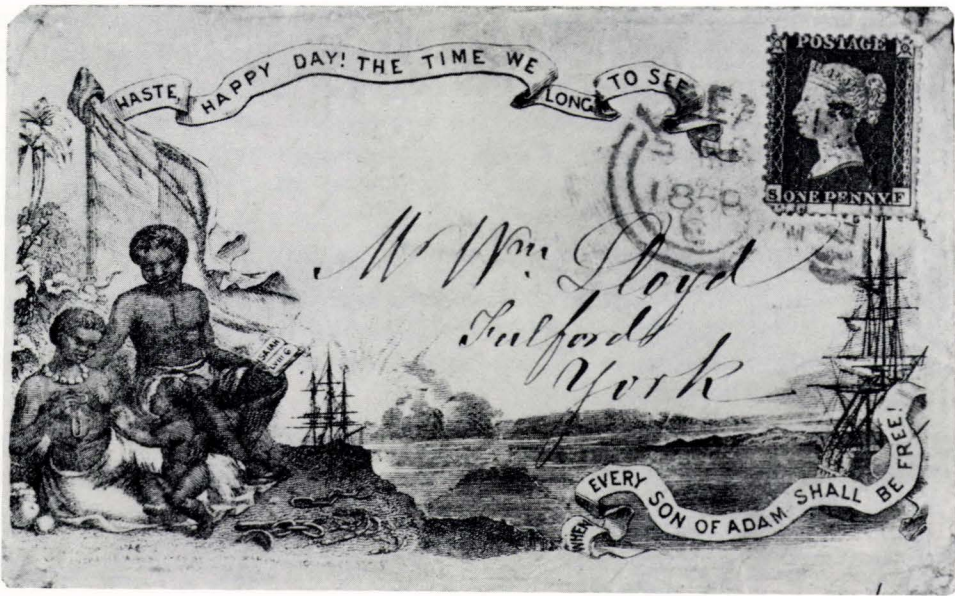
John Marshall of Leeds

John Marshall of Leeds published two beautiful envelopes during the 1850s, the first type of which is illustrated in Fig. 213, an example dated in 1854. His imprint appears beneath the design, "Designed, Engraved and Published by John Marshall 44 Albion Street, Leeds". On the flap is the blue crest of the Leeds Anti-Slavery Association. A second state of this envelope with the imprint of Jane Jowett, Leeds was in the Yates collection. A second type exists, of which examples have been seen dated in 1856 and 1858, and here the wording in the ribbons has been altered to read, "HASTE HAPPY DAY! THE TIME WE LONG TO SEE WHEN EVERY SON OF ADAM SHALL BE FREE"(Fig. 214). Both types have only been seen printed on deep azure envelopes.



Ritchie Bodily collection

Fig. 213. Envelope designed, engraved, and published by John Marshall of Leeds. Has blue crest of the Leeds Anti-Slavery Association on flap.



Ritchie Bodily collection

Fig. 214. Marshall Envelope with "Haste The Happy Day! The Time We Long To see When Every Son of Adam Shall Be Free" in ribbon. Not in the Yates Collection.

James Valentine of Dundee

One of the two Valentine Anti-Slavery envelopes, has the design printed entirely on the reverse flaps, so the front of the envelope is quite plain and totally available for the address and stamp. This same treatment was used for Valentine's second Ocean Penny Post envelope. The design depicts scenes from *Uncle Tom's Cabin* a novel based on slavery in the United States that received considerable attention when it was reprinted in Great Britain in the early 1850's. Its author, Mrs. Harriet Beecher Stowe, toured England and Scotland on behalf of the anti-slavery movement in 1853 and is known to have met with Elihu Burritt during that visit. It is quite possible that she met with Valentine as well.

Major Evans records three states of this Valentine envelope, his No. 7, with differing imprints (Fig. 215).

State 1. Has the imprint at right, "Designed & Engraved By J. Valentine, Dundee, 30 Sent for 12, 50 for 16, 100 for 24 or 240 for 48 Pennypost Stamps." At left, on two lines, "Ackerman & Co. London, Oliphant & White Glasgow/ Johnson & Hunter, Edinr. & R. Theobald."

State 2. As State 1, but with the inscriptions reversed.

State 3. Below is inscribed "Engraved & Published By J. Valentine, Dundee—(25 Adhesive or 30 Plain sent free for 12 Penny Post Stamps)", with "William Tweedie, 337 Strand, London" to the right. There is an embossed oval garter on the flap.

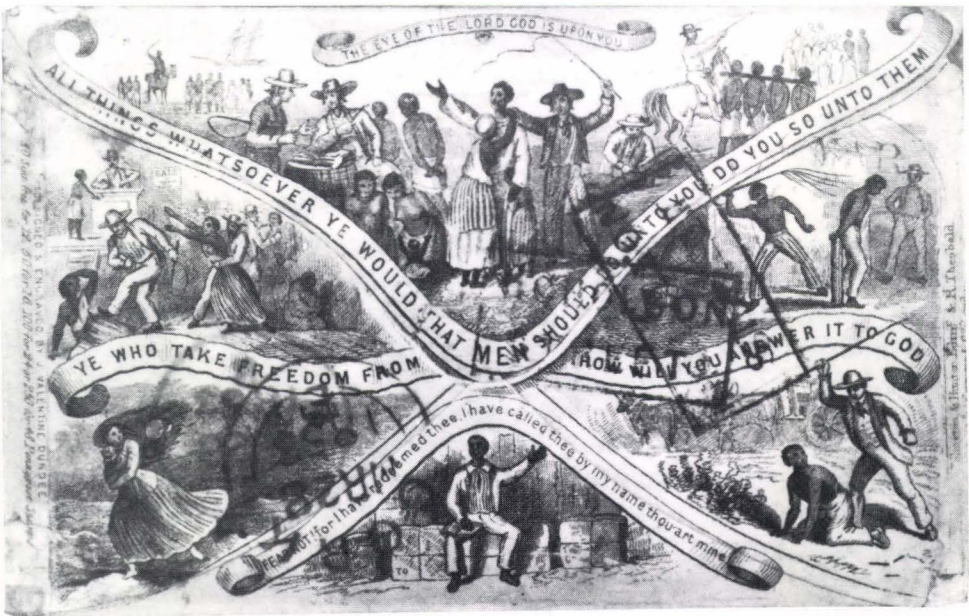
A fourth state is now known with the left and right margins occupied by the imprint "Abel Morrall, Needle Manufr 5 Gravel Lane Salford, Manchester and 40 Gresham Street West, London." The example in Fig. 216 is dated in 1855 and is printed in black on white wove paper.

No. 8, once again using Evans' number, is printed on greyish wove paper. It depicts Britannia supported by lion as the protector of the slave while on the opposite side the flogging of slaves is in progress. This envelope also appears with more than one imprint.

State 1. The centre is inscribed "Engraved and Published by J. Valentine Dundee—"(25 Adhesive or 30 Plain sent free for 12 Penny Post Stamps)", with Johnston & Hunter Edinr. & London" on the left and "Ackermann & Co London" on the right.

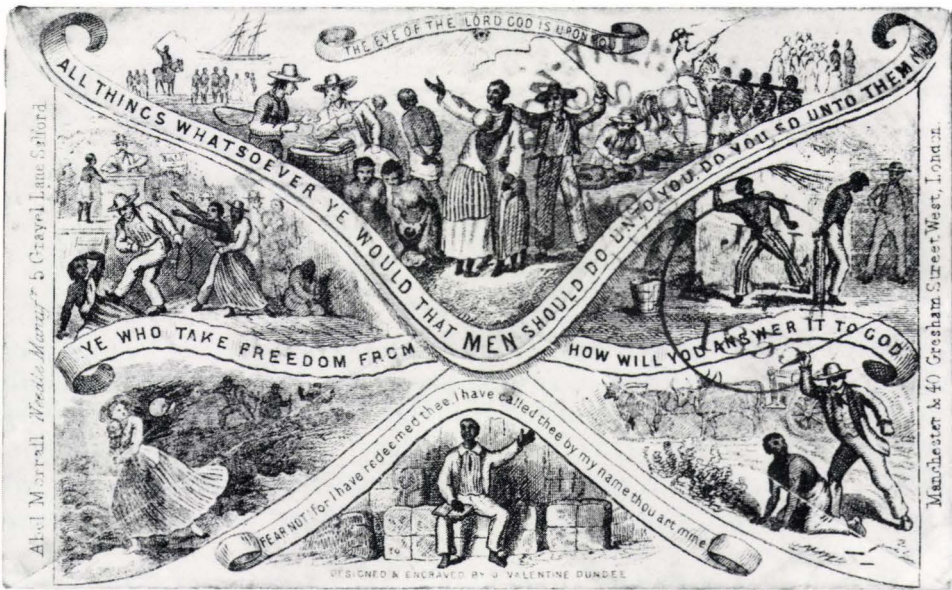
State 2. Same centre inscription with "Agent Paton & Ritchie Edinr." at the left "William Tweedie 337 Strand London" on the right.

The example illustrated in Fig. 217 is State 1.



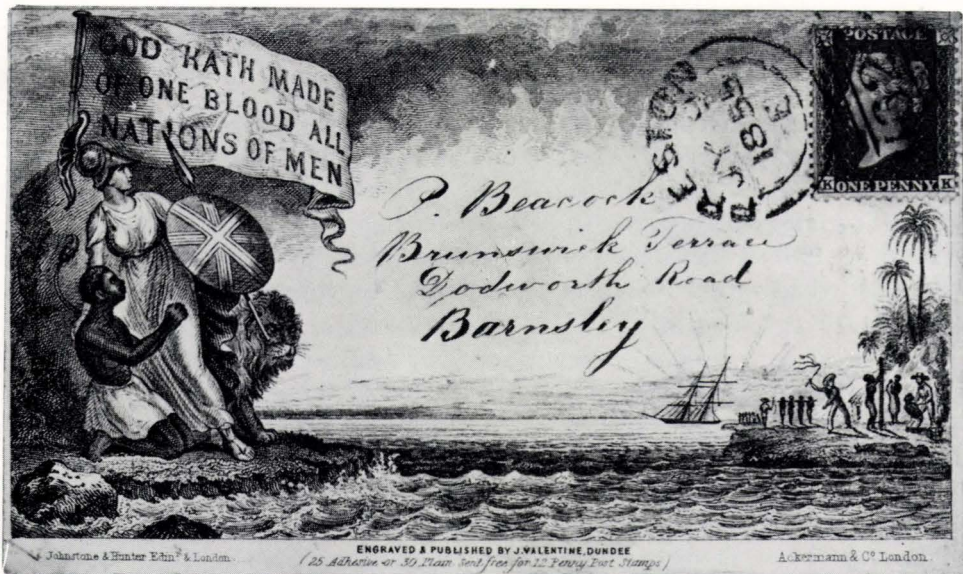
Charles Hahn collection

Fig. 215. State 1 of Valentine's anti-slavery envelope used from Edinburgh to Cork 26/3/53 with a Nicholson Street Scots local receiving house backstamp.



Ritchie Bodily collection

Fig. 216. Abel Morrall Imprint (State 5) on Valentine anti-slavery envelope. The cover bears 1d red Imperforate and was used from Burton-on-Trent to Cupar, Fife.



Ritchie Bodily collection

Fig. 217. Valentine's design "God hath made of one blood all nations of men" in banner. (Evans' #8) with slaves shown across the sea being flogged. This example is State 1 and is used from Preston to Barnsley 9/7/55.

Chapter 19

Anti-Vaccination

From 1853 to 1878, it was an offence at law, punishable by fine, for a parent to refuse to allow a child to be vaccinated. However, children could not be vaccinated if the parents withheld consent, and the fines that could be imposed were derisory. However, in England, though not in Scotland or Ireland, the local Board of Guardians could repeatedly summons a parent for such an offence. This option of “cumulative fines” was exercised in only a few localities and was hotly disputed.

Joseph Abel of Faringdon, Berks was one of the most persistent anti-vaccinators. Abel was summoned to show why an order should not be made to have his children vaccinated. Again, and again, orders were made and small fines imposed, which he refused to pay, pleading (*inter alia*) the evidence of deaths resulting from vaccination. By March, 1878, he had been prosecuted for the 21st time in two years.

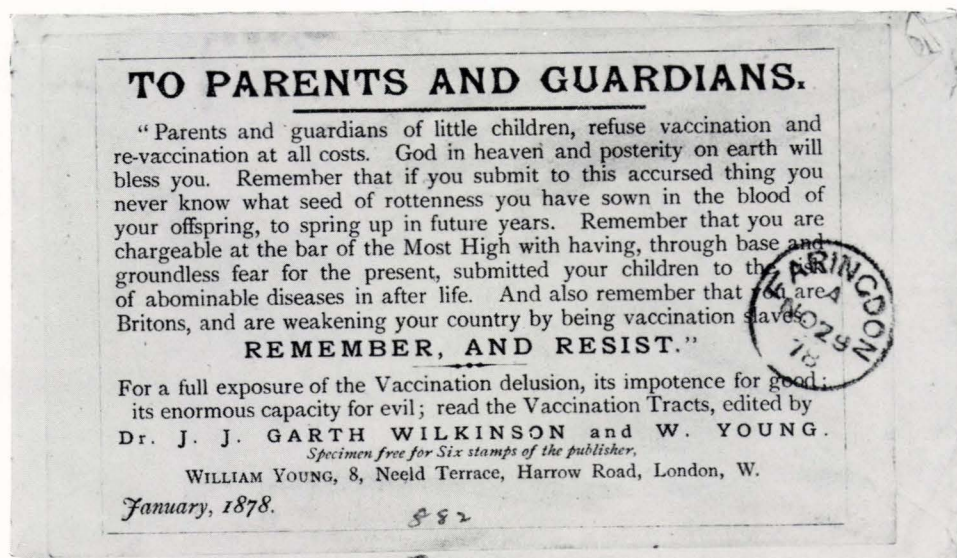
He eventually took to distributing a parody of Coleridge, entitled “The Devil and Vaccination”. The campaign gained support in the *Faringdon Advertiser* and drew the attention of the *Medical Examiner*. A bill was introduced in the House of Commons but was not passed and the local Board of Guardians was advised by the government not to insist on cumulative fines. Apparently Mr. Abel was not troubled again and presumably his children were never vaccinated.

The “Anti-Compulsory Vaccination and Mutual Protection Society of Great Britain & Ireland”, was established in 1873. None of the known caricatures can be positively attributed to the Society. There is however a label (Fig. 218) which comes in two different settings. There is also a corner card (Fig. 219) of the Society which is shown on an envelope addressed to Mr. Abel which reads “Vaccination has only the evidence of failures—proofs of a gross delusion and fraud. Smallpox is a process of cleansing. Vaccination is a process of corruption and death. One comes from God, a remedy for wrong, the other is a wrong to deceive and get plunder. The deceiver of parents and slayer of infants is the vaccinating doctor—his stock in trade is filth and a lancet”.

Of the propaganda envelopes there is a hand drawn envelope which reads, “Faringdon (sic) is Notorious for its Vaccination Despotism 1878” (Fig. 220). There is another hand written envelope which reads, “National Anti-Compulsory Vaccination League, Hony. Secy. Mrs. Hume Rothery, Tivoli, Cheltenham” (Fig. 221). The most famous envelope is a printed envelope which shows a mother holding a child with a policeman holding her right hand with his left hand and a paper on his right hand reading,

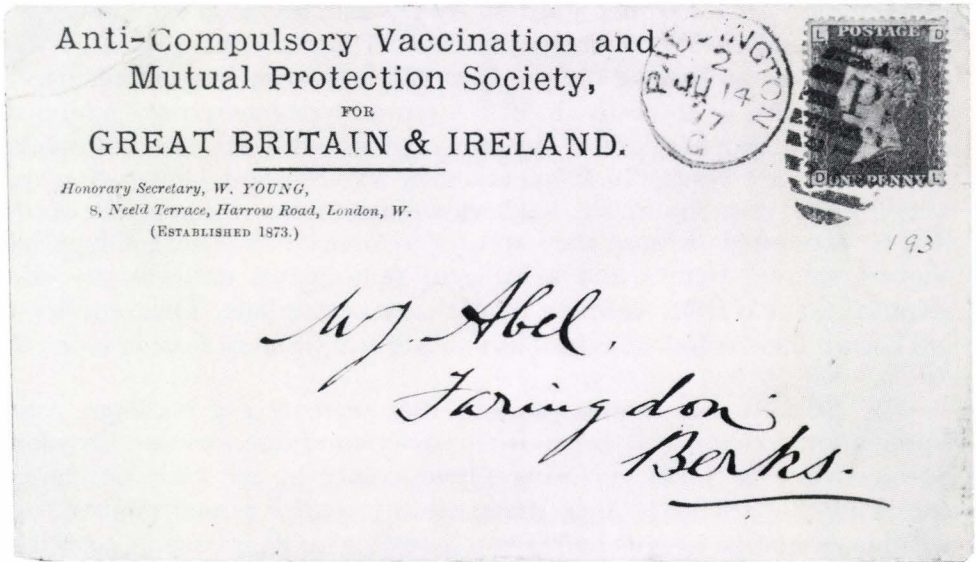
“Vaccination Act for Jenner-ation (sic) of Disease” and a skeleton holding a medical syringe is innoculating the baby. There are three types of this envelope. One with large figures (Fig. 222) is known from more than a dozen examples, used mostly in 1879. A second type incorporates a biblical text and no apparent address. The only copy recorded was used in Canada. The biblical text reads, “In Rama was there a voice heard, lamentation and weeping, and great mourning, Rachael weeping for her children, and would not be comforted because they are not”—Matt. 11:18. The 3rd type has slightly smaller figures and a different policeman’s uniform. Its only recorded usage is from Australia more than a decade later. These envelopes are known hand coloured as well as in black and white, at least in types 1 & 3.

In 1972 Ritchie Bodily, finding that there was a National Anti-Vaccination League still listed in the telephone directory for Croydon, Surrey, wrote to them enclosing photo copies of the early envelopes, enquiring as to whether they possessed any records which might prove whether or not the League had been responsible for their issue. A reply was received from their successors, the “Howey Foundation” not only completely ignoring the request for information, but repeating almost exactly the original views expressed on the caricature envelopes. Further proof of their enduring belief in the evil of vaccination was provided by the printed envelope containing their reply which reads, “Vaccination Kills and Injures (After-effects of vaccines include Hepatitis, Encephalitis and Death)”.



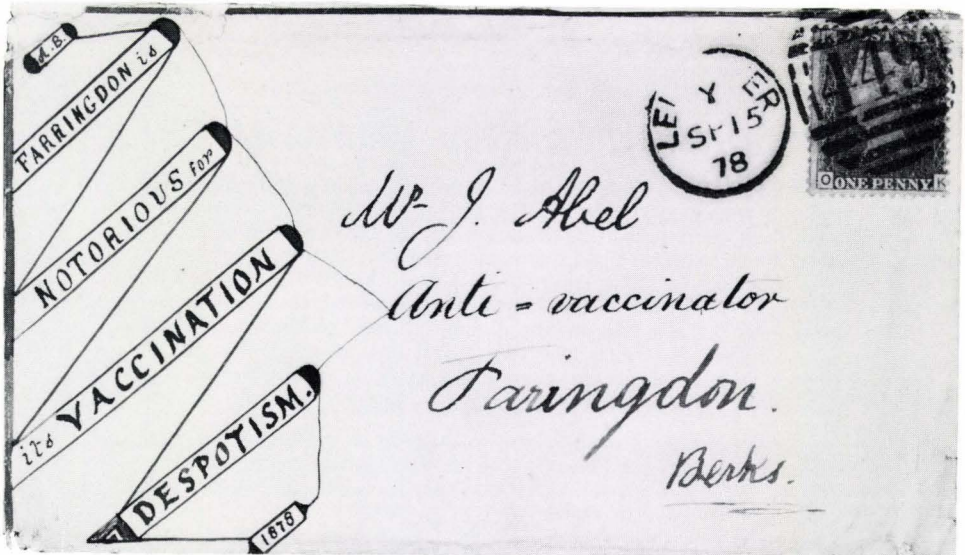
Ritchie Bodily collection

Fig. 218. “Anti-Compulsory Vaccination and Mutual Protection Society” label used on cover.



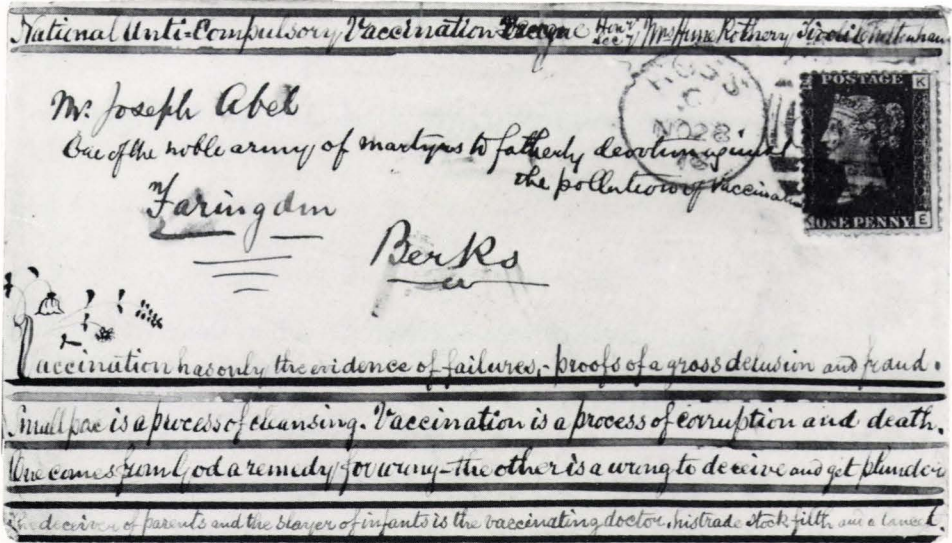
Ritchie Bodily collection

Fig. 219. The Anti-Vaccination Society's corner card.



Ritchie Bodily collection

Fig. 220. Hand drawn envelope addressed to anti-vaccination hero, Joseph Abel.



Ritchie Bodily collection

Fig. 221. National Anti-Compulsory Vaccination League hand drawn envelope. More than this single example of this laboriously drawn envelope exists.



Charles Hahn collection

Fig. 222. The best known anti-vaccination envelope, Type 1, also exists coloured.

Chapter 20

Shakespeare, Vegetarian and Many Others

There exist many classifications of envelopes where there are but one or two, or at best a very few types known in a given field, so that they are best consolidated in one chapter though they may have little or no relevance to each other.

The Shakespeare Envelope

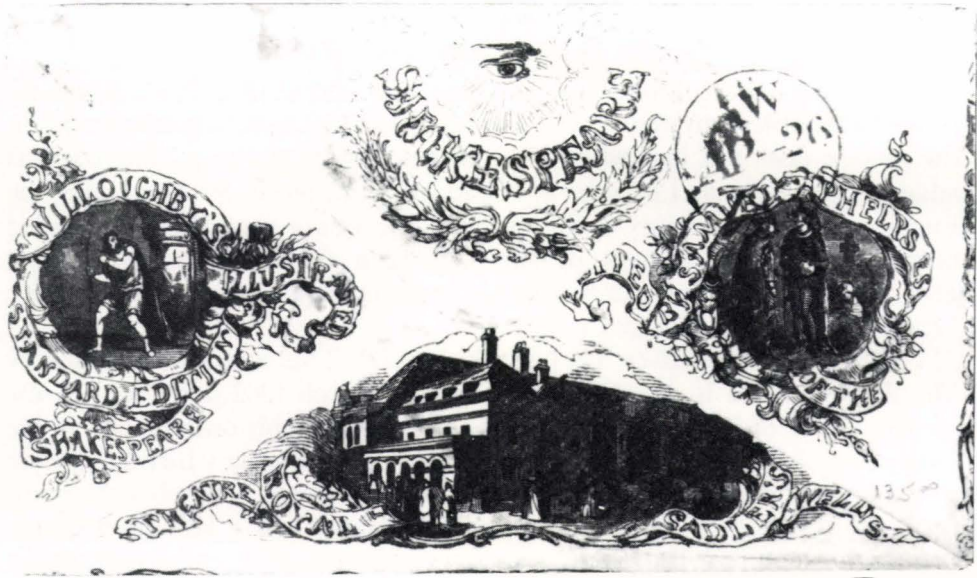
The earliest of these rare envelopes has been seen dated in 1852 and this first type has the word "Shakespeare" within floral decoration printed on the flap (Fig. 223C and 223A). This type bears what appear to be the initials THN at bottom left and CWS at right. It has not been possible as yet to identify these. In October 1981 Messrs. Sotheby of Johannesburg sold by auction a "find" of proofs and papers of the engraver of the Mulready, John Thompson. Among this material was an unused example of the Shakespeare envelope having a proof-like appearance but the connection cannot be proved as there was no accompanying collateral material.

In 1864 a reprint was evidently made from the original plate as the envelope has a more "fuzzy" appearance than the earlier version. Those seen have been printed in pale brownish lilac and were obviously produced for the tercentenary.

In this year also there appeared a different envelope which the authors are not able to illustrate although they have seen an example. It has Shakespeare in the centre and bears the imprint of C. Emento & Newling of Wood Street, London.

Civilisation of America Envelope

The illustration reproduced in Figure 224 is the only used example of the Onwhyn "Civilisation of America" Envelope known to the writers. Major Evans describes the envelope on page 214 of his book as bearing on reverse the imprints of James Valentine and of Johnston and Hunter and Ackermann & Co. The design depicts the progress of civilisation in America from the Red Indians to the early settlers, culminating on the right with a view of a great city with busy wharves and railroad. The cover bears the signature Onwhyn Delt. Little is known of this rare envelope which was not included in either the Yates or Knox sale catalogues, and Major Evans' illustration is in fact of the Deraedemaeker reproduction.



Charless Hahn collection

Fig. 223A. Flaps of the original Shakespeare envelope.



Charless Hahn collection

Fig. 224. The "Civilisation of America" Envelope by Onwhyn, used from Penzance to Plymouth.

Hunting Envelope **“Going! Going! Gone For 1 Penny”**

The fine hand coloured hunting envelope of 1842 (Fig. 225C) has so far proved a complete mystery. A circular handstamp L.L.S. Stony Stratford on the reverse does not appear to be a known postal marking. The cover is addressed to Thomas Lowndes at Whadden Hall, Stony Stratford who, the Buckinghamshire County archivist, tells us, was a member of a landed family who were masters of the Whadden Chase Hunt for several generations. Above the address is what appears to read, “Buckinghamshire Members see Cap’n Swabey’s Speech”.

One other such cover has been discovered. This was first recorded by Mr. R. A. G. Lee in the G. B. Journal for March 1962 (later sold in the Maximus sale of 5/6 February 1970). Another, regrettably only a front, in the possession of one of the authors, (Fig. 226C) has a drawing which has all the characteristics of the other two, but the handwriting is somewhat different, being addressed to “Mrs. Skrine(?) Lensfield, Cambridge”. Having no back, there is no date, but the penny red seems to be roughly contemporaneous with the first mentioned. Yet another cover is unmailed with the penny red “tied” as it were to the envelope to the drawing, this time showing the Queen with the head being the stamp, holding yet another monarch, smaller, and wielding a painting brush in place of a sceptre (Fig. 227C). The artist has written, “Going for a penny”.

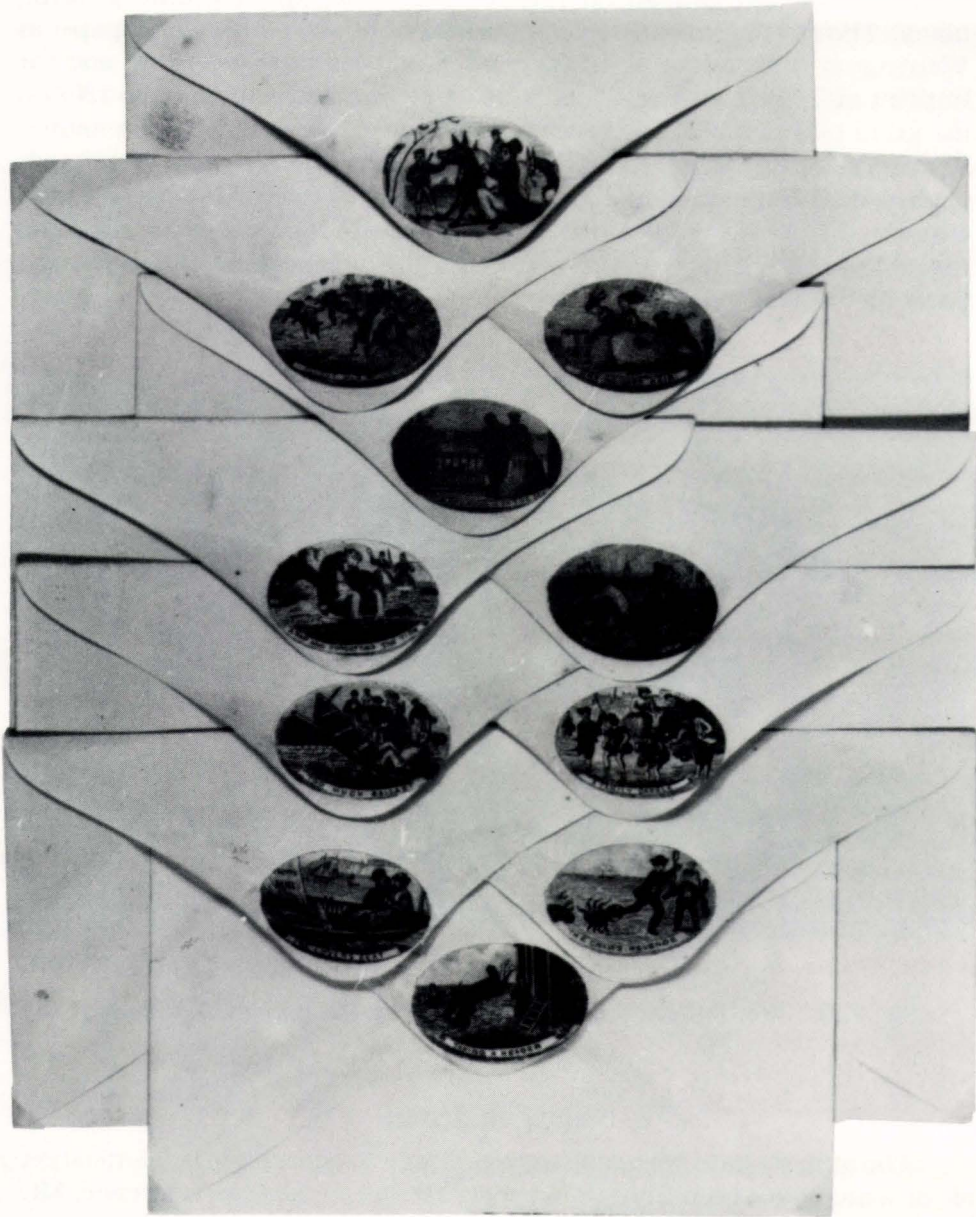
This is just one of the intriguing puzzles that confront the collector of this fascinating material. The authors present the evidence in the hope that somewhere in the world one of their readers will be able to throw some light on the origin of, and the story behind these envelopes. It should be noted that the Maximus cover did not carry a reference to Cap’n Swabey’s Speech and that on it the horses are facing to the left. This envelope bears a date in July 1842.

The Seaside Comic

Circa 1851, a rare group of envelopes (Fig. 228) with attached labels sold at holiday resorts, were probably the forerunner of the seaside “saucy postcard”. These were printed in black and white, and while there is no clue as to their printer, the existence today of this mint set of labels on a set of envelopes of the same manufacture hints, though it does not prove, that they may have been so sold originally.

Decorative Envelopes

The majority of these envelopes are of Continental rather than British origin, and so outside the scope of the present work, but illustrated in Fig. 229C is the obverse and reverse of a superb example printed in gold and used from Romford to London in 1850. This envelope together with another used in 1851 and printed in silver, was in the Wallace Knox collection. The design of exotic birds perched on the entwined creepers is most attractive.

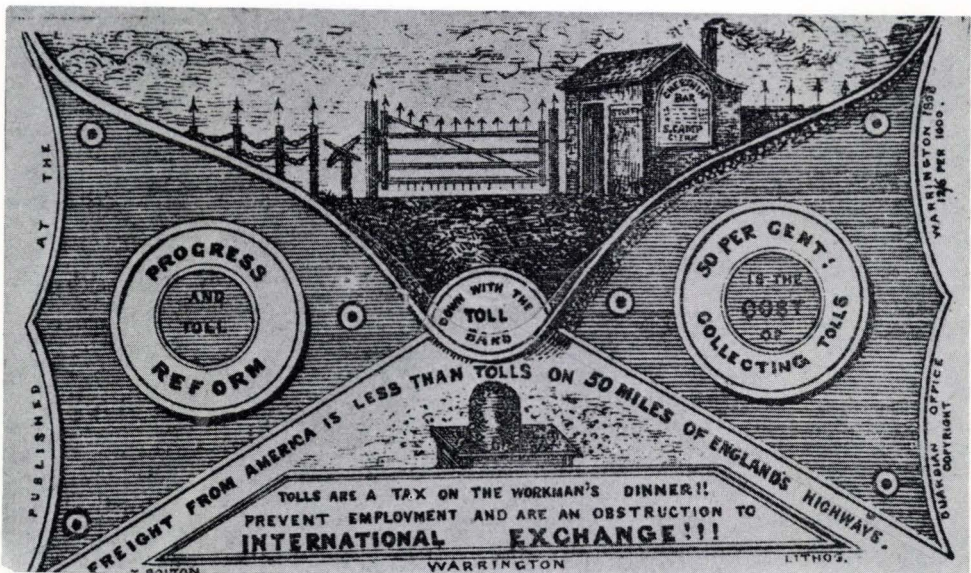


Charles Hahn collection

Fig. Fig. 228. Envelope flaps with seaside comic label attached.

Anti-Toll Envelope

There are 2 or 3 copies known, all unused, lithographed on coarse orange paper and printed on reverse of the envelope, the obverse being blank. These were evidently sold at the office of the *Guardian* newspaper in Warrington, Lancashire at 12/6d per 100 and bear the date, 1858 and the imprint of T. Bolton (Fig. 230). Tollbars in England originated in 1267 on the grant of a penny for every wagon that passed through a certain manor. Turnpikes or toll gates were first set up in 1663. Many protests were made against their imposition and in 1827 there were 27 turnpikes removed from London by Parliament. With vigorous campaigns for their abolition throughout the 19th century they ceased to be in general operation in most parts of the British Isles.



Ritchie Bodily collection

Fig. 230. Anti-Toll Envelope of 1858 bearing the imprint of T. Bolton.

Nuneaton Union

The authors have been able to record only 5 examples of this lettersheet all of which have been from the same writer and to the same addressee, Mr. James Bray at Stoke, West Coventry.

Previous describers have always misread the address as "Railway Office". It is however, "Relieving Officer" who was an officer appointed by a parish or union to administer relief to the poor. The initials J. S. and R. O. stand for Joseph Scrivener, Relieving Officer. A newly discovered example bearing a 1d black plate VII, shown in Fig. 231C, written from Nuneaton on 7th January 1841, enclosed an order for a Workhouse admission, addressed to James Bray, the Relieving Officer for Stoke. An article in *Philatelic Journal of Great Britain* appealing for information about this lettersheet refers to the

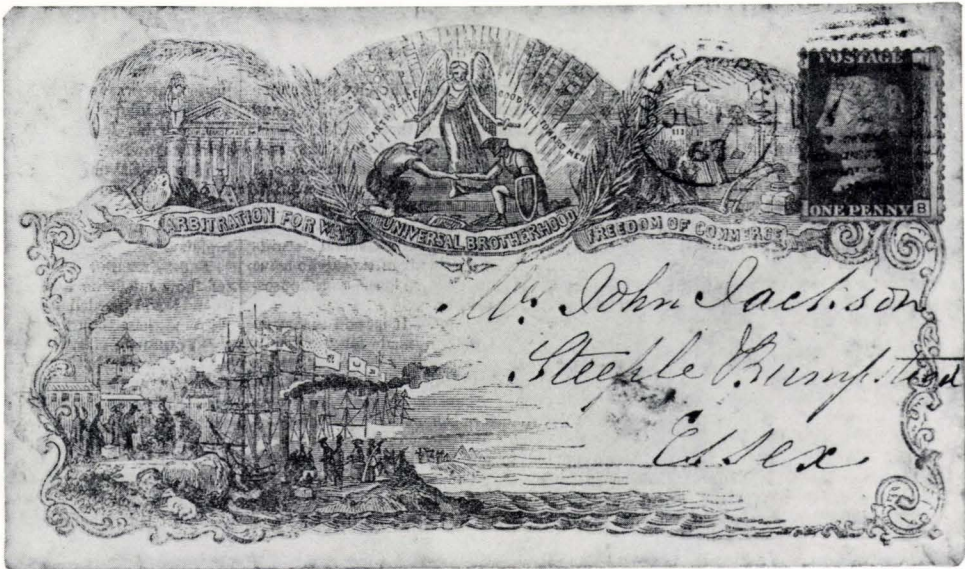
fact that Nuneaton Union Workhouse building was originally known as the "College for the Poor" and was erected by a Sir Roger Newdigate using French prisoners from the Napoleonic Wars for labour. Sir Roger was a famous antiquarian and a collector in particular of ancient marbles, statues and vases. The writer of the PJGB article speculates as to whether there could be a connection between this and the decoration chosen for the lettersheet. Sir Roger died in 1806 and his estate at Chilvers Coton, Warwickshire passed to Francis Parker Newdigate and as the family connection was maintained, this does seem a possibility. The building became the workhouse of the Nuneaton Union in 1834.

Dates on the lettersheets examined ranged between 1841 and 1843 and all showed creasing which indicated that they had been folded for "Pigeon Hole" filing.

James Valentine of Dundee

Mr. and Mrs. Valentine were personal friends and great supporters of Elihu Burritt as can be seen from the printed advertisement of March 1850 shown in Figure 234.

The two covers illustrated in Figures 232 and 233 were made in 1867 by using illustrations cut from the *Illustrated London News* and pasting them on to ordinary envelopes.



Ritchie Bodily collection

Fig. 232. An Ocean Penny Postage illustration clipped and pasted on an envelope and used in 1867.

FIVE MORAL REFORM ENVELOPES.

PUBLISHED IN AID
OF THE
OCEAN PENNY-POSTAGE,
PEACE, BROTHERHOOD, TEMPERANCE, AND
ANTI-SLAVERY MOVEMENTS,
BY
JAMES VALENTINE,
100 MURRAYGATE, DUNDEE.

J. V. begs to call attention to the above. No expense has been spared to render them as Works of Art, and as illustrations of these great Movements, acceptable to every lover of what is good.

About half a million have already been sold.

J. V. refers with satisfaction to the following testimonials. Many such have been received from the leading Philanthropists of the day.

FROM JOSEPH HUME ESQ., M.P.

"I very much approve of your Envelopes for Ocean Postage, &c."

Joseph Hume Esq

FROM ELIHU BURRITT, ESQ.

"I am glad to hear of your remarkable success in the sale of your Envelopes. I hope it may reward you to give still more time to it, and that you may get off a million. You will thus contribute a great instrumentality to the success of Ocean Penny-Postage."

Elihu Burritt

FROM MR WILSON, "NORTH OF SCOTLAND GAZETTE."

"Mr Valentine of Dundee is doing as much to promote the cause of Peace and Free Trade as any Philanthropist can do by his pen."

The Envelopes may be had wholesale from the Publisher; Messrs Johnstone and Hunter, Edinburgh and London; and Ackermann and Co., London; or retail through the principal Stationers in the Kingdom.

Price 3d. per dozen, or 1s. 9d. per 100, plain; 3½d. per dozen, or 2s. per 100, adhesive. 25 adhesive, or 30 plain, sent free on receipt of twelve penny post stamps.

March, 1850.

Ritchie Bodily collection

Fig. 234. Printed advertisement of 1850 shows how James Valentine supported Burritt with his printed envelopes.



Ritchie Bodily collection

Fig. 233. A Universal Brotherhood envelope made by pasting illustration cut from magazine on ordinary envelope and used in 1867.

The "Postage Envelope" Series

One of the least commonly encountered series of caricatures. Only four designs are known, and of these, the authors have only seen two types actually used postally. The publisher and designer are unknown, but it is suggested that they were printed in the West Country, probably in Bath. The reasons for this theory will be stated further on.

All bear the initials at lower left of front outside the frame line "WE Jr." or "WE". At the lower centre front, outside the frame line is "Postage Envelope" followed by the respective number. The numbering indicates that a total of 12 designs were issued, but only types 1, 11 and 12 have been seen with only 3 or 4 of each surviving.

No. 1

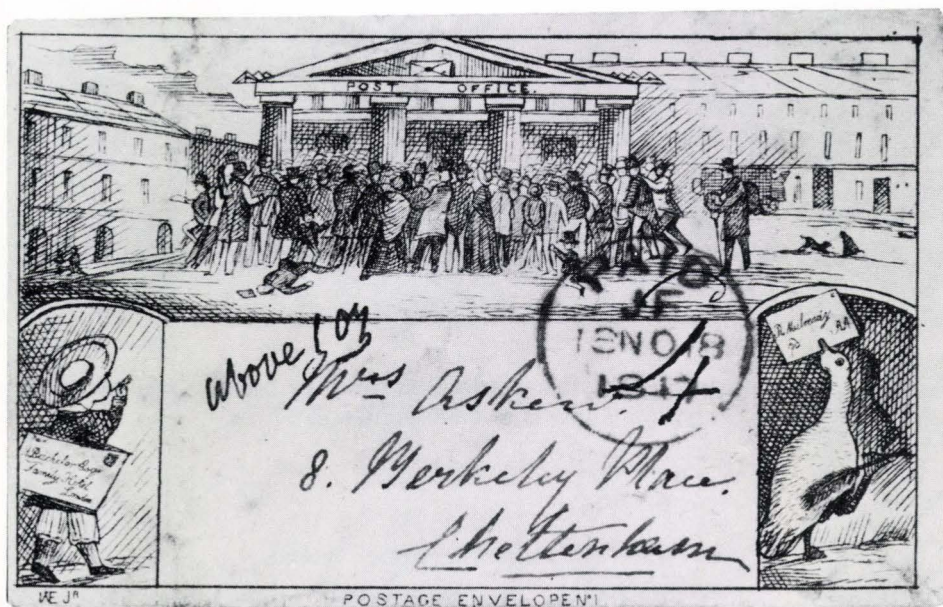
The No. 1 Envelope has as its central theme a crowd gathered outside a post office. At the left is a young lad in a large hat, with a letter on his back and a whistle in his mouth. At the right is a goose with a letter in its beak.

Two varieties of this envelope exist in the Royal Collection:

a) Is signed at lower left "W. E. DELT" and at right W. E. SCULPT". Centrally is "POSTAGE ENVELOPE NO 1". The letter on the boy's back at left is addressed to "A Bachelor Esq, Family Hotel, Bath", and the letter in the goose's beak to "R. Mulready" (no error in the initial) and there is a "pd" annotation.

b) Is signed at left "W. E. Jr" and has no inscription at the right. The central "POSTAGE ENVELOPE No 1" is in a different script from that

above. The impression is much harder, making one wonder whether type (a) is in fact a proof of the design. The envelope at left is here addressed to "A. Bachelor Esq, Family Hotel, London" and that at right to "R. Mulready, R. A." with the "pd" mark again. Examples have been seen used from Exeter to Dublin on 12 June 1840 (type b...Royal Collection) and from London to Cheltenham on 18 November 1847 (Fig 235). Nos 2 to 10 are unknown at present.



Ritchie Bodily collection

Fig. 235. "Postage Envelope No. 1" used London to Cheltenham in 1840 with 4d More to Pay.

No. 11

This is described by Evans in his book on page 158 as the only example of the series that he had seen, a plate of the front of the design being lent to him by Moens. Other envelopes printed from the plates engraved by Deraedemaker for Moens are easily obtained, but no example of this has been seen. This must raise some doubts as to its origins and indeed whether the whole series ever proceeded further than the drawing board. The theme is that of the "Four Continents" with figures representing Europe, Asia, Africa and America. It is worthy of comment that Macgregor of Edinburgh also produced an envelope on this same theme.

No. 12

The central theme of No. 12 is that of "Postmen ascending Rowland Hill". At left is a postman with two sacks of mail labelled "Fleet st" and "letter bag Marleybone". At top right a line of postmen ascending a hill with mailbags. At the top right is a signpost with "Rowland" on one arm and "Hi—" on the other.

We have record of two used examples, one used on 30 December 1840 from Teignmouth to Dublin with ld black tied with red Maltese cross (Meroni lot 481). The other (a front) turned and used on an unknown date to Somerset with the adhesive removed (Robson Lowe GB sale 25 April 1867 lot 17). A further unused example was part-lot 342 in the Yates sale.

Unknown No.

A description of this is given under part-lot 342 in the Yates sale. This is a coach design with the address panel being the side of the coach. No illustration of this type is available.

We note that two used examples are from the West Country, Exeter and Teignmouth, also that the addresses on the design of 1a is Bath. It thus seems reasonable to surmise that the series may emanate from that city. Does any reader know of an artist or publisher in that city in 1840 with the initials WE or perhaps a WE & Son?

Abolition of Sunday Labour and Shopkeepers Hours

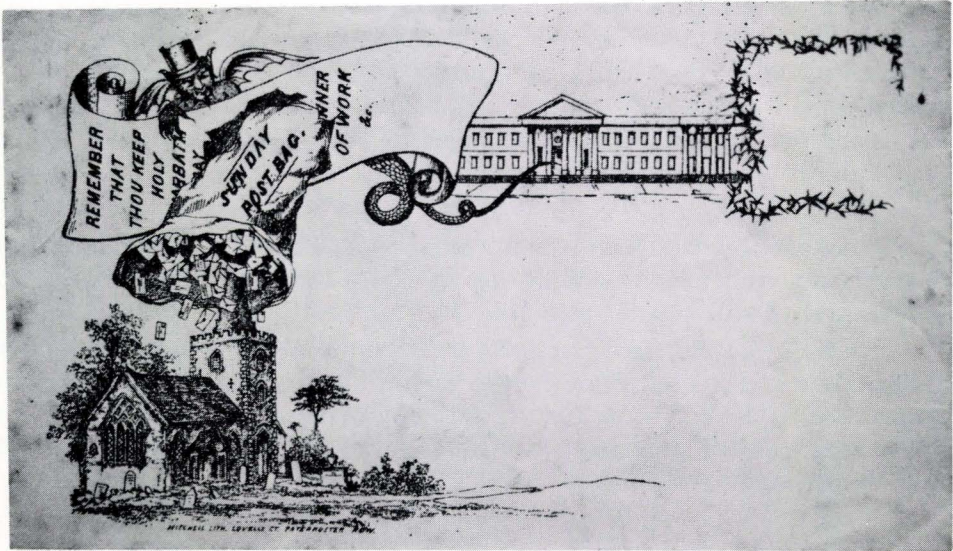
Mitchell of Lovells Court, Paternoster Row, London is known to have been the publisher of two designs devoted also to protest the Sunday working of the Post Office. Both carry exhortations to keep the Sabbath holy and show the Devil emptying a sack of letters over the steeple of a church. The extreme end of the fiend's tail is in the doorway of the General Post Office to show where he came from! It is printed in blue (Fig. 236). The second is similar in design but includes the Ten Commandments at bottom right.

The design shown in Fig. 237 bears no publisher's imprint or artist's initials and this is a more generalised protestation against Sunday occupations. Examples have been seen dated in 1848 and 1849.

“All Work and No Play”

A curious envelope, printed all over—front and flaps—of which only a single copy is recorded so far, is in one of the author's collections (Fig. 239). All the printing on it is in capital letters but will be reproduced here in both capitals and lower case for ease of reading. On the bottom front it says “All work and no play makes Jack a dull boy”. At the left, “Exercise and recreation for the shopkeepers' assistants”. At the right, “Education for the shopkeepers' assistants”. At the top, “Avoid shopping after seven in the evening, and encourage those trademen who close their shops at that hour, to afford oppor-tunities for the intellectual, moral and religious improvement of their assistants”.

The left flap reads, “We send ships and munitions of war of the antipodes to put down slavery.—We pay millions of money to purchase the emancipation of negroes, yet we wink at, and encourage a system”. The right flap, “Of slavery, more des-structive and more demoralizing—among our own countrymen, and in this our “Land of Freedom”,—witness the condition of the shopkeepers' assistants. The top flap, “Ten Hours a Day are amply sufficient for all the purpose of business.—No man should labour for



Chris Jarvis collection

Fig. 236. Mitchell's Envelope protesting at the Sunday working of the Post Office.



Ritchie Bodily collection

Fig. 237. An envelope used from London protesting Sunday occupations.



Charles Hahn collection

Fig. 239. Shopkeepers Hours printed envelope used Liverpool to London in 1843.

a longer period—and business should cease at seven o'clock that the assistants may have the advantage of the instruction which our public institutions afford”.

The bottom flap, “Humanity and enlightened policy demand that every individual should refuse to patronize the long hours of business now adopted, the effect of which is, to destroy the health and lives—to corrupt the morals—and cripple the intellect of millions of our fellow countrymen”.

Sunday Working in French

In the 1880's there appeared a curious envelope of which 2 or 3 used examples have been seen. This bears a decorative legend in French, printed in blue pleading for a reduction in Sunday working for the Post Office and other public services. Despite the French language those seen have all been used in England. The example illustrated in Fig. 240 was sent from Dorchester to Hong Kong in 1881. Nothing appears on the obverse and there is no clue to the origin of these envelopes.



Ritchie Bodily collection

Fig. 240. Even envelopes in the French language were used in Great Britain pleading for a reduction of Sunday working in the Post Office and public offices. This one from Dorchester to Hong Kong in 1881, printed in blue.

Vegetarian Envelopes

According to James Grimwood-Taylor in an article published in *Stamp News* the Vegetarian Society, which began the publication of its own journal in September 1849, first offered its "Vegetarian Envelopes" in that first number in three sizes, large, ordinary and medium. Only one size has been found and is presumed to be medium. (Fig. 240A) This example shows an attractively illustrated floral "Vegetarian Society" on the front along with "Pain to life is painful(?)/To Nature's Soul, & any...(?)". On the back flap the text is much longer and reads "The flesh of animals cannot be best adapted to our constitution, if to obtain it a single feeling is violated, kindness hindered in its propagation, suffering to any creature wilfully inflicted or a law of Nature broken. Otherwise Nature would contradict herself, and men would doubt the existence of Supreme Benevolence".

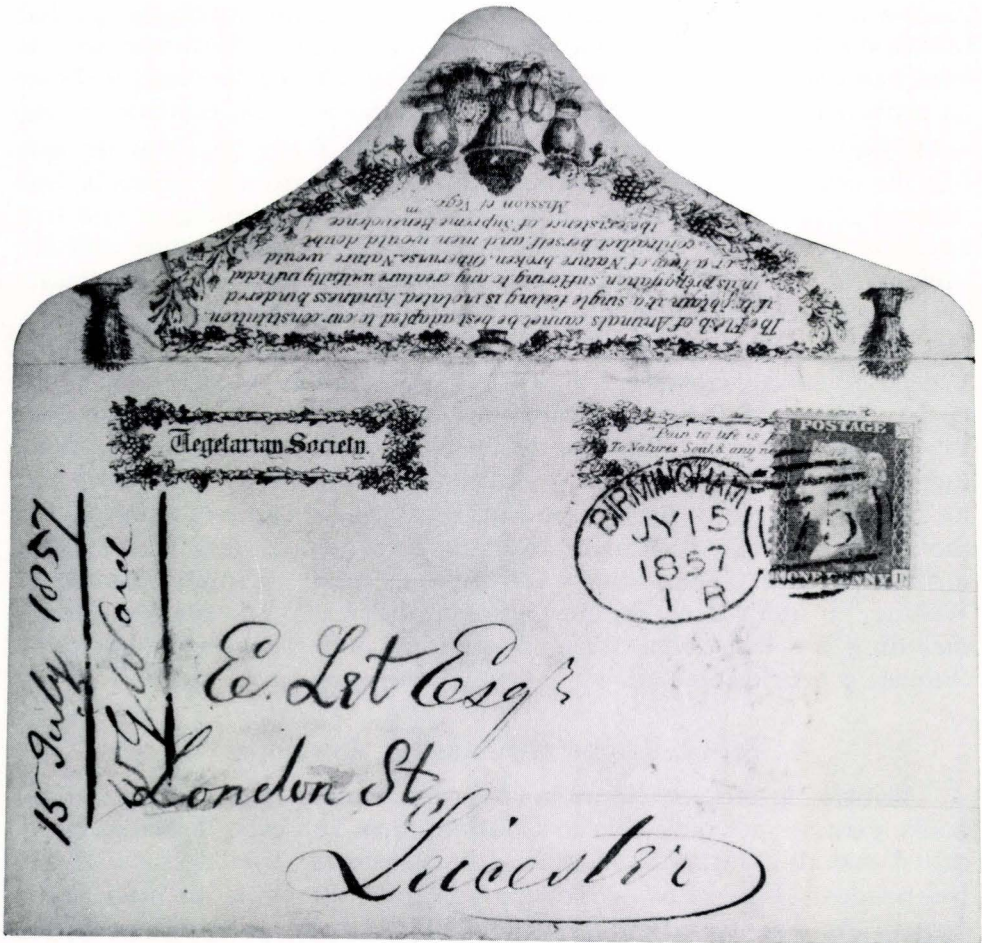
It is interesting to note that Mr. Grimwood-Taylor, in researching the Vegetarian Society and its envelopes, has found that there was no indication of a publisher on the envelopes themselves, but has found that one Fred Pitman, 20 Paternoster Rd. was the Society's publisher from 1851 to 1859. Fred Pitman, of course, is well known for his phonetic writing wafers and for his phonetic writing envelopes. Since in "The Victorian Messenger" of the 1850's one can find mention of the Anti-Compulsory Vaccination movement, the "Temperance Advocates," and "Pitman's Phonetic Writing," it seems likely to him that many different propaganda envelopes including the Vegetarian Society's envelopes were actually produced by Pitman, a conclusion with which the authors concur.

British Lodge and Masonic Envelopes

British Masonic envelopes are very uncommon and while others no doubt exist we are only able to illustrate three and even these cannot be called strictly Masonic. Two are the extremely fine designs of the Independent Order of Good Templars (Figs 241-2), while the other is the corner card of the Royal and Ancient Order of Buffalos, Birmingham Grand Lodge (Fig. 243). The Independent Order of Good Templars continued to use illustrated envelopes well into the twentieth century.

Envelope on Envelope

Though the Mulready itself is the first "Envelope on Envelope" design, the design of Pooley of Bath showing a bird in flight carrying an envelope with a penny stamp in the upper right hand corner, and allowing space for addressing the main envelope, can be said to be the first envelope with stamp on "envelope with stamp" design (Fig. 249). The authors do not know of another example.



James Grimwood-Taylor collection

Fig. 240A. Front and flap of Vegetarian Envelope recently discovered by James Grimwood-Taylor, carries both message for and pictures of the delights of vegetarianism.



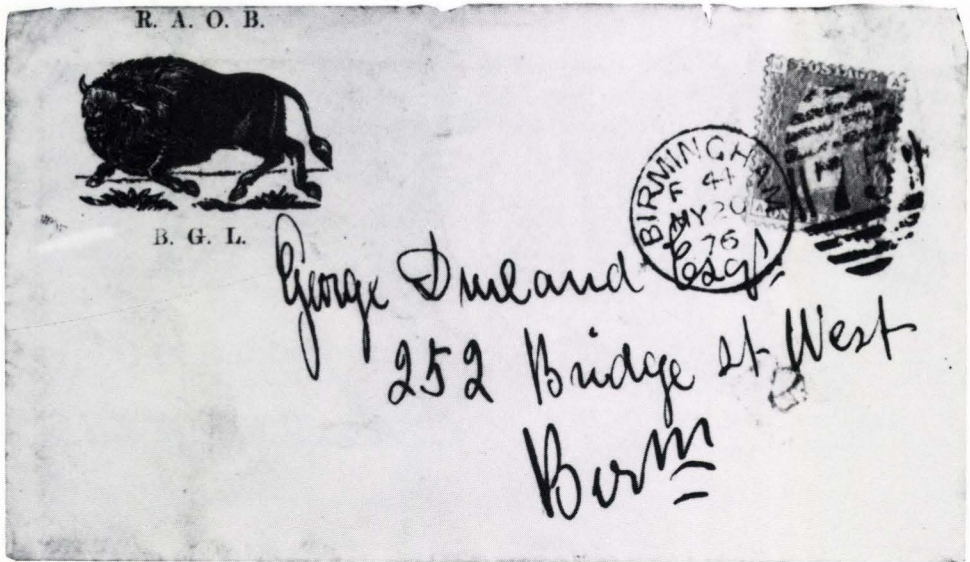
Charles Hahn collection

Fig. 241. Circular illustrated corner card of the Independent Order of Good Templars printed in mauve, used in 1875. This an overseas — and undeliverable — usage.



Charles Hahn collection

Fig. 242. Huge and ornate illustrated corner card of the Independent Order of Good Templars used in 1876.



Charles Hahn collection

Fig. 243. The Royal and Ancient Order of Buffalos, Birmingham Grand Lodge featured a fearsome buffalo as its corner card — and why not?



Charles Hahn collection

Fig. 244. Bird carrying an adhesive stamped envelope with space for the address is the basis of illustrated envelope from Pooley of Bath, used from Bristol to Tetbury, 20/5/69.

Chapter 21

Patriotic Envelopes

It is surprising that so little that could be classified under this heading has been encountered.

In 1850 there appeared a privately printed design depicting the Crown, Lion and Unicorn with "God Save the Queen" beneath. Two or three have been seen, printed in blue and in green and only one used example has been recorded. This is pictured in Fig. 245C and is addressed to Cork as is also the unused example ready stamped with an imperf 1d red and endorsed with "the author's compliments".

The writers have seen two somewhat similar examples from the Crimean War period with the British and French flags in colour crossed on the envelope flap. One pictured in Fig. 246 is circled by the words "PEACE WITH HONOUR OR WAR WITH VICTORY," and is used from Bath to Balaclava on 3 Sept. 1855. The other in Fig. 247 has the words "MAY THEY EVER REMAIN UNITED" above the flags. It is used from Bristol to Paris 25 July 1855.

Although of American origin this "Our Country" patriotic envelope is included (Fig. 248) because of its unusual usage from England to America.

The proclamation of Queen Victoria as Empress of India on 1 Jan. 1877 gave rise to an attractive envelope of October 1878 (Fig. 249) which is offset with an Anti-British envelope from India which is included because of its particular relevance to the Queen Empress (Fig. 250).

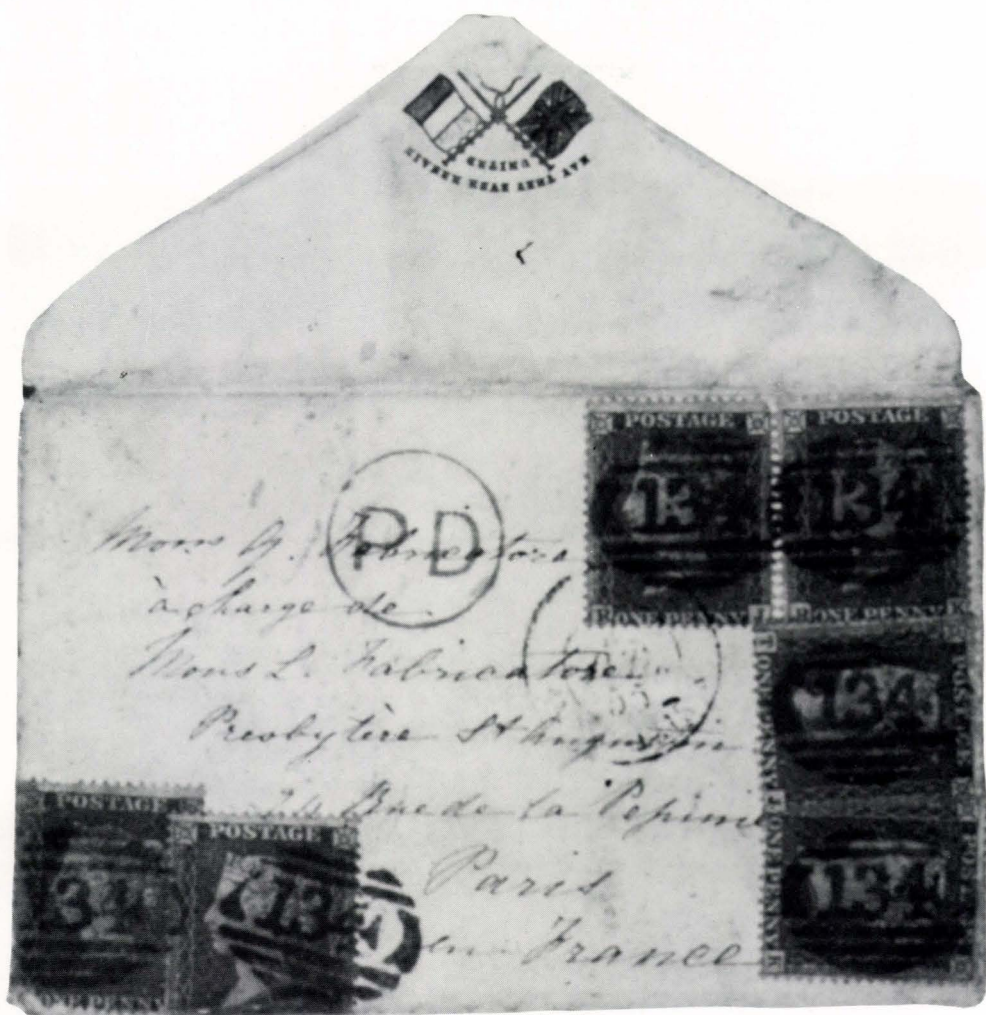
A particularly attractive full colour hand drawn envelope shown in Figures 251C and 252C exists from the Boer War period from London to East Dulwich showing a handsome moustachioed gentleman and a pretty girl both "dressed to the nines" on the front. On the back the same two figures are pictured, the man in uniform and the girl as a nurse.

No doubt others exist and will be recorded in time.



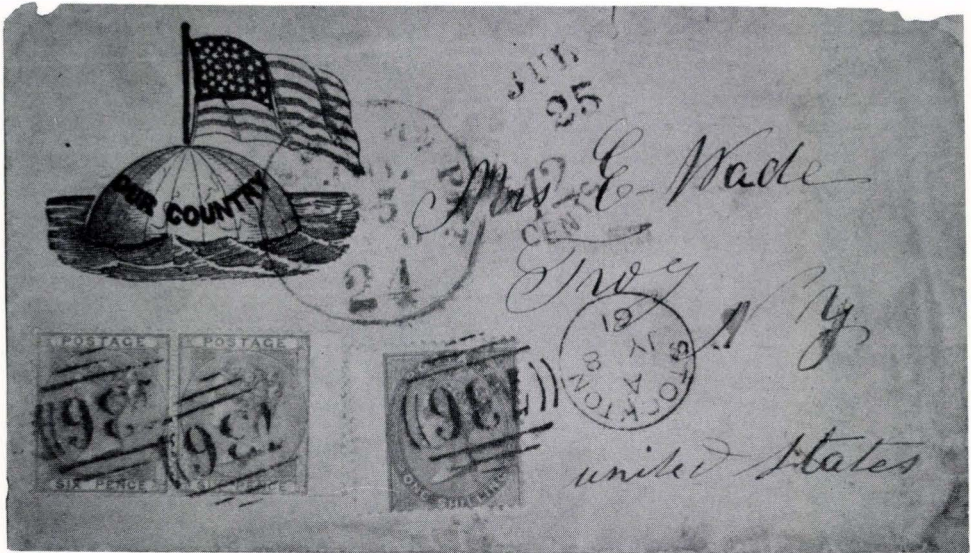
Charles Hahn collection

Fig. 246. 1855 envelope to Balaklava franked at the 3d rate and used from Bath. On the flap is embossed in red and blue the crossed flags of Britain and France, wreath entwined and inscribed "PEACE WITH HONOUR OR WAR WITH VICTORY".



Herman Herst collection

Fig. 247. Patriotic of Crimean times similar to Figure 246 has crossed flags and slogan "MAY THEY EVER REMAIN UNITED," an example appropriately addressed to France.



Ritchie Bodily collection

Fig. 248. U.S. Patriotic Envelope used in reverse direction, from Stockton to Troy, New York with 2/- postage in 1861.



Ritchie Bodily collection

Fig. 249. Proclamation of Queen Victoria as Empress of India recorded on a jubilant hand drawn envelope from Hastings to London, October 1878.

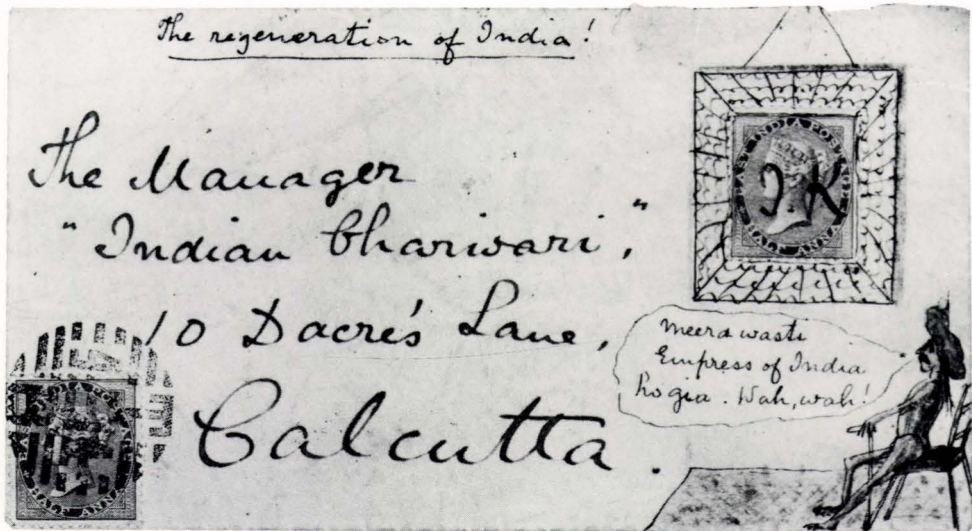
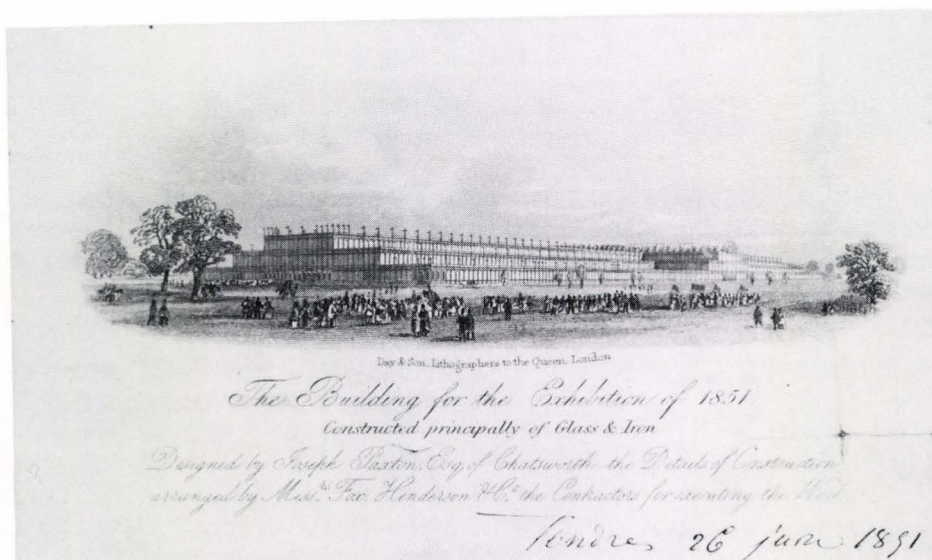


Fig. 250. A hand drawn anti-British cover from the Bombay area to Calcutta, circa 1878, which demonstrated the mood of many people in India at this time. The wording is in Anglicised Hindustani and reads "Empress of India, she has had it, Bravo!"

Chapter 22

Exhibitions

Great Exhibition of 1851



Ritchie Bodily collection

Fig. 252A. The Great Exhibition of 1851 lithographed lettersheet (top) by Day & Son Lithographers to the Queen. Front bears markings in red “Detained For Postage No. 41206”. “Returned For Postage” and large “Returned for Postage” in cursive script and “Too Late G.P.O.” circular undated mark in black. Written in June 1851 by a French visitor to London and addressed to Chambéry.

Lettersheets with beautifully executed vignette views of the exhibition building appeared in at least two sizes, an example of which is shown in Figure 252A, both having been lithographed by Day & Son of London. Matching envelopes may well exist but have not so far been seen by the authors. “The Society for Improving the Condition of the Labouring Classes” which was under patronage of Queen Victoria issued the circular illustrated in Fig. 253. As far as is known these were sent out in plain envelopes.

James Valentine of Dundee produced the fine “Industry of All Nations” envelopes (Fig. 254). There are six different states of this envelope varying only with the added imprints of the publisher and distributor. They were printed on paper ranging from greyish to azure. These are:

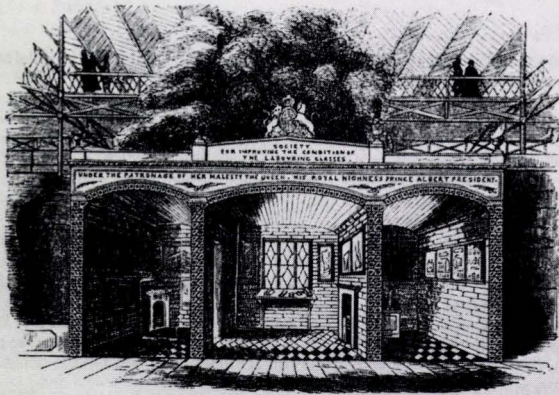
	Left imprint	Right imprint
State 1.	Johnston & Hunter	Ackermann & Co.
State 2.	Parry & Co.	Ackermann & Co.
State 3.	Johnston & Hunter	William Tweedie
State 4.	Johnston & Hunter	Ackerman & Co.
	Scott	R. Theobald
State 5.	Paton & Ritchie	William Bremner
State 6.*	Johnston & Hunter	E. Fry
	R. Theobald	Ackermann & Co.

*State 6 is the envelope on blue paper.

In addition there is a second type of this envelope which is illustrated in Fig. 255. This has the inscription “(Agent) Abel Morrall Needle Manuf, Studley, Bromsgrove” above the frame line at top of the envelope and at foot within a frame “Designed & Engraved by J. Valentine, Dundee. 30 sent free for 12, 50 for 16, 100 for 24 or 250 for 48 Penny Post Stamps”. No imprints on reverse. The writers have recorded only this one example, used from Worcester to Kilmarnock in 1856.

The Yates collection contained an example of this envelope but printed in blue and inscribed “printed with J. C. Major & Co’s Ink” bearing an 1841 2d blue pl. IV lettered TL, almost certainly unique—it is interesting to reflect that in the Yates sale in 1949 this made £5.25 and when reoffered for the first time in 1979 in the Knox sale it fetched £425 and did not seem unduly expensive at that time. The Yates catalogue also contained “Jocelyn’s design”. The writers have not seen this.

The other major envelope associated with the Great Exhibition of 1851 is “McGee’s Registered Exhibition Envelope”. The Knox collection contained two examples of this. The design printed in blue shows the Crystal Palace with Royal Standard, Lion and Unicorn. These envelopes were lithographed by M. Ward & Co. and one contained inside the top flap an advertisement for “John McGee & Co/Merchant Clothiers and Hatters, the other being without advertisement or printer’s imprint but with added “Sold by Stocken, Quadrant, Regent Street”. The only other example the writers have seen is in the Hahn collection (Fig. 256). All of these envelopes are rare.



MODEL STRUCTURE

PLACED IN THE

Exhibition of the Works of Industry of all Nations, 1851, (CLASS 27, No. 110.)

BY THE

**SOCIETY FOR IMPROVING THE CONDITION OF
THE LABOURING CLASSES.**

INCORPORATED BY



ROYAL CHARTER.

Patron:—HER MOST GRACIOUS MAJESTY THE QUEEN.

President:—HIS ROYAL HIGHNESS PRINCE ALBERT, K.G.

Vice-Patrons:

HIS GRACE THE ARCHBISHOP OF CANTERBURY.
HIS GRACE THE DUKE OF MANCHESTER.
THE MOST HON. THE MARQUIS OF BRISTOL.
THE RIGHT HON. THE EARL OF CARLISLE.
THE RIGHT HON. THE EARL OF HARROWBY.
THE RIGHT HON. THE EARL OF VERULAM.
THE RIGHT HON. THE EARL OF ELDON.
THE RIGHT HON. THE EARL OF EFFINGHAM.

THE RIGHT HON. LORD JOHN RUSSELL, M.P.
THE RIGHT HON. VISCOUNT BARRINGTON, M.P.
THE RT. HON. & RT. REV. THE BISHOP OF LONDON.
THE RIGHT REV. THE BISHOP OF GLOUCESTER
AND BRISTOL.
THE RIGHT HON. LORD KENTON.
THE RIGHT HON. LORD RAYLEIGH.
THE RIGHT HON. LORD SKELMERSDALE.

Vice-Presidents:

THE MARQUIS OF BLANDFORD, M.P.
THE LORD ASHLEY, M.P.
THE VISCOUNT BRINGTON, M.P.
THE VISCOUNT BRACKLEY, M.P.
LORD HENRY CHOLMONDELEY.
LORD ROBERT GROSVENOR, M.P.
THE LORD TEIGNMOUTH.
THE HON. WILLIAM ASHLEY.

THE HON. WM. F. COWPER, M.P.
SIR BROOKE W. BRIDGES, BART.
SIR DIGBY MACKWORTH, BART.
SIR ARTHUR DE CAPEL BROKE,
BART.
SIR JOHN DEAN PAUL, BART.
SIR W. EDWARD FARRY, R.N.
B. BOND CABELL, ESQ., M.P.

J. W. CHILDERS, ESQ., M.P.
J. H. H. FOLEY, ESQ., M.P.
W. A. MACKINNON, ESQ., M.P.
W. MILES, ESQ., M.P.
R. BRINLEY-SHERIDAN, ESQ., M.P.
JOHN C. COLQUHOUN, ESQ.
SAMUEL GURNEY, ESQ.
JOHN HARDY, ESQ.

Committee:

THE LORD ASHLEY, M.P., CHAIRMAN.

LORD ALFRED CHURCHILL.
THE LORD MORETON.
THE LORD BATEMAN.
HENRY BLANSHARD, ESQ.
JOHN BRIDGES, ESQ.
THE REV. S. R. CATTLEY.
E. H. FITZHERBERT, ESQ.
P. H. N. GLOSSOP, ESQ.

ALEXANDER GORDON, ESQ.
WILLIAM GREGSON, ESQ.
SAMUEL HANSON, ESQ.
EDWARD P. HATHAWAY, ESQ.
THE REV. E. HOLLOND.
WILLIAM LONG, ESQ.
MAJOR LITTLE.
CHARLES A. MOODY, ESQ., M.P.

J. DEAN PAUL, ESQ.
HENRY ROBERTS, ESQ., F.S.A.
PHILIP ROSE, ESQ.
ROBERT B. SEELEY, ESQ.
JOHN SPERLING, ESQ.
T. TWINING, JUN., ESQ.
F. L. WOLLASTON, ESQ.

Treasurer—JOHN LABOUCHERE, ESQ.

Hon. Architect—HENRY ROBERTS, ESQ., F.S.A.

Bankers—MESSRS. WILLIAMS, DEACON & CO.

Secretary—JOHN WOOD, ESQ.

Clerk and Collector—MR. W. B. EMMENS.

Agent—MR. HENRY MARTIN.

OFFICE AND COMMITTEE ROOM—No. 21, EXETER HALL STRAND.

Ritchie Bodily collection

Fig. 253. Circular of "The Society for Improving the Condition of the Labouring Classes".



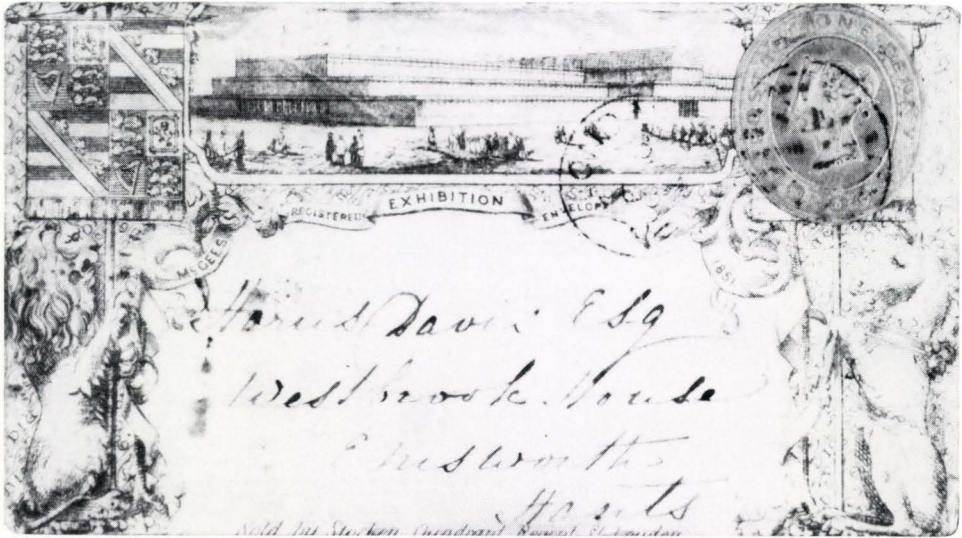
Ritchie Bodily collection

Fig. 254. "Industry of All Nations" Envelope is an example from Dundee to Broughty Ferry containing a letter from Mrs. Valentine to Dr. Dick, 24/1/51.



Ritchie Bodily collection

Fig. 255. 1851 Industrial Exhibition "Industry of All Nations" Envelope by J. Valentine of Dundee on azure paper, with imprint outside top frame line, reading "(Agent) Abel Morrall, Needle Manufr. Studley, Bromsgrove." No imprints on reverse. Used in 1856 from Worcester to Kilmarnock.



Charles Hahn collection

Fig. 256. Crystal Palace, Royal Standard, Lion and Unicorn, used with cutout 1d envelope stamp with illegible datestamp, London to Elmsworth. This example has the "Sold by Stocken, Quadrant, Regent Street" at bottom.

1853 Dublin Industrial Exhibition

Designed and printed by Figgis and Corrall of Dublin, the design showed the exhibition hall, ships, trains and towers. A similar design in larger format appeared as a vignette for notepaper which we show here but it is not known whether or not a matching envelope was issued. The Bodily collection contains an example of the Figgis & Corrall envelope but without printers imprint and with printed inscription at the bottom "Belgian & Dutch Commission Offices, 65 Upper Sackville Street, Dublin" Fig. 257).

1862 Industrial Exhibition

The Yates collection included "Arthur Granger's envelope in lilac" which the writers have not seen an example of other than this one which reappeared on the market 30 years later in the Knox sale where the illustration shows it to be of the same type as the McGee envelope for 1851, but with the wording referring to the 1862 exhibition.

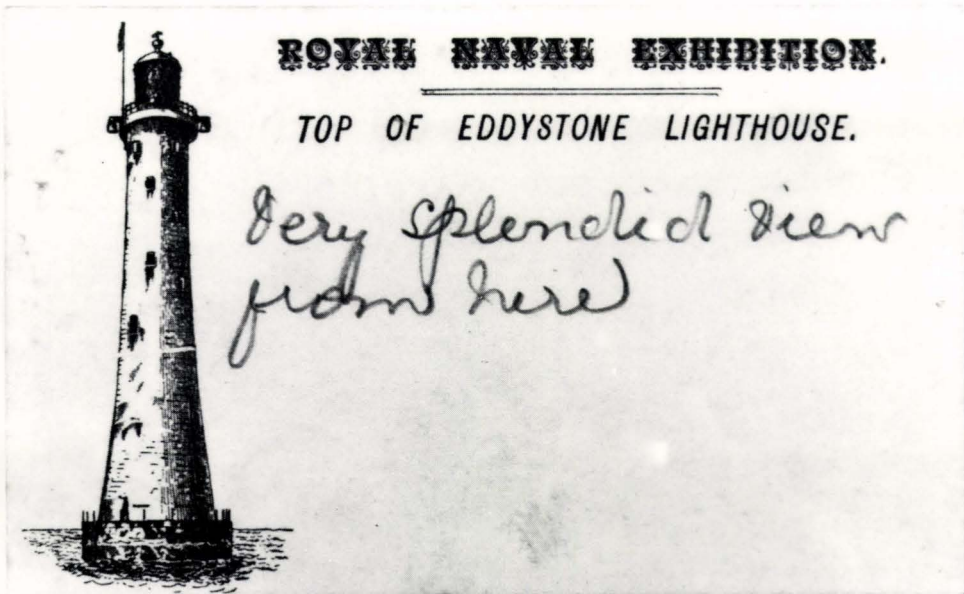
Royal Naval and Gardening Exhibitions

The 1891 Royal Naval Exhibition and 1893 Gardening and Forestry Exhibition had pictorial cards (Figs. 258-259) on which special cancellations were applied when used at the exhibitions.



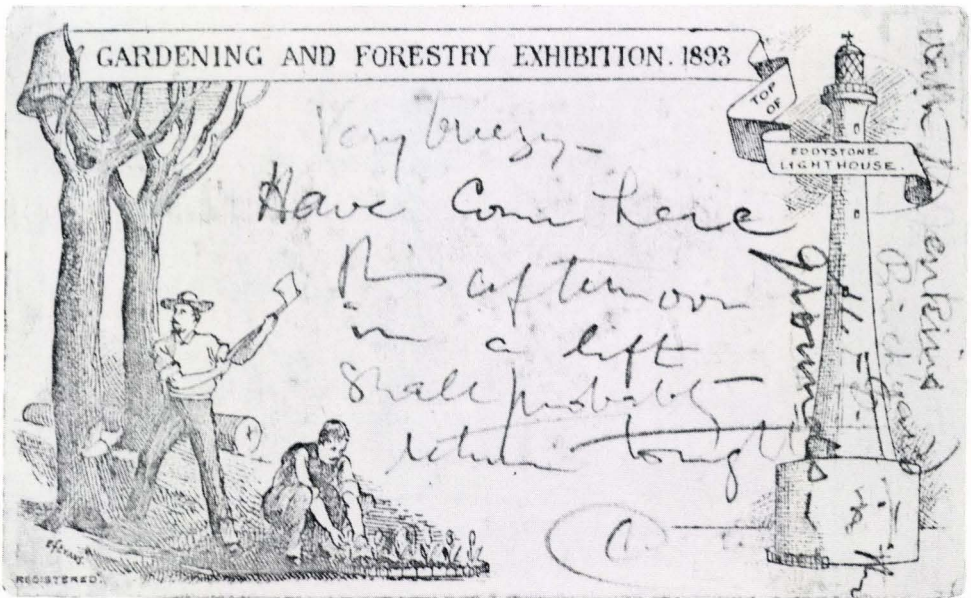
Ritchie Bodily collection

Fig. 257. The Dublin Industrial Exhibition of 1853. Belgium and Holland participated in the Exhibition and this special envelope was issued by the joint Belgian and Dutch Commission.



Charles Hahn collection

Fig. 258. The 1891 Royal Naval Exhibition held at Chelsea hospital, when a model of Eddystone Lighthouse was built in the grounds. A special commemorative cancellation was issued. It appears on front of this card which was sold from the post office at top of the lighthouse.



Ritchie Bodily collection

Fig. 259. In 1893 the model of Eddystone Lighthouse was again erected and a small post office installed at the top where commemorative cards were sold and cancelled "Gardening and Forestry Exhibition, Earls Court Eddystone Lighthouse".

Chapter 23

Hand Drawn Envelopes From Family Correspondence

Here we have made a selection from the largest group to be found in the study of illustrated envelopes. The quality of workmanship varies enormously—some were obviously done with loving care and skill and intended to be kept—others were dashed off in the mood of the moment. (Figs 260-295 many in colour.)

The significance of many can have been known only to the writer and the recipient and their families and friends. Occasionally one can make an inspired guess at the events then current which may have fired the imagination of the originator. Sometimes this can be done with reasonable accuracy, which makes the collecting and study of these envelopes all the more fascinating.

There is much scope for research into this type of material—who for example was the mysterious Mlle Sponza, the lucky recipient of so many attractively hand coloured envelopes and who could have sent them to her so regularly? What could have inspired the drawing of a wall with figures peeping over it sent to a Mr. Grahame-Bell in Berlin in 1893? A glimpse of English public school life is shown in the quartet of envelopes from a boy at Winchester School to his mother in the 1870's including a beautiful hand coloured envelope from a Swiss holiday.

There does seem to be one time in the 1890's and earlier when young ladies were the recipients of hand drawn letters from their swains. Unfortunately for later collectors most of these young ladies cut off the envelope fronts and pasted them into their scrapbooks, so most collectors have to be satisfied with cover fronts rather than full envelopes. Fortunately, some of the young ladies were lazy and pasted the whole envelopes into their scrapbooks from which they could be removed with relatively small damage.

Then again, these practices date back into the earlier period of the century so that earlier scrapbooks were available and most of them have been torn up. A few complete scrapbooks have been made available and apparently some of the young ladies had rather talented artists as their swains. One of the authors, for example, has a collection of cover fronts to Annie Brooks of Tunbridge Wells where each and every cover appears to be the work of a different accomplished artist though none of them are signed. They may not all be professional, but they certainly were very talented amateurs at worst. And the savers may not all be young ladies either. One of the authors has a collection still in its original hand covered velvet scrapbook all of them addressed to a Major Taylor in the service. Were these envelopes from Major Taylor's wife, his daughter, his sweetheart? Will we

ever know? It is one of the things that makes the collection of some of these covers so interesting. Some are humorous, some are tragic, some, as detailed in other chapters, are political, some have to do with family life. They cover the whole range of human emotions and human life and, depending upon the skill of the artist, vary from inept to magnificent.

In addition to the recipients of illustrated envelopes mentioned in this and other chapters, the following have been noted as having received numerous such envelopes. Some have been saved as intact collections, but most have been widely distributed and are occasionally offered by auction and private treaty: Miss M.S. Walker; Mrs. Allison, a correspondence between H.E.A. Platt and Hugh Benson who exchanged wildly imaginative covers apparently in their salad days; Miss Wynne-Jones (the 1860's); from the artist Arthur Frederics to Henry Lloyd and from scenery and costume designer, Karl Sammuel ("The Designing Karl" as named by *Punch*) to his wife at seaside watering spots, usually addressed to Mrs. C. Karl. No doubt there are others.

Fig. 279. Charming hand drawn envelope.



Charles Hahn collection



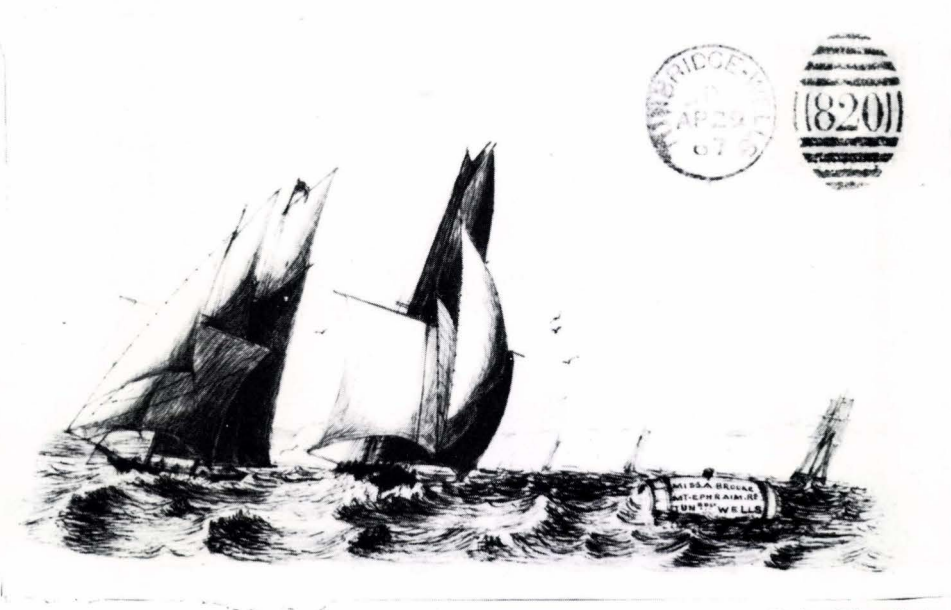
Ritchie Bodily collection

Fig. 280. One of a series of drawings by the same artist to the same addressee.



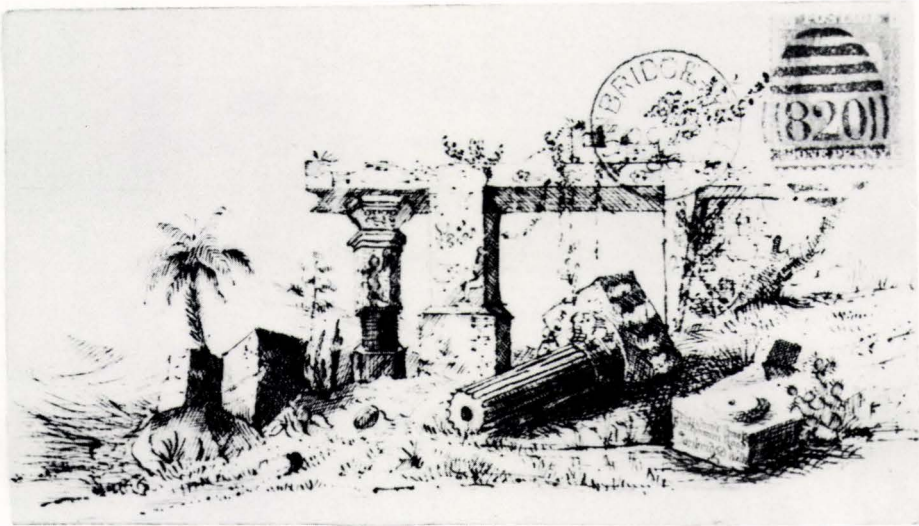
Charless Hahn collection

Fig. 281. The artist, Arthur Frederics, illustrated many envelopes and letters to his friend H. Lloyd over the years.



Charless Hahn collection

Fig. 282. One of the artists, or aspiring artists, who illustrated envelopes to Annie Brooks.



Charles Hahn collection

Fig. 283. When this envelope was torn from Annie Brooks' scrapbook, the artists' name remained, C. Luteridge.



Ritchie Bodily collection

Fig. 284. Teatime is pictured.



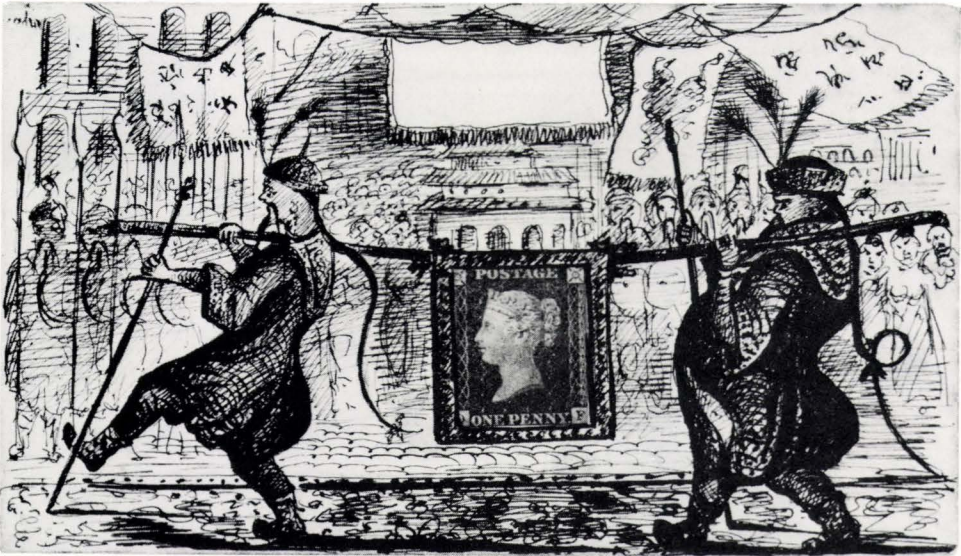
Richie Bodily collection

Fig. 285. Interior scene is pictured on this envelope.



Richie Bodily collection

Fig. 286. Charming scene outside church is depicted on this hand drawn envelope.



Ritchie Bodily collection

Fig. 287. An unmailed hand drawn envelope has stamp in place carried by two coolies.



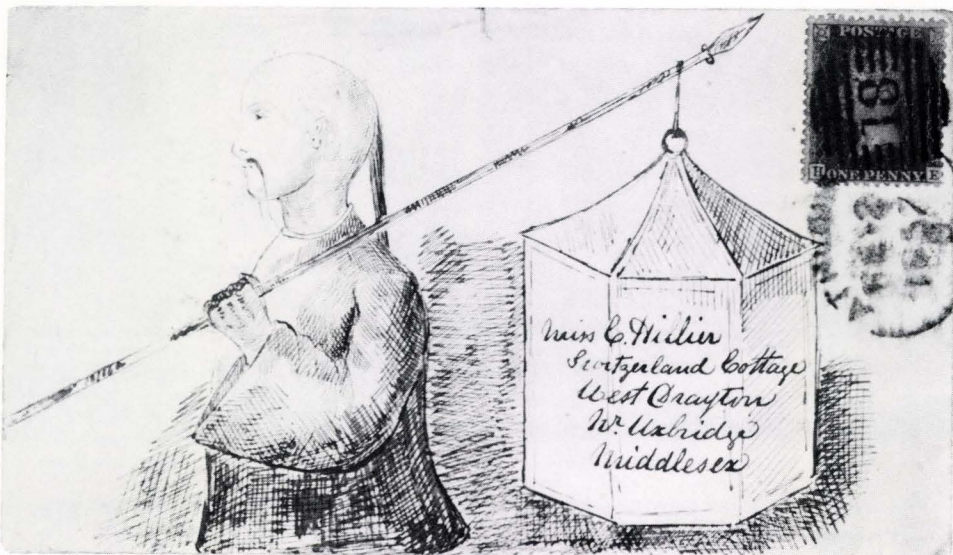
Ritchie Bodily collection

Fig. 288. Another unmailed hand drawn envelope has gentlemen soaking their feet.



Ritchie Bodily collection

Fig. 289. A fancy strawberry with cream probably contained an invitation.



Ritchie Bodily collection

Fig. 290. Chinaman with lantern is featured on this fine hand drawn cover with English-type Irish Spoon cancel from Athlone.



Ritchie Bodily collection

Fig. 291. A sail boat and sailors are featured on this hand drawn envelope to Mrs. R. Holland.



Ritchie Bodily collection

Fig. 293. Many types, representing real or only imaginary persons, circle the address on the hand illustrated envelope to Lucy Milnes.



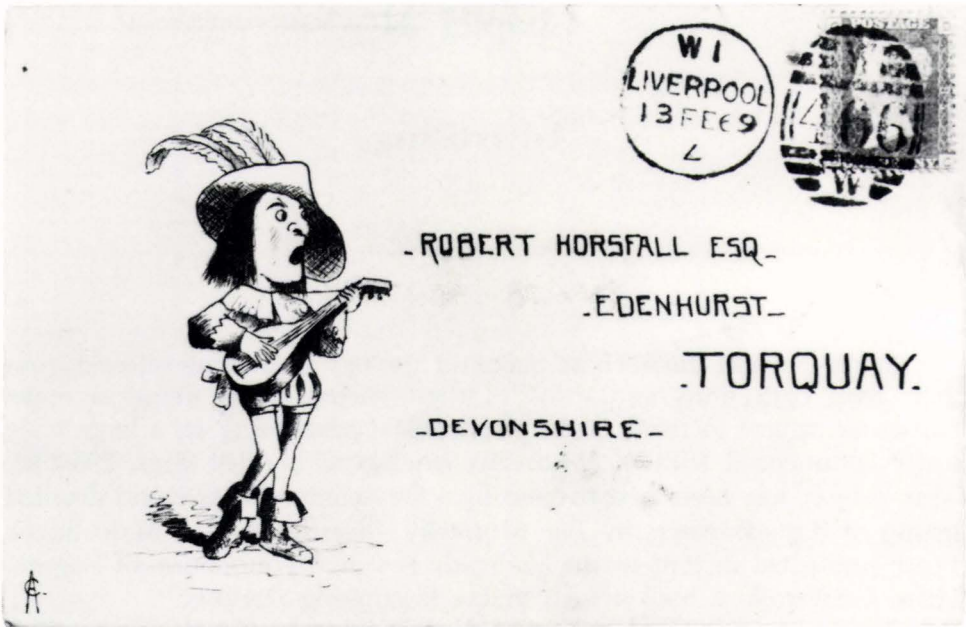
Charles Hahn collection

Fig. 292. The wine bottle begs mercy, probably unsuccessfully, from the corkscrew villain on overseas hand drawn envelope.



Ritchie Bodily collection

Fig. 294. A real ogre is illustrated on hand illustrated cover.



Charles Hahn collection

Fig. 295. Hand illustrated envelope to Robert Horsfall, has a singing, lyre plucking youth. See other covers in Theatrical Chapter. Some of those surviving have additional drawings inside.

Chapter 24

Advertising

In this section the authors make no apology for having selected from their own collections and those of their friends, such items as make particular appeal to them. In England postal advertising on a large scale really commenced with the Mulready lettersheets of 1840 (Figs. 296-298). This subject has been well covered by a very comprehensive and detailed listing of the advertisers in *The Mulready Advertisement* by Malcolm G. Lowe published in 1983 by the Mulready Research Foundation of Laguna Hills, California, a book which makes fascinating reading.

As an illustration of such, the Unwin's Mercantile Printing Office advertisement (Fig. 299) has been chosen as being more imaginative in its layout than the majority.

For many years after the demise of the Mulready the design was reproduced and adapted for advertising purposes quite extensively in both the United States and Great Britain as well as in France, Germany, Spain, Portugal and other countries, quite frequently by stamp dealers. The envelopes of 1863 and 1894 shown in Figs. 300 and 301 are two of the better produced items of this kind.

The earliest known envelope with a printed advertisement and the only recorded one with a Penny Black known to the authors is that which has the advertisement on the back of the envelope of the Scottish Amicable Life Assurance Society, Glasgow. The copy shown in Fig. 302 was that of the Paisley Agent used from Paisley to Glasgow 17 October 1840. The envelope was printed in blue on all four flaps.

Following in the Mulready lettersheet tradition, and entirely unintelligible to U.S. audiences, internally printed advertising enjoyed a vogue in the 1840's and 1850's. One of the earliest is that of Francis Noyes, Wine Merchant of Nottingham shown here franked with a fine 1d red (Fig 303). Many of the firms using the insides of envelopes were among those whose announcements had appeared on the Mulready lettersheets. Various examples of these are shown in Figs. 304-310.

Clearly in the tradition of the caricature envelopes of Fores, Hume and others is the superb production of the Glasgow Brass Foundry Warehouse (Figs. 311 and 312) one of the earliest of its kind, being dated 1843. This is probably and most exuberant British advertising envelopes extant, as well as one of the earliest. Not only is the front and back covered with illustrations and advertising copy, but the inside also has an advertising message and patriotic illustrations. This man was years, perhaps light years, ahead of his time.

Some 20 years later came another fine envelope with a distinctly Dickensian flavour depicting Poulton's Stereoscope (Fig. 313) printed by Bemrose of Derby who are still flourishing today. Colour printing at this period was rather uncommon which makes the splendid envelope of Dr. Mark of Manchester, printed overall in blue (Fig. 314) especially attractive.

Among a group of companies which used more advertising envelopes than others were, oddly enough, the engineering companies (Figs. 315-319) and the veterinarian supply companies. (Fig. 320-325) One particularly interesting envelope shown in Fig. 326 carries an advertisement for Clark Hoplemuroma Ointment with attractive drawings of horses on the front. On the back there is an advertisement for Clark's Blacking with a gentleman saying, "What more fitting present could I bring my poppet than a case of W. Clark's Blacking." No doubt the poppet could think of a few, as her expression is anything but pleased. It should be mentioned *inter alia* that British advertising envelopes, especially illustrated envelopes, are comparatively rare when compared to American illustrated envelopes. The ratio is in the nature of 1 to 50. This is no doubt due to the nature of British reserve as compared with American "tub thumping".

Insurance companies were among the foremost users of the new medium of postal advertising and few more attractive items can have passed through the mails than the Sun Fire Office Policy Envelope of 1862 (fig. 327).

Figs. 328 to 342 comprise examples of advertising envelopes selected by the writers from their own and other collections as being of particular interest and appeal.

The Post Magazine

In August 1840 the *Post Magazine* appeared, which had originally been published in 1837 with propaganda for Uniform Postage. This was printed and published by William Pateman of Wine Office Court, Fleet Street, London. This was a weekly news sheet sold ready stamped with a 1d black and charged at 1 1/2d to the public and 1d to the advertisers. The latter were limited to not more than 24 copies at this reduced rate. The first page, printed with an ornamental border, was blank on both sides for letter writing, followed by two pages of literary matter and advertising. Publication appears to have ceased by early 1841, but for some years afterwards the ready stamped magazines were used purely for correspondence purposes. Figure 343 shows an example used during the period of circulation in February 1841.

THE LATEST AND MOST COMPLETE WORKS ON INDIA, CHINA, PERSIA, AFRICA, AND BRITISH AMERICA.

BRITISH INDIA, from the most Remote Period to the Present Time. By JOHN MURRAY, F.R.S.E.; JAMES WILSON, F.R.S.E. & K. G. GUTHRIE, LL.D.; PROFESSOR JAMESON; SIR W. ANSLIE, M.D., M.R.S.A.; PROFESSOR WALLACE; and CAPTAIN CLARKE DALRYMPLE, M. Edin., authors. 3 Vols. Just published.

CHINA: Its Ancient and Modern History, Language, Literature, Religion, Government, Industry, Manners, and Social State; Intercourse with Europe from the Earliest Ages; Missions and Embassies to the Imperial Court; British and Foreign Commerce; Directions to Navigators; State of Manufactures and Agriculture; Survey of its Geography, Geology, Botany, and Zoology. By JOHN MURRAY, F.R.S.E.; JAMES WILSON, LL.D.; PROFESSOR JAMESON; SIR W. ANSLIE, M.D., M.R.S.A.; PROFESSOR WALLACE; and CAPTAIN CLARKE DALRYMPLE, M. Edin., authors. 3 Vols.

PERSIA, from the Earliest Age to the Present Time; with a Description of AFGHANISTAN and HINDOOSTAN. By JAMES B. FRASER, Esq. 1 Vol. 1 vol.

NARRATIVE OF DISCOVERY AND ADVENTURE IN AFRICA, from the first Attempts to the Present Time; with Illustrations of the Geology, Mineralogy, and Zoology. By JOHN MURRAY, F.R.S.E.; JAMES WILSON, LL.D.; PROFESSOR JAMESON; and JAMES WILSON, F.R.S.E. 3 Vols. 1 vol.

BRITISH AMERICA comprehending CANADA, JAMAICA, and LOWER, MIDDLE, and UPPER PENNSYLVANIA, VIRGINIA, NORTH CAROLINA, SOUTH CAROLINA, and GEORGIA. With Illustrations of the Natural History. By JOHN MURRAY, F.R.S.E.; JAMES WILSON, LL.D.; and JAMES WILSON, F.R.S.E. 3 Vols. 1 vol.

ORNAMENTAL DESIGNS OF WATTEAU. Published this day, price 10s. Part of the Edition of the Works of WATTEAU, engraved by W. BURNING, most Handsome and Valuable. Embellished in a very beautiful manner, and interesting as a work of art, as well as one of all engaged in manufactures. - Edinburgh Courier.

MIRROR OF PARLIAMENT. - This is now so generally acknowledged as the standard record of the Political History of the Empire, that it is unnecessary to enlarge on its value as a book of Reference indispensable in every library. Being altered from folio to octavo, it is now a convenient library-book.

NEWLY PUBLISHED. A CATALOGUE OF Valuable and Cheap BOOKS. A complete Part of a Collection of Old Volume, on hand at D. MURRAY'S Library, 15, St. Andrew's Place, London. Copies may be had and Orders received by Messrs WATERSTON & SON, 25, South Hanover Street, Edinburgh; and L. BENTLEY, Alton.

OF IMPORTANCE TO MINERS & GEOLOGISTS. GELLATLY'S MAP, 12 Miles round Edinburgh; to which has been lately added, a List of the rare Plants, and the localities in which they are to be found, within the limits of the Map. Drawn up by J. GELLATLY, and a Geological Table by W. BROWN, Esq. - Price 8s. 6d. Published by J. GELLATLY, Edinburgh, & W. Register Street.

REEL OF BOGIE. Sold now on half-price for 1d. only. PRINTS OF GREAT AN ANIMAL, Bound, from 10s. in all Sorts of Woods. A. LEITCH, Printer and Framemaker, 51, Hanover Street, Edinburgh.

The Standard Life Assurance Company, (Incorporated by Act of Parliament.) For Assurance of Lives and Endowments, Endowments for Children, Immediate, Deferred, and Survivorship Annuities, and for the Purchase of Reversions and Annuities. HEAD OFFICE, 3, GEORGE STREET, EDINBURGH.

THE CAPITAL OF THE COMPANY IS £500,000. This Company is one of the oldest in the Kingdom. It is constituted by Act of Parliament, and the principle of its constitution is sanctioned by 15 important enactments on the subject of Life Assurance.

THE BUSINESS OF THE COMPANY is to receive monies of every kind of transaction in which life is the contingency; and the Directors are at all times ready to negotiate loans on approved securities. Money is also advanced by way of Endowment Annuity.

TO PERSONS ASSURING AT THE LOWEST RATES OF PREMIUM, in connection with Low Transactions or otherwise, either for a short period or the whole of life, the terms of this Office will be found particularly favourable, while the most perfect security is afforded, as the Company possess a substantial Capital adequate to the most extensive business, in addition to its accumulated Fund.

PERSONS IN EXPECTATION OF ANY FUTURE EVENT, or to be required after a term of years, or upon retirement of any other life or lives, may provide against loss through death before the object is attained, by particular forms of Assurance adopted by this Company, giving to a postponed or contingent amount all the security, and nearly the same value, with an absolute property.

TO PERSONS ASSURING AS A PROVISION FOR THEIR FAMILIES, OR AS AN INVESTMENT, who may wish to secure for as long a period as possible, the system of Life Assurance holds out, the regulations adopted by this Company for permitting a participation in the profits of the business will be found particularly beneficial. The first investigation of the Company's Affairs took place at 16th November 1838, when very considerable additions were made to the Fund. The second will be instituted at 16th November 1840, and so on in consequence thereafter.

PERSONS opening Assurances in this last-mentioned class before the close of the books in the year 1840, participate in the Division of Profits to be made in that year, with this additional advantage arising from the particular system of Division adopted by the Company (being similar to that originally pursued by the Equitable Society of London), that one year's standing upon the books gives one year's additional claim for Profits at every future Division the party may survive.

Tables of Rates of Premium, and every other information connected with the business of Life Assurance and Annuities, may be had at the Company's Office, 3, George Street, Edinburgh; or from any of their Agents in Scotland, England, or Ireland. WILLIAM TOWN, Manager.

DERBY WRITING INKS. - These Writing Inks, which have since the first of November of twenty years' experience in the Commercial World, J. TOWN & CO. respectfully recommend to the Patronage of the Public. - To be had of all respectable Stationers.

IRVINE'S MUSTARD. - This really genuine and justly-estimated Article, like every thing intrinsically good, is gradually superseding its competitors; so that it has now become so well known that it is invariably continued. - Ask for Irvine's: to be had of the principal Grocers.

PATENT PRESSES, FOR COPYING, PRINTING, STAMPING, &c. PATRICK HITCHER respectfully intimates, that his improved Presses for the above purposes are made all sizes and possess every property desirable. - Copying Ink, Copying Buds, Oil, Paper, &c. of the best quality. Patent Press Manufacturing, 36, Nicolson Street.

GEO. WATERSTON & SON, Stationers, 25, Hanover Street, have always on hand a very complete Assortment of the different Sorts of Writing and Printing Papers; Account Books, such as Ledgers, Day-Books, Cash-Books, &c. &c.; Edinb's Patent Copying Presses at Miller's Patent; with Books, Ink, &c. A large Book of superior Quality, titled FINE ENVELOPES, Fenchell, No. 40.

NEW VOLUME. Pocket size, price 6s. extra cloth boards. NATURALIST'S LIBRARY. Conducted by the WALTERS LANCERS, BARR, F.R.S.E.

DOGS. By Lind. Col. C. HAMILTON SMITH, K.H. & K.W. &c. Illustrated with 30 Coloured Plates, with Portrait and Memoir of PARADA, being the 2nd Volume of the Series. In this Volume is given a complete synopsis of the Character, including the General Cause, Hygiene, and Prognosis, forming with the first Part lately published, the best Natural History of the Dog extant.

LIST OF VOLUMES ALREADY PUBLISHED; any of which may be had done up as separate Works, price 6s. each. HUMMINGBIRDS. 1. HUMMING BIRDS, Vol. I. Thirty-six Coloured Plates; with Portrait and Memoir of LEXARTO. 2. HUMMING BIRDS, Vol. II. Thirty-two Coloured Plates; with Portrait and Memoir of PERRY. 3. PLOVERS, PHALARIS, TURKETS, &c. Thirty Coloured Plates; with Portrait and Memoir of ANZURELLA. 4. BIRDS OF THE GAME KIND, Thirty-two Coloured Plates; with Portrait and Memoir of THOMAS STEARNS RAYNER.

5. PIGEONS, Thirty-two Coloured Plates; with Portrait and Memoir of PERRY. 6. PARROTS, Thirty-two Coloured Plates; with Portrait and Memoir of PERRY. 7. BIRDS OF WESTERN AFRICA, Vol. I. Thirty-four Coloured Plates; with Portrait and Memoir of BRUCE. 8. BIRDS OF WESTERN AFRICA, Vol. II. Thirty-four Coloured Plates; with Portrait and Memoir of LE VALLANT.

9. BIRDS OF GREAT BRITAIN AND IRELAND, Part I. Thirty-six Coloured Plates; with Portrait and Memoir of BERNARD SHANAHAN. 10. PLY-CATCHERS; their Natural Arrangement - including, Thirty-three Coloured Plates; with Portrait and Memoir of HARRIS HALLAM. 11. BIRDS OF GREAT BRITAIN AND IRELAND, Part II. Thirty-two Coloured Plates; with Portrait and Memoir of WILSON BULLOCK.

12. MONKEYS, Thirty-two Coloured Plates; with Portrait and Memoir of BRUCE. 13. MONKEYS, Thirty-eight with Portrait and Memoir of CURRIE. 14. TERMINATING ANIMALS; containing GOATS, SHEEP, WILD AND DOMESTIC CATTLE, &c. &c. Thirty-three Coloured Plates; with Portrait and Memoir of JOHN HUTTON. 15. THIRY-SKINNED QUADRUPEDS (Pachydermata); consisting of ELEPHANTS, RHINOCEROSSES, LAFRES, &c. &c. on Thirty-one Coloured Plates; with Portrait and Memoir of THE HON. ROBERT.

16. WILLES, Thirty-two Coloured Plates; with Portrait and Memoir of LEECH. 17. BRITISH QUADRUPEDS, Thirty-six Coloured Plates; with Portrait and Memoir of LEECH. 18. A MPHIBIOUS CARNIVORA; including THE WALLACE and BEAVER, and the HYPOTHYRUS CATERPILLAR, MERRILL, &c. Thirty-three Coloured Plates; with Portrait and Memoir of THOMAS PENN. 19. DOGS, Vol. I. Thirty-three Coloured Plates; with Portrait and Memoir of FALLAS.

20. DOGS, Vol. II. Thirty-two Coloured Plates; with Portrait and Memoir of DON FELIX DALAZA. 21. FISHES OF THE PERCH GENUS, &c. Thirty-two Coloured Plates; with Portrait and Memoir of THE ASSOCIATED BARRS. 22. FISHES, Vol. II, particularly their Structure and Reproduction, &c. &c. Thirty-three Coloured Plates; with Portrait and Memoir of FALLAS.

INTRODUCTION, not yet published. 1. BEETLES (Coleoptera Insecta), Thirty-two Coloured Plates; with Portrait and Memoir of HAY. 2. BRITISH BUTTERFLIES, Thirty-six Coloured Plates; with Portrait and Memoir of WALKER. 3. BRITISH MOTHS, SPIDERS, &c. &c. Thirty-two Coloured Plates; with Portrait and Memoir of MADAM MERRILL. 4. FOREIGN BEETTERFLIES, Thirty-one Coloured Plates; with Portrait and Memoir of LAMARCK. 5. HONEY-BEE, Thirty-two Coloured Plates; with Portrait and Memoir of HUTTON.

W. H. LEITCH, Edinburgh; & HENLEY, London; W. CROFT & CO., Dublin. Published by GEO. WATERSTON & SON, 25, Hanover Street, Edinburgh.

Charles Hahn collection

Fig. 296. An example of the only multiple advertising known on a 2d value Mulready Letter Sheet.

THE AUSTRALASIAN COLONIAL and GENERAL LIFE ASSURANCE and ANNUITY COMPANY.

Capital 500,000. In 2,000 shares.
 Edward Bernard, Esq. C. E. Mangler, Esq.
 J. H. Mordaunt, Esq. J. H. Mordaunt, Esq.
 John Henry Cooper, Esq. J. H. Mordaunt, Esq.
 John Mordaunt, Esq. J. H. Mordaunt, Esq.
 John Mordaunt, Esq. J. H. Mordaunt, Esq.

Address—St. F. R. Doyle, Bart., Ch. Richardson, Esq. Curial.
 Solicitors—Messrs. Swain, Stevens and Co. Barristers—The Union Bank of London.
 Secretary—E. D. Thomson, M. D.
 Secretary—Edward Byler, Esq.

The following advantages are offered by this Association:—
 The payment of an annual subscription.
 The property of an annuity deferred capital.
 The property of an annuity deferred capital.
 The property of an annuity deferred capital.
 The property of an annuity deferred capital.

Participation in Profits at the end of every five years.
 All the ordinary variables of accumulation—started by investing and accumulating annuities; optional retention of one third of premiums; bonus to proceed without extra charge to other countries, &c.

Residence in India covered on moderate terms.
 Specimens of the Premiums payable for the Assurance of £100. Ann.—Annual Premium

30	35	40	45	50	55	60	65	70
10	12	14	16	18	20	22	24	26
10	12	14	16	18	20	22	24	26

Specimens of Annuities payable for every £100 invested.

Age	30	35	40	45	50	55	60	65	70
Male	8	11	14	16	18	20	22	24	26
Female	6	8	10	12	14	16	18	20	22

Company's Office, 128, Bishopsgate-street, London.

HAIR, EYEBROWS, MUSTACHES, and WHISKER.

DIMOND is happy to say he has discovered

method of restoring the hair to seven different shades from a black to a very light brown—without staining or injuring the skin, and will much improve the hair. It cannot be had at any other house. When applied, hair, and a small quantity of hair for the shade required. Dimond also removes the hair from strengthening and preventing the hair from falling off, as it will have the desired effect the first time of using. Liberate his Amazonian Cream, which no lady or gentleman should be without, for beautifying and preventing the skin from chapping, and it is particularly recommended for the nursery, and to children, or for gentlemen after shaving. This beautiful composition, if constantly used, will prevent wrinkles, and give the complexion the appearance of youth. It removes everything new to us.

J. DIMOND'S new improved PERMEX, so perfect an imitation of nature that the hair may be parted to show the skin of the head, and so light that it can be made to weigh only one ounce, and to adhere most pleasantly to the head.
 1, Paragon-street, Strand-street.

HODGSON'S EAST INDIA PALE ALE.

The above celebrated beer is bottled for home consumption or exportation to be procured only from E. Abbott and Co., Wapping, who are exclusively supplied by Messrs Hodgson and Abbott, of Bow Brewery.

Report price, including cask, &c., free on board, 7s. per doz.

NEW PERFUMES.

BOUQUET DES ROSES ROYALES.
BOUQUET DU PRINCE ALBERT.
ALSO BOUQUET DU DUC DE WELLINGTON.
DELICROIX & Co., Perfumers to her Majesty a Jew, and the Royal Family, No. 128, NEW BOND-STREET, opposite St. James's Palace.

The great superiority of J. DELICROIX and Co.'s Perfumes has been incontestably established by the distinguished patronage of her Majesty the Queen, the Queen Dowager, the various members of the Royal Family, and by the nobility and gentry, as to render it superfluous for them to particularize their distinguished and highly-admired articles.

J. DELICROIX and Co., beg, however, most respectfully to announce to the nobility and gentry, that they have just prepared three novel and especially delicate Perfumes, under the patronage of the

BOUQUET DES ROSES ROYALES, and BOUQUET DU PRINCE ALBERT.
 In commemoration of the victorious campaigns of her Most Gracious Majesty.

Also the **BOUQUET DU DUC DE WELLINGTON**, which J. D. & Co. favor themselves will meet with universal patronage and admiration.

FOR THE HOME AND EXPORT TRADE.

COMFORT FOR TENDER FEET—WELLINGTON-STREET, STRAND, LONDON.

HALL & Co., SOLE PATENTERS of the PATENT-CORRUM, or LEATHER CLOTH SHOES and SHOE, for ladies and gentlemen. These articles have borne the test and received the approbation of all who have worn them. Each pair is furnished with extra buttons, gait, chibblins, or ten-horned feet from any other source, will find them the softest and most comfortable ever invented; they never draw the feet out hard—qualities which strongly recommend them to Merchants and Shipowners for warm climates, where they are found harder and more durable than any other kind of shoe; they resemble the finest leather, and are cleaned with common washing. The material sold by the yard in any quantity.

The much approved **PATENT INDIA-RUBBER GLOVES** are light, durable, and perfectly waterproof; they thoroughly protect the feet from damp and cold.

Hall and Co.'s Portable **WATERPROOF DRESSES** claim the attention of all who are exposed to the wet. Ladies' Coated Cloaks, with hoods, from 15s. Gentlemen's dresses, one price 10s. Gents, and Hood 21s. The whole can be cleaned with soap and water.

HALL & Co., Patenters, Wellington-street, Strand.

PATENT PERRYIAN FILTER INK.

This novel and useful invention insures a permanent supply of CLEAR FILTERED INK in the cup of the Filter, which can be returned into the Inkstand at any moment, where it is secured from injury, and not affected by the atmosphere. The Ink, thus protected, never thickens or dries, and remains good for any length of time in any climate. The process of filtration causes the coloring matter to be held in suspension, hence the trouble and inconvenience occasioned by unsuitable Ink, generally found in ordinary Inkstands, are completely avoided by the use of the FILTER INKSTAND. One of moderate size will contain sufficient Ink for six or twelve months' writing.

THE RAVEN BLACK PEN.—One Shilling per Case.

The Patent Filter Pen Black Pen is not liable to corrosion, and will be found excellent for the use of the Counting House, and for general purposes.

Sold by JAMES PERRY and Co., Patenters and Manufacturers, 27, Red Lion-square, London; also by all Stationers and other Dealers in such articles.

A NEW AND SINGULARLY IMPORTANT INVENTION.

JONES'S PHOTOXYPIEN; or, LIGHT EXTINGUISHER.

This is one of the most simple, ingenious, and at the same time one of the most valuable of modern inventions.—Inasmuch as it may ultimately prevent the loss of human life. It is so constructed that, without setting the fingers, it can be readily placed over a candle, and so adjusted as to cause the light to be extinguished at any precise moment of time. No levelling, no other noise, or loudness, should be without; it is indeed an indispensable adjunct for every establishment. &c. &c.

The low price of this little article of luxury and convenience places it within the reach of the humblest individual, and we thank the patronage for his country in letting us be the first to introduce it to the notice of the public.—The Inventor's Address, No. 12.

To those who indulge in going to sleep with a light in the room, and especially those who are liable to fire, in spite of former cautions, will profit in reading in bed, the Photoxypien is invaluable.—It has it to insure their lives against fire! And how many accidental deaths, or perhaps "curable incomes" about putting out the light, will not the Photoxypien save! It is a very useful and ingenious, though exceedingly simple, invention.—Shipping and Mercantile Houses, March 5.

THE PHOTOXYPIEN.—This new name describes a new article, so simple as to excite surprise that it should be a novelty.

Representing the same as the common wax, the thing it represents is a little article of business and utility. It is a brief tube of tin, or brass, or other metal, closed at one end by spring valves; when fitted as a candle, these valves are closed, and in position till the light burns below the utmost level, where the change of their own action over the flame, so that the photoxypien is working but a self-extinguisher.

After it has quenched, whether you are reading yourself or another, whether watching shadows or reading in bed; the light will burn as long as you allow it, but, at the appointed moment, the photoxypien, obedient to your will, whether you sleep or wake, extinguishes the flame, and that without the possibility of danger, and in the twinkling of that most independent of all ordinary arrangements—the most of follow in the quality of a wicked death.—Atlas, Nov. 5, 1838.

To be had at the Manufactory, 201, Strand, and of all Dealers of Jones's patent articles.

Sold at 10s. per Dozen, by **FURCELL & SON, 58, Patrick Street, Cork.**

W. J. FORKERS,

I **IMPORT** direct all WINEs in general use, and as he confides his extensive orders to Shippers of the highest repute, his Friends can always depend on having from him, the FINEST WINEs, both in Timber and Bottle, at the lowest prices, consistent with superior quality. He is now landing ex "MARY SWISS," from Oporto, 20 Hogsheads and 8 Gr. Cases VERY OLD PORTS.

W. J. T. holds the BEST OLD WHISKEY in this Market

It is widely and deservedly known, that GUINNESS'S BROWN STOUT, in large and small Bottles, pure and unadulterated, from W. J. T., as he will not receive any of the impurities of this valuable article.

Wine Vaults, Winthrop Street, Cork.

PAGE'S Medical Dispensary, 60, Grand Parade, Cork.

THE liberal patronage which this Establishment has constantly experienced from the Nobility, Gentry, and Community at large, demands the grateful acknowledgments of the Proprietor, and at the same time, an exposition of the plan on which it has been hitherto so successfully conducted. Such Establishments can only exist upon real claims to public confidence, which are founded upon the purity of Medicines, accuracy of Preparation, and Charges arranged on a scale of Moderation, adapted to the altered state of the times and Markets.

However eminent the Medical Practitioner may be, his success in the treatment of diseases depends in a great degree on the quality of the medicines prescribed. It is useless therefore, that the highest Talent may be advantageously applied, if the Articles relied on for cure are robbed of their virtue by impure adulteration. Deeply impressed with this truth the Proprietor has always endeavored, never to submit into his Establishment, any but the purest, freshest, and most effective Medicinal Substances; and the preparations are made therefrom under his own immediate inspection in the Laboratory of the Dispensary. Regulations of Charges should always be held in view, so far as it can be compatible with the inflexible rule, of never substituting an inferior or spurious article, for a genuine and efficacious one, for the mere purpose of selling cheap.

SALMON & OBY'S PATENT TRUSSES, requiring no bandage, and are found by an experience of 20 years, to afford more relief to limbs, than any other instrument now in use.

PATENT MEMBRINES OF ALL KINDS.

LAWSON & Co. Hosiery, &c. 57, Grand Parade, Cork.

HAVE received their supply of Hosiery, and within a short period expect extensive assortments of Lambs-wool and Merino HOSIERY, GLOVES, &c. for the winter Trade.

They have as usual a well assorted Stock of Umbrellas, Handkerchiefs, Scarfs, Stocks, Braces, Sewing and Knitting Cotton, Merino and Worsted. WATERPROOF COATS, AIR CUSHIONS, &c. &c.

Manchester & Scotch Warehouse, 1, Winthrop Street, Cork.

A BIRD, respectfully informs the Inhabitants of Cork and its Vicinity, that having an opportunity of frequently visiting the different Markets, he is enabled to supply the following articles on the best terms—

Prints,	De Laines,	Laces,	Damasks,
Linens,	Shawls,	Ribbons,	Diapers,
Calicoes,	Shawls,	Flower-pole,	Table Covers,
Flannels,	Handkerchiefs,	Stocks,	Telams,
Merinos,	Mullins,	Quills,	Stays,
Cravats,	Hosiery,	Consignments,	&c. &c. &c.

CASH, AND NO SECOND PRICE.

WOOD & SON, Hat Manufacturers, 6, Patrick Street, Cork.

STRONGLY recommend themselves who find a difficulty in getting a really first-class Beaver Hat that will hold its colour, to try their SUPERBEST BLACK HAT of this!!! which has for such a length of time maintained its character by the BRILLIANCY AND DURABILITY OF ITS BLACK.

Their HATS at 10s.—12s. 6s.—14s. and will be found superior in value to those usually sold at 5s above prices.

BRUSHES.

T. B. & I. VARIAN, long known, that in the Manufacture of the annexed descriptions of Brushes, all of which, are made under their own Superintendance, they maintain that Superiority of Quality which has preserved for their house the very first character during nearly half a century, to which they have added in the Finish of their TOILET Brushes an Elegance not surpassed by any imported.

Hair, Cloth, Curl, Hat, and Fish Brushes.—Loos, Sweeping, Hearth, Hair, Stove, and Carpet Brushes.—Horse, Water, Saddle, Pistol, and Buggy Brushes.—Linen Brushes, Ship's Brushes, of all kinds.—Painters, Hatters, Carriers, Paper Stainers, and all other Manufacturers' Brushes. Mill Brushes, Broom Brushes.

They have on sale a very large Stock of Door and Carriage Rugs, Mats, &c.—Coloured Morocco leathers, Chamois, Sponges, Mops, Carpet Whisks, &c. &c.

Brush and Balm Manufacture, 41, Patrick Street, Cork.

FEATHER BEDS, MATTRESSES.

THERE are no Articles in the House Furnishing Trade more open to deception than the above.

Parties wishing to have the FINEST ARTICLES can be supplied at

JOHN'S Carpet and Floor Cloth Warehouse,

As there are none made up at his Establishment but of the best Quality.

BATH BLANKETS, QUILTS AND COUNTERPANE.

St. Patrick Street, Cork.

TO THE LITERARY WORLD.

GENTLEMEN having Libraries, and being at all anxious about the improvement or durability of their Books, would do well to have one trial of the BOOK BINDING now done at the Concerns of

FURCELL & SON, Printers, Book Binders & Stationers,

58, PATRICK STREET, CORK.

None but the very best Materials are used—all the modern improvements introduced—and punctuality strictly observed.

In the PRINTING DEPARTMENT the work is as good, and the Price cheaper, than ever.

As FOREIGNERS they have great advantages to offer, having opened connections all through the Kingdom, for the sale of Works published by them.

JOHN FLETCHER,

General Upholsterer, &c. 9, Patrick Street, Cork.

IS constantly supplied with a Stock of the BEST and neatest MATERIALS both in Silk and Worsted, Damasks, Moreens, Taberets, Chaise Furniture, Linings, Fringes, &c.

Paint Spring Mattes, Venetian, and other Window Blinds.

CORNICES CARVED AND GILT in a SUPERIOR MANNER.

Best Cured Hair and Spring Mattresses made to Order, &c. &c.

MUSICAL ATTRACTION.

BOWDEN, 5, SOUTH HALL, Dublin sends to announce to the Musical Public, his return from London, where, at the Manufactories of COLLARD & COLLARD, and BRADSHAW & SONS, every thing Novel and Effective has been, he trusts, judiciously selected, viz.—GRAND SEMI-GRAND CABINET, COTTAGE, and TABLE PIANOS in Rose and other Woods; RUSSELL & ROSS's celebrated Flutes; Spanish Guitars; Superior Cornets; Violins; Double and Single Flageoles; Kent Baghs, &c. all the Popular Wood and Instrumental Works.

Pianos, &c. &c. hired by the day, week, month, or year.

THE EXTREME VALUE ALLOWED FOR INSTRUMENTS IN EXCHANGE.

Tuning and Repairing carefully attended to.

A COVERED SPRING VAN FOR THE SAFE CONVEYANCE OF INSTRUMENTS, LIGHTLY FOR RENT.

Several Second Hand Pianos, (5 Octaves,) some of which have Metallic Plates, to be disposed of Very Cheap.

British & Foreign Fancy Warehouse, 20 Patrick Street, Cork.

WRITING Desks, Work Boxes, Dressing Cases, of the best workmanship and newest patterns.—Superior Cutlery, Razors, Pen Knives, Razors, &c. manufactured of the best materials.—Ladies and Childrens Dress and Walking Shoes and Boots, English, French, and Dublin (Shiel & Scott); Manufacture.—Indian Rubber Shoes, Caps, Gloster Boots, &c.—London and Dublin (Bewley & Evans) Perfumery from the best makers.—Combs, Soaps, Brushes, Sponges, &c. &c.—Stationery in all its branches.—French Letter Paper, and Envelopes, (quite an elegant article).—Genuine Eau de Cologne, (a large Case lately imported).—German and French Accordions, and a great variety of British and Foreign Fancy Goods constantly for Sale at

ANNA OSBORNE & SON'S, 18, PATRICK STREET, CORK.

First Glass Wines and Foreign Spirits.

C. I. WELSTED, has at present in bond, at Custom House, the following Stock, selected with great care, and shipped by HOUSES of first character. WINEs.—11 Pipes French; 1 Pipe Madeira Spanish; 30 Hhds. Portugal; 64 Gr. Cases Tawny; and 70 Cases Italian & Champagne.

Cognac Brandy, Holland Geneva, Sherry, and Old Irish Whiskey. Purchasers in Bond or Duty Paid, will find this Stock well worth their attention.—C.I.W.'s Brandy are supplied with most WINEs in general use.

Bottled Liquors; Black-Wher and Demulsiere Cider; Scotch, English, and Irish Ale, in First and Quasi Refining, & for immediate use.

GUINNESS'S EXTRA Stout, now in such general use, is imported largely by C.I.W., and Bottled with the greatest care and attention, none but the extra strong being ordered. Consumers may rely on getting it at this Establishment of the very best quality, in pint and quart bottles fit for use.

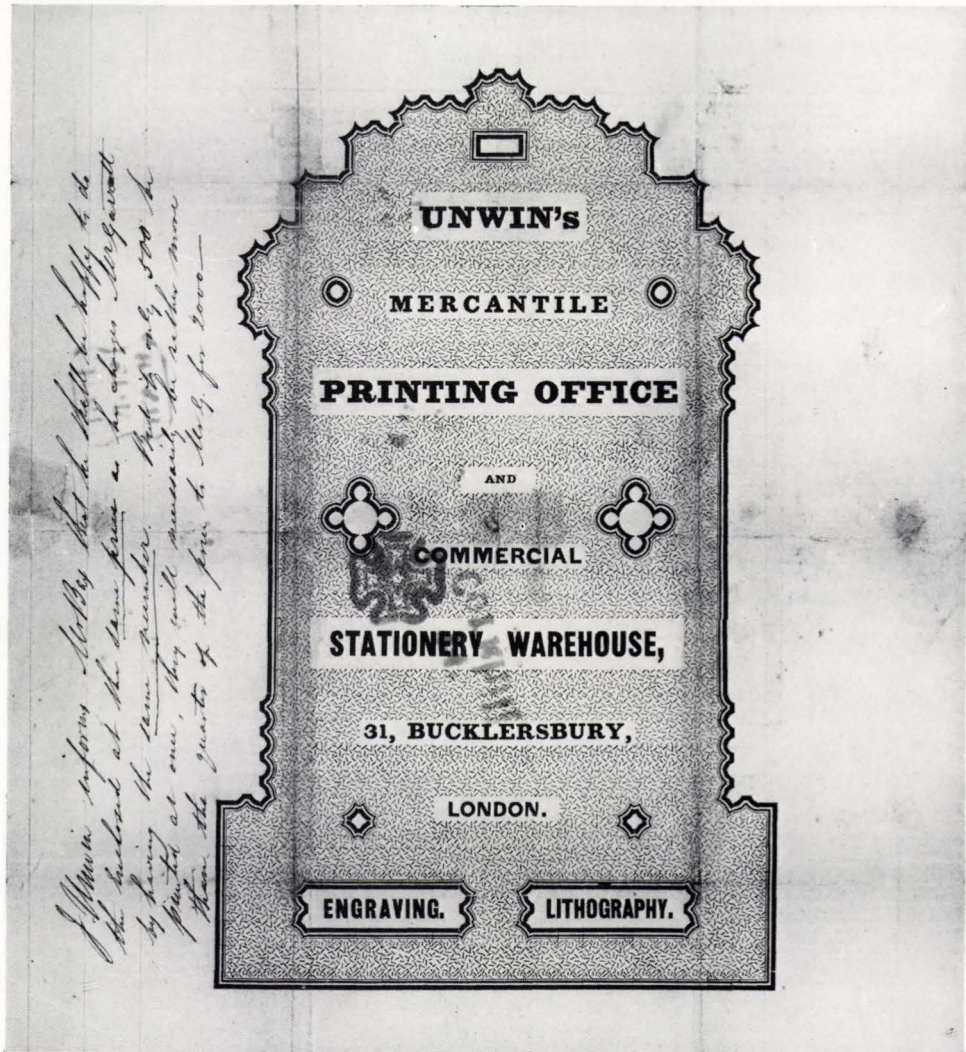
GROCERIES.—C.I.W. holds a large and well assorted Stock of Black and Green Tea, Raw and Refined Sugars, Pickles and Sauces, Wax and Spices Candles, &c.

Regiments ordered on Foreign Service, can get their SEA STOCK made up at this Establishment, expeditiously, and on pleasing terms. Old Established Wine and Grocery Store, 31, South Wall, Cork.

FURCELL & SON, PRINTERS, 58, PATRICK STREET CORK.

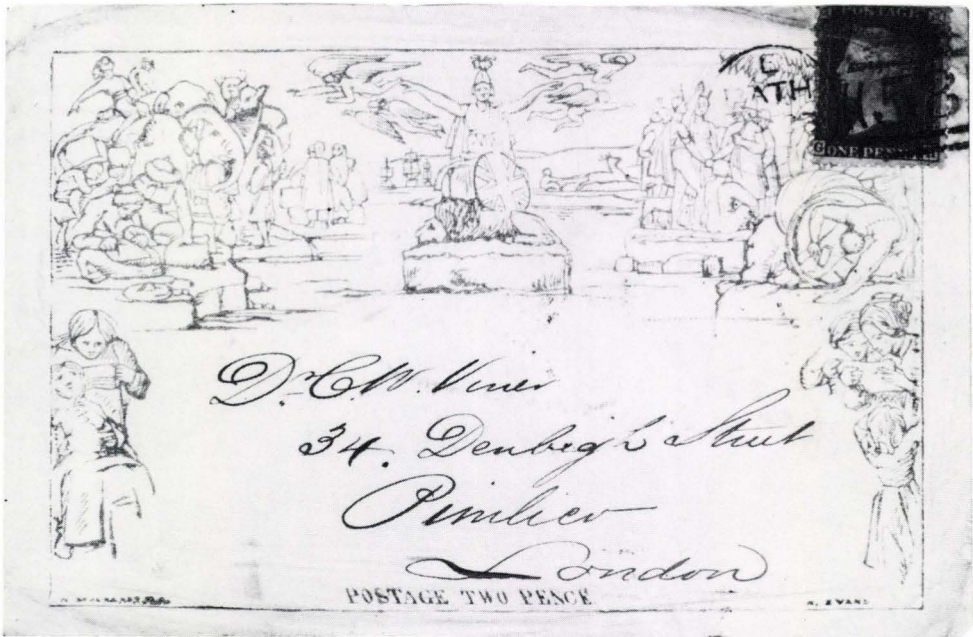
Charles Hahn collection

Fig. 298. Irish 1d Mulready multiple advertisement from Cork.



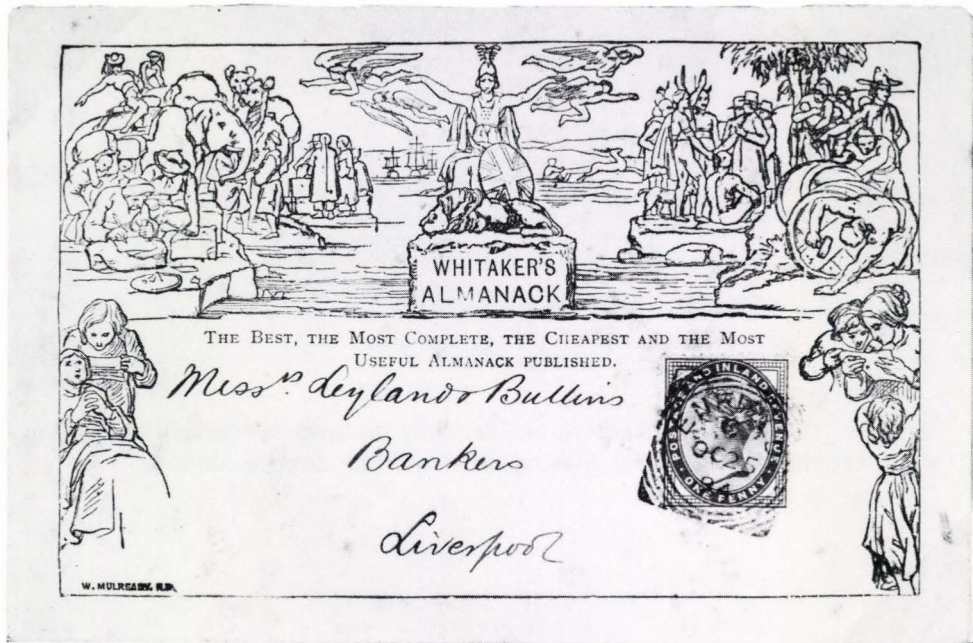
Ritchie Bodily collection

Fig. 299. Single advertisement on Mulready for Unwin's Mercantile Printing office covers most of sheet, leaving little room for correspondence.



Ritchie Bodily collection

Fig. 300. Reproduction of the Two Pence Envelope by Alfred Smith & Co. of Bath, publishers of Stamp Collectors Magazine in 1863.




Ritchie Bodily collection

Fig. 301. Whitaker's Almanack used a reproduction of the Mulready for many years. Two styles of lettering of the company's name in serif and sanserif type are known.

THE ROYAL INSURANCE COMPANY,
FOR FIRE, LIFE, AND ANNUITIES,
ROYAL INSURANCE BUILDINGS, LIVERPOOL, AND 29, LOMBARD STREET, LONDON.
CAPITAL, £2,000,000.

LIFE PREMIUMS,
WITH PROFIT.

50.....£1 11 11
40....." 3 4 10
30....." 7 18 6
20....." 4 1 7



LIFE PREMIUMS,
WITH PROFIT.

50.....£1 19 4
40....." 2 9 9
30....." 3 4 1
20....." 1 8 3

FIRE. — PREMIUMS, 1854, £128,450.

LIFE. — BONUS, 1855, 80 per Cent. on the Premiums received.

PAID-UP AND INVESTED CAPITAL UPWARDS OF £400,000.

EXAMPLES OF LIFE BONUS, 1855.

Date.	Age.	Sum Assured.	Premium.	Bonus.
1845	29	£1000	£242 18 4	£180
1845	34	1000	194 5 0	160
1846	33	2000	487 15 0	320

Bonal to 3 per Cent. per Annum on the Sum Assured.

DIVISION OF PROFITS EVERY FIVE YEARS.
Revenue of large magnitude, only equalled by two or three Offices in the Kingdom.

Obtain the Almanacs and Prospectuses from any Agent of the Company.

Charles Hahn collection

Fig. 304. The Royal Insurance Co. used the inside of envelopes for its handsome advertisement.

CAPITAL, £ 550,000.

Norwich Union Fire Insurance Office,
SURREY STREET, NORWICH.

Directors.
ALBERT BROWN, Esq., President.
LAWRENCE DE B. J. BARRY, Esq., Vice-Pres.
CHARLES ELLIOT, Esq., Chairman of the Directors of Assets.
HOWARD STURTEVANT, Esq., Treasurer.
THOMAS WILKINS, Esq.

Directors.
GEORGE DEWAR, Esq.
ROBERT JOHN BARRY BARTY, Esq.
SIR W. FORTY, Bart.
HARRIS J. FERRIS, Esq.
JOHN WELLS, Esq.
HENRY BROWN, Esq.

Executive Committee.
SAMUEL BROWN, Esq. ARNOLD TAYLOR, Esq.

This Institution has been granted by the Court of Alders, and the most respectable merchants have attended the affairs of the Company to give to the public evidence of its soundness. In every class of business it offers advantages. All descriptions of Fireworks—Buildings, Furnaces, Sheds, in Towns, and every description of Goods, Farming Stock, etc., etc., are insured on the lowest rates, and the Policy Returns prepared to the latest extent by an expert valuer, attended by a judicious, wealthy, and well-known proprietor. In these advantages may be advantageously applied to the growth of business, necessary for its expansion and systematic development and prosperity in the attainment of all claims.

The Bonus on the sum or on other values, which periodical returns are made to the parties insured. The last was 10 per cent. on the premiums during the last seven years ending March 31st 1854.

In proof of the public confidence in the principles and conduct of this Establishment, it will suffice to state that the total business of the Society now exceeds SIXTY-ONE MILLIONS.

Prospectuses, and every information as to the mode of effecting business, may be obtained either by letter or personal application at the Office, Norwich, or from any of the Agents of the Company throughout the Kingdom.

Principal Offices.

LONDON, 8, GREGORY, BRIDGE STREET, BLACKFRIARS.
DUBLIN, 1, COLLEGE GREEN.
Edinburgh, Water's Street.—Liverpool, Exchange Street.
BIRMINGHAM, NEWBY'S HILL.
BRISTOL, COEN STREET, EXCHANGE.
GLAUGOW, HIGH STREET.
C. WILKINS, President.

Charles Hahn collection

Fig. 305. The Norwich Union Fire Insurance office hid its light under an envelope.



Charles Hahn collection

Fig. 308. Even the publisher of a guide used the inside of his envelope to promote it.



Ritchie Bodily collection

Fig. 313. Advertising envelope for Poulton's Stereoscope almost appears hand drawn, but it is printed by Bemrose of Derby.

REGISTERED LABEL
TO PREVENT FRAUDULENT IMITATIONS

GEORGE BORWICK'S

PUDDINGS BREAD WITHOUT YEAST PASTRY
WITHOUT WITH AND WITH AND
EGGS EGGS BUTTER

BAKING POWDER
MADE BY GEORGE BORWICK, LONDON

BORWICK'S BAKING POWDER

Was pronounced *Pure and Perfectly Wholesome*, by the late Sir W. BURNETT, Director-General of the Medical Department of the Navy, on its introduction to the Navy.

Amongst the many Testimonials received we beg to add the following:—

Extract of a Letter from Her Majesty's Private Baker.

DEAR SIR, BUCKINGHAM PALACE, MARCH 23, 1869.
After giving your Baking Powder a fair trial, I beg to inform you that I find it a most excellent and useful invention, and I should say especially so in those parts of the country where yeast is difficult to obtain, and particularly on board ships, &c., &c. In your directions for use I should advise, &c. G. DOLL, Private Baker to Her Majesty.

DEAR SIR, HAYES EXHIBITION, AUGUST 1, 1862.
I beg to inform you that after having tried with my *confidants* the various self-raising powders for making bread and different kinds of pastry, we pronounce yours to be the best of all that has been submitted to our inspection, in the degree of 65 to 100. I am desired to say if this decision is of use, you can make it known. G. WARRINEE,
Your most obedient servant, *Representative for the English Exhibitors at the International Exhibition, Havana; Late Instructor of Cookery to the Army of Great Britain.*

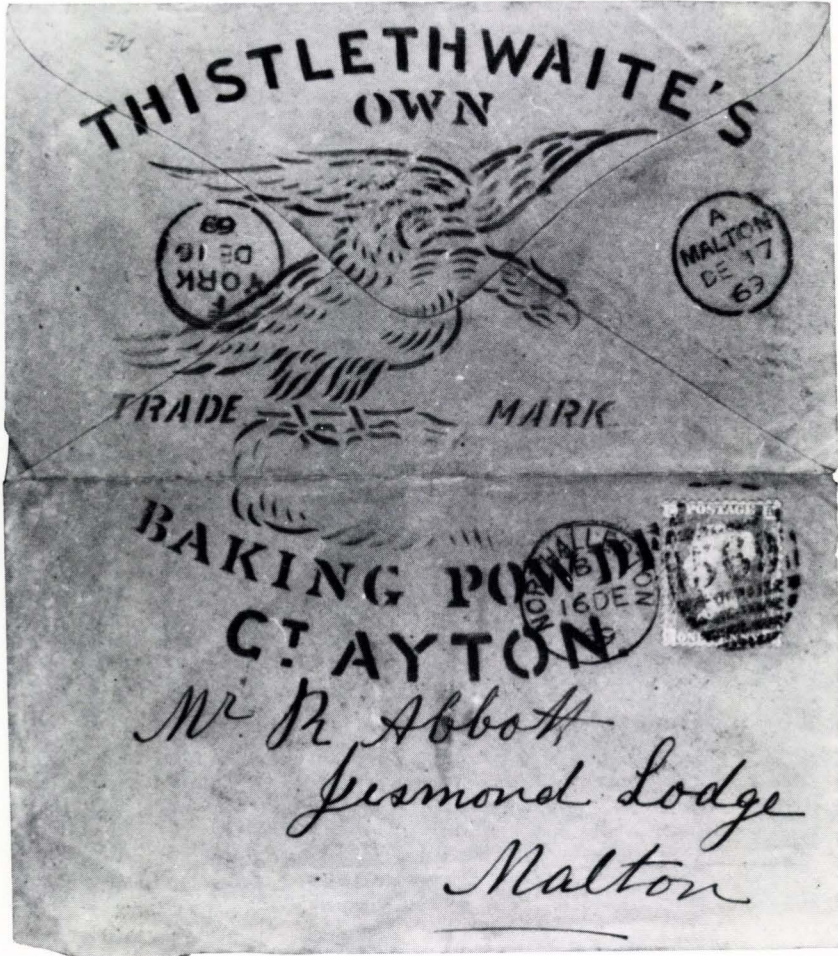
**BREAD,
PASTRY & PUDDINGS**

Are rendered Light, Digestive and Wholesome by the use of

BORWICK'S GOLD MEDAL BAKING POWDER.

Charles Hahn collection

Fig. 309. An advertisement for Borwick's Gold Medal Baking Powder is on the inside of the envelope — but see Figure 310.



Charles Hahn collection

Fig. 310. A stenciled advertisement for another baking powder is on the outside of the envelope shown in Figure 309. We wonder if the local product won.

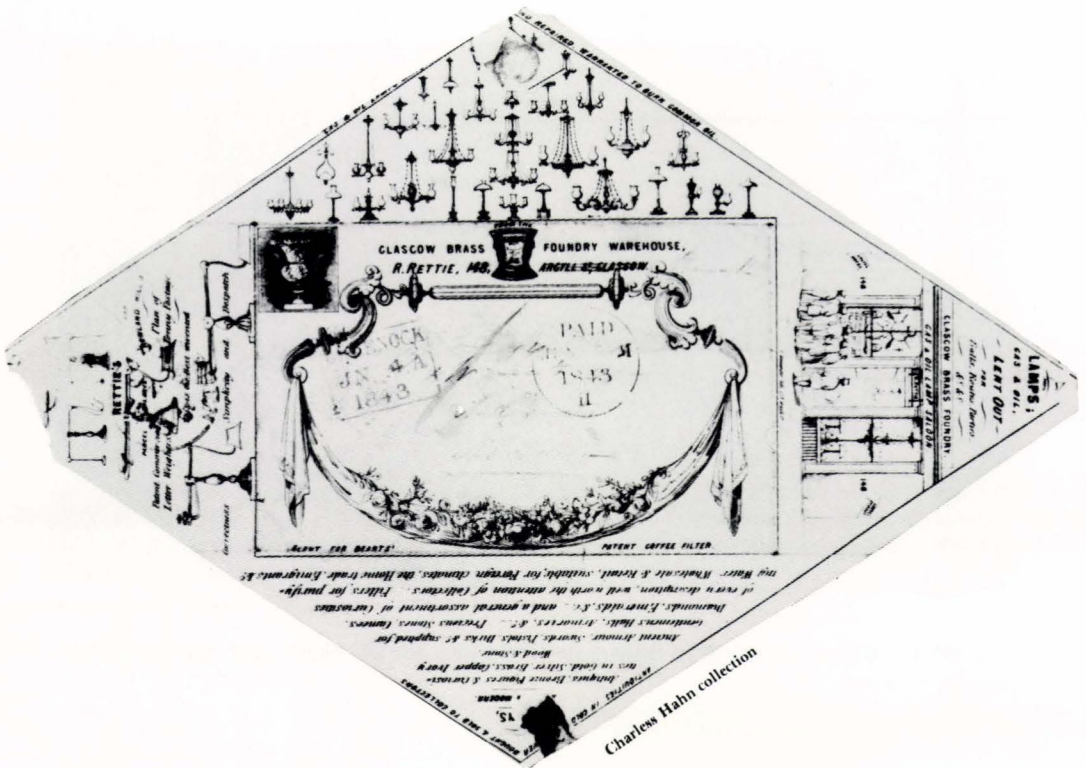


Fig. 311. Outside of possibly the most exuberant British advertising envelope of all time, and one of the earliest, that of the Glasgow Brass and Foundry Warehouse, used 4/6/43.

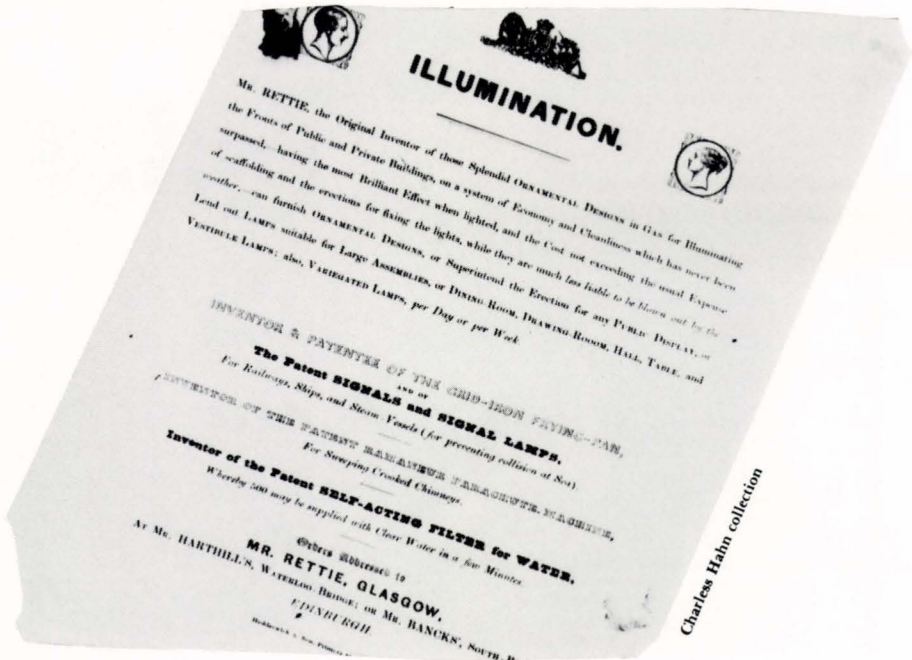
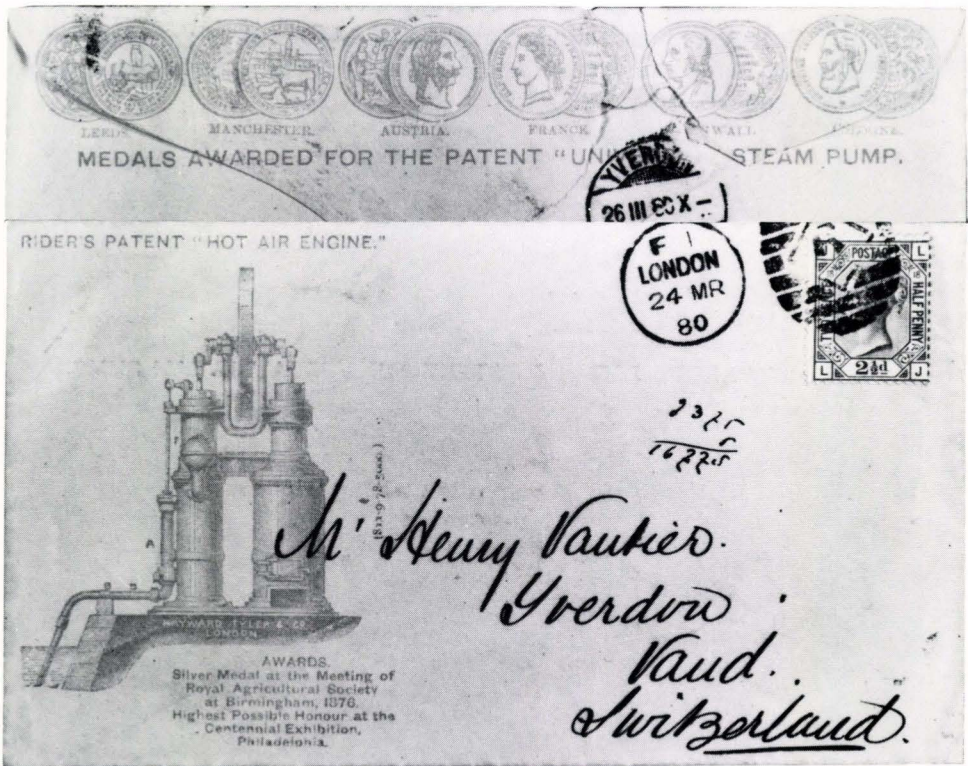


Fig. 312. Inside of envelope shown in Figure 311 has additional advertisements for patents of the owner.



Ritchie Bodily collection

Fig. 314. Colour printing in blue solicited alms for Dr. Mark and his Little Men in Manchester.



Charles Hahn collection

Fig. 319. Front and top of back of Howard Tyler & Co. envelope of 1880. They liked mauve colour, too.



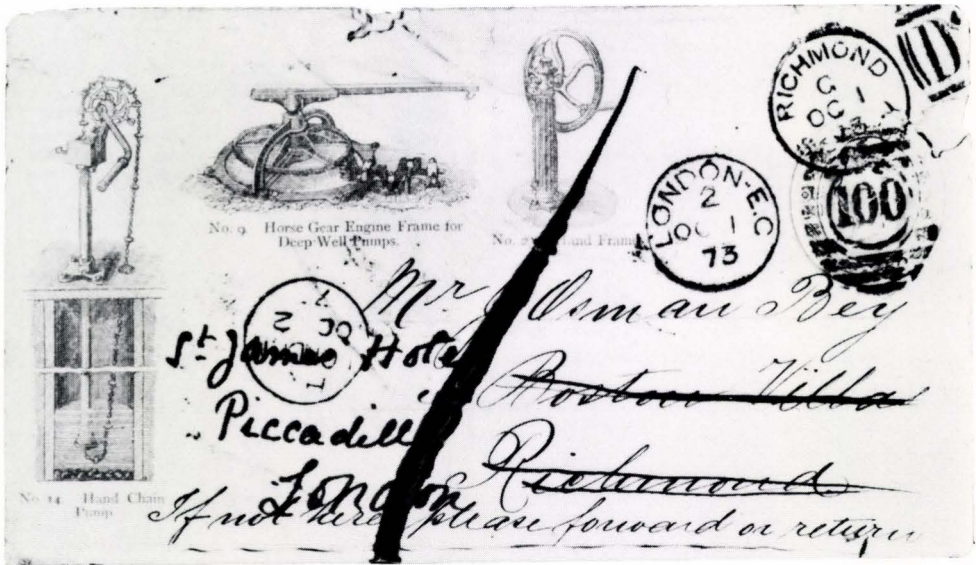
Charles Hahn collection

Fig. 315. Front of 1860 John Warner Sons envelope printed in mauve.



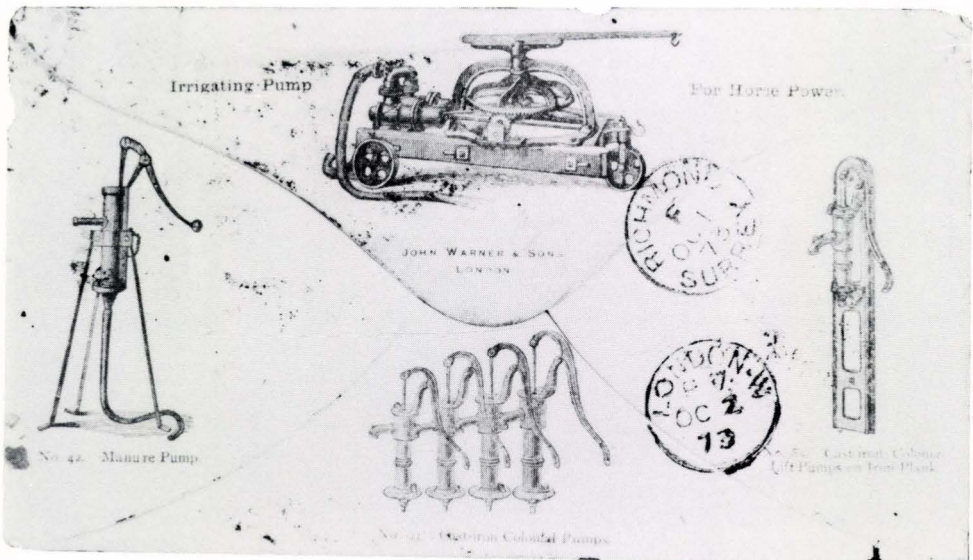
Charles Hahn collection

Fig. 316. Back of 1860 John Warner & Sons envelope.



Charles Hahn collection

Fig. 317. Front of 1873 John Warner & Sons envelope, still using mauve ink.



Charles Hahn collection

Fig. 318. Back of 1873, John Warner & Sons envelope.



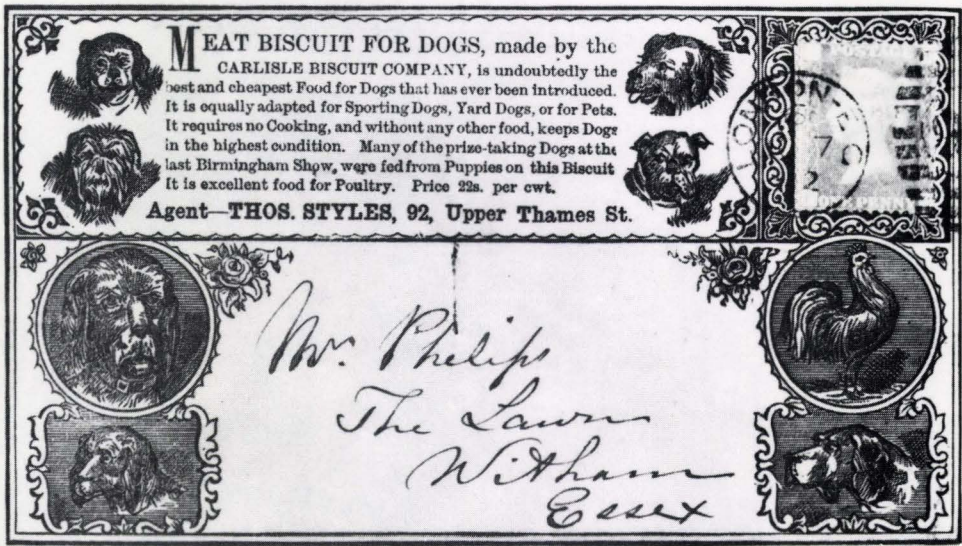
Charles Hahn collection

Fig. 320. Myer's Royal Cattle Spice advertisement cover used form Hull.



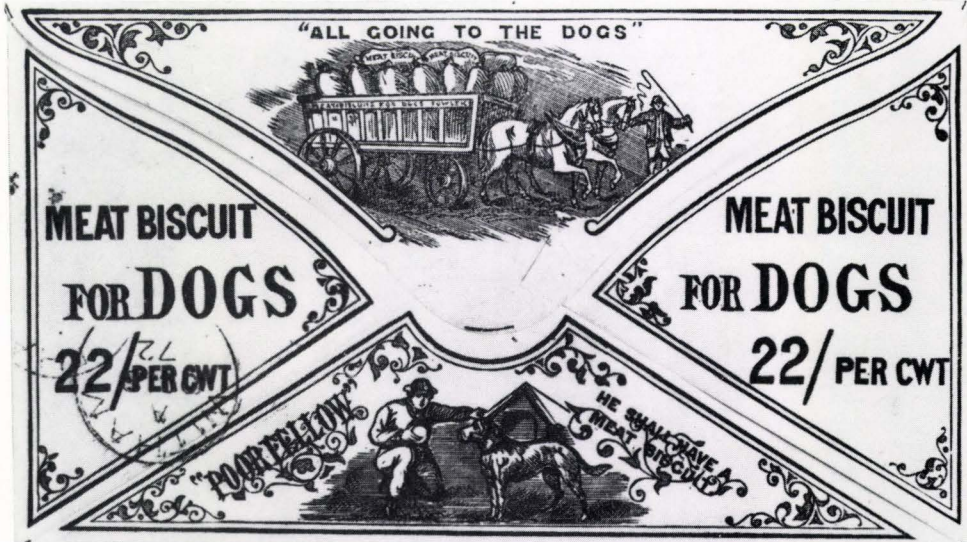
Ritchie Bodily collection

Fig. 333. Lovely envelope showing wine making comes printed both in purple and in grey.



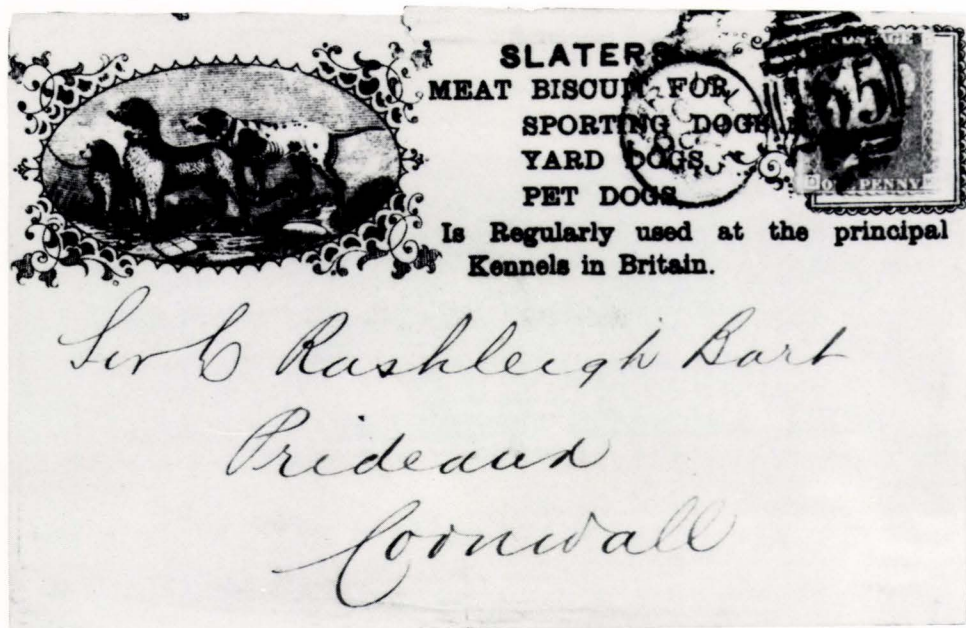
Charless Hahn collection

Fig. 321. Carlisle's Meat Biscuit for Dogs advertisement covered all of the front of this 1872 cover.



Charless Hahn collection

Fig. 322. The back of the cover shown in Figure 321 was covered with dog biscuit advertising as well.



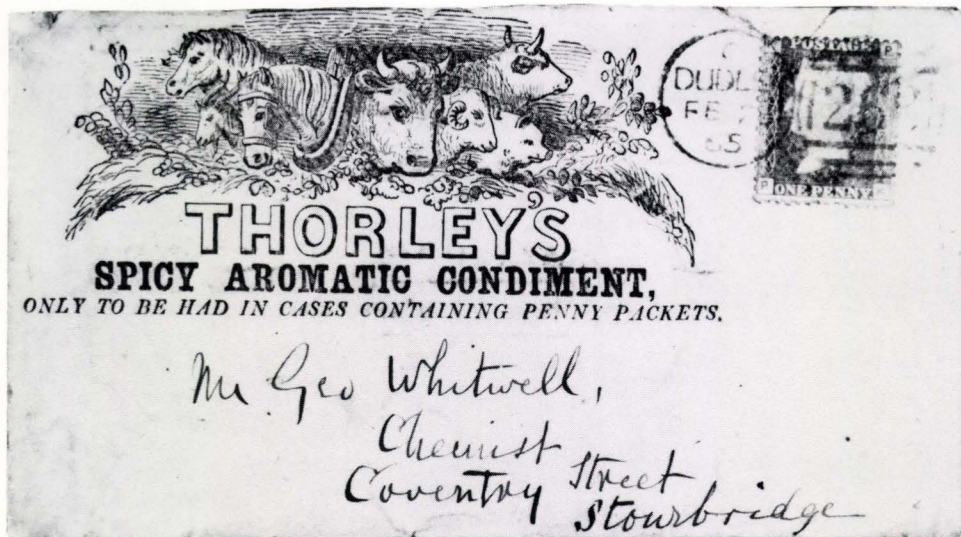
Charles Hahn collection

Fig. 323. Slaters used the front of this envelope for dog biscuit advertising.



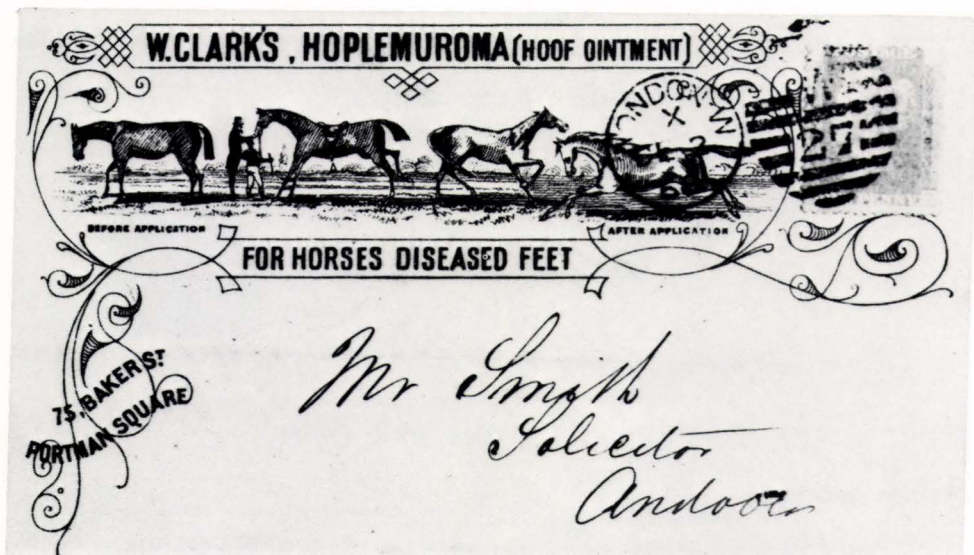
Charles Hahn collection

Fig. 324. Slaters reserved the back of the envelope pictured in Figure 323 for "Condiment for Cattle" advertisements.



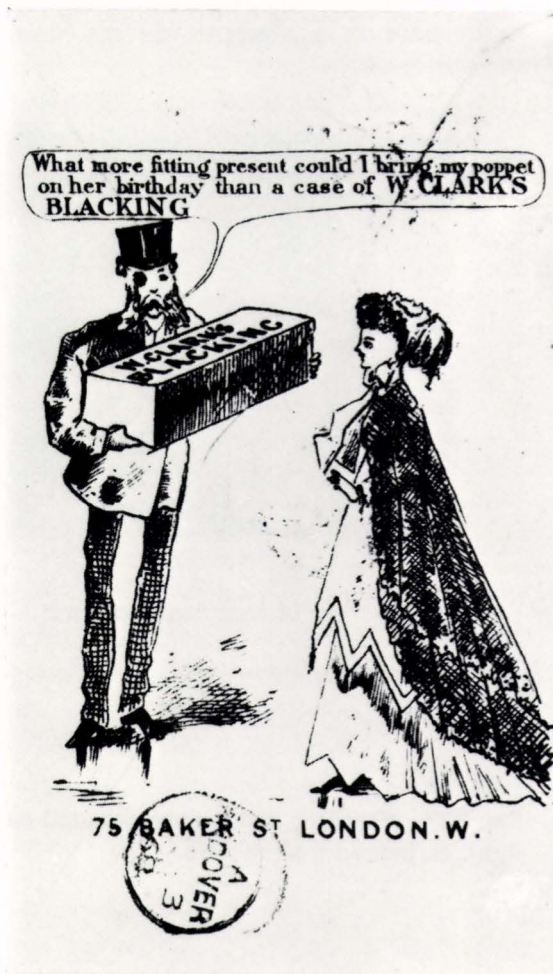
Charles Hahn collection

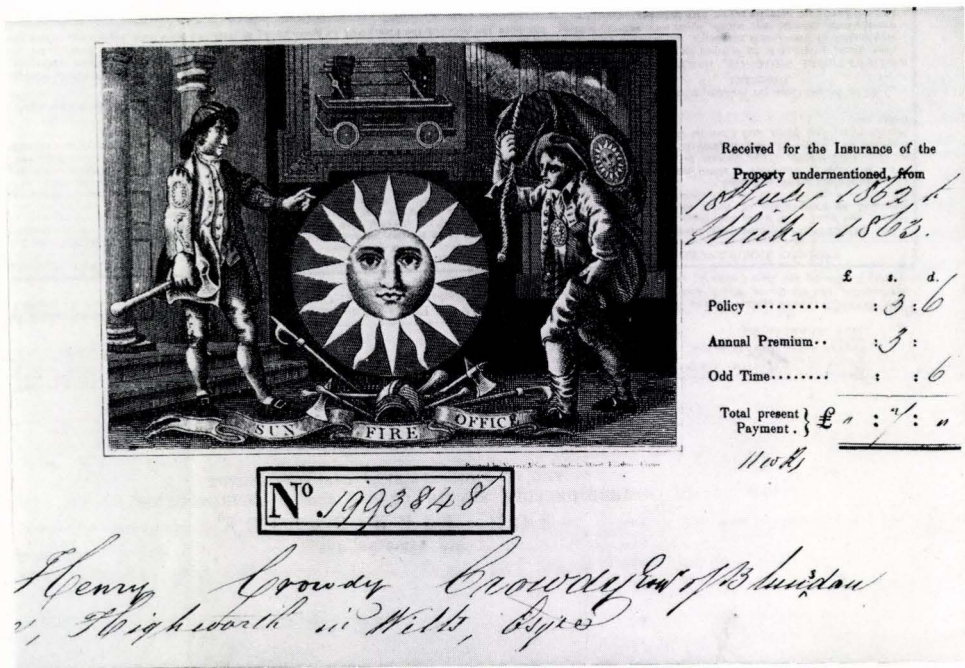
Fig. 325. Thorley's advertised "Spicy Aromatic Condiment" apparently good for beasts of all types, on both the front and back of this envelope.



Charless Hahn collection

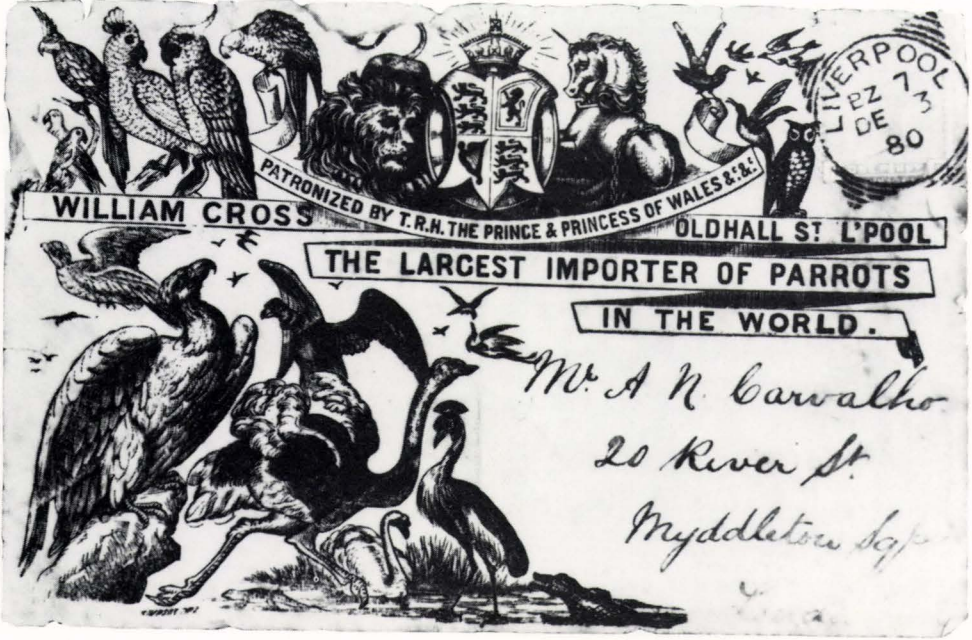
Fig. 326. Envelope advertiser W. Clark's Huplemuroma (Hoof Ointment) on the front and W. Clark's Blacking on the back. Surely their neighbor, Sherlock Holmes, could devise how these two fit together.





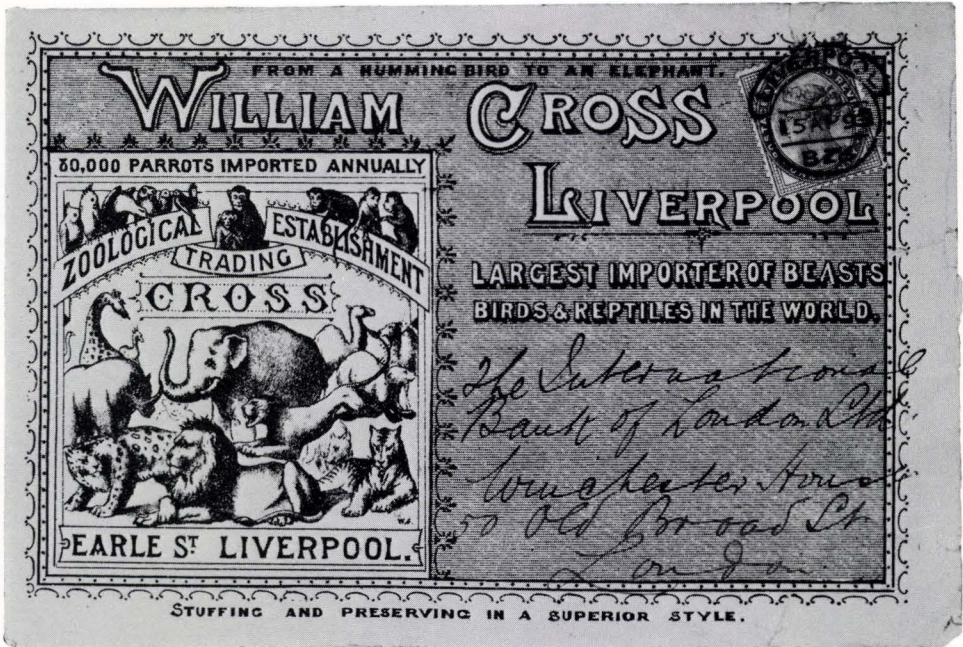
Ritchie Bodily collection

Fig. 327. Sun Fire Office envelope and enclosure used in 1867, a blaze of light, as indeed it should be.



Charles Hahn collection

Fig. 334. Front and back of William Cross — “The Largest Importer of Parrots in the World” — is a riot of illustration in 1880.



Ritchie Bodily collection

Fig. 335. By 1893 William Cross had become “The Largest Importer of Beasts, Birds & Reptiles in the World”, and his envelope had lost none of its zest.



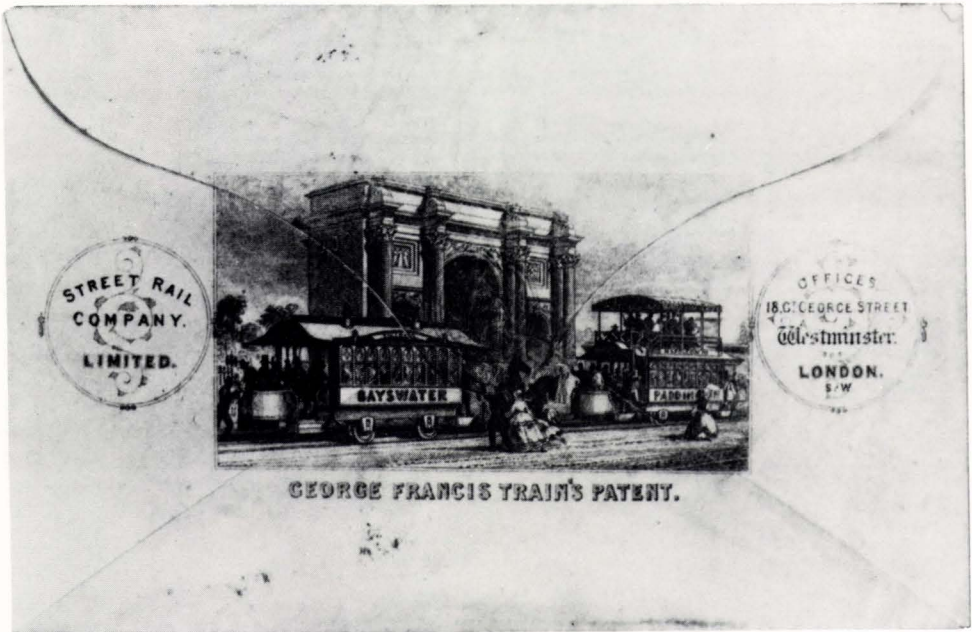
Ritchie Bodily collection

Fig. 336. Classic envelope of Benjamin Edgington, tent manufacturer showing tents over the face is much sought after.



Ritchie Bodily collection

Fig. 337. Wincarnis' Tonic overall Illustrated envelope might almost cause the mental worry the tonic was reputed to cure.



Charles Hahn collection

Fig. 338. Printed on the back of a Penny Embossed Envelope in gold this advertisement for George Francis Train's Tramway is elegant. Unfortunately, so was his tram which was built, it turned out, in the wrong part of London. Trams were to carry the masses, not the upper classes.

PRESENT STYLE IN FELT HATS



FIRE! FIRE!! FIRE!!!

In consequence of the late disastrous FIRE in BREAD STREET,
Messrs. W. & F. TOWNEND, Hat Manufacturers,
of No. 2, BREAD STREET, are now carrying on Business
at TEMPORARY PREMISES, at
No. 42, GUTTER LANE, CHEAPSIDE,
during the Re-building of their Warehouse in BREAD ST.

A large and entirely New Stock of
HATS, UMBRELLAS, & HAT CASES.

The Patent "**BISMARCK**" Flexible Silk Hat.
N.B.—This Hat has the same appearance as an ordinary
"High Hat," but instead of fitting hard to the head, it is pliable,
and can be worn with the same ease as a soft Felt Hat.

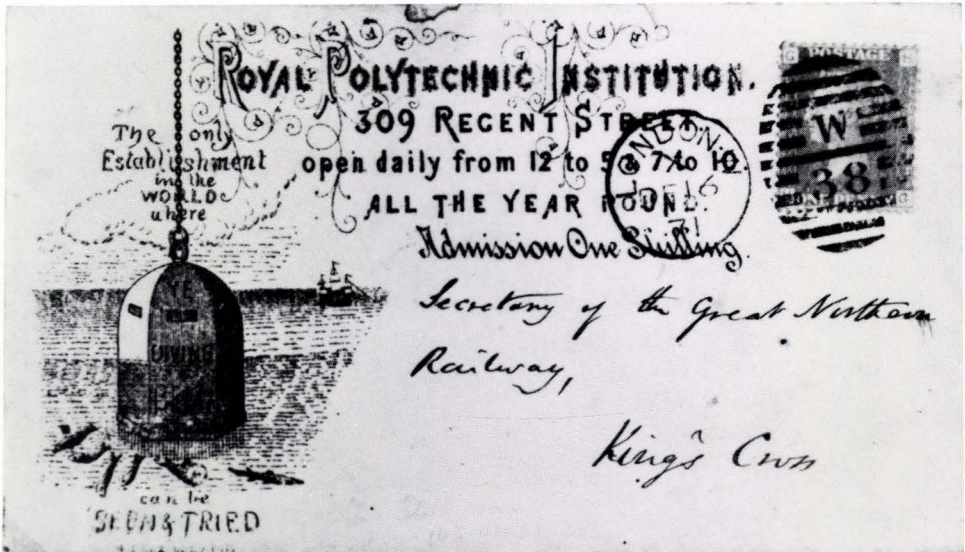
The Patent "**ZEPHYR**" Felt Hat.
N.B.—This is the lightest Felt Hat ever manufactured, and is
specially suitable for wear in the Country and at the Seaside.

The Patent "**HERCULES**" Twill Silk Umbrella.
N.B.—This Umbrella is guaranteed not to split for at least
Twelve Months.

Hoping for the favour of your Orders.

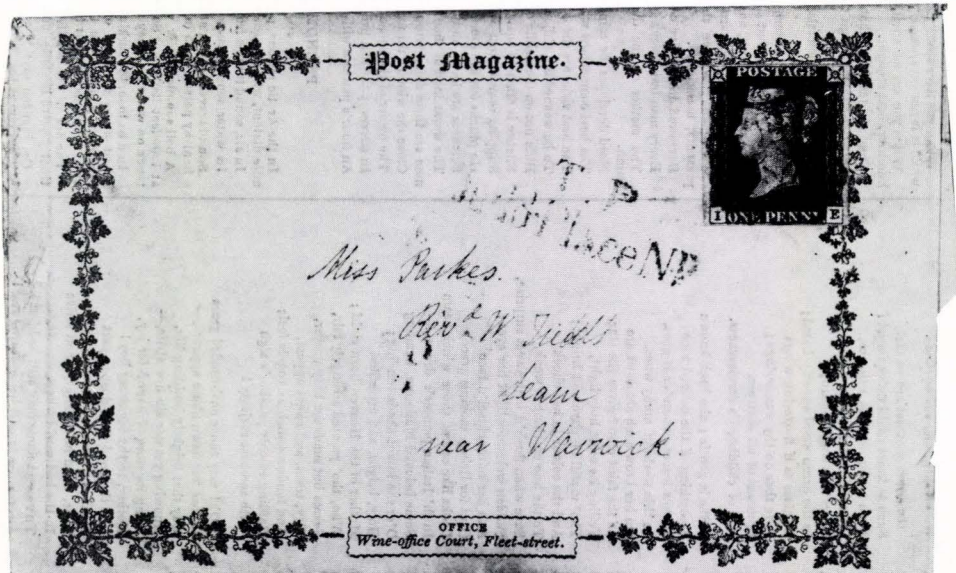
Charles Hahn collection

Fig. 339. Who could resist this fire sale postal card advertisement for felt hats?



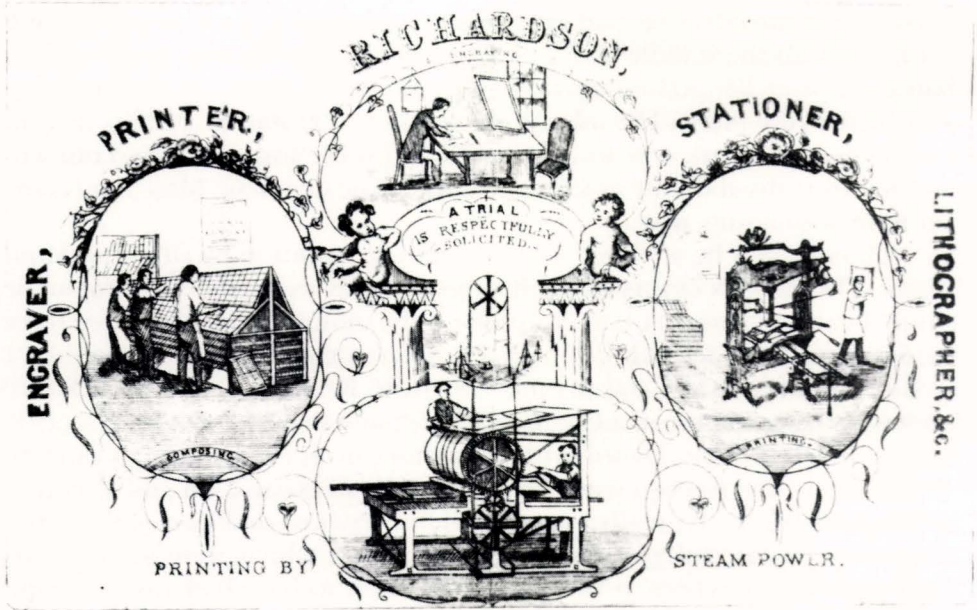
Charles Hahn collection

Fig. 341. Perhaps the Royal Polytechnic Institution envelope might better be placed under "Theatrical", but it is spectacular no matter how one classifies it.



Ritchie Bodily collection

Fig. 343. Example of Post Magazine used with Penny Black in February 1841 was sold with reading matter, advertisements, space for letter to be written and with Penny Black affixed, all for 1½d.



Ritchie Bodily collection

Fig. 342. Front and back of Richardson's envelope advertises harmoniums, pianos, stereoscopes, engraving printing, as well as the fact that he is a stationer and lithographer.

Chapter 25

The Pictorial Envelopes of Show Business

Albert Smith (1816-60)

One of the most colourful showmen of the Victorian era, Albert Smith, made a journey in 1849 to the Near East which resulted in the publication of a book *A Month at Constantinople*, which gave him the idea for "A Literary, Pictorial and Musical Entertainment" entitled "The Overland Mail". The first performance was at Willis' Rooms in London's Covent Garden on 28 May 1850, and consisted of a lecture on the part of his journey which lay between Suez and Boulogne along the route of the homeward bound mails from India and China. William Beverley, the leading scenic artist of the day, was engaged to paint views in the form of a diorama which gave them a realistic three-dimensional appearance. Smith interspersed his narrative of the adventures of the journey with humorous sketches, impersonations and comic songs, all relating to the idiosyncrasies of the natives and travellers he had encountered. He was a born raconteur and could enthral the middle class audiences of the day. By the end of 1850 he had given over 100 performances of "The Overland Mail" both in London and in the provinces. The advent of the Great Exhibition of 1851 held in London's Hyde Park was to overshadow all other forms of entertainment and Smith realised that it was time to close "The Overland Mail" and come up with something new.

Thus in 1851 he achieved a long standing ambition by climbing Mont Blanc. The dangers of this ascent had been greatly exaggerated owing to the single fatal accident that had occurred on the mountain in 1820 when three guides were swept to their death by a sudden avalanche. Smith organized a well-provisioned party comprising the artist Beverley, and three Oxford undergraduates he met in a Chamonix hotel, and they set forth with some 16 guides and 18 porters loaded with everything from champagne to candles. The summit was reached with Smith in a state of exhaustion and although the dangers had been greatly exaggerated his nervous condition enabled him to provide wonderfully sensational descriptions which were to thrill his audiences, few of whom at this time were likely to have had any first hand knowledge of the conditions he described.

The first performance of the "Ascent of Mont Blanc" was given at the Egyptian Hall on Piccadilly on 15 March 1852 and played to packed houses. On 10 January 1856 Smith had told the story of his ascent for the twelve-hundredth time. By the autumn of 1856 however, so many people had emulated him, that the *Times* was to publish a stinging article deriding the whole business.

Having received a description of yet another ascent—this time very candidly describing the climb which was compared to “some 7 or 8 hours of stiffish walking the first day, a 9 hours halt, some 10 hours climbing on the second day and a scamper homewards downhill, rarely attended by difficulties of any kind, Smith thought he would have to abandon his coming season at the Egyptian Hall, but nothing abashed, he changed his tactics by omitting the descriptions of the hardships and burlesquing the whole affair by stories and comic songs, jokes and anecdotes and kept the show going until November 1857

Smith lived for some years in rooms at 12 Percy Street, Tottenham Court Road and it was from the post office in this road that the two covers we are able to illustrate in Fig. 344-348C were posted. Both are addressed in Smith’s handwriting and both were prepaid and bear the green straight line Tottenham Court Road 1d Paid handstamp. Neither bear printer’s imprint or other clues to their origin. The Mont Blanc envelope is printed overall in blue with a scene from one of the diorama paintings. It is also a fine example of Xmas delivery, being posted on Dec. 25th and bearing arrival mark of Dec 26th. The authors believe that another type of envelope exists but do not have an example for illustration. Vignette notepaper of the “Overland Mail” design was also used by Smith and the writers hope that some of their readers will be able to report further material connected with this fascinating character.

The authors have been greatly indebted to a fine book by Raymond Fitzsimons published in London by Geoffrey Bles in 1967 entitled *The Baron of Piccadilly*. This is the definitive work on Smith’s career and whilst not mentioning his stationery, provided a delightful account of this high spirited showman whose 2000 performances are estimated to have earned him £30,000.

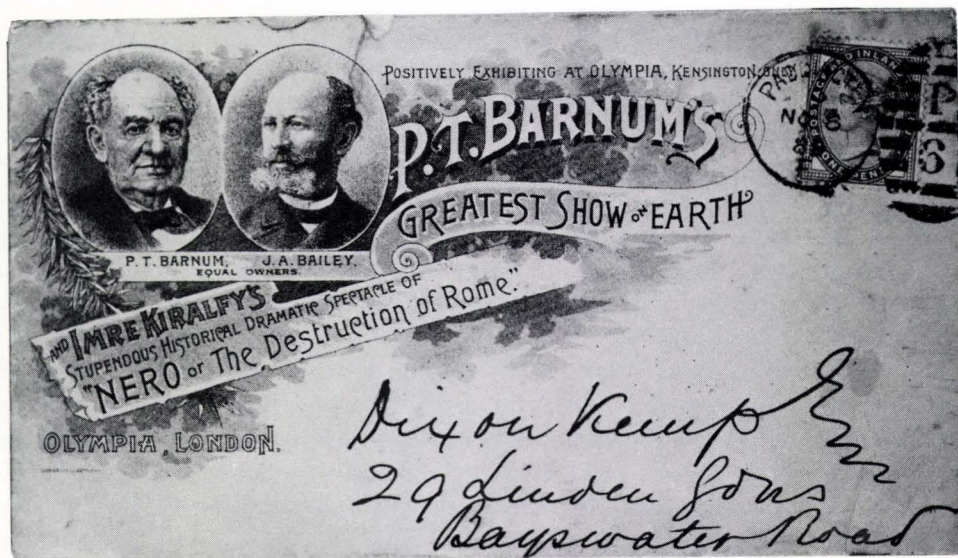


Ritchie Bodily collection

Fig. 344. Albert Smith’s Overland Mail envelope posted from Tottenham Court Road in 1850. Notepaper of the same design was used by Smith.

Circusses—Barnum and Bailey

The name of Phineas T. Barnum will need no introduction to American readers. An envelope with vignette portraits of P. T. Barnum and J. T. Bailey was issued for the first performance at Olympia, London of "Barnum's Greatest Show on Earth" which featured the Hungarian, Imre Kiralfy's "Historical Dramatic Spectacle of Nero or the Destruction of Rome" (Fig. 346). The show opened on 11 November 1889 and ran until February 1890. Even more attractive envelopes, some printed in gold were issued by Barnum and Bailey for their circus in America but these are outside the scope of this work.



Ritchie Bodily collection

Fig. 346. Barnum and Bailey featured on British envelope advertising their London production in 1890-91.

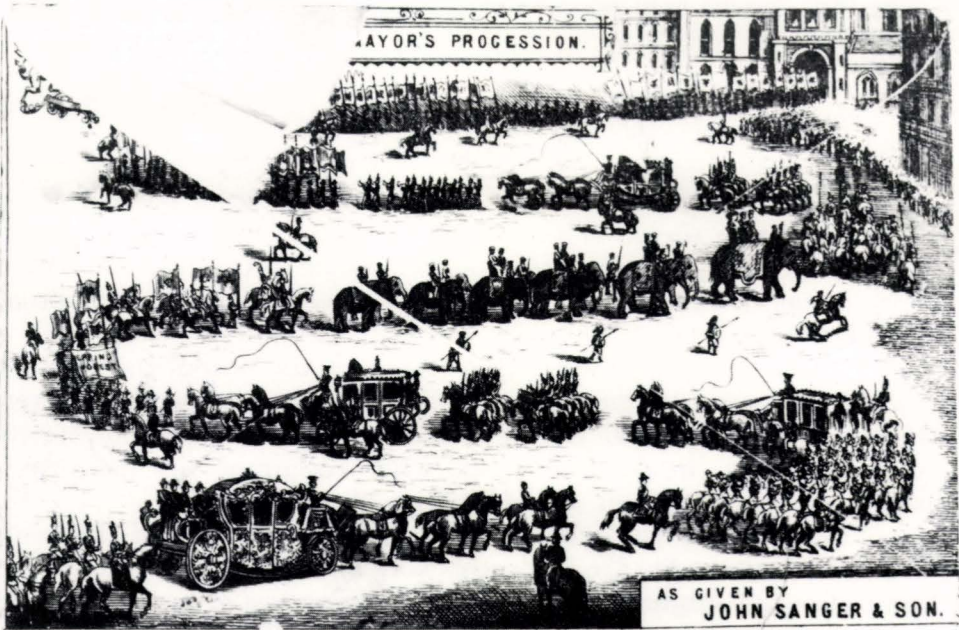
Sanger's Circus

John Sanger (1816-69) was the founder of Sanger's Circus together with his brother George, and carried on a very successful business. Towards the end of his life he became known as "Lord" John and indeed christened one of his two sons, who succeeded him in his business, as George Lord Sanger. The envelope shown in Fig. 347C probably contained tickets and was delivered by hand. Three other even finer and more elaborate envelopes issued by this circus between 1885 and 1892 were in the Knox collection. One, from the Hahn collection, of the Lord Mayor's procession, is pictured in Fig. 348 which is printed in green on the front and mauve on the back.

Dwarfs

Chas. W. & Eliza Nestel known as Commodore Foote and Fairy Queen, the "American Miniature Specialty Artists" are depicted on an 1886 envelope sent from London (Fig. 349). Even more splendid envelopes exist for

“General” Tom Thumb and his wife and daughter who are depicted thereon together with two others, Commodore Nutt and Minnie Warren.



Charles Hahn collection

Fig. 348. Sanger's envelope in 1896 features Hippodrome on front all over design in green, and Lord Mayor's Procession in mauve on back, covering it.



Ritchie Bodily collection

Fig. 349. Dwarfs from Indiana performing in London are featured on this envelope.

Showmen

1895 “The ‘Charles W’ Poole’s Realizations of Nature’s Wonders”—a magnificent large size envelope printed by chromo litho process in three colours (Fig. 350C). This was sent from Ilfracombe to Torquay—the writers hope that one of their readers can supply some background information on Chas. Poole.

“Professor” Anderson—the “Great Wizard of the North,” conjuror and magician—a splendid envelope of 1855—“has performed before every Monarch in Europe and one fourth of their subjects, before 360,000 American citizens in the new world, who proclaimed him the greatest magician of either ancient or modern times”.

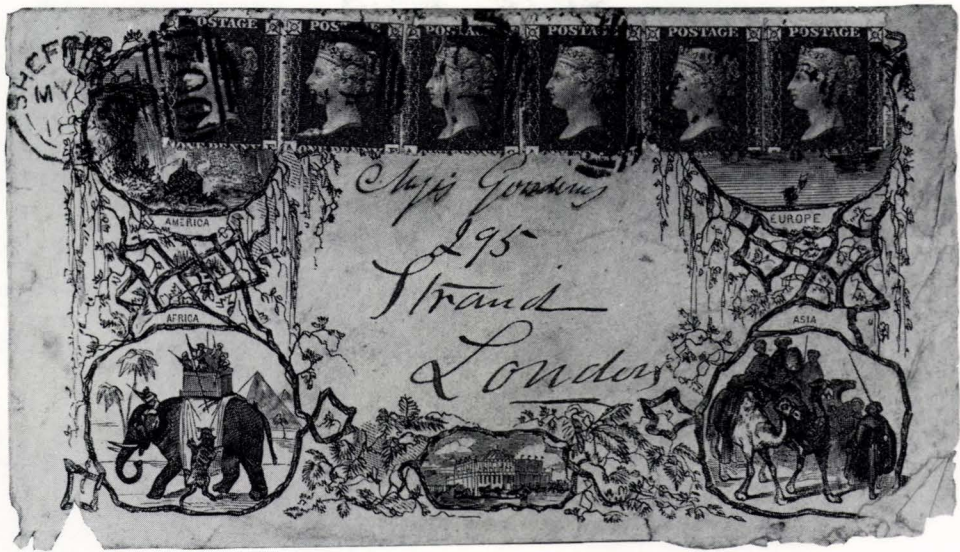
“Professor” Anderson whose portrait appears on the back of a fine early envelope, shown in Fig.351, evidently “borrowed” the title “Wizard of the North” from its originator, Sir Walter Scott who was so named from his romances.

King o’ Scots

“King o’ Scots”, a play by Andrew Halliday, was staged 22 Sept 1866, at Drury Lane Theatre, London, and an envelope featuring two gentlemen

fencing with a lady at the right, rear, with the play's title centre, was published (Fig. 352) possibly as promotion. They are attractive all-over designs and very uncommon.

The Victoria Theatre in London had an envelope which was used in 1868 which reads "See the Scamps Of London, Great Sensation Drama, Thrilling Scenes in the Streets, on the Thames, and Railway", and has a picture of the Scamps (Fig. 353).



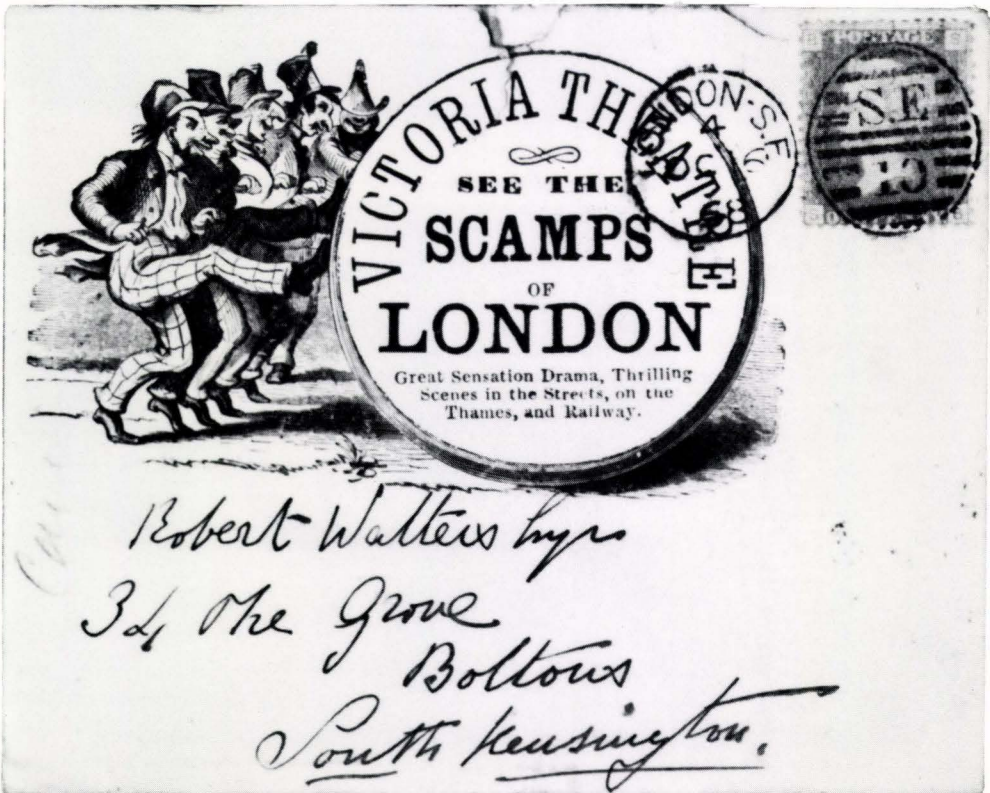
Ritchie Bodily collection

Fig. 351. "Professor" Anderson, the "Great Wizard of the North", conjuror and magician, utilized both front and back of his envelope for self-promotion.



Charles Hahn collection

Fig. 352. The play "King o' Scots" had a splendid promotional envelope with duelling courtiers.



Charles Hahn collection

Fig. 353. "The Scamps" at the Victoria Theatre are featured on this illustrated envelope.

Music Publisher

The music publishers E. Ascherberg & Co., 46 Berners St., London, had an illustrated envelope in 1893 printed in lavender which featured Cavalleria Rusticana and L'Amico Fritz, a picture of Pietro Mascagni on the upper left and New Romances by P. Mascagni down the lower left side. Several other operas were featured on the back in various type faces, also in purple. The front is pictured on an underpaid envelope to Chicago in Fig. 354.

"A Horse, a horse, my Kingdom for a horse," a hand drawn comic envelope of 1876 sent from Liverpool to Matlock, no doubt inspired by the performance of Shakespeare's Richard III which opened at London's Drury Lane Theatre on 23 September 1876 and ran for 12 months. (Fig. 355)

1874, a fine hand drawn envelope (Fig. 356) to Frank Barsby at the Adelphi Theatre, London (known for a short time as Theatre Royal, Adelphi).

A considerable correspondence exists addressed to Robert Horsfall of Torquay around 1867-9 and as many of these superbly drawn figures would appear to have some connection with the stage, (Fig. 357-358), they are included in this section.

The Othello envelope (Fig. 359C), hand coloured, is from the Mademoiselle Sponza series of envelopes—the writers would be happy to hear from readers possessing other envelopes from this interesting series with a view to research.



Charles Hahn collection

Fig. 354. Music Publisher E. Ascherberg & Co. pictures that hot tunesmith of the time, Pietro Mascagni, and a few of his numbers in the "top 40" in purple on the face of this envelope, other opera, on the reverse.



Ritchie Bodily collection

Fig. 355. Hand drawn quote from "Richard III" which was playing at the Drury Lane Theatre was obviously inspired by the play.



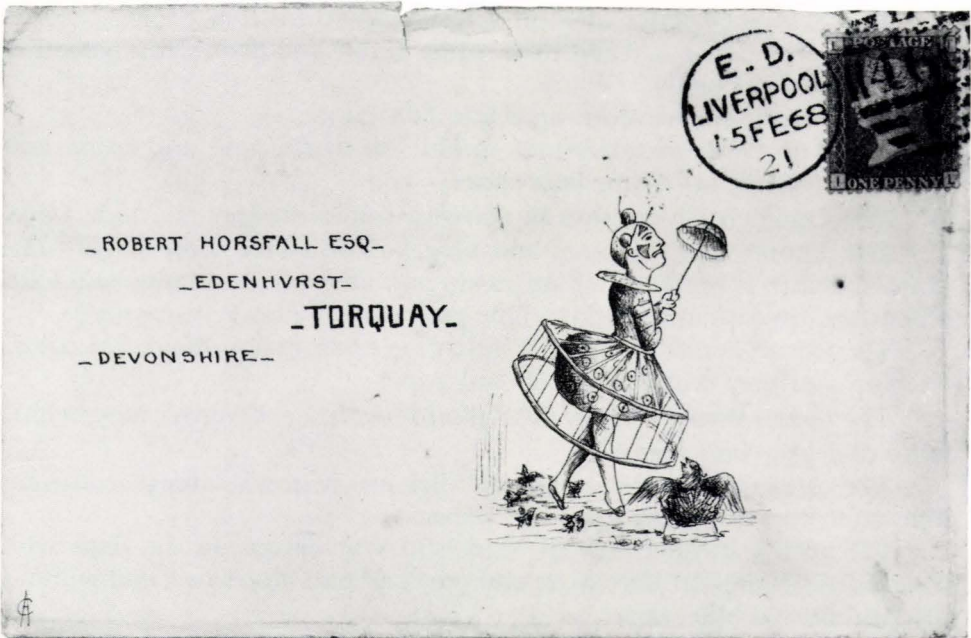
Ritchie Bodily collection

Fig. 356. This hand drawn envelope was addressed to Frank Barsby at the Theatre Royal, Adelphi, Strand.



Ritchie Bodily collection

Fig. 357. Magnificent drawing on hand done envelope to Robert Horsfall.



Ritchie Bodily collection

Fig. 358. A clown drawing on an envelope to Robert Horsfall.

Chapter 26

Deraedemaekers Forgeries and Reprints

While it is impossible to go into all of the forgeries and reprints of the Caricatures and Propaganda envelopes, it is important to mention one series of envelopes which were published by the stamp dealer Moens of Brussels from stones, according to Evans, which were originally used to illustrate his paper *Le Timbre Poste* and executed except for one, by a lithographer whose name was F. Deraedemaeker. The name is important because Deraedemaeker signed all of his works somewhere in the design. Therefore, unless the signature is artificially removed, which also usually entails part of the paper and creating a thin spot, the envelope itself tells that it is a Deraedemaeker.

The one exception to this is the Southgate envelope no. 4 which reads "G. M. Lith" instead of E. T. Lith and does not have the name Deraedemaeker.

Those envelopes which are available in the so-called Deraedemaekers are:

The Southgate series of 6 on yellow and cream laid paper.

Fores Numbers 1, 4, 8 and 10 on white laid, 8 and 10 on white wove and 4 on yellow laid paper.

The Menzie's Caricature on white laid paper.

The Anti-Graham caricatures in blue on white wove and cream laid and in black ink on cream laid paper.

The Onwhyn Civilization in America comes on grey and blue wove.

The Maine Law, on grey and blue laid and blue wove paper. The "Intemperance is the Bane...", on cream and blue wove and grey laid with Valentines inscriptions; and on blue-grey wove without inscriptions.

The Ocean Penny Postage in Valentine's first design (State 5A) comes on blue and grey wove and grey laid paper.

The Ocean Penny Postage "The World Awaits...", design comes on blue wove and grey laid paper.

The Ocean Penny Postage Myers "Britain! Bestow..." design comes on blue and grey wove and grey laid paper.

Valentine's Brotherhood of Man Anti-War design on the flaps with inscriptions comes on blue wove and grey laid and blue wove; and without inscriptions on blue wove.

Valentine's Anti-War "Nations Shall Not..." on blue and grey wove and grey laid.

Valentine's Universal Brotherhood "Arbitration" comes on blue wove and grey laid paper. Valentine's "Industry of All Nations" comes on grey wove.

Valentine's "God Hath Made of One Blood All Nations..." comes on blue wove paper.

Other papers may exist. Some authorities claim that there are both blue and azure shades of wove paper.

Though the Deraedemaekers started out to be "throw away" items, they have now grown to be collectibles in their own right and are selling at quite respectable figures especially when used from Belgium where the Moens firm used them in its trade.

There are later reprints of the Caricatures and Propaganda envelopes and since it is no crime to reproduce these, they are even made today.

As far as the Mulready envelope is concerned, these have been reproduced since 1853 and it is interesting to note that the British Post Office allowed exact reproductions of these even reading "Postage One Penny" while the Mulready envelope itself was still valid for postage. They have also been reproduced all over the world. As a separate book could be written on this subject alone so the authors feel that there is not space to go into the subject here.



Harold M. Stral collection

Fig. 359. A Deraedemaeker reprint used from the Moens establishment in Belgium addressed to the first and undoubtedly greatest student and writer on Mulreadies and their caricatures, Major Evans.

Chapter 27

Comparative Rarity and Value

Caricatures and Pictorial Envelopes of The 1840's

The details given elsewhere in this book of the recorded examples of many of the envelopes enable the reader to gain some idea of comparative rarity. Market value depends very much on condition—unused cannot be expected to be immaculate but should be reasonably free from any major defects. Used examples if stamped must have adhesives that clearly belong and are not replacements for damaged or missing stamps—those without stamps should bear clear evidence of postal usage, rate markings in manuscript, or “paid” handstamps or other markings denoting prepayment in cash. “Fronts” will fetch very much less than complete entires, but such is the interest in all this material that there is a ready market in auction for every quality with demand far outstripping available supplies.

In the experience of the writers used examples of Fores's National Series in fine condition are extremely hard to come by. Of the 40 used examples in our listings 4 have the original adhesives removed and 7 are “fronts” only. Even the Robson Lowe sale of Dec 1979 contained only 5 used Fores's, 2 of which had had stamps removed and the Yates collection which had the largest selection ever offered at one time had 5 examples with stamps removed/replaced and 4 that were fronts only out of 14 used examples. The unusual number of fronts only may be accounted for by the attractive appearance of the Hunting, Dancing, Shooting, Coaching and Courting envelopes making them prime candidates for cutting down and sticking in Victorian scrap albums from whence some have been rescued, often having been hand coloured. In the Yates sale of 1949 a fine hand coloured Hunting envelope used from Jersey to Guernsey could have been obtained for £15 against its estimate of £20! Today four figures in pounds is likely to be the norm for such a cover.

Spooners do not appear to have suffered by cutting in the same way as Fores's. A complete set in fine used condition would be extremely rare nevertheless. The Yates collection contained such delights as a used No. 3 addressed to a Naval officer on H.M.S. *Magicienne* “at Malta or elsewhere”! The rarest item in used condition would appear to be No. 13 of which the sole example the writers have been able to record is that illustrated elsewhere in this book hand coloured and used in 1888.

Southgate caricatures, as can be seen from our listing, are far more numerous than Spooners; nevertheless a complete set in used condition would be very difficult to accumulate today.

Ackermann envelopes unused are rare and in used condition exceedingly rare. Until recently the only known used example of No. 2 was that in the Knox collection from the well known Dennis correspondence to Baltinglass with prepaid manuscript "1" without postal markings. This year however a used example with postal markings came to light which we are able to illustrate in this book.

Thomas White's large advertisement size is fairly commonly found unused, both plain and coloured but used examples are very rare. The Knox sale of 1979 contained one and a unique used example of the "Evils of Monopoly" envelope.

Humes—to the best of the writers' knowledge, no collector has ever succeeded in making a complete collection of these delightful envelopes. The highest price so far realised for a used Hume was £3500 at Robson Lowe's sale of 16 July 1985 for a beautiful example of No. 3.

Abolition of Sunday Labour—Postage Envelope No. 1—one of the two known used examples of this rare envelope which is illustrated elsewhere in this book was in the Yates collection and affords a view of changing times and tastes. In 1949 in the Yates sale it made just £18 (lot 341). It was bought at that time by a thematic collector of birds for the sake of the goose appearing in the right hand corner. Thirty years later it reappeared at auction at Phillips in London where one of the writers considered himself lucky to have acquired it for £1200.

Punch's Anti-Graham Envelopes—the various types described in detail in this book are all greatly sought after. The Leech envelopes are notorious for being found in poor condition. The brittle paper did not age well and again probably many found a place stuck down in Victorian scrap albums. Original sheets of the Wafers still exist and are rare. Lettersheets and envelopes sealed with these wafers can still be found and are much sought after.

The envelopes of the *Edinburgh Publishers* other than Hume such as Menzies and Lesage are somewhat less rare. Of the work of R. Martin, the complete set in the Royal Collection and the only known used example with Id black illustrated in this book are all the writers have been able to record. Those of Elder and Ogilvy and Nichol of Montrose and D. Macgregor are also of great rarity.

Many of the other caricature type envelopes are so rare that their value is incalculable, only to be determined on the rare occasions that any of this material becomes available at auction.

Propaganda Envelopes

In general, far larger quantities of these envelopes exist than of the caricature and pictorial material. Among the rarities are the Temperance envelope of H. Mence of Worcester, and the first type of Universal Brotherhood envelope issued by Patch and Love of Glasgow.

The Universal Suffrage lettersheet of Dyson, the Ocean Penny postage envelope by Schroder, the New York Cheap Postage Association envelope used in London are also of great rarity.

The fact that even as much of this fascinating material as exists today has survived is largely due to the interest aroused by the publication of Major Evans' pioneer work *The Mulready Envelope and Its Caricatures* published by Stanley Gibbons Ltd. in 1891. Both this and the later (1970) reprinted edition are now rare books. Major Evans' collection was acquired by King George Vth in 1917 and remains intact today in the Royal Collection from which the writers have been greatly privileged to illustrate some of the wonderful material.

Famous Collections, Collectors, and Recommended Reading

The successor to Major Evans was the late Ernest Yates of Enfield. Yates was a collector on a gargantuan scale not only of this type of material but he formed massive collections of Great Britain used abroad and similar "used abroads" of practically every country, of Hong Kong Treaty ports, Abyssinia, Heligoland, Greece and much else. However, the present day collector owes a debt of gratitude, not only to Yates for accumulating so much in the 1920's and 1930's when the material was to be had, but even more so to Mr. Robson Lowe for his catalogue of the Yates sale of February 9th 1949. The writers are delighted to have the chance to pay tribute to what was not merely an auction catalogue but a wonderful work of reference which for 30 years and more has been constantly used and referred to by them. Produced at a time when the market was weak this must have been a labour of love, full of technical data and listings, far in excess of any commercial requirements, much of it recorded for the first time. It was to be another 30 years before the sale of the Knox collection in the same sale rooms in May and December 1979 was to provide two more splendid catalogues when much "ex-Yates" reappeared on the market.

Much beautiful material is to be seen in the collections of Reginald Phillips and Frank Staff now displayed at the National Postal Museum, London and for further information the reader is recommended to *The British Postage Stamp of the Nineteenth Century* by Robson Lowe, published by the National Postal Museum in 1968, and *The Royal Philatelic Collection* by Sir John Wilson. The *Philatelist* (now the *Philatelist and PJGB*) will reward the searcher through its index with a great deal of interesting data. Enjoyable reading is to be found in *The Penny Post 1680-1918*(1964), *The Picture Postcard and Its Origins*(1966) both by Frank Staff. *The Postal History of the Crystal Palace* by Maurice Bristow (1983) is of the greatest interest as it commences with the envelopes and lettersheets of the Great Exhibition of 1851 held in Hyde Park, London. At the conclusion of the exhibition the buildings were re-erected in Sydenham, South London and the huge cast-iron and glass structure became known as the Crystal Palace and was used for a variety of events and purposes until destroyed by fire in 1936. A great deal of fine material was recorded for the first time in this excellent work.

Afterword

The writers feel they could not have been shown a more suitable cover for the last page in this book than that reproduced below. Beautifully printed, it bears the imprint of HARPER & CO. 18 WALLINGTON STREET, ISLINGTON N. The 1d lilac stamp has a fine Hoster machine cancellation of 1886. A splendid new "find" just discovered by Sotheby's of London, through whose kindness the authors are able to show this delightful envelope to their readers. With new material constantly turning up, and with ever increasing interest in the subject, it seems appropriate to conclude by repeating the wording on this cover:



NO MORE AT PRESENT

